

NECC

## 73<sup>RD</sup> ANNUAL PHOTO CONFERENCE



**SPEAKERS' NOTES**

University of Massachusetts Amherst, MA  
July 13, 14, and 15, 2018



## A Word from the Conference Chairmen

One of the goals that Tom and I had for the 73rd conference was to bring in talented speakers that have not presented at the NECCC conference before. This year's conference was planned with the active, engaged photographer in mind. Hence, we added more hands-on activities, more pre-conference workshops, character models (in addition to our regular female models), walk-about, and interactive sessions.

Each year our annual NECCC photography conference contains a magnitude of opportunities to learn new techniques, catch up with friends, and expand your portfolio. This year's theme is **Recharge, Reconnect, Learn, and Be Inspired**. We are extremely pleased to welcome **Canon Explorer of Light DARRELL GULIN** to our Fine Arts stage Saturday evening. His presentation is brought to us through the generosity of **CANON**. For the past ten plus years **Hunt's Photo and Video** has graciously sponsored the Sunday morning event. We thank them once again for this year's event of delightful restored vintage cars from Cam Snappers Car.

This conference would not be possible without the support of several groups:

- Our sponsors who provide highly regarded speakers, equipment, door prizes. Check out the Sponsors listed at the end of these notes.
- The vendors who provide photographic loaning of equipment which has expanded to nine companies; Canon, Fuji, Lensbaby, Nikon, Olympus, Panasonic, Sigma, Sony and Tamron which offer lenses and SLR and mirrorless cameras for your use throughout the weekend.

A conference of this size takes many volunteers whose tireless efforts start about ten months prior to the Conference. Our sincerest appreciation goes to ALL of them. We are indebted to ALL of the chairs and their committee members for their many hours of work to run a conference of this caliber. Our thanks also go to Courtney Richards and Rebecca Johnson from UMASS Conference Services. Finally, a big thank you to our speakers who have taken an additional significant effort to prepare these written notes of their presentations.

We are also extremely grateful to Antoinette Gombeda and Susan Mosser for their support and tutelage; their guidance, sage advice, infinite patience, and hands-on assistance was priceless and appreciated.



Tom and I think of the annual NECCC photography conference like an annual family reunion where, in addition to getting to learn new things, be inspired by awesome speakers, and be awed by photographs with impact, we get to catch up with so many of our photo enthusiast friends - and make new friends. **We look forward to seeing you in 2019 on July 12th, 13th, and 14th for NECCC's next photographic endeavor. Come and bring a friend or two!**

Tom Cuchara, MNEC and  
Lisa Cuchara, HonNEC, Cr, Photog.  
2018 NECCC Conference Co-Chairs

**The 2018 73<sup>rd</sup> Annual Conference  
Is proudly dedicated to  
Mary Campagnolo, APSA, HonNEC,  
of Danvers, MA**

**Front Cover images**  
(clockwise starting in upper left corner)

Lilac Breasted Roller  
Elk Silhouette in Thermal Mist

Yawning Lioness  
Oxbow Bend

These Notes are prepared by  
Pam Lintner, MNEC  
of the Greater Lynn Photographic Association

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# Making Better Nature Pictures

By Hector Astorga (TX) **Sponsored by Santa Clara Ranch**



## Photography Basics

Focus and Exposure can be considered the technical parts of photography while composition is the artistic part of photography.

## Composition

The term “composition” applies not only to visual arts, but to music, dance, literature and virtually any other kind of art. In certain contexts, such as writing, this term may not be as widely used, but is just as valid nonetheless. In

general, the term “composition” has two distinctive, yet related meanings.

First and foremost, “composition” describes placement of relative objects and elements in a work of art. Consequently, composition is a key aspect of a good work of art. There is hardly a way to overemphasize the importance of composition. Any aspiring artist ought to give composition of his work a lot of attention.

Good Composition is a key element of good photographs yet is something that is hard to define. Instead of looking at composition as a set of 'rules' to follow – I view it as a set of

guidelines that can be used to create a great photograph.

Today we are going to look at five guidelines that I commonly use when I create my photographs. I not only use them but also combine the guidelines to create better images.

I use the word create instead of take because I believe that great photographs are created not taken. You take a snapshot or a picture of your dog with your iphone. As a professional, advanced amateur or aspiring photographer, we need to create our images instead of taking them.

These five guidelines I will talk about today help me create my images.

## Leading Lines

- Our eye is naturally drawn along lines
- A leading line will pull the viewer into the picture, affecting the way they view the image
- A leading line will take us towards the subject
- A leading line will take us on a journey through the scene
- There are different types of lines: straight, curvy, zigzag, radial, etc.



*Lines take the viewer to the main subject of the photo. In this case, the lonely tree on top of the sandstone formation.*

*Zion National Park, Utah*

Leading lines are more attractive when starting from the edges of a photograph. Some lines are very obvious while others are not so much.

Leading lines can also be used in wildlife. Radial and curvy lines are more attractive than straight lines.

I always like when we get a curvy line that creates what I call the "Question Mark Line."

Some leading lines are very obvious but work great.

## Rule of Thirds

Probably the most talked about of the compositional guidelines is Rule of Thirds. We have all heard of rule of thirds at one point or another.

Divide image in 9 equal segments by two vertical and two horizontal lines (tic-tac-toe lines).

Place the most important elements along these lines or at points where they intersect. This adds balance and interest to the photograph.

You can also combine guidelines to make images more attractive.

## Backgrounds

Probably one of the guidelines that I follow the most is backgrounds.

If you look at my work you will see that I follow this guideline a lot. I believe that this is what makes or breaks an image, especially when shooting wildlife.

Clean backgrounds make your subject stand out. A busy background lacks impact because the subject blends into it. A clean background

*Main subject matter in this image is the head of the rattlesnake and the curved tongue.*

*Western Diamondback Rattlesnake @ Santa Clara Ranch*



*Where are the leading lines here? The tail and the back stretched-out leg. Those lines take us to the main subject matter in this image which is the cheetah's yawn.*

*Cheetah at Maasai Mara, Kenya.*

takes the two dimensional effect out of a photograph. Good backgrounds don't distract or detract from the subject.

It is important for your background to have the same amount of light as the subject.

## Depth

The main purpose of Depth is to take away the 2-dimensionality of an image.

The better we can recreate what our eye sees, the better the image.

Create depth by including objects in the foreground, middle ground and background. By creating depth, we take away the two dimensionality of a photograph. Overlap one object with another to create depth. The human eye recognizes

this and mentally separates them to create depth in an image. The better we can recreate what our eye sees, the better the image.

## Point of View

Viewpoint has massive impact on the composition of the image. Shoot from different angles, from below, from above, from behind, etc. This greatly affects the message that the photograph conveys.

*This is an example where the leading line is obvious and it leads the viewer straight into the main subject matter of the photograph.*

*Sandstone formation outside of Page, Arizona*



© Hector Astorga

*Again here is an example of the "Question Mark Line."*

*Start from the bottom left and follow the birds back to its colorful beak.*

*Key Billed Toucan in Costa Rica*



© Hector Astorga



© Hector Astorga

*Leading lines from top right corner and also from the bottom left.*

*Pyrrhuloxia on Huisache perch @ Santa Clara Ranch*

## Illustrative Examples

See the following pages for more examples of these guidelines. Your images will have more impact as you employ them.

**Hector Astorga**

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**Sponsored by Santa Clara Ranch**



**Hector D. Astorga (TX)** is a professional nature photographer based in South Texas where he is serves as ranch manager and guide for visiting photographers at the **Santa Clara Ranch**. For

his photographic ability, he has been awarded multiple Grand Prizes in nature photography competitions including the National Wildlife Federation and his work has been featured in many national publications. In 2016, one of his images was selected as a "Best of Show" by the North American Nature Photography Association (NANPA) where he is also a member. Hector's preconference workshop and his teaching presentations are **sponsored by the Santa Clara Ranch**. In addition to his presentations, he is also a member of the Digital Image Judging panel and is a Conference Speaker Image Reviewer.



© Hector Astorga

*Here is an example where the leading line is not as obvious. The line is the Armadillo's back leading you to the long tongue as he drinks.*

*Nine Band Armadillo at Santa Clara Ranch.*



© Hector Astorga

*Another example of the leading line not being as obvious. The creek starting from the bottom right takes you towards the waterfall.*

*Glacier National Park, Montana.*



© Hector Astorga

*Obvious leading lines, but very attractive due to the curvyness.*

*Highway traffic coming from Downtown Dallas*



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Here is an interesting application of the rule of thirds: The bee is bulls-eyed in the image. Rule of thirds is applied to the snake's eyes and not the bee. The bee complements the image but the main subject is still the snake.

Coachwhip Snake at Santa Clara Ranch.



© Hector Astorga

Rule of thirds is applied here on two spots: Where the waterfall begins and where the fall meets the water on the bottom.

Brasstown Falls at Sumnter National Forest, SC



© Hector Astorga

Obvious rule of thirds since the small glass frog is the main subject and not the flower.

Glass Frog in Costa Rica



© Hector Astorga

Rule of thirds here is the eyes of the bobcat.

Bobcat at Santa Clara Ranch

Here we see several of the guidelines that we have talked about: leading lines, rule of thirds and background.

Audubon Oriole at Santa Clara Ranch



© Hector Astorga

Where is the rule of thirds applied here? The gorilla's eyes and hands. And here is one that is not so obvious. The leading line is the difference in light on the ape's shoulder.

Mountain Gorilla at Bwindi National Park, Uganda.



© Hector Astorga



*The Milky Way is the anchor for the rule of thirds here.*

*Arches National Park, Utah*

© Hector Astorga

*By blurring the background the subject really stands out.*

*Squirrel Cuckoo at Pico Bonito Natl. Park, Honduras.*



© Hector Astorga



© Hector Astorga

*The blurred background really makes this hummer stand out and look 3-D.*

*Juvenile Ruby throat Hummingbird South Texas.*

*The difference of 6-12 inches. By lowering yourself to be at the level of the animal will give you a better background. Point of View is also displayed here.*

*Cheetah at Serengeti National Park, Tanzania.*



© Hector Astorga

*Sometimes we can blur our background using post processing. The key is to make it look like it was done in the field. This background was enhanced using Adobe Photoshop.*

*Great Kiskadee at Santa Clara Ranch.*



© Hector Astorga

*Example of when we don't want the same light on the background as our subject. Use fill flash to create a black background to give the illusion of night photography.*

*Eyelash Viper – Pico Bonito Natl. Park, Honduras*



© Hector Astorga



© Hector Astorga

Foreground – Rocks  
Middle Ground – Pool  
Background – Waterfall  
Would this image be as effective  
if the rocks were not there?

Sacate Waterfalls – Pico Bonito Natl Park, Honduras



© Hector Astorga

Foreground – Fall color trees  
Middle Ground – Treeline  
Background – Mountain Range

Rocky Mountain Natl. Park, Colorado



© Hector Astorga

Foreground – Poppies  
Middle Ground – Brush line  
Background – Sky

Fenussy Ranch, Refugio TX

Left image: Here is an example of a landscape that was not shot at f/18 or above. By shooting this wide open, I was able to create depth. The yucca stands out more since the background is slightly out of focus.

Foreground – Lines on sand  
Middle Ground – Yucca  
Background – Sand dunes and Mountain Range

White Sands National Monument, New Mexico



© Hector Astorga

Right image: Depth also works when shooting wildlife.  
Foreground – Snake's head  
Middle Ground – Snake's body  
Background – Blurred out ground behind subject.

Coachwhip Snake at Santa Clara Ranch.



© Hector Astorga



*The use of ground blinds can be very helpful in keeping yourself lower than your subject.*

*Greater Roadrunner at Santa Clara Ranch*



*Here is an example of where going higher made a better composition than going lower.*

*Zion National Park, Utah*

*Ground blind use.*

*King Vulture, Costa Rica*



*By shooting lower than our subject, we make them look bigger than what they are.*

*Javalinas, South Texas*



# What Makes An Award Winning Image?

By Hector Astorga (TX) **Sponsored by Santa Clara Ranch**



## Three Basic MUST HAVE Elements

There are three BASIC MUST HAVE elements that we need for a photograph to be successful. If these three elements are present, we can start to consider entering the image in a photo competition. Without them, it doesn't matter how unique or rare the image is, we do not enter them.

- Sharp Focus
- Great Exposure
- Good Composition

## Recipe for Success

There are a number of ingredients in the recipe for successful images in nature photography contests.

- Three Basic MUST HAVE elements
- Creating the "Wow" factor
- Know your subjects
- Don't take photographs, create them!
- Leave your emotions out of the equation



*This image has the basic elements covered.*

Focus – YES  
Good Composition – YES  
Correct Exposure – YES



*What about this one?*

*This image does NOT have the basic elements covered.*

Focus – YES  
Good Composition – NO  
Correct Exposure – NO

## Creating the “Wow” Factor

The Wow Factor is what makes us go WOW when we see an image for the first time. There are several ways to approach this.

- Think outside the box
- Show the judges something they have never seen
- Put yourself in the judge’s shoes
- Use unique and unusual angles
- Break the well-known photography rules

It is seeing something so unusual and visually pleasing that creates an emotional response from us. If you can get an emotional response from your viewers you are doing something right.



© Hector Astorga

*The “Wow”Factor*

## Know Your Subjects

- Learn and understand animal behavior
- Study seasonal and weather influences on wildlife
- Use common sense ... what would you do??
- Be patient

A must when photographing wildlife. Understanding animal behavior will make us a much better wildlife photographer and will take our images to the next level.



© Hector Astorga

*The “Wow”Factor*



© Hector Astorga

*Sometimes you have to get down and dirty and real close. Now I am not afraid of venomous snakes but I do highly respect them.*

*I’ve handled hundreds of snakes and I know how to approach, when to approach and when not to approach, and how a snake is going to react from me being so close. Look at the snakes behavior to see if it is safe to approach.*



© Hector Astorga

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*Above: How was this image created? By going at the correct time of year (spring) when male bobwhites fight as they compete for mates. Going in the fall to photograph quail will never get you an image like this.*



*Above: Patience. Understanding the leopard's behavior, I was able to capture this image.*



*Left: Knowing that this lion was going to take away the kill from the females lions was essential in us waiting for the right moment for this to happen.*

*Right: Yaaaaaaawnnnn!*





© Hector Astorga

Yes you need to get close!

## Don't Take Photographs, Create Them

How do we create photographs.

Think of what you want to capture. Come up with a plan on how to do it.

*After carefully planning this shot,  
I was able to capture the intended behavior.*



© Hector Astorga



© Hector Astorga

*My notepad ideas for a phototrap work (above) and  
the final result (below).*



© Hector Astorga

## Leave Your Emotions Out Of The Equation

Don't become emotionally attached to your own images.

Enter a contest with the expectation that you will be inspired and visually stimulated, that seeing the wonderful winning pictures will make you go out and take more photographs yourself.

That's the real benefit of participating in a contest: sharing, inspiration, and a celebration of the love of photography.

**Hector Astorga**

**Text and images © Hector Astorga**

(see Hector's bio  
in the immediately preceding article)

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*Above: Why is this a bad image to enter?  
Where did I go wrong?*

*Below: Much better.*



# Multiple Exposures For Maximum Landscapes

By Mark Bowie (MA) **Sponsored by ADKPI**



## Expanding the Possibilities

In the last few years, technological advancements in shooting and blending multiple exposures have allowed us to push the bounds of what's possible to capture with a camera, giving us the opportunity to achieve results closer to how we envision them than a single exposure could. We can expand exposure latitude with layer and luminosity masking and by making high dynamic range images (HDRs). We can expand coverage area and image resolution with panoramas, and increase depth of field through focus stacking. We can even combine multiple expo-

sure techniques to, for instance, create an HDR panorama that's focus stacked, so that we capture a wide range of light, in a wide view, with everything sharp front to back!

*HDR panorama taken at sunrise from Mt Greylock, MA.*

## Multiple Exposures for Exposure Latitude

How do you know when to shoot multiple exposures to control the contrast range in a scene? Answer: When you can't capture all the tones with a single exposure, as confirmed by the histogram. The histogram will show if either highlight or shadow pixels are pushed up against the edges, indicating they hold little to no detail.

For landscapes, I typically shoot in manual exposure mode so I can readily see the results of my input of shutter speed, aperture, and ISO. I

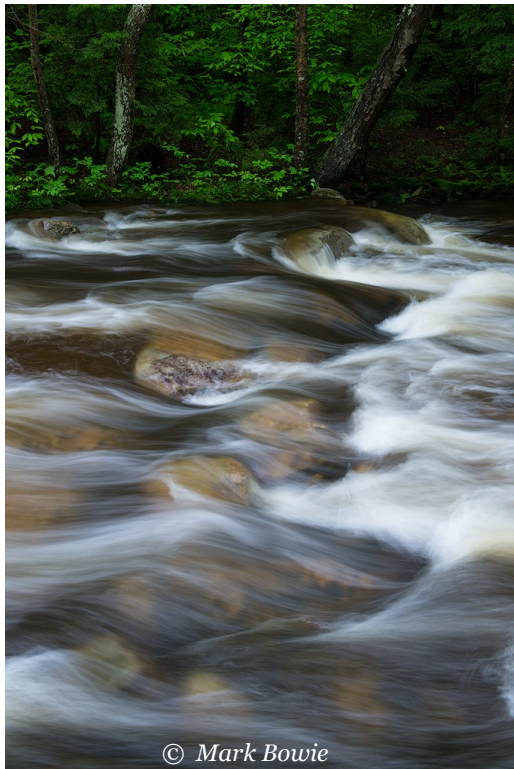


© Mark Bowie

meter the entire scene, shoot a medium-toned exposure first, and check the histogram. If pixels are piled up against either side I shoot a series of exposures in one- or two-stop increments, typically changing shutter speed or ISO, not aperture as it could put the images out of register. I shoot enough exposures to capture detail in both highlights and shadows, per the histogram, to later blend in processing.

## Layer Masking

I mainly use Lightroom and Photoshop CC for blending multiple exposures, including layer masks and HDRs. Lightroom (LR) doesn't work with layers; I use it to catalog images and send them to Photoshop (PS) for layers work. When blending two or three exposures to control the range of light, I typically use layer masks; with more, HDR imaging.



© Mark Bowie

## Caption: Layer Masking in Photoshop

The goal is to blend multiple exposures into a single image with appropriate exposure throughout. In LR, select the images you want to layer mask, then go to Photo > Edit In > Open as Layers in PS. It imports the images as separate layers. Highlight the top layer and click the Layer Mask icon to add a white mask. A white mask indicates the layer it's on is visible. Select the paintbrush tool, make sure

*The image at left and middle were layer masked for the final result at right. Black River, Stephentown Center, NY.*



© Mark Bowie

the paint is black, then paint over the area of the top image you want to hide, thereby revealing the properly exposed part of the underlying layer. You may want to adjust the opacity of the brush to help blend the images seamlessly.

## HDR Imaging Field Technique

Use a tripod when possible, but you can sometimes successfully shoot HDRs handheld.

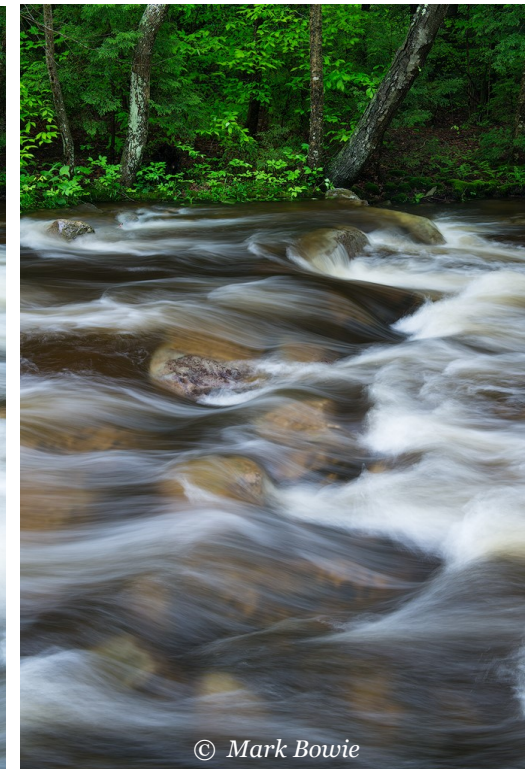
Set a white balance manually so it doesn't change between shots.

Turn autofocus off so it doesn't re-engage on a different focus point between shots. I use back

button focus; the focus point won't change until I hit the button again.

Shoot in manual exposure or aperture priority mode. Changing the aperture between shots could put them slightly out of register.

You can change exposure manually between shots or, to avoid camera shake, set the camera for Auto Bracketing. Quickly shoot a series of images in one- or two-



© Mark Bowie

stop increments, to help the software blend moving subjects, like clouds and water, while minimizing ghosting and artifacts.

## Blending HDRs in Lightroom

To create HDRs, I predominantly use LR and PS's 32-bit Merge to HDR, with realistic results.

In LR, select the images you'd like to merge. Go to Photo > Photo Merge > HDR. It opens a dialogue box. Check the boxes to Auto Align and Auto Tone the images. There are also choices for Deghosting the image; the software will try to eliminate ghosting and other artifacts from mov-

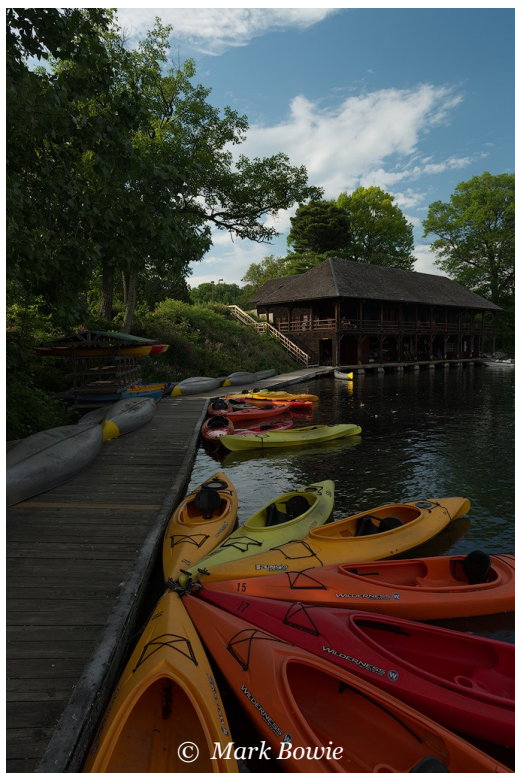
ing objects, like blowing leaves. Try the various options for the best results. Once done, click Merge. It'll send the HDR image to LR, where you can process it further for the final result.

## Blending HDRs with Photoshop's Merge to HDR Pro

In LR, select the images you'd like to merge. Go to Photo > Edit In > Merge to HDR Pro in PS.

*Three exposures, shot in one-stop increments and blended in LR, for HDR at right. Silver Bay Association, Lake George, NY.*

It opens a dialogue box. Check the Remove Ghosts box to try to eliminate artifacts. PS allows you to choose which of the images to use as the dominant one to help with that. For instance, if trees were swaying in the wind, you may want to select the darkest exposure — the one shot at the fastest shutter speed — which hopefully froze the movement. Click OK and save the file. PS will send it to LR. It may not look very good at that point, but PS has merged all that light information into one file. Finish processing in LR or PS to showcase the wide-ranging light.





## Shooting Panoramas

By shooting overlapping images, either with the camera oriented horizontally or vertically, and later stitching them as panoramas, you can expand your field of view and expand the image resolution versus that of a single shot. You can shoot panoramas with your full suite of lenses, from wide angle to telephoto and macro. Also, you can crop panoramas for other nice compositions, maybe some you didn't recognize on-site.

## Panorama Field Technique

Panoramas can be shot handheld, but it's usually best to use a tripod.

Level the tripod head, using the tripod's built-in bubble levels, or by eyeing it as you adjust the legs.

Level the camera using a specialized panorama head, bubble level, or the camera's Virtual

Horizon Indicator. Confirm level with the grid screen in LiveView or the viewfinder as you test pan across the scene. I use the Virtual Horizon Indicator to level the camera for each segment of a panorama, to help the software stitch the images seamlessly.

For interest, it's good to have visual anchor points at both sides of the image.

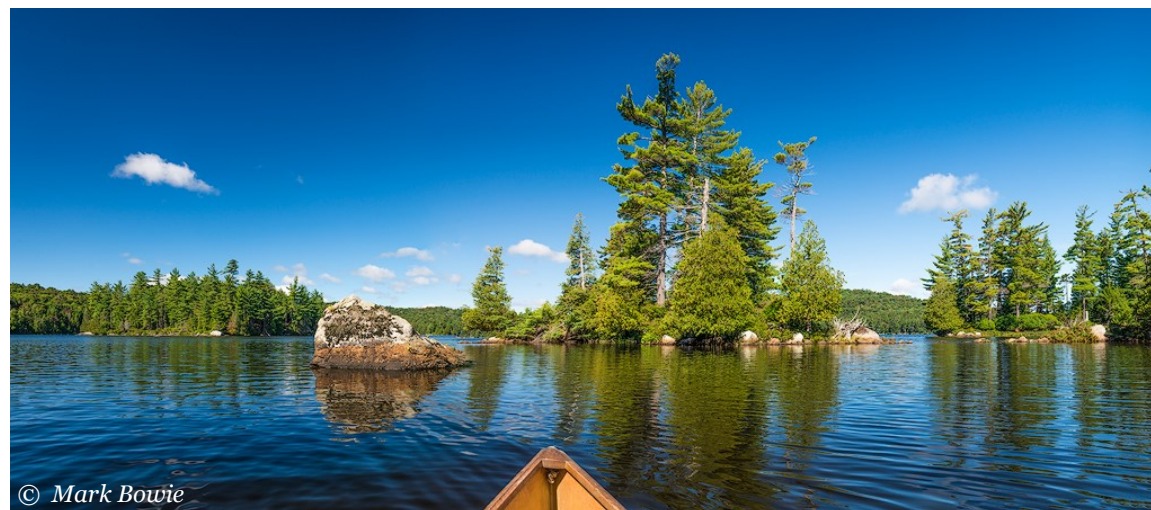
Expose for the most important areas of the image (usually the highlights) or shoot multiple exposures for each segment.

Set white balance and exposure manually, so they don't change across the panorama.

Set a single focus point, or shoot a focus stack. Turn autofocus off so it doesn't change the focus point between exposures. For maximum depth of field, you may wish to re-focus each segment of the panorama, so that when the software stitches them, it essentially focus stacks them as well.

Panoramas can also be shot vertically. Waterfalls make ideal subjects.

*Handheld 3-segment panorama shot from a canoe on South Pond, Adirondack Park, NY*



Overlap a series of horizontal images by 1/4 to 1/3, verticals by 1/3 to 1/2.

Shoot quickly to minimize movement in the scene.

Panoramas get wider and wider relative to their height with each successive shot. You can help alleviate that by orienting the camera vertically, or by taking fewer shots. Two-, three- and four-shot panoramas can work well.

## Multi-Row Panoramas

You can also shoot multi-row panoramas, a grid of overlapping images. With these, subjects tend to retain a more majestic stature. If you'll be doing a lot of these, you may want to invest in a specialized panoramic head designed to rotate the lens around the nodal point to eliminate parallax distortion. There are single row panorama sliders, as well as multi-row "L"-shaped mounts, available through Really Right Stuff ([www.reallyrightstuff.com](http://www.reallyrightstuff.com)), Sunway Foto ([www.sunwayfoto.us](http://www.sunwayfoto.us)), and others.

## Processing Panoramas in Lightroom

I primarily use Lightroom and Photoshop CC to stitch panoramas. I also use PT Gui ([www.ptgui.com](http://www.ptgui.com)), which is particularly good at stitching HDR panoramas.

In LR, select the images you'd like to stitch. Go to Photo > Photo Merge > Panorama. It opens a dialogue box where you can choose the Projection you'd like LR to use. Try each one to see what you like best. The Boundary Warp slider is game changer. Use it to magically warp panoramas that were shot with the camera off-level,

into shape, without having to crop them. It's amazingly effective; on only a few occasions have I noticed artifacts from the warping. Hit Merge and process the image.

## Processing Panoramas in Photoshop

In LR, select the images you'd like to stitch. Go to Photo > Edit In > Merge to Panorama in PS. It opens a dialogue box with various Layout options. Reposition usually does a good job; if it doesn't try other options. Check the Blend Images Together box. PS stitches the panorama. If the camera wasn't perfectly level there may be misaligned edges. You could crop them but lose some image. Or you could use Content Aware Fill, but it doesn't always work well. You could also go to Edit > Warp and maneuver the image to eliminate the white areas. But for these reasons I prefer merging panoramas in LR, with its magical Boundary Warp slider.

## HDR Panoramas

When shooting panoramas, the contrast range across the scene can exceed the sensor's capability to capture it all with one exposure setting. However, you can shoot multiple exposures for each segment of the panorama to create an HDR panorama. I usually blend the HDRs from each segment first, then stitch the resulting HDRs for the panorama.

## Focus Stacking

Even using ultra-wide lenses and small apertures, it may not be possible to get everything

in a scene in sharp focus, from the nearest foreground objects to the distant background. To overcome the limitations of our optics, we can shoot exposures at different focus points and merge them in software to get everything we want in sharp focus.

## Focus Stacking Field Craft

A tripod is nearly mandatory.

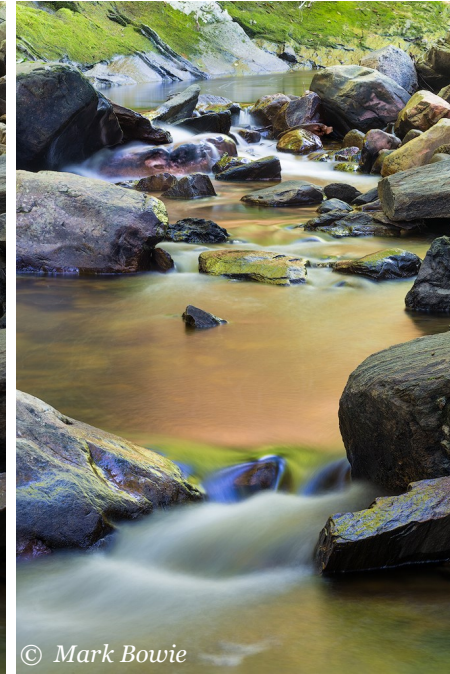
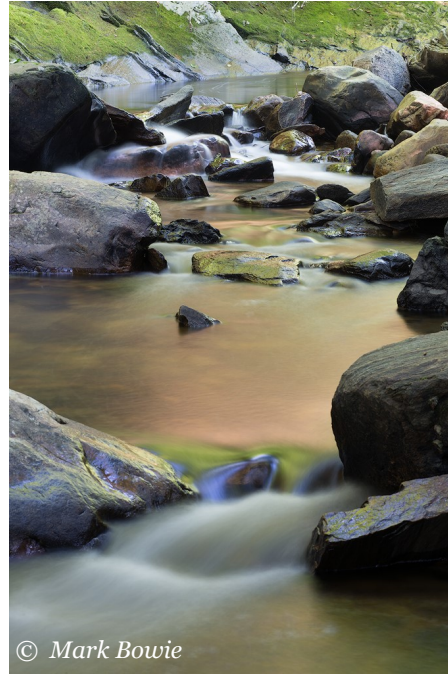
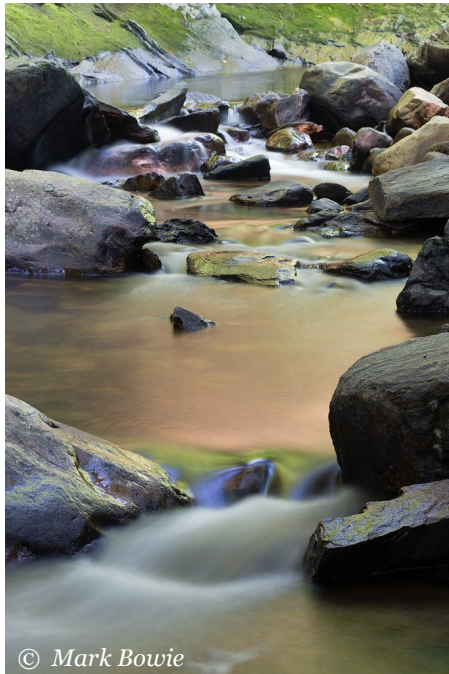
You can focus manually or with autofocus, through the viewfinder, or in LiveView.

Move the focus point between exposures. The number of exposures needed depends on how much depth of field you're getting with each, given the lens focal length, aperture and subject distance. Grand and even intimate landscapes usually require only a few focus points — on the foreground, middle ground, and background; macro work often requires many more. You can choose any aperture you want. You could shoot at a wide aperture, for instance, if you needed a fast shutter speed to freeze motion. However, you'd need to shoot at more focus points to get the necessary depth of field.

## Processing Focus Stacks

You can blend your series of images manually using layer masks in PS, or with automated software such as the highly regarded Helicon Focus ([www.heliconsoft.com](http://www.heliconsoft.com)) and Zerene Stacker ([www.zereneystems.com](http://www.zereneystems.com)). You can also do it in PS:

In LR, select the images you'd like to focus stack. Go to Photo > Edit In > Open as Layers in PS. Select all the layers and go to Edit > Auto-



*The left and middle images were focus stacked to create the image at right, which is sharp front to back. Windsor Brook, Berkshire County, MA.*

Align Layers. It gives you several Projection choices. I usually choose Auto. If it doesn't work well, try others. With the layers still selected, go to Edit > Auto Blend Layers. Choose Stack Images and check the Seamless Tones and Colors box. PS attempts to seamlessly blend the images via layer masking so the final result is in focus throughout.

**Mark Bowie**

**Text and images © Mark Bowie**

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Sponsored by [ADKPI](#)



**Mark Bowie (MA)** is a professional nature photographer, writer, teacher, and sought-after speaker who has presented programs at camera clubs, councils and conferences. He has produced three books on his native Adirondacks, two e-books on night photography and his work has been published in books and magazines, on calendars, posters, and in advertising media. He also leads landscape photography workshops, including night shooting workshops. **Sponsored by ADKPI** In addition to his camera college presentations, Mark is a pre-conference workshop presenter and is a Conference Speaker Image Reviewer.

# Macro Photography FUN-damentals

By David FitzSimmons (OH) **sponsored by Sigma**

**SIGMA**  
**PRO** 

## How Do Photographs Work?

### Communication Model: P → V

Photographer (P), sometimes called the Sender

Viewer (V), sometimes called the Receiver or Audience

Photograph (→)

Use the terms in talking about your photographs.

- “As the photographer, I am trying to show my viewers....”
- “I want my viewers to see....”
- “I designed this photograph so that the viewers’ eyes move...”

This basic communication model can be adapted for many situations, such as writing: W → R (i.e., Writer, Text, Reader)

### What Does It Tell You?

Your photograph has encoded in it a message. That is, you, the photographer (P) are sending a message (→) to your viewers (V). Is your image explaining the natural history of the subject? Is it documenting a conservation issue? Is it saying, “This subject is beautiful.” Is it doing all three?

### How Does It Tell You?

Study the compositional elements of your photograph, how they convey your What. That is, examine the components of your photograph (→) that allow the message to travel from you (P) to your viewers (V).

### Why Does It Tell You?

Decide the purpose for sharing your photograph with others, i.e., why create your picture and why share it. Does it make people happy? Does it teach them about nature? Does it promote recreational activities in a healthy, enjoyable location? Does it encourage recycling, preservation, or other green practices?

### Definition of Macro Photography

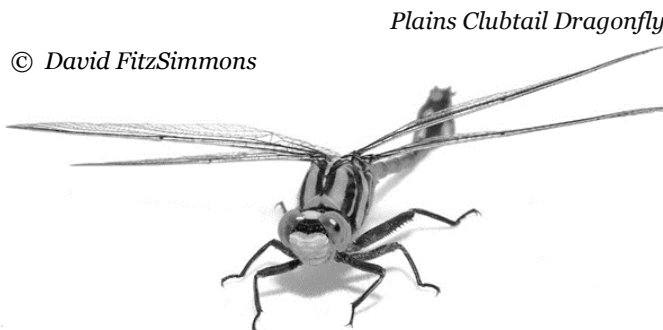
Generally, close-up photography. More technically, the image produced on film or the

sensor is smaller than in actual life (as opposed to micro photography, where the image produced is larger than life). Macro is often defined in terms of the ratio between the image produced and the subject, e.g. 1:4 (a subject 4mm long appears 1mm long on film) or 1:1 (a 4mm subject appears 4mm long on film). Also called photomacrography.

## Basic Equipment

### Tripod

I prefer the Gitzo GT2541EX, discontinued but still available. These tripods allow the legs to be positioned at any angle, from vertical to horizontal (i.e., full 90 degrees of positions). The center column extends, rotates, and articulates 180 degrees from up to down. The carbon fiber reduces vibration and weighs less than aluminum legs. I also recommend a ball head. I use the Bogen/Manfrotto 468RC ProBall head with a quick release. Quick release plates allow for easy on/off, making using a tripod less difficult. Purchase whatever it takes so that you are not discouraged from using your tripod. In fact, spend less on lenses and more on the tripod legs/head combination. The world’s most expensive glass will be wasted when shooting with no tripod at all.



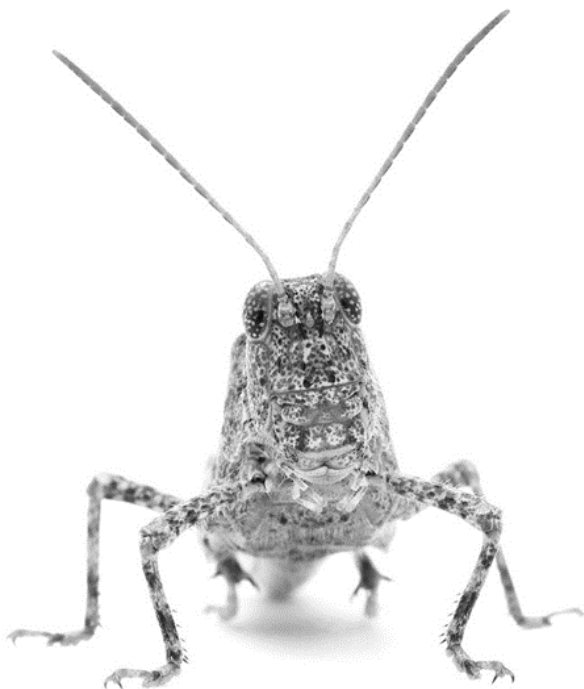
- Tripod Heads with QR Plates: Wimberley, Really Right Stuff, Kirk, Arca-Swiss
- Tripods: Gitzo, Bogen, Velbon, Benbo, Giottos

## Camera

Use whatever you have. If you are shopping for one, then check out the camera's close-focusing ability. Many point-and-shoot cameras have incredibly close-up capabilities, but sometimes these are only at the wide-angle end of the zoom.

*Grasshopper*

© David FitzSimmons



Generally, you are better off with close-focusing at the telephoto end of the zoom. If you are getting an SLR, check out what macro lenses are available. I use Sigma and Nikon cameras. I shoot with a Sigma SD 14 (incredible color from the Foveon sensor and resolution comparable to a 10mp CMOS sensor), a Sigma DP1 (uses the same 14mp Foveon sensor) and a Nikon D2x.

## Macro Lenses

Many lenses, both fixed-focal length and zoom, will focus reasonably close. To be truly macro, a lens should focus at least to 1:4. A good test is to see how well you can photograph a postage stamp. If a lens allows you to come close to filling the full frame for these subjects, then it will work quite well for a wide variety of subjects up-close. Regular zoom lenses, such as a 70 – 200 mm, often provide some macro capabilities, but a dedicated macro lens will be the best. Macro lenses are optimized for close focusing (i.e., will probably be sharper), and they excel at minimizing distortion. I use Sigma's 70mm, 105mm, 150mm, and 180mm macro lenses.

## Cable Release or Remote Control

Camera shake during close-focusing is accentuated. If you have an SLR, try to lock up the mirror first; then trigger the camera with a cable release or remote trigger.

© David FitzSimmons



*Great Spangled Fritillary*

## Basics of Taking Macro Photographs

### Perspective or Lens Selection

Determine how much you want to frame in and how much you want to frame out. The latter—framing out—is crucial to the success of macro shots. In most cases, keep it simple: one subject, blurred background, and no other distractions. A narrower field-of-view will help you in eliminating distractions, but don't forget to use wider views if you want to 1) include environment or 2) emphasize the front of the subject, making it pop off the page, i.e., appear much closer-at-hand when compared to the background.

### Depth of Field

In order to see the detail on subjects, great depth-of-field is necessary. With macro work, the in-focus areas, even at f/16 or f/22 will only be a fraction of an inch. So focus precisely on the most

important part of the subject. For animals, focus on the eyes. For flowers, focus either on the closest petal or the reproductive parts. Move the camera into a position that maximizes subject sharpness, e.g., parallel to a flower or damselfly. Some subjects, however, are better with a shallow depth-of-field, especially delicate or soft-looking flowers. Experiment with depth of field, shooting at several apertures for these subjects. Note: I often find after shooting at wider apertures that I wished that I had used a smaller aperture with greater depth-of-field.

### Exposure

Try to be right on the money. Do not rely on RAW files, sloppy field technique, and Photoshop. Remember that white subjects often need to be underexposed by about one stop, and dark subject often need to be over-exposed by about one stop. This preserves details. Also experiment with exposure and how it can create mood. Try lightening a subject for an airy, soft feel or darkening exposure for brooding, threatening subjects.

### Color

Study colors—color wheels, colors in nature. Use bold colors to attract your viewer's attention. Blend subdued colors for a softer look. Colors that are opposite or adjacent on a color wheel will work well together in a photograph.

### Symmetry

Look for symmetry—the human mind does. It provides order, which often satisfies us, helps us feel we can recognize and order our world. Consider types of symmetry, e.g., radial and



© David FitzSimmons

*Red-Backed Salamander*

bilateral. Symmetry often goes hand-in-hand with Balance.

### Balance

Generally, do not place your subject in the center. Try the rule of thirds, or fifths, or some other odd-numbered divisions. That is, subjects placed at the intersection of lines dividing the photograph into three sections vertically and three sections horizontally (like a tic-tac-toe board) often work well. Then provide something on the opposite side/paired intersection to offset the subject, e.g., an out-of-focus element, something of the opposite color, empty space, or a leading line.

### Line

Use lines in images to lead viewers' eyes to your main subject. Curving lines are pleasant and often lead a viewer through much of the photograph, much like walking down a path. Vertical lines convey power and action; horizontal lines convey peace and rest.

### Texture

The texture of a subject can be an interesting component, making a subject attractive and having an effect on perceived color. Use textured and smooth areas in proper balance. Many different complex textures may compete for attention and the image and its message confusing.

### Pattern

Patterns can provide order, which our minds seek. Patterns may be as simple as symmetry, or they may be repeated subjects, colors, lines, or textures.

### Space

Photographs are primarily composed by filling a space with a subject, but don't forget empty space. A flower needs space in front both to suggest the flower's unfolding and to provide a space where a viewer may place an imagined insect about to pollinate the bloom. Leave space in front of animals for critters to gaze into, or at least for viewers to look where the animal is looking. Even if viewers don't see anything other than empty space, they will imagine what the animal is observing. An active imagination is requisite for an engaged viewer.

## Photographer's Block: What To Do If It Just Isn't Working

### Economy

Is the subject photo-worthy? Let's face it, some subjects are incredibly interesting, beautiful,

weird, etc., but they may not have the right components to make photographs that work. Too many distracting elements often cause the demise of an otherwise engaging subject.

### Analyze

What makes the subject interesting or meaningful? Stop to analyze exactly what it is that catches your attention, what makes the subject meaningful to you, and what would have the same effect on viewers.

### Convey Meaning

How does the subject convey interest or meaning? Look for elements of the subject that convey meaning. Take, say, a frog: are the eyes dark and staring right at you? With a flower, are the curved petals quite graceful?

Green Frog



© David FitzSimmons

### Reason for Sharing

Why do you want to share the subject with others? Think about why others might care about your message. Do not rely only on your own perspective. Talk with others. Find out what family, friends, co-workers see in photographs... and not just your own. Present a slide show at a local nature center, and pay attention to the reactions.

### 2D in a 3D World

How do you take the three-dimensional world that you are experiencing and convey it, through a two-dimensional image, to your audience? Here's the real challenge. Can you capture the 3D world in front of you, compress it into a 2D image, and get your viewers to believe it is 3D again when they view it. If so, you have the best chance of getting your message across.

**David FitzSimmons**

**Text and images © David FitzSimmons**

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# SIGMA



**David FitzSimmons (OH)** is an award-winning free-lance photographer and writer who photographs and writes for various magazines, including *Outdoor Photographer*, and *Shutterbug*. With over 100 calendar credits, he is also the author of several publications which include many *Curious Critters* titles. His books have won 14 national book awards

and sold close to quarter of a million copies. One of nine **Sigma Pros** in North America, David presents seminars and workshops to a wide variety of audiences. **Sponsored by Sigma**. Along with his presentation, David is also conducting a hands-on session on *Curious Critters In Photo Ops Room CC 170 Saturday – 1 pm – 4 pm*.

# From Your Backyard To The Grand Canyon

By Ken Hubbard (NY) **Sponsored by Tamron**

# TAMRON



© Ken Hubbard

## What's In My Bag

In an age where everyone one wants to carry lighter and lighter camera equipment and bags, it is still important to carry the correct gear to capture the images you want. From tripods to filters, these pieces of equipment are still as important today as in years past.

## Camera Bodies

- 1 Full Frame
- 1 Crop Sensor Camera Body

## Lenses

### APS - C Format

Tamron 10-24mm Di II VC  
SP17-50mm Di II VC  
18-400mm Di II VC PZD

### Full Frame Format

Tamron SP15-30mm Di VC  
SP24-70mm Di VC  
SP70-200mm Di VC  
SP90mm Di VC 1:1 Macro

## Filters

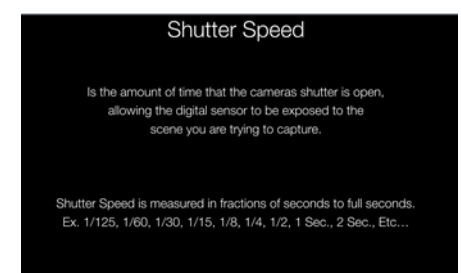
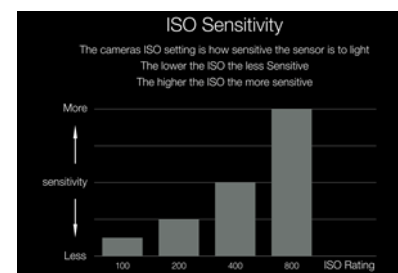
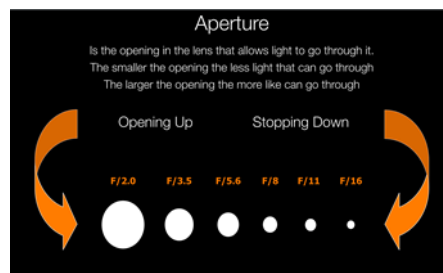
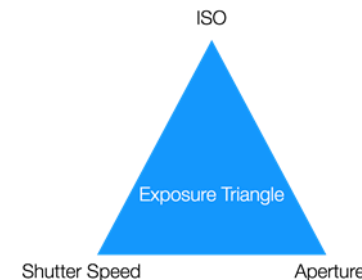
Circular Polarizer  
Assorted Neutral Density  
Graduated Neutral Density

## Accessories

Speed light  
Mini Reflector/Diffuser  
Tripods and Flashlight

## Camera Settings and Understanding Exposure

Having a full grasp of your cameras settings is the first step to capturing good exposures and is critical to landscape and nature photography. Learning how to use the exposure triangle of ISO, Shutter Speed and Aperture all together will not only help with your exposure but also helps create more interesting images.



© Ken Hubbard

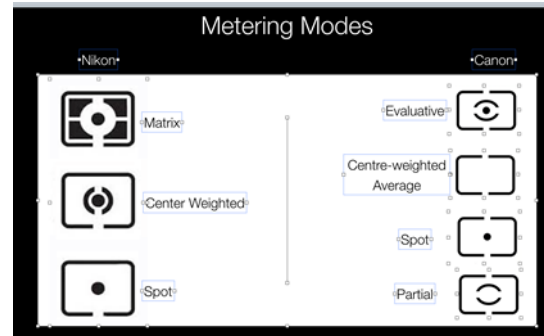
## Exposure Compensation

Exposure Compensation is the act of incrementally adjusting the camera's exposure from the default reading that the meter is giving. This is usually done when using Aperture Priority, Shutter Priority and some program modes.



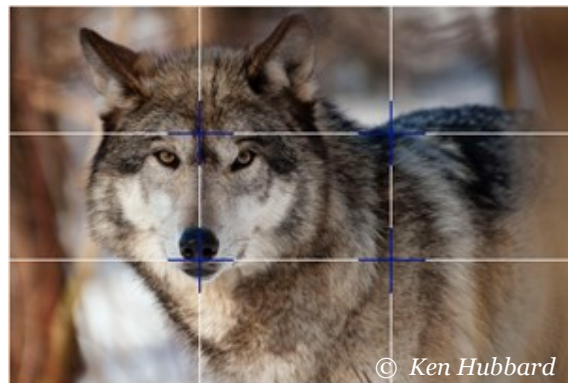
## Metering Modes

Using the correct metering mode is also critical to capturing an image with proper exposure.



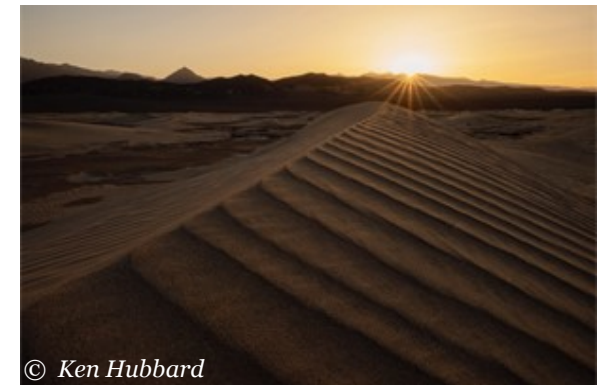
## Composition

How an image is composed will determine how a viewer responds to it; good composition will hold the viewer's interest and guide them through the frame to the main subject. Remember the basics and use the rule of thirds to create a more interesting image.



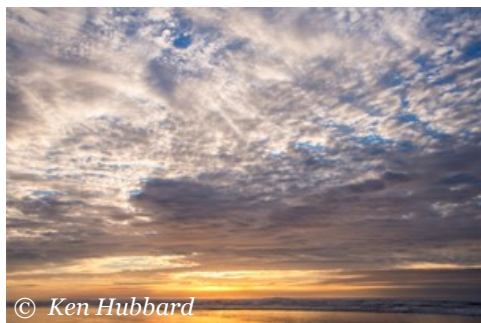
## Leading Lines

Leading lines are actual lines within the frame of your image that also help guide the viewer through your frame. Leading lines can be anything from streets to the crests of sand dunes.



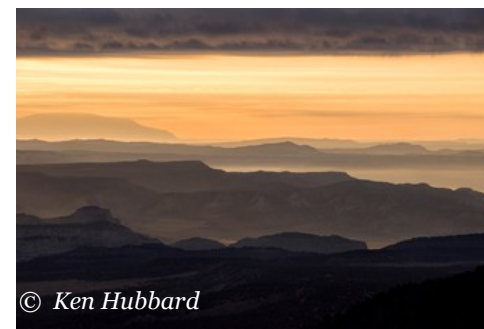
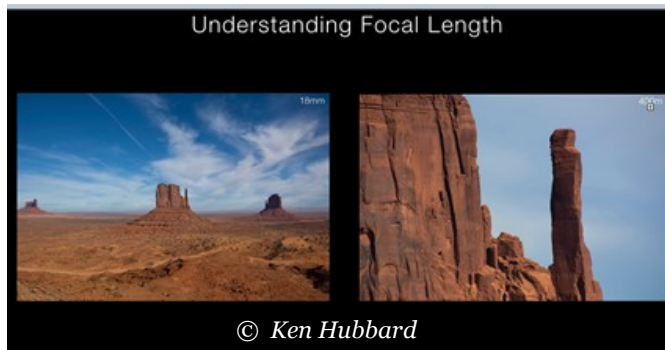
## Search Out the Good Light

Knowing your camera's setting and understanding good composition is just the beginning to capturing visually stunning images. Finding (or creating) good light is the true key to good images. You can have a spectacular location, but if the light is dull and flat the image will be dull and flat.

[illegible]

## Understanding What Focal Length To Use

Whether to use wide angle or a telephoto lens, that is the question? Actually both have their place and depends on the image you are trying to create. Wide angle stretches out the subjects making the foreground large and the background small. Telephoto lenses create a compressed look wherein all subjects appear to be on the same plain.



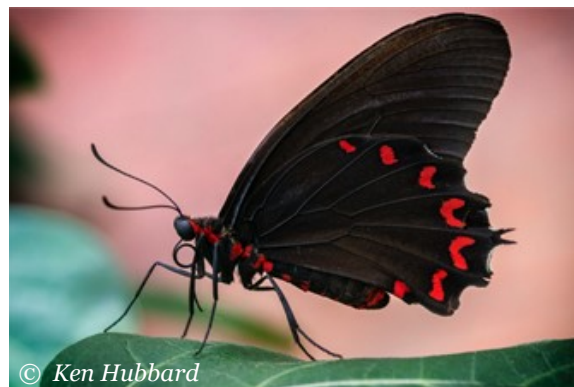
## Change Your Perspective

Move around your subjects, 360 degrees if you can. The shape, light and look of the subject will change with every angle. Don't only move around it, but also try to shoot from above and below as well.



## Get in Close

Don't only concentrate on the grand landscape, look at the small world that is around you. They make for some of the most jaw dropping images.





© Ken Hubbard

**Ken Hubbard**

**Text and images © Ken Hubbard**

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[Facebook: Ken Hubbard Photography](#)

[Instagram: Ken Hubbard Photography](#)

**Email:** [hubbard@tamron.com](mailto:hubbard@tamron.com)

**Sponsored by** [Tamron](#)

Locations featured in this presentation:

Lakota Wolf Preserve, Longwood Gardens, Grand Canyon National Park, Grand Teton National Park, Bryce National Park, Death Valley National Park, Zion National Park, Arches National Park, Monument Valley and Jekyll Island Georgia

**TAMRON**



**Ken Hubbard (NY)** is the Field Services Manager for **Tamron** who is responsible for the company's events, including Tamron's popular consumer workshop series. Based in New York, he has had nationwide gallery showings of his portrait and landscape photography and teaches enthusiasts how to take better photos at numerous events. His extensive background

in the field of photography is unique and diverse having traveled extensively throughout the United States, giving him a consistent output of breathtaking photographs. **Presentation & Raptors Sponsored by Tamron.** In addition to his camera college presentation, Ken is a pre-conference workshop presenter with "Photograph Birds & Raptors." Ken is also conducting a hands-on session with the Raptors in room CC 175 (lower level) Friday – 1:30 pm – 3 pm with Tamron loaners.

# Waterscapes: Techniques for Photographing Water

By Mandy Lea (Nomad) **Sponsored by Nikon**



## What Makes A Photo Of Water A “Good” Photo?

Although it seems basic, it is an important step to define the characteristics you are trying to capture in your water photo. At its heart, art is subjective. You may like to freeze a sharp image of water moving, or you may want to capture the long, smooth flow of it. Whichever mood you prefer, know what you are after so you can shoot with intent.

## Characteristics Specific to Water

While photographing water is similar to shooting a dry landscape, there are certain characteristics that set water apart. Think intently about these characteristics and how you can make them stand out in your photograph:

- It moves.
- It's reflective.
- It reacts.
- It's ever changing.

## Capturing Movement

Once you have defined what you want to capture in your water, you need to understand how to achieve that. The images in the corresponding diagram are from Spruce Flats Falls. They indicate dramatically different looks that can be achieved simply by modifying your settings.



© Mandy Lea

## Capturing Reflection

Capturing a great reflection can be difficult because there are many aspects out of our control.

### Wind

You need to have very still water – little to no wind. It can vary greatly from location to location, but I have found that I generally find the most still water in the earliest hours of the morning.

Check your weather forecast and pay attention to the wind. If there is just a little wind, you can often overcome this by using a long exposure time to smooth out any choppiness on the surface.

### Composition

I find I often break the “rule of thirds” when photographing a perfect reflection. It is pleasing to me to often cut the image exactly in half – and that’s allowed!

## Color

Even when you don't have a perfectly sharp reflection, often just having the blur of bright colors reflected in water can be pleasing. For instance, the color of spring flowers or fall colors could be isolated in a reflection.



## Capturing Reaction

One of the most unique things about water in landscapes is that it is ever changing! How can you best capture the mood of water in times of change?

## Freezing

When water freezes focus on capturing details in ice, crystals, cracks, icicles and frozen waterfalls can have a lot of impact. Get low, isolate your subject.

## Ripples

Movement in a still lake can be dramatic! Watch for birds, fish and other wildlife. And if you have to, toss in a pebble to create that drama!

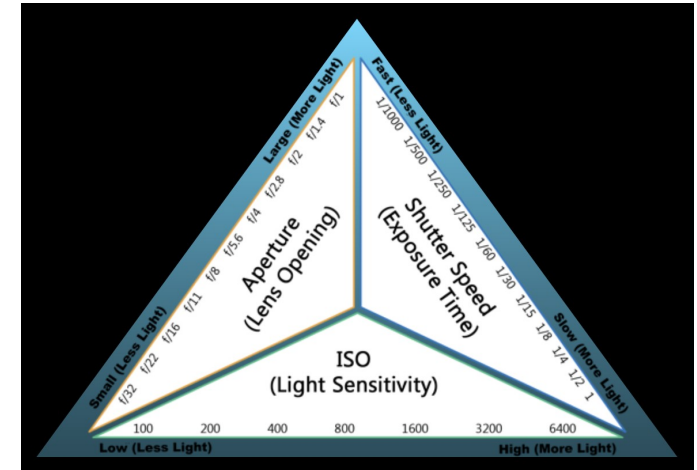
## Waves

There is nothing more powerful in water than waves! Experiment with both slow and fast shutter speeds as both have very different yet effective outcomes.

## General Settings

Which mode should I use?

The only way to have complete control over your water is to shoot in Manual. If you use aperture priority, you won't be able to control the flow of your water. If you use shutter



priority, you may end up with an out of focus foreground. But that's okay! We can do this!

Understand your exposure triangle (see diagram). You have Aperture, Shutter Speed, and ISO. Now prioritize them. You get to choose 2, and the 3rd is left up to nature!

You will prioritize different settings in different situations, but for water, shutter speed is always first (get the water how you want it). Next choose the appropriate aperture for your setting. And finally, set the ISO where it needs to be to give you the proper exposure.

## Equipment

## Filters

The use of filters is essential when photographing water. Always have a selection of circular polarizers (to control light and reflection), neutral density (to control shutter

speed, 3-10 stops), and even graduated neutral density (to compensate for bright skies).

### Tripod

Tripods are a necessity in every landscape photo, but even more so when photographing water. Unless you are shooting fast to freeze motion, you will need a tripod.

### Remote/Timer

Believe it or not, even the press of a shutter button can create blur in a long exposure. Invest in a remote/intervalometer, or simply use your timer (set to shortest time).



## Finding Your Shot

### First and Foremost

Be Present. This will allow you the perspective you need to create an impactful image.

### Define Your Subject

Before you can even think about the best composition or exposure, you have to know what you are trying to show the viewer.

Under what condition does that subject have the most impact?

- Angle
- Composition
- Camera Settings
- Time of Day

## 10 Tricks to Finding Your Water Shot

1. Start small, isolate your scene.
2. Look for natural patterns.
3. Accentuate contrasting textures.
4. Clean the scene.
5. Don't be afraid of rocks.
6. Rivers are natural leading lines.

7. Experiment during different times of day.
8. Use natural frames.
9. Look beneath the surface.
10. Look for invisible flows and patterns.

**Mandy Lea**

**Text and images © Mandy Lea**

[www.mandyleaphoto.com](http://www.mandyleaphoto.com)

**Sponsored by Nikon**



**Mandy Lea leads a nomadic life and has been on the road for nearly two years. After spending years at Precision Camera in Austin, her wanderlust became unavoidable and she left to pursue freelance landscape photography while living out of her teardrop trailer. Her photography has been featured in photo and outdoor themed**

**magazines, corporate advertisements, podcasts and television. When not on assignment she teaches in-the-field photography workshops and speaks at events relating to photography and tiny living. Sponsored by Nikon In addition to her camera college presentations, Mandy will be one of your co-hosts at the Panel Discussion Saturday In Thompson 102 at 2 PM and is a Conference Speaker Image Reviewer. In addition she will have her "Teardrop" trailer outside the Campus Center for you to tour Saturday 8:30 to 11am.**

# Photographing America's National Parks

By Jennifer King (NC)

This program is a historic and photographic review of the past 100 years of the National Park Service, and the role that photography played in its development and continued support. With over 400 national parks and monuments protected by the Department of Interior, there are a multitude of locations that are perfect for learning and exploring.

Take an inspirational walk through some of the most iconic and beautiful locations to photograph in our country.

The National Park Service has over 22,000 employees.



© Jennifer King

Grand Tetons

Over 221,000 volunteers help to run the National Parks and Monuments

In 2016, the NPS turned 100 years old.

Promotes recreation, conservation and history.

1903 President Theodore Roosevelt visited Yellowstone National Park,

President Woodrow Wilson signed an act to create the Department of the Interior to protect National Parks

The United States is the first country to have national parks.

Nearly 3,000,000 people visit our parks each year.

For the benefit and enjoyment of the people.

Yosemite



© Jennifer King

Glacier



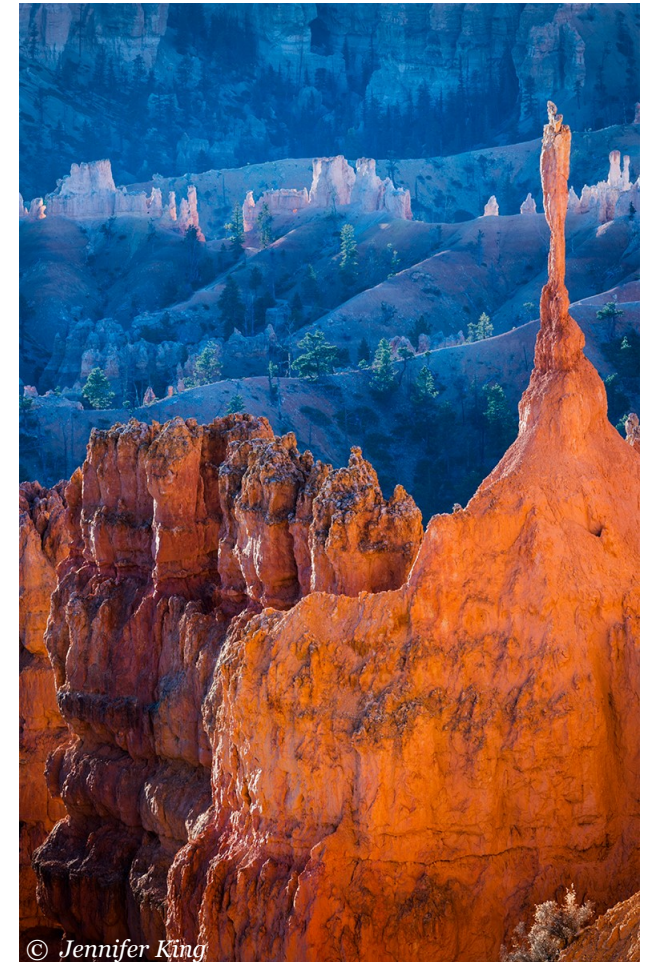
© Jennifer King



*Death Valley*



*Grand Canyon*



*Bryce Canyon*



*Yellowstone*



*Great Smoky Mountains*



© Jennifer King  
Mount Rainier



**Jennifer King (NC)** is a landscape and wildlife photographer based in North Carolina with over 20 years in the photo industry as an instructor and “Wildlife Whisperer.” Her lifetime passion for teaching photography, exploring the world and discovering new locations to photograph has gained her photographic acclaim. Her

images and articles can be found in top resources such as *Outdoor Photographer*, and she has appeared as speaker at events such as NANPA’s 20th Anniversary Summit. Jennifer founded [Photography for the Fight Against Breast Cancer](#) and brings together photographers, sponsors, individuals and the industry to raise money and awareness for breast cancer patients and research. Jennifer will also be one of your co-hosts at the Panel Discussion Saturday In Thompson 102 at 2 PM and is a Conference Speaker Image Reviewer.

Find Your Park!

**Jennifer King**

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Canyonlands



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# Photographing Acadia National Park

By Colleen Miniuk-Sperry (AZ)



Experts dispute the origin of the park's name, "Acadia." Some believe the word derives from the Arcadia region in Greece, prized for its unspoiled wilderness. Over time, perhaps the "r" in the reference dropped? Acadia was a colony of New France in northeastern North America that included parts of eastern Quebec, the Maritime provinces, and modern-day Maine.

Others attribute the label to the word "L'Acadie," which potentially stems from the French version of a Wabanaki Indian word meaning "the place." Rumors suggest that the first European settlers to Mount Desert Island may have also translated this term into "heaven on Earth."

Although I live in Arizona, through artist-in-residencies, workshops, and personal visits, I have found my place in "the place" for over 400 days since 2009. Today, I hope to share some of what I've learned in that time, to offer when, where, and how in hopes it inspires you to visit Acadia and find beauty through your own lens in heaven on Earth.

## Introduction

Maine is located in the far northeastern corner of the United States along the Atlantic Ocean. Acadia National Park resides in "Downeast Maine," or about mid-coast. Many from the northeast drive, but those coming from out of state typically fly into either Portland (about 3.5-

hour drive) or Bangor (about 1.5-hour drive)

The approximately 49,000-acre park spans three main locations (Mount Desert Island, Schoodic Peninsula, and Isle au Haut) plus properties on a number of outlying islands. Most visitors base themselves in Bar Harbor, but surrounding towns like Northeast Harbor, Southwest Harbor, and Trenton offer fine lodging and dining options. The park offers four campgrounds, and many private campgrounds exist in the community.

Because Acadia was created almost entirely from donated lands, the park map looks like a





© Colleen Miniuk-Sperry

patchwork quilt. It's unlike most other national parks in that there is no single point of entry (like an entrance gate) that designates park land vs. not park land. The community and park are intertwined.

People have inhabited or visited this beautiful place for many years. Before the arrival of French explorers like Samuel Champlain and Antoine de la Mothe Cadillac, the Wabanaki Indians made this area their home. In the mid-1800s, Hudson River School painters like Thomas Cole and Frederick Church started visiting and creating artwork from Mount Desert Island that piqued the interest of wealthy East Coast families. By the late 1800s, the Rockefellers, Fords, Vanderbilts, As-ters, and Carnegies began "summering" in their

"cottages" (mansions). They were called "rusticators."

Then-Harvard president Charles Eliot and heir to a textile fortune George B. Dorr began accepting donated land from the locals and wealthy visitor alike for the newly formed Mount Desert Island for the Hancock County Trustees of Public Reservations to protect it. By 1916, Eliot and Dorr had collected almost 6,000 acres. In 1916, President Woodrow Wilson accepted the land package and declared it the Sieur de Monts National Monument. Three years later, in 1919, Congress upgraded the monument to a national park and renamed it Lafa-

yette National Park.

### Sieur de Monts Area

The Sieur de Monts area, the birthplace of the park, is a fitting location to start your photographic explorations of Acadia National Park. It offers a variety of opportunities in any light, especially mid-day, no matter the weather. Stop by the Sieur de Monts Spring, the George B. Dorr monument, the Nature Center, and the Abbe Museum to learn more about the history.

### Suggested Photography Locations Include:

- Wild Gardens of Acadia
- The Tarn
- Jesup Trail

Macro opportunities are especially abundant.

### As You Find Joy in the Little Things Here, Remember To:

- Define your visual message before you photograph
- Go beyond the literal and use metaphors: "What else is it?"
- K.I.S.S.—fill your frame with just your visual message; eliminate distractions



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- Keep your lens parallel with the primary subject
- Use a reflector/diffuser for managing harsh mid-day light

## Park Loop Road

In 1922, construction started on the “Jordan Pond Road.” By 1927 the base of the Park Loop Road we know today was completed. The spur road to the top of Cadillac Mountain’s summit was completed in 1931.

The entire loop is open typically from mid-April to December. During winter, the Ocean Drive section and side road to Jordan Pond remain open; however, much of the road closes to motorized vehicles.



© Colleen Miniuk-Sperry

Visitors can find many of the park’s most iconic scenes along Park Loop Road, but plenty of not-yet-discovered expressive compositions exist as well.

### Suggested Photography Locations Along Ocean Drive Include:

- Sand Beach
- Newport Cove Overlook
- Thunder Hole
- Monument Cove
- Boulder Beach
- Otter Cliff
- Otter Point
- Little Hunters Beach

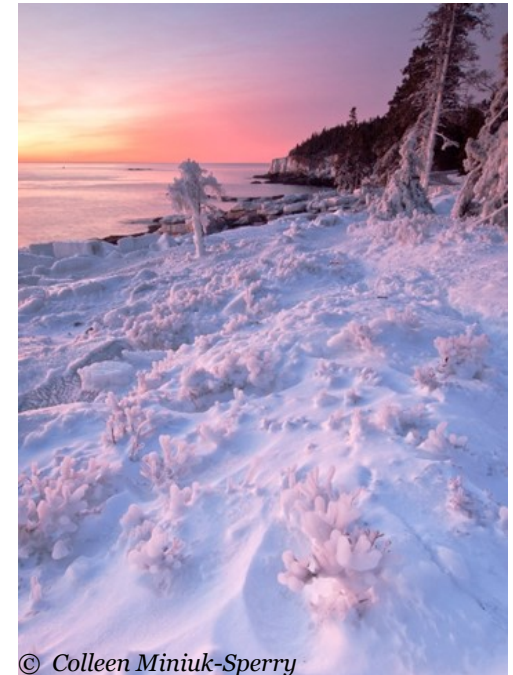
### When Photographing the Coast, Keep the Following Tips in Mind:

- Study the scene closely—How does the water move? How do you wish to depict it? (e.g.: incoming vs. receding? Frozen spray? Blurred into an ethereal fog?)
- Use continuous drive mode to shoot through wave sequences
- Leverage the granite joints to lead you into, not out of, the your frame
- Use graduated neutral density filters or HDR to balance overly bright skies
- Never turn your back on the ocean. Watch for rogue waves at ALL times

### As You Travel Inland Along the Park Loop Road, Additional “Must-See” Photographic Stops Include:

- Jordan Pond
- Jordan Stream
- Bubble Rock
- Bubble Pond
- Cadillac Mountain

Although the mountains here might not be as tall as the ones in Appalachia or the western United States, Acadia offers some of the most easily-accessible breathtaking views in all the national parks.



© Colleen Miniuk-Sperry



### When Creating Images From a More Aerial Perspective, Consider:

- Conveying depth via lines, layers, and light
- Including a sense of scale
- Considering panoramic frames to show expanse
- Watching out for distracting negative space and mergers
- Using graduated neutral density filters or HDR to balance overly bright skies

### Carriage Roads

One of the unique features of Acadia National Park is the network of carriage roads John D. Rockefeller Jr. constructed beginning in the 1920s.

A day hiking, biking, riding, snowshoeing, or skiing anywhere along the 50+ miles of carriage

roads will not disappoint. Besides the carefully-designed scenic views intermixed with quiet stretches of forest, there are two majestic gate-houses and 17 bridges to photograph, including

- Cobblestone Bridge
- Stanley Brook Bridge
- Deer Brook Bridge
- Eagle Lake Bridge
- Duck Brook Bridge

### As You Explore the History of This Coastal Park:

Learn about your subject (history) before you photograph it to tell a story from a variety of perspectives: broad, vignette, and detail.

Respect regulations and private property.

### Southern Tip of MDI

One of the park's most iconic scenes resided about a 45-minute drive from Bar Harbor, but additional locations worthy of investigating, especially at minus-low tides for tidepooling, are close-by:

- Bass Harbor Head Lighthouse
- Ship Harbor Trail
- Wonderland Trail

### Outside of the Park

While not in the park, there are three locations worth visiting while staying on Mount De-

sert Island (all three are a part of the Mount Desert Land and Garden Preserve):

- Little Long Pond
- Asticou Azalea Garden
- Thuya Garden

### Schoodic Peninsula

In 1929, Dorr acquired Moore property on the Schoodic Peninsula (the only part of the park on the mainland). During negotiations, the property heirs requested the name of the park to be changed. Hence, the park came to be known after that timeframe as "Acadia National Park."

Only about 10% of the three million-plus visitors ever see the park on the Schoodic Peninsula.



Thus, it's often referred to as "The Quiet Side of Acadia."

It's located about an hour drive from Bar Harbor and services are limited to what you can find in Winter Harbor, Corea, and other small towns. Driving will provide you the most flexibility to chase light, but you can also take a ferry across Frenchman Bay and use the Island Explorer.

Although the entire loop will provide endless photographic opportunities, be sure to add the following to your itinerary:

- East Side of Schoodic
- West Side of Schoodic
- Ravens Nest
- West Pond Cove



## Isle au Haut

For those looking for a more backcountry experience in Acadia National Park, consider a multi-day trip to the park's most remote property (which was donated in 1943).

Because of very limited lodging (Duck Harbor campground, Keeper's House Inn, or vacation rentals in the community) and transportation options here (mailboat/ferry), advanced planning is required.

Your reward for such effort, though, is miles of pristine coastline, panoramic vistas, and quiet forests. While there are a number of spots near the NPS campground, those willing to hike will enjoy the photographic opportunities on the:

- Cliff Trail
- Western Head Trail

## Timing Your Trip

I'm often asked, "How long should I visit Acadia?" My response always is, "As long as you possibly can!" I visit two to three *months* a year cumulatively for the past eight years, and I have yet to run out of photographic ideas.

I'm also frequently asked is "When should I visit?" Anytime! There's no bad time to be in Acadia! Summer (July to September) sees peak visitation, so visit popular locations well before dawn. Weather can be beautiful, rainy, or foggy in the span of a few minutes. Wildflowers typically bloom and wild blueberries can be the

perfect pre- or post-shoot snack right along the trail. For those into night photography, the Acadia Night Sky Festival is held in September.

The second busiest time of year for visitors is autumn (October and November). The Kaleidoscope of fall colors, which typically peaks ~mid-October, attracts "leaf peepers" and photographers. As the season changes, the weather can't often make up its mind so prepare for anything and dress in layers.

If you wish to leave the crowds behind and see the park transform into a winter wonderland, visit in winter (December to March) when snow, ice, and blizzards are possible. Not many services available, but adequate lodging and dining options are becoming more available with each passing year.

Spring (April to June) also sees lower visitation than summer or autumn. Melt-offs can make some locations muddy—and the perfect breeding grounds for biting bugs. Wildflowers often start to show during the long days of sun (14-17 hours). If you're into bird photography, don't miss the Acadia Birding Festival.

## Helpful Resources

*Photographing Acadia National Park: The Essential Guide to When, Where, and How* by Colleen Miniuk-Sperry ([www.photoacadia.com](http://www.photoacadia.com))

Acadia NPS website: [www.nps.gov/acad](http://www.nps.gov/acad)

Acadia maps: [www.npmaps.com/acadia](http://www.npmaps.com/acadia)

Acadia National Park map by National Geographic Trails Illustrated

*The Carriage Roads of Acadia National Park* by Diana Abrell

*Mr. Rockefeller's Roads* by Ann Roberts

*Field Guide to Acadia National Park* by Russell Butcher

*Acadia: The Complete Guide: Acadia National Park & Mount Desert Island* by James Kaiser

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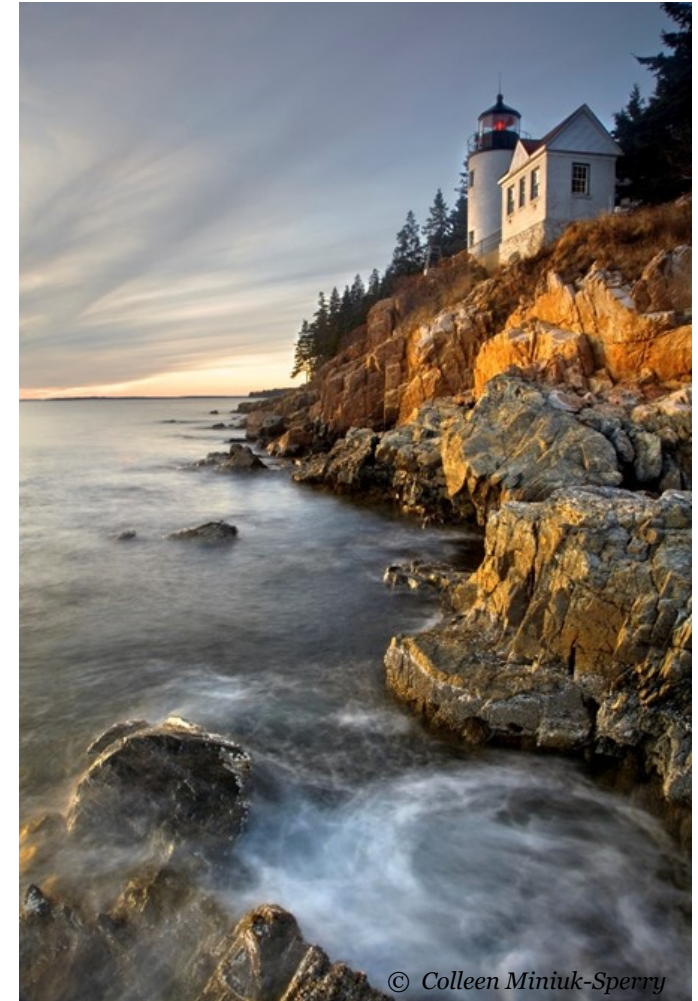
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**Colleen Miniuk-Sperry (AZ)** is an outdoor photographer, writer, publisher, instructor and speaker. Her credits include National Geographic calendars, Arizona Highways and a variety of other publications. She has served three times as an Artist-in-Residence with Acadia National Park and authored several award-winning books including guidebooks. She offers workshops and Sheography Women's Photography Retreats through her own company, CMS Photography and with several other workshop companies. Along with her camera college presentations, Colleen will also be conducting an Interactive Session "Beyond the Snapshot" Saturday - Hasbrouck at 2 PM (Double Session).



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# Wild About Wildflower Photography

By Colleen Miniuk-Sperry (AZ)



## Equip Yourself

Macro photography is the recording of small subjects at close distances, typically with lenses with a 1:1 (life-size) or a 1:2 (half life-size) magnification ratio. Lenses with a magnification ratio of 1:4 can render "close-up's." Lenses with a 5:1 magnification ratio allow for photomicroscopy.

## Additional Useful Equipment For Macro Photography Includes:

- Extension tubes, bellows, or close-up diopters
- Tripod, one with either no center column or with column that can be adjusted from vertical to horizontal orientation
- Focusing rail
- Cable release
- Polarizer
- Reflector/diffuser
- Off-camera flash
- Hoodman Hoodloupe
- Wimberley Plamp
- Artificial backgrounds (e.g. mat boards, scrap book paper)

- Wind block box
- Knee pads or gardening mat

## Approaching the Scene

Stop thinking! Mindfulness is "a mental state achieved by focusing one's awareness on the present moment, while calmly acknowledging and accepting one's feelings, thoughts, and bodily sensations" (dictionary.com). Release all expectations for making an image. Embrace all light, weather, experiences equally. Release judgements.

## Experience

Experience your surroundings with all of your senses. Follow your curiosities. Ask questions like "what if" about what you see as you wander.

## Connect With Your Perceptions

Whenever you hear yourself say something like, "Look at that" or "Isn't that pretty," don't shoot right away. Instead, observe the scene



© Colleen Miniuk-Sperry

more deeply to identify exactly what grabbed your attention. Ask yourself things like "What am I responding to? Why? What do I wish to emphasize in communicating with my viewers?" Reframe your literal labels into metaphors for more expressive photographs. Use your words—title your photograph before shooting.

## Visualize Your Composition

Keep it simple silly (K.I.S.S.)! Fill your frame with your primary subject and surround it with elements that can help provide context to that subject. Complete a "border patrol" to identify (and then, remove) distracting elements like odd shapes, bright tones, etc. that could divert a viewer's eye away from the subject.

## Apply The Law Of Closure

Your brain perceives the whole despite the absence of certain parts. Deciding where to crop the image is subjective, but you may not need to show the whole object in order to convey its context.

## Arrange Elements Based On Desired Visual Force And Movement

Viewers will perceive your primary subject to be at rest and static if placed in the center of the frame. If positioned at the intersection of the Rule of Thirds tic-tac-toe grid, viewers will perceive visual tension and interest. If positioned near the edge of the frame, viewers will perceive the object to be traveling away from the scene and other visual elements within the frame.

## Consider Visual Weight And Balance

Based on a viewer's expectation of how gravity works, darker and larger objects tend to feel heavier while lighter and smaller objects feel lighter. Place heavy elements at the bottom to create a foundation. Alternatively, create a visual anomaly by placing heavier objects at the top. Elements placed closed to each other will appear



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as if they have an implied relationship (and vice versa). Vertical orientations tend to possess more visual tension than horizontal since the visual elements appear to have less space to work with each other in the frame.

## Create The Illusion Of Depth Through

### Lines

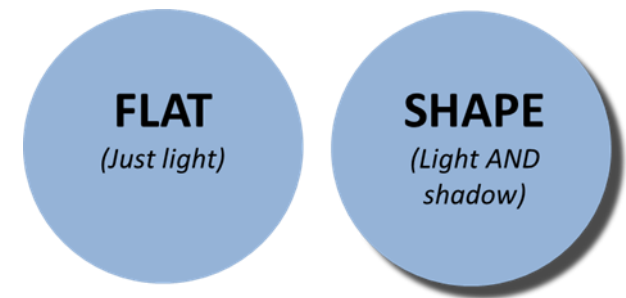
Use lines that stay within the frame and lead to somewhere interesting. Turn horizontal lines into diagonals by using the Dutch tilt if no horizon is visible in your frame.

## Layers

To convey a sense of dimension, include a strong foreground, mid-ground, and background layer in your frame whether you are photographing broad landscape scenes or smaller macro set-ups. If you notice an odd two-dimensional merger as you arrange the elements, reposition your camera to avoid.

## Light

Top/front lighting render flat images. Side and backlight help the camera "see" shape and dimension. When backlighting, use a sunshade or "gobo" (e.g., a hat, book, clipboard) to block the sun from hitting the front of the lens and prevent lens flare. Use the Reverse Boston Salute in all weather conditions. Reduce contrast by using a reflector to add light back into the dark shadow areas. A diffuser held between the light source and your subject softens the light across a smaller scene. Controlling the quantity and quality of light originating from an off-camera flash can help create or fill shadows.



## Technically Execute Your Vision

### "Set It And Forget It"

Set your ISO to the lowest speed reasonable for the types of subjects you photograph (e.g., ISO 100 for landscapes from a tripod, ISO 400 for moving subjects). Then, only adjust ISO if unable to achieve your goals through your shutter speed and aperture settings.

### Depict Motion By Controlling The Shutter Speed

Faster shutter speeds can help freeze the motion of moving subjects, especially on windy days. Movement records with slower shutter speeds. If handholding, use shutter speed faster than "1/focal length of lens."

### Find Your Desired DOF By Controlling The Aperture

To isolate and call attention to your subject, use a large aperture/short DOF where the subject is in focus and the background is blurred. For expansive views, use a small aperture/broad DOF to keep the entire image in focus from to back. Consult [dofmaster.com](http://dofmaster.com) for precise distances for your camera and lens.

### Understand Your Histogram

A correctly exposed photo will have a balanced distribution of tones towards the center (JPG) or the right hand side of the histogram without blowing out the highlights (RAW). Watch out for the

"blinkies" where no data has been recorded. Leverage the LCD to evaluate exposure and determine what exposure adjustments are needed.

### Use A Polarizer If Needed

A polarizer can reduce the brightness of reflected light off of flowers, leaves, etc. Rotate the polarizer on the lens to get the effect you wish, but don't over-polarize. If the sky looks too dark, rotate your polarizer to reduce the effect.

### Focus With Precision

Ensure either the pistil/stamen or primary subject is in focus. Manual focus may be easier than Auto focus with small depth of fields

inherent to macro lenses. **Keep the lens parallel to the subject's plane!** If available, use LiveView with a Hoodman Hoodloupe™ and focusing rails on tripod (turn OFF image stabilization/vibration reduction). Evaluate photo after shooting, make tiny adjustments, and reshoot – repeat. Use your depth of field preview button (if available).

### Extend The Apparent DOF With Focus Stacking

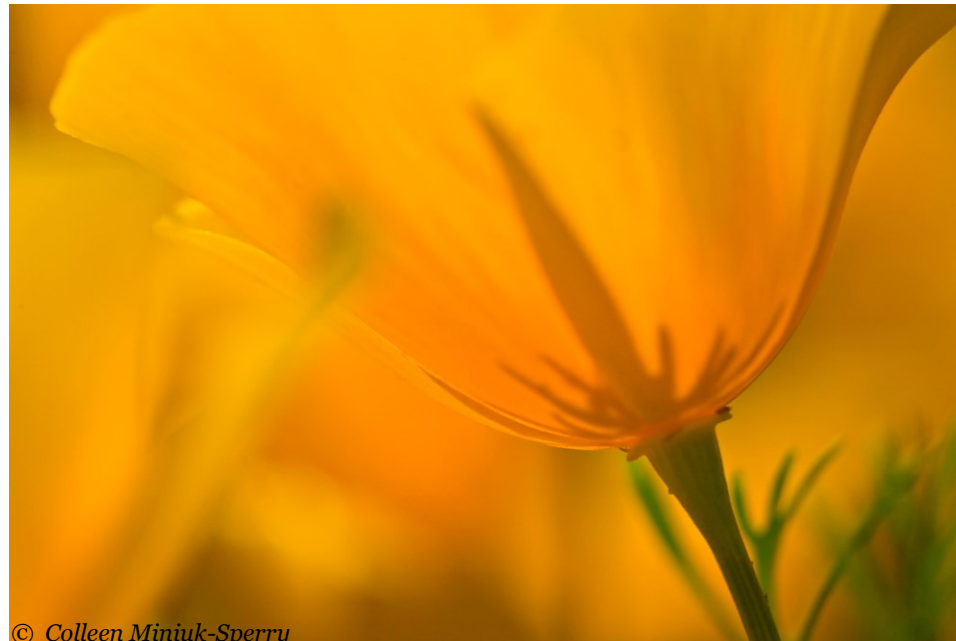
By making multiple frames at differing focus points and blending the resulting images in processing, you can control and extend the apparent DOF for a given scene. Use a wide aperture (f/8 or wider) and compose wide to allow for cropping in processing.

### Bring Your Own Background

Keep your background free of bright and distracting odd-shaped objects. Hold an artificial background like a black, brown, green, blue or other colored shirt, sheet, poster board, or old photograph about 8-12 inches behind the subject with a wide aperture.

### Make Friends With The Wind

Faster shutter speeds, faster ISOs, and rear curtain sync flash can help freeze the motion of moving wildflowers on windy days. Create a wind block with your backpack, jacket or even your body. Stabilize single blooms with devices such as the Wimberley "Plamp." If it's extremely windy, considering making impressionistic images by capturing the



© Colleen Miniuk-Sperry



movement of the flowers by slowing down your shutter speed, moving your camera, and having the wind work in your favor.

## Critique Your Results

"Did what I see come out of the camera?" Don't give up until you've captured exactly what you envisioned. Ask, "What do I like about it?" Keep and emphasize these elements. Ask, "What don't I like about it?" Eliminate or minimize these elements. Also, there are more than one possible compositions in a scene, so rather than get "THE" shot, aim to explore the subject/location from a variety of angles before moving on to a new one.

## Leverage Your Learnings in Your Next Shoot

By trying different techniques and critiquing your results, you are generating new ideas, which feeds the creative process for possible later use in future photography outings.

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# Aurora Photography

By Denise Silva (VA)

## What are these dancing lights?

Always useful to have an understanding of the natural phenomenon we are witnessing, as it adds to your appreciation of what you are seeing, and sometimes helps you capture better images. So here is an overview of the natural processes that create auroral displays and the factors that influence the colors we see.

The name Aurora Borealis has been attributed to Galileo and was derived from Aurora (the Roman Goddess of Dawn) and Boreas (the Greek word for north wind). Auroras begin with the nuclear processes deep within the sun, that play out of the surface, as ejections/solar flares. The sun ejects huge quantities of charged particles, and some of these find their way to Earth and influence the development of auroral displays.

The largest of ejections are known as coronal mass ejections (CMEs). CMEs are even more energetic, and can send incredibly massive outbursts of plasma towards Earth. When a CME arrives here, the aurora can go into overdrive, producing highly-energetic, color displays.

The size of these ejections can be up to two trillion tons, traveling 1,000,000 miles / hour . . . and they might be headed towards us.

On September 1–2, 1859, one of the largest recorded geomagnetic storms (as recorded by ground-based magnetometers) occurred. Auroras

were seen around the world, those in the northern hemisphere as far south as the Caribbean; those over the Rocky Mountains in the U.S. were so bright that the glow woke gold miners, who began preparing breakfast because they thought it was morning. People in the northeastern United States could read a newspaper by the aurora's light. The aurora was visible as far from the poles as Sub-Saharan Africa (Senegal, Mauritania, perhaps Monrovia, Liberia), Monterrey and Tampico in Mexico, Queensland, Cuba, Hawaii, and even at lower latitudes very close to the equator, such as in Colombia.

Telegraph systems all over Europe and North America failed, in some cases giving telegraph operators electric shocks. Telegraph pylons threw sparks. Some telegraph operators could continue to send and receive messages despite having disconnected their power supplies.

A solar storm of this magnitude occurring today would cause widespread disruptions and damage to a modern and technology-

dependent society. The solar storm of 2012 was of similar magnitude, but it passed Earth's orbit without striking the planet.

We would be in big trouble except for Earth and life on Earth is protected by the Earth's magnetic field. Our magnetic field diverts much of the high-entry particles from CMEs and solar flares, while capturing some of them. The captured particles are channeled by the Earth's magnetic field, and the flow towards our north and south magnetic poles. And when those



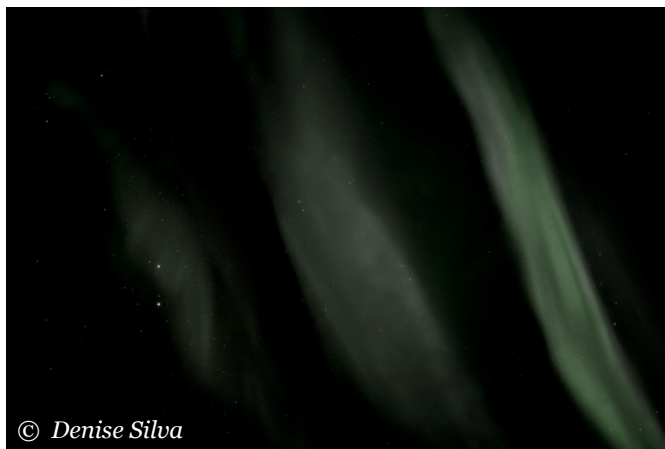
© Denise Silva

particles enter our atmosphere, they interact with oxygen and nitrogen, and an aurora is born.

## What Do We See?

Where and when you can see auroras?  
Northern latitudes, colder months — sometimes this can be challenging.

The image to the right provides some insight on what to expect when you go out and look for auroras. Often the aurora appears as dust or thin clouds moving in the sky. If the aurora gets more intense, it will appear denser and will often glow with green/yellow light. At its most intense, it can display many colors, which we will discuss next.



4 sec at f/1.4, ISO 1600

## Where are the Colors?

Your first sighting of an aurora may not be what you expect — and you may not even recognize what you are seeing is an aurora.

Don't expect to see much color in a low-energy aurora or when you first go out at night. Our eyes have diminished color sensitivity in the dark, and our overall night vision doesn't approach daylight acuity.

As your eyes adjust — and this can take quite a while — more details and more colors will become apparent.

High-energy displays are brighter, allowing us to see the full range of colors.

There are two types of photoreceptors in the human retina, rods and cones.



Rods are responsible for vision at low light levels (scotopic vision). They do not mediate color vision, and have a low spatial acuity.

Cones are active at higher light levels (photopic vision), are capable of color vision and are responsible for high spatial acuity.

Our eyes are seeing in real time, where as our cameras collect light (data information) over time (2-8 secs). It is that light accumulation that results in colorful auroras in our images.

## What Causes the Colors?

In plain language . . . Interactions between high-energy particles — the solar wind — and oxygen and nitrogen.

Green — By far, the predominant color — oxygen.

Red — Nitrogen and high-altitude oxygen.

Blue — Nitrogen.

Colors are influenced by differences in temperature and density of the local atmosphere.

These colors can appear to “mix” to form purple, yellow, yellow-green, pink, orange, orange-red — infinite variations.

Quantum transitions in excited atoms of nitrogen and oxygen, influenced by temperature and density of the local atmosphere. Ionized — loss or gain of an electron.

When excited, the electrons move to higher-energy orbit; when the electrons return to lower-energy orbit, it emits a

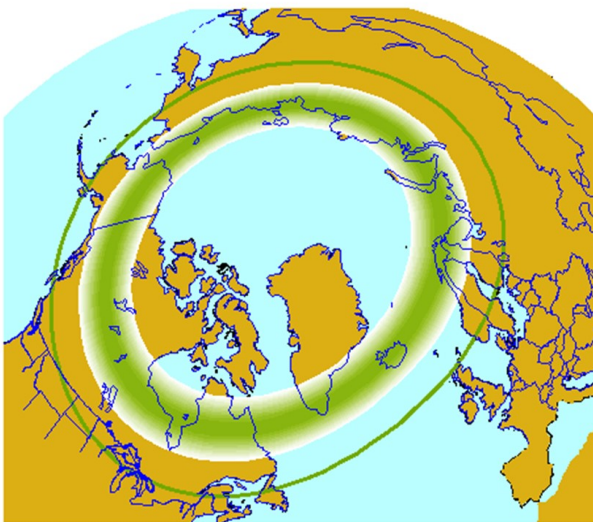
photon. Energy of emitted photon is proportional to its frequency.

When it returns to ground state, excited oxygen can take three-quarters of a second to emit green light and up to two minutes to emit red; during that time collisions with other atoms or molecules absorb the excitation energy and prevent emission.

Because the highest atmosphere has a higher percentage of oxygen and is sparsely distributed such collisions are rare enough to allow time for oxygen to emit red.

Collisions become more frequent progressing down into the atmosphere, so that red emissions do not have time to happen, and eventually even green light emissions are prevented. This is why

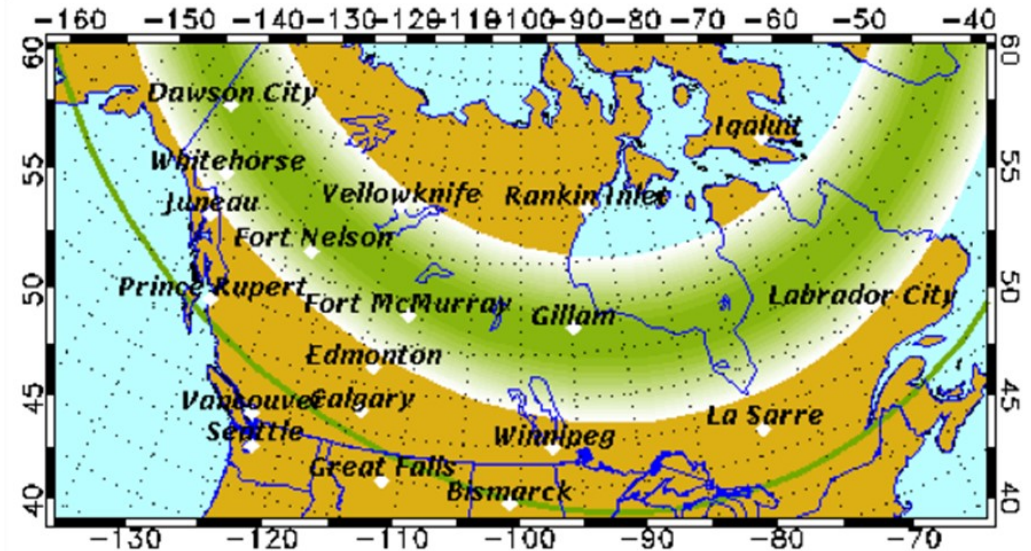
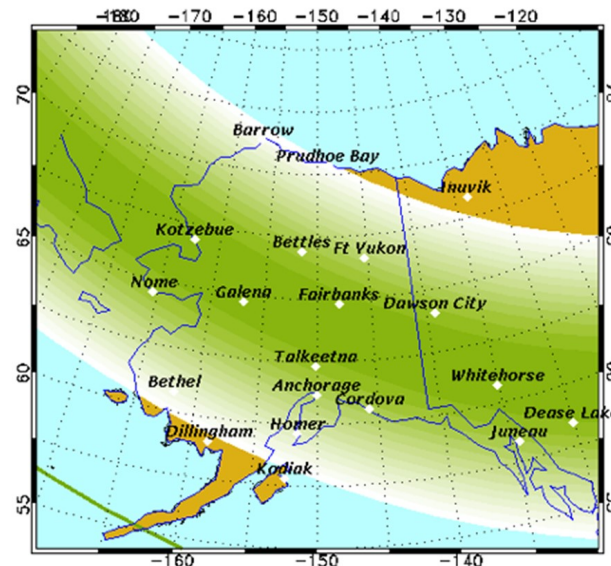
*The Auroral Oval—Auroras vary widely. The auroral zone shown here reflects typical solar activity. At the latitudes shown, and typical solar activity, good displays may be seen from early September through early April.*



there is a color differential with altitude; at high altitudes oxygen red dominates, then oxygen green and nitrogen blue/red, then finally nitrogen blue/red when collisions prevent oxygen from emitting anything.

Green (557.7 nm) is the most common color. Then comes pink, a mixture of light green and red (primarily

*Strong solar activity can expand the auroral band southwards by hundreds of miles. The auroral zone shown here reflects stronger than typical activity. Stronger than Typical can be seen in Late Fall, Winter, Early Spring.*



630.0 nm), followed by pure red, then yellow (a mixture of red and green), and finally, pure blue (primarily 428 nm).

### Where and When to See Auroras?

Longer days and shorter nights mask most auroral displays from May through September.

Many Locations!

Alaska – Best Location in the U.S. – Bettles and Chena Hot Springs

- Canada
- Iceland
- Greenland
- Norway
- Finland
- Sweden
- Russia



10 sec at f/4, ISO 3200



8 sec at f/2.8, ISO 640

## Aurora Photography

### Two Approaches

Shorter exposures preserve details in the aurora, but at the cost of foreground detail.

Longer exposure can reveal interesting foreground detail, with less detail in the aurora.

My favorite conditions for shooting is where there is a half-moon providing ambient light to illuminate the fore and background of the image.

### Equipment – The Gear You Need to Capture Auroras

Cameras are constantly improving – even iPhones / cell phones are capable of making decent images. But if you're after high-quality, high-resolution images, your choices are narrower.

#### Arc/Arching

Generally moving east to west, can stretch thousands of kilometers, with a fairly narrow width. These displays tend to be green and yellow, with distinct edges.

3 sec at f/14, ISO 1000



#### Corona Displays

When witnessing these displays, you feel as though the aurora is shooting straight out of the sky towards you. These displays tend to have dramatic colors as well.

5 sec at f/4, ISO 3200





© Denise Silva

4 sec at f/2.8, ISO 2000

Undulating

These displays stretch over a broad expanse of sky,  
no obvious pattern.

10 sec at f/4, ISO 2500

Radiating Fan

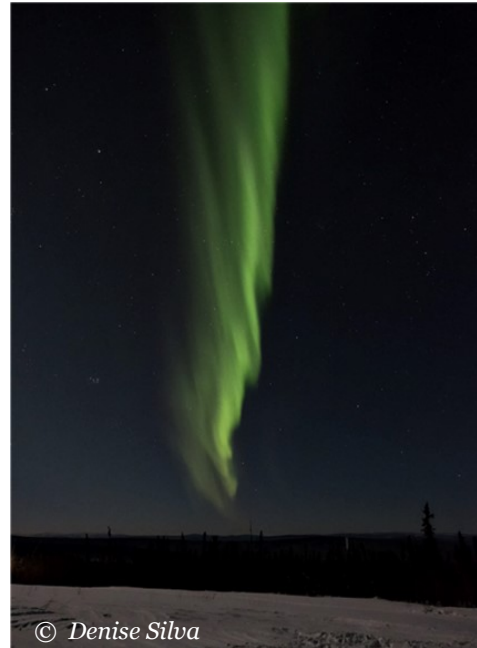
Essentially composed of many arcs.



© Denise Silva

2 sec at f/4,  
ISO 5000

Columnar  
This aurora  
appears to  
twist on itself.



© Denise Silva

4 sec at f/1.4, ISO 640

Diffuse - Soft, cloud-like

can indicate a high-energy event, but widespread and  
generally lacking clear structure.



© Denise Silva



© Denise Silva

4 sec at f/1.6, ISO 640

Ribbon or Band

Typically bright, rapidly moving.

1.6 sec at f/1.4, ISO 400



© Denise Silva

## Essential Equipment

- A digital camera (any kind) that allows you to fully control shutter speed, ISO, and lens aperture.
- Lens—Wide-angle — “Best” images are typically 24 mm or wider.
- Aperture of  $f / 1.4 - f / 2.8$ .
- Sturdy tripod and ball-head.
- Cable release or remote (or use exposure delay mode).
- Fast memory card; extra batteries; red-light penlight / headlight; and waterproof dry-sacks.

Generally it will be useful to be able to fully control the camera (i.e., manual mode).

Typically, we’re using a modern DSLR or mirrorless camera, but some compact cameras may work, as long as they provide the necessary control over shutter speed, ISO, and lens aperture. Even iPhones and other cell phones can make good quality images of the Northern Lights if you have the right app and a tripod.

Remember: The best camera is the one you have with you. It’s not the gear that makes the photograph . . . it’s you, the photographer.

## In the Field – Preparation and Technique

In the field — technique, best practices — There are consequences to the where and when.

- Use Manual mode — both the camera and the lens.

- Consider saving your images in RAW format.
- If you have the option, use mirror-up mode.
- Initial settings — these are starting points — adjust to taste
  - White balance: Daylight
  - ISO: ~1000–3200 (newer models: consider starting higher)
  - Short exposure:  $\leq 8$  seconds (coordinate with ISO)
  - Long-exposure noise reduction: Off
  - High-ISO noise reduction: Off
- Lens
  - Disable vibration reduction / image stabilization
  - Wide-open aperture (e.g.,  $f / 1.4$ )

Technique - You need to fully understand how to operate your camera, and if you have any doubt, have your manual handy. Once you are set up and in the field, the only settings you will change are ISO and shutter speed.

- Know how to adjust aperture, ISO, and shutter speed in the dark, without the assistance of a light.
- Focus at infinity (pinpoint stars) for best aurora image; don’t assume that your lens has a reliable “hard infinity.”
- Use Live View when focusing — Zoom in on a bright star (this is best) or other bright distant object; focus; confirm sharp focus with test shots.

- Use a cable release or remote, or exposure delay / self timer mode.
- Periodically check your images to reconfirm sharp focus.
- Select an interesting background or foreground to help show scale and add additional interest.
- Vary your exposures as conditions change, but strive to keep your shots as short as possible to preserve the detail of each display, and keep ISOs low to minimize noise.

## Shooting in Extreme Cold

Special considerations for extreme environments – When the temperature drops below zero, there are risks, some of which can be quite serious, and you need to be well-prepared to deal with them.

Recognize that you are taking your gear well beyond designed operating temperature range; e.g., Nikon operating environment temperature is stated as  $32^{\circ}$  to  $104^{\circ}$  F ( $0^{\circ}$  to  $40^{\circ}$  C).

Electronic components can become unstable. Mechanical components can malfunction, can be damaged.

Batteries may not deliver rated power, may give out entirely. Be sure to bring multiple fully-charged batteries into the field.

Focus may shift as lens components contract. Another reason to periodically check focus. Cable release cords can become stiff and brittle. Even tripod components can become brittle.

Condensation is a significant concern when taking extremely cold gear into a warm, humid environment. Pack cameras, lenses, remotes in waterproof dry-sacks before taking them indoors.

Sub-zero Concerns: Unless you are properly prepared, extreme cold is potentially hazardous, harmful, lethal. Frostbite, hypothermia are major concerns. Snow and ice add their own hazards. Wind makes everything worse.

Dress in layers, wear gloves / mittens; a hat, hood, or balaclava; a face mask if needed; wool socks (with silk or merino wool sock liners for added comfort); bunny boots or other insulated boots.

Ice cleats are strongly recommended (not just when traversing frozen rivers / lakes and glaciers — icy sidewalks, stairs, and paths can be quite hazardous).

Clothing and boots should be rated for the environment.

Inadequate gear quickly becomes obvious in the field. If so, see if you can borrow or rent proper outerwear from your lodge or elsewhere.

Hand warmers and foot warmers can help, but they don't always last as long as we would like, so carry spares.

Don't go out alone into extreme conditions without informing someone of your plans, route, and schedule. And don't assume "good" weather won't change and turn into a serious challenge — be prepared for worse than you expect.

## Processing Your Images

These are the settings I use, but clearly this is too taste!

- Basic (under the most recent LR update): Change from Adobe Standard to Camera Manufacturer Preset if available.
- Lens Corrections:
  - Profile panel: Remove Chromatic Aberration (check box)
  - Profile panel: Enable Profile Corrections (check box)
- Basic panel:
  - Exposure +1.00
  - Contrast +12
  - Highlights -14
  - Blacks +12
  - Clarity +39
  - Vibrance +11
  - Saturation +5
- Selective Sharpening and Noise Reduction: Use the Mask feature on Sharpening and Color NR.
- Crop Overlap: Crop to taste.

Every scene, every exposure, every image is unique, and your final image should reflect *your* artistic vision and interpretation.

## Wrapping Up

Experiment — Vary your settings and find another right answer.

Post-processing: The image belongs to you.

Don't spend the entire evening looking through the viewfinder. ***Don't miss the show!***

**Denise Silva**

**Text and images © Denise Silva**

[www.denisesilvaphotography.com](http://www.denisesilvaphotography.com)

[www.roadrunnerphotographytours.com](http://www.roadrunnerphotographytours.com)

[www.meetup.com/road-runner-photography-tours](https://www.meetup.com/road-runner-photography-tours)

<https://www.facebook.com/RoadRunnerPhotographyTours>



**Denise Silva (VA) is a photographer, teacher, writer and tour leader who finds every aspect of photography rewarding. She was the featured photographer in Photoshop User Magazine- "Who's Who**

**in the KelbyOne Community" article and has been recognized as one of the Top 200 Women Photographers Who Inspire by Nature Photo Guide. She leads tours through her tour company, Road Runner Photography Tours and looks forward to sharing her passion for photography with you. Denise will also be co-leading (with Geffard Bourke) a hands-on Photo Walk (pre registration is required) involving the use of Neutral Density Filters and is a Conference Speaker Image Reviewer.**

# Unleash Your Landscape Photography

By John Slonina (MA)

I am John Slonina a professional nature photographer and photo workshop leader. I would like to give you some tips to improve your landscape photography.

Landscape photography is all about drama. A great photo is a combination of dramatic foreground and backgrounds composed along with great light. A good photographer plans and does a lot of research to be in the best place at the best time. It is important to be prepared and have the right equipment.

## Useful Programs

There are several great programs available on your computer and cell phone, which are incredibly useful.



© John Slonina

Here are some of my favorite websites and apps.

### Space Weather

Gives you an Aurora Forecast, Meter Shower info and general info on special events going on in outer space. I also pay \$5 month for Aurora Alerts which are text messaged to my phone. [www.spaceweather.com](http://www.spaceweather.com)

### Solar Ham

Gives you info on the Aurora and Sun Activity. [www.solarham.net/](http://www.solarham.net/)

### Tide Charts

There are several tide charts.

### Weather

There are several weather apps (Wunderground, [Weather.com](http://Weather.com), Accuweather)

### Photographer's Ephemeris

It is a map-centric sun, moon and Milky Way calculator: see how the light will fall on the land, day or night, for any location on earth. This program is also available as an app. [www.photoephemeris.com/](http://www.photoephemeris.com/)



© John Slonina

### Photo Pills

PhotoPills is your personal assistant in all photographic matters. It helps planning and shooting your creative ideas.

My favorite feature is the augmented reality. It helps visualize the paths of the sun, moon, and Milky Way. You look thru your cell phone live and it superimposes the paths above the picture. It helps you see exactly where everything will rise or set.

Sunrise and Sunset times shows the times including blue hour.

It shows Moon phases, rise and set times, super moon dates, calendar.

Depth Of Field Calculator

Star Trails Simulator shows simulations of star trails. Preview how stars rotate and the angle they describe in a given exposure time.

FOV Calculator helps determine what lens you need to achieve a particular field of view.

Depth Of Field Augmented Reality view of our DoF calculator will allow you to see where to focus to get the sharpness you want.

Hyperfocal Table shows the relations among aperture, focal length and hyperfocal distance.

Focal Length Match Calculator computes the equivalent lens focal length and aperture to produce the same field of view and depth of field between two cameras with different sensor sizes.

Time Lapse Interval Table helps you calculate how many photos to take and how much time in between photos (intervals).



## Composition Tips

- Rule of Thirds
- Dead Space



- Avoid Clutter, Merges, Crooked Horizons
- Strong foreground
- Strong Background
- Leading Lines
- Use both Horizontal and Vertical
- Control Depth of Field
- Framing with natural lead in
- S Curve

Shoot a wide variety of landscapes. Grand Landscape, Interior Forest and Close Ups. Use a wide variety of focal lengths. Get out of your comfort zone.

## Filters

UV and Skylight Filter (Skip)

Neutral Density Filter (great for water and special effects)

Split Neutral Density Filter (not screw it type)

## Polarizer Filters

The polarizer filter has many great functions. It darkens the sky, reduces haze and cuts back reflections.

My favorite use of this filter is to cut back glare from vegetation.

Be careful, do not over polarize.

Live View is a wonderful tool for the landscape photographer. The ability to zoom and pan around an image in Live View really helps when you are trying to find the correct hyper focal point to balance focus between near and far elements in a scene. It helps with critical focus. I use it exclusively for focusing at night when the light is low.



For macro photography it helps with critical depth of field and detects movement. Sometimes you think the wind is not moving your subject but you may be in for a surprise. I also like the expo-

sure simulation and grid overlay. The only negative is it drains the battery quicker.

Contrast is a big problem for an outdoor photographer. Let's say you are photographing a Mountain Range with a field of wildflowers in the foreground. If you expose for the Mountains and Sky the field will be too dark. If you expose for the wildflowers the sky will be washed out. There are several ways to deal with this issue.

### Change Composition

- Use a Split ND Filter
- HDR
- Take two separate pictures and combine them using Masking and Photoshop

- Use the Graduated Filter in Lightroom or Photoshop

### Special Situations

Take advantage of the weather

- Sunny
- Cloudy
- Time of Day
- Side Lighting
- Front Lighting
- Back Lighting
- Storms

- Fog
- Silhouette
- Moving Water: Streams, Rivers, and Waterfalls

Timelapse is still photography compiled into a video. You need a great subject that is effective with a time element (change over time).

**John Slonina**

**Text and images © John Slonina**

[www.sphotography.com](http://www.sphotography.com)



© John Slonina

**John Slonina (MA)** Slonina is a professional nature photographer, with a passion for wildlife, wild places and teaching who has been photographing nature for over 30 years. His work has been published in calendars, books, and magazines and has also been displayed in several galleries. A popular speaker, he has presented for camera clubs, nature groups, and photo conferences throughout the USA.

Through his photo tour company Slonina Photography he leads tours and photo workshops across North America. **In addition to his camera college presentations, John is a member of the Digital Image judging panel and is a Conference Speaker Image Reviewer.**



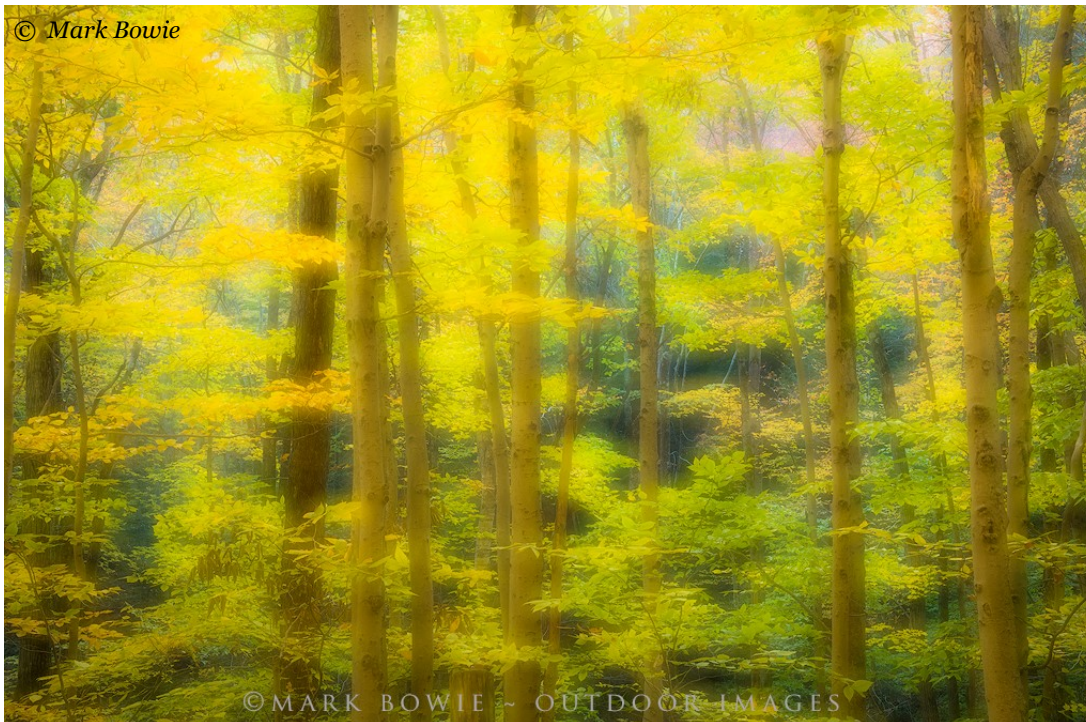
# ENVISION: The Art of Seeing Creatively

By Mark Bowie **Sponsored by ADKPI**

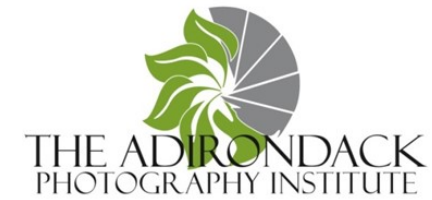
## Personal Vision

What distinguishes one photographer's work from another? It often starts with their photographic vision. Learning to see creatively is a life-long endeavor; the opportunity for discovery is one of the main reasons I photograph.

With so much beautiful landscape photography out there, we need to command viewers' attention and make them think over our images. I believe we need to go beyond the familiar, show them something new or unexpected, or show familiar subjects from a different perspective. My goal is to go beyond what we already know. Then — this is important — I'll prominently compose the features that make my subjects distinctive. Look Deeper... Go Deeper.



The Art of Seeing is as much about seeing with the mind's eye as it is with your own eyes — to envision what the components of a scene can create for you. Try to visualize subjects not for literally what they are, but as graphic shapes, textures and colors. How will a subject appear under- or overexposed, with increased contrast, by its placement in the frame, by zooming in tight or



© Mark Bowie



presenting it in a wide view, or rendered with long exposure or other expressionistic techniques?

## Attributes of Special Landscape Images

I've found that special images are usually the result of several attributes coalescing at once. So, in the field, I'm specifically looking for:

**Beautiful Light**, often the result of inclement weather. It also varies by time of day and the seasons.

**Interesting, Meaningful Subjects** that tell a visual story, and, for their distinctiveness, imparting a sense of place.

**Moody and Atmospheric Scenes.** I want to feel them, and want viewers to feel what it's like to be there.

**Complementary Colors and Tones**, the color and tonal palettes.

**Interesting Forms, Lines, Patterns, and Textures.** I'll accentuate them in my compositions.

**Commanding Foregrounds and Majestic Backgrounds**, for visual layering.

**Intriguing Vantage Points** that provide a physical viewpoint, and a narrative.

**The Element of Time** to be conveyed through shutter speed — long or short — and through time-lapse sequences. Beauty often moves.

**Special Moments** when something magical happens.

**Unique Conditions and Seasonal Variations** that impart an element of wonder.

That's quite a list! Ultimately, I'm instinctively looking for Uncommon Beauty, guided by the elements above.

## Research and Pre-Planning

To play the percentages and position myself for compelling subject matter in beautiful light, I do research in advance. I prefer to shoot into or toward the sun because that's often where the great light is. So, I generally search for east-facing scenes at sunrise and west-facing scenes for sunset.

I monitor weather forecasts and get live satellite radar on [accuweather.com](http://accuweather.com), [weather.com](http://weather.com), and



[wunderground.com](http://wunderground.com). The hourly forecast is of particular interest; I target periods of transitioning weather, which often result in dramatic light. When at the coast I check tide tables at [tides.net](http://tides.net), [saltwatertides.com](http://saltwatertides.com), and [usharbors.com](http://usharbors.com).

I often consult The Photographer's Ephemeris, Goggle Maps and Google Earth. Amongst other features, they have timelines you can put in motion to see how shadows fall across the landscape throughout the day. They can also help you align interesting landscape features with the sun and moon, for your location, and into the future.

## Pre-Shot Routine

Once on-site, slow down. The art of seeing is about the power of observation. When you slow down and try to tune in to what's going on around you, you begin to notice details originally glossed over.

Scout first, shoot later. Search for compositions without the tripod. Many photographers

will immediately set up the tripod, at chest height, and start shooting. In that way, they're preferentially determining their vantage point and not searching for the best one, nor letting the subject dictate it.

Composition is paramount to successful images. Refining our compositional skills is one of the single-most important things we can do to improve our imagery. Make test compositions in-camera, learn from them, and refine them, especially for moving subjects, like water and clouds. Once you make a shot, check the histogram for exposure and zoom in on the LCD to check focus and composition.

One of the most productive ways of learning to see better, and create better imagery, is by doing your own projects. Pick a subject you really love and explore it deeply; your images will likely be stronger than those shot by someone who only treats the subject on the surface.



## Light – From Dawn to Deep Night

There are three primary types of lighting conditions. Front lighting brings out colors and details. Back lighting de-emphasizes detail, but highlights graphic shapes and form. It can provide strong silhouettes and rim-lighting. Side lighting emphasizes textures and details. So, when you're presented with a certain type of lighting, search out subjects that will be showcased by it.

Time of day has a major effect on the light. Be up early, stay out late used to be the nature photographer's mantra, because that's often when there's magical light. I'll argue every time: throughout the day offers special qualities of light not available at other times.

Both pre-dawn and evening twilight offer consistently moody and atmospheric light. The sky turns rich luminous blue, whether it's clear or cloudy. Maybe the best thing about evening twilight is that it slides directly into night light, when light builds up cumulatively during our long exposures, rendering colors rich and intense.

Most nature photographers know that some of the most dramatic, saturated light occurs around sunrise and sunset. However, there're often two beautiful surges of light early in the morning; the most colorful is often a full hour before sunrise, the second as the sun nears the horizon. It pays to be up very early.

I've found that even in harsh midday light specific opportunities present themselves that otherwise don't happen. For example, in stream and waterfall corridors, as sunlight hits the far shore, colorful foliage is reflected in the water. This doesn't happen in often-preferred overcast weather.

Sunset light can bathe the landscape and sky with warm, intense colors. And when there's a break in the clouds on the horizon at sunset, the light can be especially dramatic.



## Storytelling

I look to shoot images that tell a story, create a sense of place, or symbolize a concept. When the image tells a story, viewers are encouraged to linger over it and ponder its meaning. Now the image is elevated to something special, not simply glossed over as familiar.

Photo opportunities are presented in all types of weather, many exclusive to certain types. Go out in all kinds, in each season, to produce distinctive imagery. I particularly seek out weather and lighting conditions that exude a feel: wondrous, ominous, mysterious, calming — something that'll evoke an inner response in myself

© Mark Bowie





and the viewer. This often happens during inclement weather.

One of the best ways to make unique landscape images is by shooting from unusual and compelling vantage points — the physical points of view from which we're trying to provide a narrative. Showing viewers rare perspectives piques their curiosity.

See closer, get closer. Look for dominant subjects and compose them so there's no ambiguity as to the main subject. A compelling foreground establishes a contextual relationship between the bottom of the image, the middle ground and top, and ideally, helps lead the viewer through the scene. I also use the principles of visual flow to align elements within the frame and generate a visual path, including the use of leading lines, light and shadow, color and

tonal palettes, and repeating patterns and textures.

Slow down and observe. For if there's one thing that can most improve our photography and enhance the joy of discovery of Nature's infinite beauty, it's to look deeper.

**Mark Bowie**

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**Text and images © Mark Bowie**

**Sponsored by [ADKPI](#)**



**Mark Bowle (MA) is a professional nature photographer, writer, teacher, and sought-after speaker who has presented programs at camera clubs, councils and conferences. He has produced three books on his native Adirondacks, two e-books on night photography and his work has been published in books and magazines, on calendars, posters, and in advertising media. He also leads landscape photography workshops, including night shooting workshops. Sponsored by ADKPI In addition to his camera college presentations, Mark is a pre-conference workshop presenter and is a Conference Speaker Image Reviewer.**

# The Art of Flower Photography

By Kathleen Clemons (ME) **Sponsored by Lensbaby**

# LENSBABY®

## Gear

Straight Lenses

Canon 180mm f/3.5 lens

Tamron 180mm f/3.5 lens

## Why I like the 180mm

- Working distance
- Compression
- Background blur
- No light interference
- Max detail/texture



## Other Lenses

Use what you have! Learn your gear, you need to know:

- Minimum focus distance
- Compression?
- Bokeh? Blur?

## Getting Closer

- Extension Tubes
- Macro Diopters

## Lensbabies: A Lens System and More

### Why I love them

- Rarely need post processing
- Allow me to capture what I see in a new way
- Background blur and distortion right in camera
- Can easily draw the eye to just one area
- Make me slow down, really look, study my subject, compose carefully

## Favorite Lensbaby Optics for Flowers

- Soft Focus
- Sweet 50
- Twist 60

## Lensbaby Straight Lenses

Velvet 56

Velvet 85

## Other Accessories

Plant Clamp (holds diffuser, reflector or background)

## Lighting

Light needs to be the first thing you think about

## Best Light for Flowers:

- Clouds

Lens Accessories to get closer

### Extension Tubes

#### 7 different options

- 12mm
- 20mm
- 36mm
- 12mm+20mm
- 12mm+36mm
- 20mm+36mm
- 12mm+20mm+36mm



- Open shade
- Diffused

### Bad Light Causes:

- a loss of texture
- loss of color
- added lines
- added contrast

Adding light: reflector

Shooting in bright light

## All About Depth of Field, 4 factors

- Aperture Choice
- Distance to subject
- Distance from subject to background
- Focal length of lens

## Using Selective Focus

- How much needs to be in focus?
- Enough to tell the story you want to tell.
- Enough to hold the viewer's attention as a focal point.
- As much as you, the artist wants.

## The Balance

How much needs to be in focus?

How much blur is acceptable?

Remember- best light and best focus need to be on the same area.



Canon 500D Close Up Filter



Macro Diopters

## Composition—Guidelines for Subject Placement

Centering: Look for strong symmetry or strong visual weight

Generally slightly off center

Rule of Thirds

Vertical or Horizontal?

## Backgrounds

The background is as important as your subject!

Messy backgrounds: move in closer, blur the background, try a different angle, substitute.

## Choosing a Subject

- Condition
- Personality
- Conceptual
- Life stages
- The dance

**Kathleen Clemons**

**Text and images © Kathleen Clemons**

[www.kathleenclemons.com](http://www.kathleenclemons.com)

**Lensbaby** <https://lensbaby.com>

Kathleen's 10% discount code is wclemons.

**Sponsored by Lensbaby**

# LENSBABY®

### Favorite Software

General:  
Nik: Color Efex Pro 4  
Viveza 2

Texture  
Get Totally Rad: Dirty Pictures  
Topaz Texture Effects

Painterly: Topaz Impression



**Kathleen Clemons (ME)** is an award-winning photographer, teacher, speaker, and workshop leader from the coast of Maine. Primarily a nature photographer, she is known for her creative use of natural light and unique, artistic photographs. **Lensbaby** named her the "Georgia O'Keeffe of Lensbaby Flower Photography" and her work is represented worldwide by Getty Images and several other agencies. In addition to her camera college presentations, Kathleen is a pre-conference workshop presenter. She is also conducting a Photo Ops session in room CC 905-09 (CC 9th floor) on Saturday: 1-4 PM with Lensbaby loaners.

*Kathleenisms:*

Clone, don't crop!

Work your subjects!

Simplify!

Check your edges, Border Patrol!

If it doesn't add, it needs to go!

The strongest focus area needs to have the best light.

Ask yourself, "What would happen if..." and then try it!

### Flowers as Portraits

What Makes a strong portrait?

- Flattering Lighting
- Good Focus
- Best Features Emphasized
- Weak Areas Minimized
- Well Composed
- Background That Adds to the Image
- Connection/Capturing Personality

# The Painterly Photograph

By Kathleen Clemons (ME) **Sponsored by Lensbaby**

## Painterly Style - What Do You Like?

Who Are Your Favorite Painters? -Look at how they depict light, tones, colors, brushstrokes, subject matter

- Style- representational, abstract? Somewhere in between?
- Start thinking and visualizing beyond documentary images, more about what you see and feel
- Make a list of what you like as a painting style

## In Camera Techniques

Finding painterly subjects, learning to see

My favorite technique- Selective Focus: Using shallow depth of field to draw attention to one part of the photo, blurring the rest of the image and simplifying the subject or scene.

Using a Lensbaby: Selective focus optics for an in camera painterly effect

My favorite Lensbabies for a painterly look right in camera:

- Lensbaby Composer Pro 2 with Sweet 50 optic
- Lensbaby Composer Pro 2 with Sweet 35 optic

- Lensbaby Composer Pro 2 with Soft Focus Optic (discontinued but can be found on e-bay often)
- Lensbaby Twist 60
- Lensbaby Velvet 56
- Lensbaby Velvet 85 (same effect, longer focal length, great if including a background)

## Shooting Through

- Goal is a veil of color in the foreground
- No shaped blur
- Use large aperture, long lens very close to foreground foliage or flower
- Can also shoot through fabric, panty hose, vaseline on filter, textured glass

## Reflections

- Can also get an in-camera painterly look with reflections.
- Wonderful distortions and blur
- Flip upside down so it's not as obviously a reflection
- Include only the reflection

# LENSBABY®

*Your Photographs should be a celebration of how you see your world.*

~Kathleen Clemons

- Not just water, look for window reflections, old glass, distortions

## Double Exposures

One in focus image combined with an out of focus version of the same subject, creates a soft, painterly look

## Multiple Exposures

Set camera to Multiple Mode, 5-11 exposures, tilting the camera with each exposure in a circular motion, keeping focus on same area with each exposure. Look for colorful subjects. For an even softer look, try making the last exposure totally out of focus for a veil of color overlay.

## Slow Shutter Speeds: Beyond Moving Water- Embrace The Blur!

If the subject is moving, camera remains still. Your slow shutter speed will depend on how fast the subject is moving- experiment, no 2 pics alike.

### Panning moving subjects

- Follow subject's movement with your camera.
- Vertical or Horizontal Panning for stationary subjects (trees, tall plants and flowers etc):
- Use fluid movement, not choppy
- Not too fast (loss of detail)
- Not too slow (not enough effect)
- Start with 1/15, speed will depend on your motion speed.
- Use a polarizer or neutral density filter if you cannot get a slow shutter speed.
- Try a wiggle or a nudge, not just straight movements.

## Post Processing Painterly Techniques

### Photoshop's Oil Paint Filter

Find it here: Filter->Stylize->Oil Paint

The Lens System- One lens, 13 Optics



Composer Pro 2 Lens and:

**Sweet 50, Sweet 35, Sweet 80  
Edge 80  
Soft Focus  
Twist 60**

Out of production:

\*Double Glass  
\*Single Glass  
\*Plastic  
\*Soft focus  
\*Fisheye, \*Edge 50  
\*Pinhole/Zone Plate

My Favorite Painterly Textures

Kathleen Clemons Textures  
7 collections

*The Painted Flowers Collection*



## Topaz Impression

<http://topazlabs.com> Always make a new layer first and go easy on the sliders!. Use my 15% discount by using the code kclemons15

## Photoshop Panning with Motion Blur Filter

Filter->Blur->Motion Blur. Make a new layer, set blur direction, move slider until the amount of blur suits you.

## Adding Texture Layers

- Can add interest to an otherwise empty background
- Can change the mood or tone of a photo
- Can create a painterly feel
- Need layers friendly software (Photoshop or PS Elements)
- Mask (remove) texture from main subject area in focus.

## Finding Textures

Look for: fabric, tile, stone, textured glass, frost, rust, rough papers, painted surfaces, soap bubbles, ice, sand, gravel, cracked surfaces, bark, cement, leaves, hay, straw and clouds. Textures are everywhere. Shoot textures at f/8-f/11, keep lens parallel to textured surface.

## Purchasing Textures

**Kathleen's Textures and Book** <http://kathleenclemonsphotography.com/texture-store/>  
25% discount code on anything in her Texture Store: allabouttextures

**Flypaper Textures** <http://flypapertextures.com> 15% student discount code: Kath

**French Kiss Textures** <https://www.frenchkisscollections.com> 25% discount code: clemons25

**Topaz Labs** [www.topazlabs.com](http://www.topazlabs.com) 15% discount code: clemons15 on any products. Their Impression and Texture Effects software is wonderful!



**Kathleen Clemons (ME)** is an award-winning photographer, teacher, speaker, and workshop leader from the coast of Maine. Primarily a nature photographer, she is known for her creative use of natural light and unique, artistic photographs. **Lensbaby** named her the "Georgia O'Keeffe of Lensbaby Flower Photography" and her work is

represented worldwide by Getty Images and several other agencies. In addition to her camera college presentations, Kathleen is a pre-conference workshop presenter. She is also conducting a Photo Ops session in room CC 905-09 (CC 9th floor) on Saturday: 1-4 PM with Lensbaby loaners.

## Also search for free textures on the web:

**ShadowHouse Creations** <http://shadowhousecreations.blogspot.com/search/label/Free>

**Free Stock Textures** <https://freestocktextures.com>

**WildTextures** <http://www.wildtextures.com>

**Texturelib** <http://texturelib.com>

**Texturemate** <http://www.texturemate.com>

**Flickr**- Search for "free textures" and "free overlays" <https://www.flickr.com>

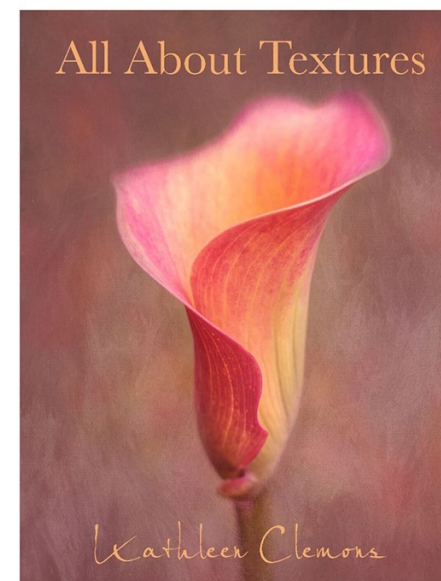
**Kathleen Clemons**

Text and images © Kathleen Clemons

[www.kathleenclemons.com](http://www.kathleenclemons.com)

**Lensbaby** <https://lensbaby.com>  
Kathleen's 10% discount code is wclemons.

Sponsored by Lensbaby



Now available! Kathleen's All About Textures e-book!

This 60 page book contains everything you need to know to start adding textures to your photos. From finding, creating and choosing textures, to 4 different ways to apply them, this book covers it all. There are also 5 video links included so that you can watch Kathleen demonstrate the techniques covered in the book. \$20 USD

# Frozen Flowers - H2Mo – An Ongoing Guide to Going Creatively Crazy

By Mo Devlin (PA)

## It's Not Just Flowers

My passion for photography covers a wide range of topics. I'm known internationally for my aquatic photography. That is, photographing tropical fish. My aquatic work has been published in *National Geographic*, *Tropical Fish Magazine*, *Amazonas*, *Nature* and several other hobby based magazines. I quickly realized that the common denominator of my work is water. At 82 degrees it's fish. At 32 degrees it's flowers.

It's a two step process. The first step is actually creating the ice. All of the photos are done by freezing or partially freezing flowers in blocks of ice. It sounds simple, but the actual science behind the freezing is both interesting and beautiful in its simplicity. Most importantly, it gives the ice a unique and beautiful background for the flower inside.

Over the past three years I have taken over three thousand published photos of my Frozen Flowers. Through trial and error...and a lot of ice and flowers...I've been able to develop my freezing method to get a variety of effects. But as in most things with nature and science, beauty often comes unexpectedly.

I always hope that my art moves the viewer on the inside. I hope that each and every one sees something different...feels something different.

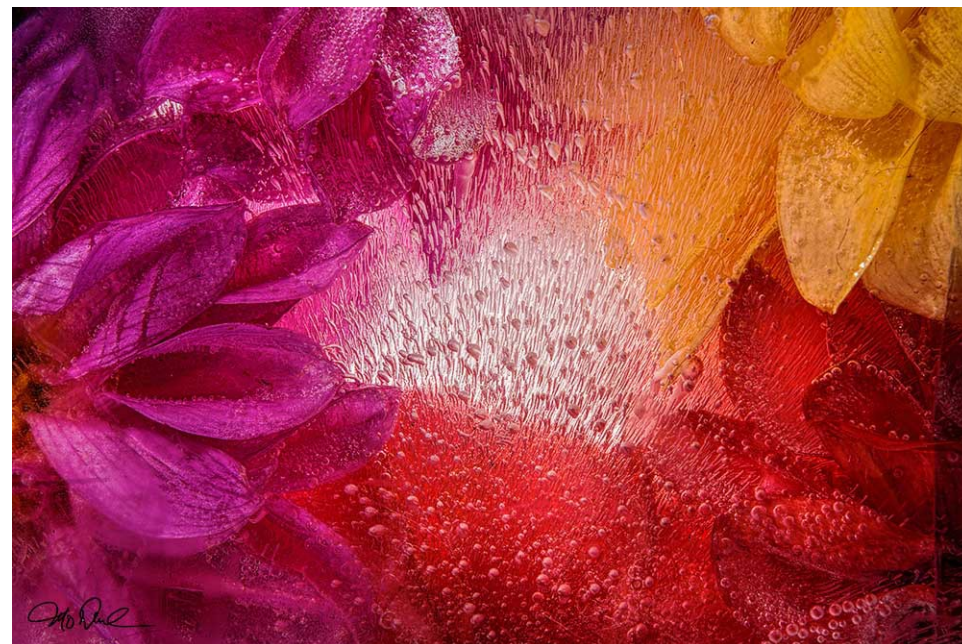
And most importantly I hope looking at them gives them as much joy as it does me when I photograph them.

## Frozen Flower Overview

I originally intended on freezing a watch in ice. At the time, I had some roses that I had given my wife. I had an extra vase, so chose one of them. I like the results of that better than the watch. Since then I have frozen and photographed over three thousand flowers.

## The Process

When organic material is placed in the liquid at room temperature, it begins to cool. As it does, the molecules in the water begin to slow down making the water increasingly dense. The organic material in the liquid is squeezed caus-



ing what's inside (oxygen and liquid) to come to the surface of the plant. At about 39 degrees, the water is as dense as it's going to be without being a solid.

From thirty-nine degrees to freezing, the properties of ice reverse direction and begin expanding. As the ice continues to freeze solid, it drags the bubbles from the surface and outward, creating the beautiful crystal trailers and bubbles.

## Controlling the Process

Some flowers freeze better than others. Flowers high in sugar and/or liquid don't freeze as well. This includes most of the cactus, poinsettias, begonias, etc. The dry stem flowers, flowers with a low liquid base freeze the best. My favorite are roses, daisies, alstroemeris, etc.

*Chinese food container*



## Containers

Different containers provide different results. Since the formation of the bubble relies on the laws of physics, as the air freezes coming off the organic material, it takes the shape of the container. Round bowls will create, as you would expect, a curved bubble trail. Flat containers create more of a pebbled finish.

## Size Matters

Larger containers of water take much longer to freeze, producing more intricate designs. Smaller containers freeze quicker, and don't give the bubbles much chance to get further in the water before frozen. I use containers that range from an ounce to five gallons. Each provides unique opportunity to create different ice.

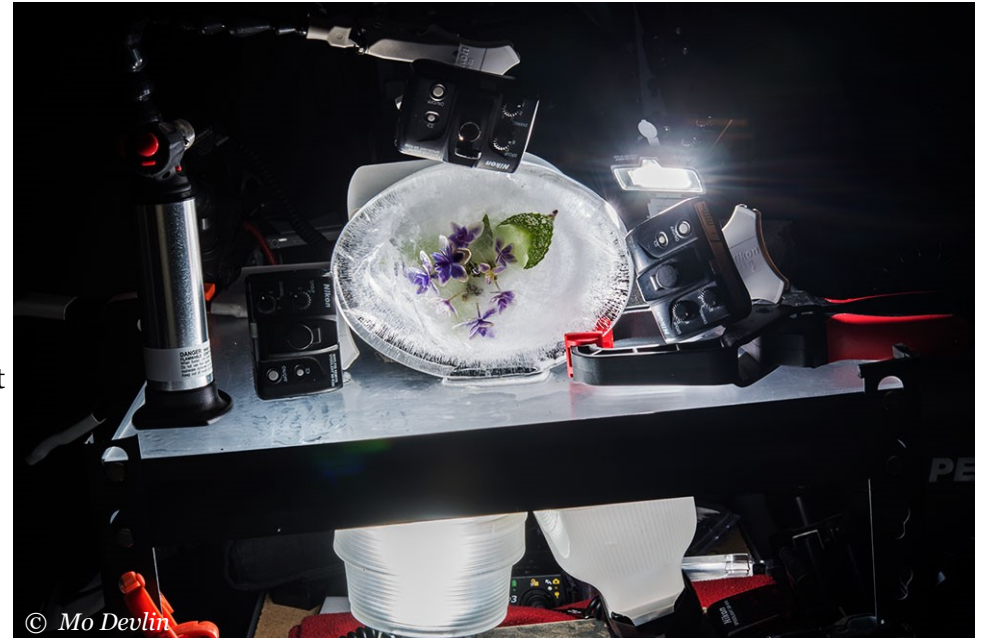
## Getting Creative With The Containers

I originally started freezing the flowers in glass vases. I quickly realized that one of the properties of ice made that difficult. Ice eventually expands and will break the glass. I moved on to Pyrex-like containers that would hold up to freezing. In addition to this I've used both metal and plastic containers to freeze them. I've



*Containers and tools of the trade*

experimented extensively with the containers, trying everything from plastic bags to Chinese food and take out containers. Each gives a different look and effect.



## Separating Ice from Container

One of the trickiest parts of the process is removing the ice from the container. If you want ice to have a more natural look, you need to time it's "partial melting" so that it comes cleanly out of the ice. Something as simple as handling the container with warm hands is enough to begin shattering and cracking the ice. The delicate use of either cool water on the container or a heat gun, can sometimes speed the process. But nothing beats letting nature take its course until the container lets go of the ice.

## Photographing the Ice

Light is the key. You don't want to work with a shallow depth of field. The only way around this

*Flat container*



is to add a lot of light to the subject. This will allow you to choose a tighter aperture and lower ISO to reduce noise.

How you angle the light will affect how the flower is illuminated in the ice. Picture what each of the individual ice trailers look like. They are basically hollow tubes. Any light that is head-on will make the image look like simple points. By angling the light it will add depth to the trailers.

## Macro vs. Full Flower

There are several types of photos I've gotten from the ice. Some that are obviously a flower, showing the full bloom. But often looking for some of the hidden macro opportunities produce the best results.



## Work Flow

It's ice. It melts. Be sure to have your entire photo area set up well in advance. Once the ice comes out of the freezer, it starts to melt and the clock starts ticking.

## Equipment

- Container
- Flower of your choice
- Water
- Freezer

Camera equipment: I shoot with a 60mm macro lens almost exclusively, but have experimented with other lens to include 105mm and a 10mm fisheye.

Speedlights: I use up to five or six speedlights to illuminate the ice. The majority are Nikon SB-910 and Nikon SB-200's. Any speedlight will work. I have not had much success with fixed lights.

**Mo Devlin**

**Text and images © Mo Devlin**

<http://modevlin.zenfolio.com/>

[www.aquamojo.com](http://www.aquamojo.com)



*Large container*



**Morrell Devlin (PA)** started his photography journey through the armed forces working in the American Forces Radio and Television division. His other passion is keeping and photographing tropical fish. He is known internationally for aquatic

photography which is published regularly in National Geographic and in several hobby magazines both in the USA and internationally. A fan of all photography, he continues to experiment and push his creative core. For the past three years, his latest obsession has been to produce photos of frozen flowers. **Mo is also conducting a "hands on" session; frozen flowers In Photo Ops room CC 168 (lower level) on Sunday -9-11 am.**

# Photo Composition: Fundamental Design Principles

By Jennifer King (NC)

Photo composition begins with an understanding of how our visual responses connect to an image. With foundations rooted in fine art, photography is a medium that connects technology and science with the visual arts.

## Aesthetics

Design principles like the Rule of Thirds and the Golden Ratio have long been used to create some of the most notable and beautiful fine art,



© Jennifer King

architecture and photography. Understanding where these principles originated and how they are used can help us to make choices that improve the overall composition and beauty of our photographs.

## Leading, Dominant and Horizon Lines

Using a leading line in your photo can help to draw the viewer's eye into your photograph, or in some cases away from it. Our eyes instinctively like to follow lines. Whenever possible, look for a line that will help the viewer find their way into your image.

## Foreground Details

Using foreground details are an excellent way to increase depth and dimension in your photograph, and is especially helpful with landscape photog-



© Jennifer King



© Jennifer King



raphy. Using a foreground element in your photograph can help you to manipulate spacial relationships in the landscape to create added drama.

## Framing

Framing your subject is a 2-part process. It is an important part of photography both behind the camera and during processing. Be sure to take the time to see if the composition is good when you are behind your camera. It is equally important to study your photo during the processing stage for visual balance and distracting elements.

## Emphasize Your Hero

Does the “hero” of your photograph stand out in the photo? Using techniques like shallow depth

of field, or special processing techniques can help your subject pop off the background.

## Human Element

Using a person in your landscape photo can help to tell a story. It communicates size and perspective. A redwood tree looks a lot bigger when there is a person standing next to it. A person in your photo can also help the viewer feel connected to the photograph. After all, if you can climb that mountain, then so can they.



## The “IT” Factor

Every person, place or thing has an “IT” Factor. It is the one thing that makes it unique in the world. Knowing what that “IT” Factor is before going out to photograph can prepare you to look for and capture what is unique about your subject.

## Perspective

Each location or subject that we photograph, has the opportunity to be photographed in different ways. A lens change, a position change or even a height change can dramatically alter the



© Jennifer King



© Jennifer King

look of your photograph. Move around and try to capture very different photos out of the same subject.

## Visual and Emotional Connection

There are elements that our eyes and emotions will connect to. Lines and patterns in your photographs are a great way to catch the viewers attention. Texture is an element that stimulates emotion as we like to touch and feel connected to things. Using simple lines and textures helps to create both interest in the image while stimulating our senses.



## Simplify

The most beautiful things in life are often the most simple. This is also true for photography. Not every photo has to be a grand landscape or a story. A simple subject can say more than the tallest mountain range in the world.

**Jennifer King**

**Text and images © Jennifer King**

[www.jenniferkingphoto.com](http://www.jenniferkingphoto.com)

[www.facebook.com/jenniferkingphoto](https://www.facebook.com/jenniferkingphoto)

[Instagram: jenniferking\\_photographer](https://www.instagram.com/jenniferking_photographer)



**Jennifer King (NC)** is a landscape and wildlife photographer based in North Carolina with over 20 years in the photo industry as an instructor and “Wildlife Whisperer.” Her lifetime passion for teaching photography, exploring the world and discovering new locations to photograph has gained her photographic acclaim. Her images and articles can be found

in top resources such as *Outdoor Photographer*, and she has appeared as speaker at events such as NANPA’s 20th Anniversary Summit. Jennifer founded [\*Photography for the Fight Against Breast Cancer\*](#) and brings together photographers, sponsors, individuals and the industry to raise money and awareness for breast cancer patients and research. Jennifer will also be one of your co-hosts at the Panel Discussion Saturday In Tom 102 at 2 PM and is a Conference Speaker Image Reviewer.

# Unseen World: Ultraviolet Photography

By Don Komarechka (Ontario, Canada)

The world we live in is not simply the world as we see it. There are hidden patterns in flowers that only pollinating insects can see, pushed into the ultraviolet spectrum and invisible to us. While discovering these patterns can be a worthwhile experience, things get even more interesting when we make the world around us fluoresce. A rarely explored genre of photography, it's not difficult to begin your own explorations.

There are two distinct areas of ultraviolet photography: UV reflectance and UV fluorescence. Much of my work has been in UV fluorescence, and since it's the easier and more beautiful of the two, is the primary focus of this presentation. Let's start with the more "natural" UV reflectance, however.

## Ultraviolet Reflectance

This is the world that insects can see. Honeybees and other pollinators see light differently than us – one assumes that they can see a large portion of the visible spectrum but they aren't limited to just that. Many flowers have a bulls-eye or "landing strip" pattern to guide an insect to the pollen, and we can photograph this with a specially modified camera.

All cameras come with a filter placed in front of the camera sensor that blocks both infrared and ultraviolet light. CMOS sensors are normally sensitive beyond the visible light spectrum that

humans can see, and we need to narrow down the spectrum to match human perception. Want to push beyond that? Many companies can modify your camera for infrared, ultraviolet, or "full spectrum" photography. You NEED a modified camera for this to work, as well as a compatible lens.

I recommend using a "full spectrum" conversion, since the filters that companies place in front of the sensor to allow only UV light to pass, also bleed a portion of infrared light. The best solution is to place filters over your lens to properly narrow down the spectrum to be exclusively ultraviolet. The best combination of filters to use can be purchased from [max-max.com](http://max-max.com) – XNite 330C + XNite BP1. Both of these filters, stacked together, are by far the best way to get ONLY UV light to enter into your lens. The lens, however, is another problem.

Many lens coatings, as well as the "glue" that holds complex lens element clusters together, will block UV transmission. If no ultraviolet light can make it through to your sensor, you're in trouble! A few companies make UV lenses with quartz glass, but the price tag is over \$8000 or higher. Yikes! Thankfully there are alternatives, but you can't just use any lens.

Some lenses with fewer elements will work better than more expensive lenses, but one eBay seller has a cheap solution: <https://>



© Don Komarechka

*A sunflower that normally appears completely yellow has a black bullseye in the middle to attract insects.*

[www.ebay.com/itm/273112274099](http://www.ebay.com/itm/273112274099) - a Kyoei Kuribayashi T-Mount lens that you can adapt to most lens mounts for \$99.

Natural sunlight might have enough light to use at higher ISO settings as well as wider apertures, but you would benefit from having specially-crafted ultraviolet flashes... which are also required for UV fluorescence!

## UV Fluorescence

This is where things get magical, and you don't need a specially modified camera or lens. Your regular photographic tools will work just fine – it's the lighting you need to pay special attention to.

Many things in nature fluoresce. You might have heard of scorpions or certain millipedes glowing under ultraviolet light, but this attribute extends to many insects, plants and flowers as well. The challenge is hitting the subject with massive amounts of ultraviolet light and then collecting the visible light that bounces back to the



© Don Komarechka

camera. First, we need a clean, “pure” UV light source.

Most ultraviolet LED lights, especially the inexpensive ones, tend to bleed a lot into the visible spectrum. This greatly “contaminates” the image with either red or blue, more commonly blue. The resulting image might showcase some level of fluorescence but it'll be mired in an unwanted colour cast. To get rid of this, you either need to filter down your existing lights or build one yourself.

There are commercially available UV flashes priced at around \$1000, but you can create your own for about half that price. A Yongnuo YN685 flash works as a great starting point – inexpensive and powerful. You'll need to take the flash head apart (two screws and some clamps under the rubber circles on either side) and remove the two pieces of plastic designed to focus and/or diffuse the light.

**WARNING:** Flashes use high voltage capacitors. BE CAREFUL. If you don't know how to handle high-voltage electronics, get someone else to do this for you. I use flashes that are taken out of the box without ever having batteries placed inside, but there are still always risks.

These pieces of plastic block or otherwise absorb UV light. Removing them converts the flash to “full spectrum,” at which point we need to filter it back down to remove all of the visible spectrum (infrared doesn't matter as our cameras already filter that out). To do this, a combination of two filters works best: Hoya U-340 (commonly found on eBay) and MidOpt BP365 (can be ordered through one of their distributors). This combination of filters in a 77mm size covers the entire flash head, and it's cheaper than the XNite filters referenced in the UV Re-

flectance notes. This less expensive combination bleeds infrared light, but that's irrelevant to this type of photography. I tape these filters on the flash head with Gaffer's tape and trigger them with a simple manual wireless flash trigger (Vello Freewave LR).

I often use more than one flash, positioned at point-blank range, at maximum output. That's a lot of light! Even still for a single exposure I might be using sensitivities as high as ISO 5000. If you have a static subject you can get away with lower ISO settings and a longer exposure in complete darkness. You'll just need to manually fire the flashes multiple times during the exposure (the flash trigger can be fired manually while off the camera).

The “inverse square law” is important to consider here. You really want the flashes as close as possible to the subject, even inside the frame can be helpful so long as it doesn't block the subject and can be edited out easily. A half an inch closer can make a bigger difference than you'd expect.

I have four flashes currently modified and when shooting with small apertures and lower ISO settings (200), I can get a decent image when firing them multiple times.

Hunting down your subjects can be another challenge. While some flowers glow brilliantly, others are extremely disappointing. The wings of a cicada will glow a science-fiction shade of blue, but very few other insects will have fluorescing wings. A fun project would be to take an LED flashlight (the NiteCore SRT7GT has a UV mode) and walk around your garden at night to see what fluoresces. I do this weekly when there are new blooms arriving and sometimes I am pleasantly surprised by the new discoveries.



© Don Komarechka



© Don Komarechka

Ultraviolet fluorescence can be quite transformative. In a recent image of a South African succulent (above), the off-white throats of the flowers glow a shade of green I've only ever seen in auroras. Irises tend to do the same, with green leaves becoming deep orange. Some flowers like Forsythia were complete duds – the bark of the tree glowed more than the blossoms. There isn't a database out there that defines flowers based on how much they fluoresce, so the adventure is yours: are you ready to go down this rabbit hole?

**Don Komarechka**

**Text and images © Don Komarechka**

[www.donkom.ca](http://www.donkom.ca)



***Don Komarechka traveled from Canada to be here with us this weekend. From auroras to pollen, insects to infrared, much of Don's photographic adventures reveal a deeper understanding of how the universe works. Exploring the world that we cannot see with our own eyes has been a common thread in Don's career as a professional photographer. Don is also conducting a "hands on" session to go with his presentation on photographing frozen snowflakes in Photo Ops room CC 168 (lower level) on Saturday 8:30-11:30am.***

# Long Exposure Creativity

By Denise Silva (VA)

(Editor's Note: Please see Denise's images which follow on the pages after this article.)

## Why Use Long Exposure

- Alternative way to express one's vision
- Gives the feeling of motion in the image
- Demonstrates the elapse of time
- Captures mood

## What Time of Day is Best

- Sunrise or Sunset
- Twilight
- Overcast
- Middle of the Day!

## Techniques

### Hand-held Techniques

- Panning - Capture the motion of the subject, while maintaining the subject in focus or render the entire image as a blur
- Swipes - Intentional camera movement (horizontal or vertical)

- Camera Movement

### Tripod Techniques

- Taking Advantage of the Time of Day (Early Morning, Late Evening, Night)
- Gear & Settings
- Using Filters
- Manipulating the Lens
- In Photoshop

### Hand-held Techniques

Set the camera to manual and determine the proper exposure to get blur, (e.g., 1/15, 1/30, etc.) depending on the scene.

Either pan with the subject or swipe (horizontal or vertical) the camera to achieve the desired effect.

Practice makes perfect!

### Tripod Techniques

- Capture Motion
- Using Filters

- Taking Advantage of the Time of Day (Early Morning, Late Evening, Night)
- Image Stacking
- Create Motion
- Manipulating the Lens
- In Photoshop

## Gear and Settings

### Gear

- Sturdy Tripod
- Remote Shutter Release/Self-Timer
- Filters:
  - ND Filters
  - Graduated ND Filters
  - Polarizer

### Camera Settings

- JPG or RAW - shoot RAW
- Provides more pixel data with which to work
- Provides highlight and shadow detail
- Adjust white balance in post

- Can expose to the right to reduce noise
- Shutter Speed
  - Most DSLR max out at 30 sec, if you want longer shutter speeds, use Bulb feature
  - Will need a cable release with a locking feature when in Bulb mode
- Mirror Lock-up (when not shooting with a mirror-less camera) to reduce camera movement
- Turn off Noise Reduction feature in camera
- Low ISO

## How to...

- Determine your exposure mode:
  - Shutter Priority
  - Aperture Priority
  - Manual
- Determine your composition
- Determine focal length to achieve the desired depth of field (f/stop is generally set between f/8 to f/16)
- Focus
  - If possible, use auto focus to get focused, then switch to manual focus - if your camera has an electronic viewfinder, this should be possible with the filter on
  - If you must focus manually, use focus peaking if you have it - focus first then

carefully screw on the filter without changing the focal length

- For stars you might consider setting to infinity and then back off slightly - each lens has its sweet spot. Mount the camera on a sturdy tripod
- Slow the Shutter Speed
  - Use filters to block light, forcing the shutter to remain open longer
- Filters
  - ND Filters (3, 4, 6, 9, 10, or 15-stop) - buy 77mm and then get stepping rings
  - Graduated ND Filters - can be used to slow the shutter on a portion of the image
  - Polarizer - to remove glare in water or on rocks, also can be used to slow shutter by 1 or 2-stops
  - Hoya Red Intensifier Filter for night and star photography
- Determine the correct exposure
  - Obtain an exposure reading without the filter (as above, with an electronic viewfinder, this can often be done with the filter in place)
  - If this step is done without the filter, you will need to calculate the shutter speed
  - Adjust shutter speed as ambient light changes
- Shutter speed when using a filter

- First determine what your shutter speed would be without the filter
- Calculate the appropriate shutter speed with the filter - easiest way... download the app for that or carry a cheat-sheet
- Trial and error

## Denise Silva

(look for examples of Denise's work on the following pages)

**Text and images © Denise Silva**

[www.roadrunnerphotographytours.com](http://www.roadrunnerphotographytours.com)

[www.meetup.com/road-runner-photography-tours](http://www.meetup.com/road-runner-photography-tours)

<https://www.facebook.com/RoadRunnerPhotographyTours>



**Denise Silva (VA) is a photographer, teacher, writer and tour leader who finds every aspect of photography rewarding. She was the featured photographer in Photoshop User Magazine- "Who's Who in the KelbyOne Community" article and has been recognized as one of the Top 200 Women Photographers Who Inspire by Nature Photo Guide. She leads tours through her tour company, Road Runner Photography Tours and looks forward to sharing her passion for photography with you. Denise will also be co-leading (with Geffard Bourke) a hands-on Photo Walk (pre registration is required) involving the use of Neutral Density Filters and is a Conference Speaker Image Reviewer.**

## Panning Examples:



*1/30 sec at f/8, ISO 50*

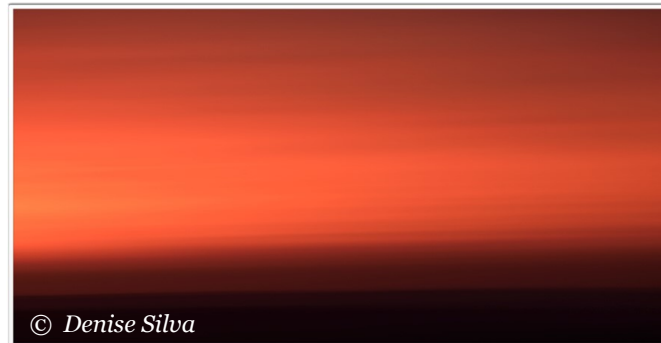


*1/30 sec at f/18, ISO 200*

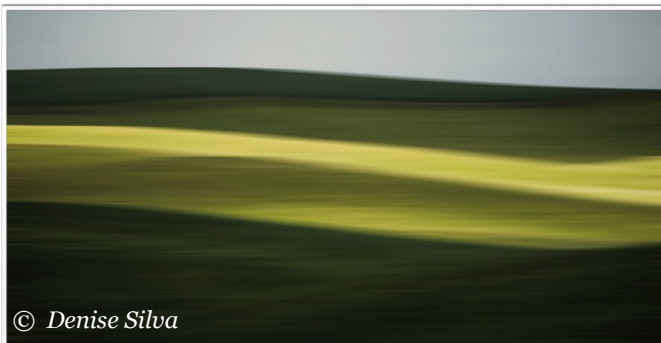
*1/15 sec at F/13, ISO 200*



## Horizontal Swipes Examples:

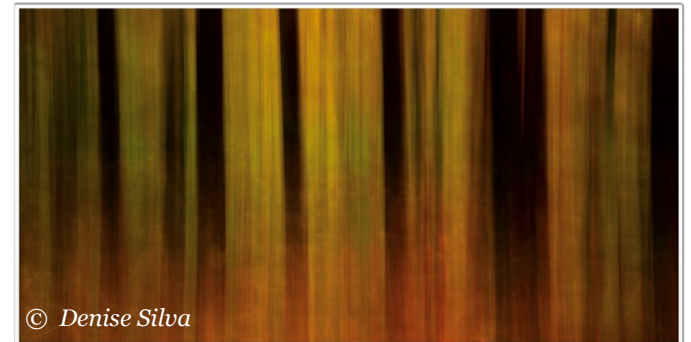


*1/7 sec at f/11, ISO 200*

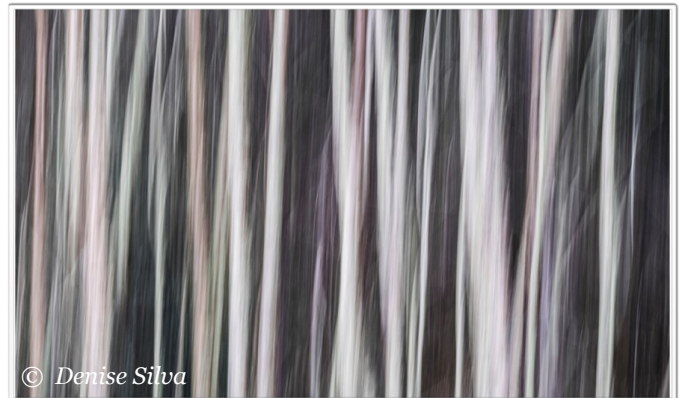


*1/200 sec at f/6.3, ISO 500*

## Vertical Swipes Examples:

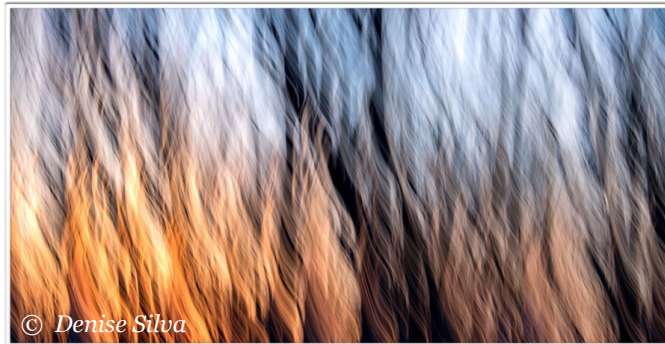


*1 sec at f/8, ISO 200*



*1/8 sec at f/6.4, ISO 200*

## Camera Movement Examples:



1/4 sec at f/14, ISO 200



1/4 sec at f/11, ISO 200

## Long Exposure App and Cheat Sheet:



ND Filter:	3 stops	6 stops	9 stops	10 stops	13 stops	16 stops	20 stops
Exposure with no Filter:							
1/1000s	1/125s	1/15s	1/4s	1s	8s	1m	16m
1/500s	1/60s	1/8s	1s	2s	16s	2m	32m
1/250s	1/30s	1/4s	2s	4s	32s	4m	1h
1/125s	1/15s	1/4s	4s	8s	1m	8m	2h
1/60s	1/8s	1s	8s	16s	2m	16m	4h
1/30s	1/4s	2s	16s	32s	4m	32m	8h
1/15s	1/4s	4s	32s	1m	8m	1h	16h
1/8s	1s	8s	1m	2m	16m	2h	32h
1/4s	2s	16s	2m	4m	32m	4h	64h
1/2s	4s	32s	4m	8m	1h	8h	128h
1s	8s	1m	8m	16m	2h	16h	256h

## Using Filters Examples:



127 sec at f/9.5, ISO 50



1/8 sec at f/9, ISO 200

## Taking Advantage of the Time of Day Examples:



© Denise Silva

1/17 sec at f/2.2, ISO 800

## Night Photography Examples:



© Denise Silva

8.5 sec at f/22, ISO 200

## Image Stacking Examples:



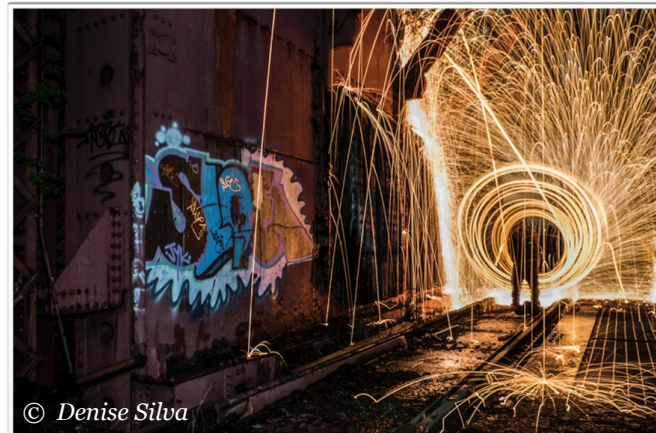
© Denise Silva

100 stacked images, each 4 minutes exposures at f/4, ISO 1250



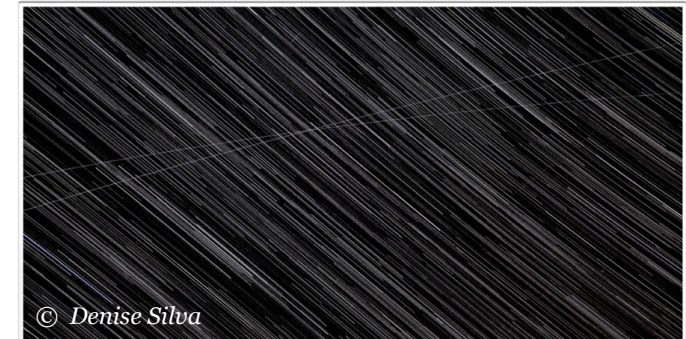
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26 sec at f/22, ISO 200



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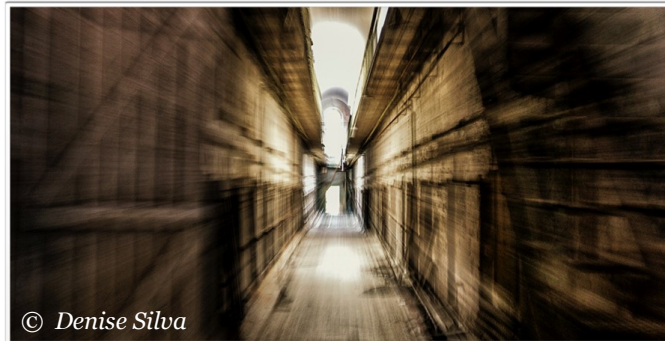
25 sec at f/7.1, ISO 400



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400 stacked images, each 10 sec at f/4, ISO 2500

## Create Motion – Lens Manipulation Examples:

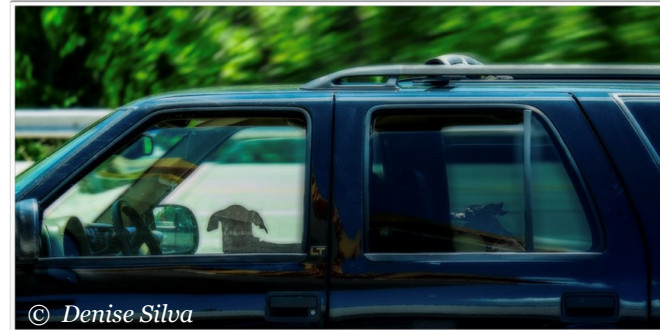


*1/2 sec at f/9.5, ISO 320*



*1/20 sec at f/11, ISO 250*

## Photoshop Examples:



*Use Motion Blur and Layers/  
Masks to blend*



# Capturing Photographs With Your Phone

By Melissa M. Fraser (MA)

Learn how to use your camera and shooting apps on your smartphone. This informative session covers how to use your native camera app to its fullest potential, various accessories that will enhance your phone photography, and five useful shooting apps. Both iPhone and Android users will benefit from attending this presentation.

*Black and white camera mode*



© Melissa Fraser

## Native Camera

Get to know your native camera functions.

Treat your camera with the same care you treat your DSLR and lenses. Don't just throw it in your purse, pocket, or camera bag, but have a case to protect it.

Most smartphones have one lens, while newer iPhone models have two lenses allowing for shallow depth-of-field and better low-light functions.

A lightning symbol will allow you to add a flash to your photography. There are usually three modes: Auto, On and Off.

You might find a built-in High Dynamic Range photography mode (or HDR), which allows the user to extend tonal range within a scene. For even more refined shadow and high-light control, I recommend using a specific HDR shooting app discussed below.

A self-timer (typically a circle with a clock face) allows you to delay the shutter release, so



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*HDR—High Dynamic Range*

you can join in the photograph when shooting on a tripod and/or reduce camera motion.

Video modes for capturing live action video.

A camera symbol with circular arrows will allow you to use either camera the front facing or screen-facing camera (used more for selfies).



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*Panoramic*

Some phones have a built-in panoramic function. A panoramic app will give you more flexibility in taking panoramic photographs (discussed below).

### iPhone Specific Functions

Live Photo (three concentric circles on the top middle) which allows you to record 2 seconds of video before a still image is captured. There are three creative post-editing functions: Loop, Bounce or Long Exposure.

Video capabilities include regular mode, Time-Lapse, and Slow-Mo.

Portrait shooting mode allows you to utilize both cameras to create portrait or intimate landscape images with blurred backgrounds.

### Camera Accessories

Multiple camera accessories can aid in your smartphone photography:

#### Tripod Mounts

Gorillapod grips makes a small tripod that comes with an attachment mount for the smartphone allowing you to basically place your phone in any position to capture a stable image. MeFOTO Sidekick 360 or Sidekick 360Plus smartphone adapters (about \$30.00) allow you to use your tripod with an Arca-Swiss style mount. There are also cheaper smaller tripods you can find at local discount stores like 5 and Below that give you a wide range of stabilizing options. Use a tripod with your smartphone in low light conditions and/or when photographing waterfalls.

### Lenses

There are many lenses on the market now, ranging from \$9.99 to \$249.00. I would suggest starting with some of the cheaper ones before spending a lot of money, as I have had good results with some of the \$9.99 lens options.

The Ollo Clip is a mid-range priced all-in-one lens system. For around \$100.00, you can get a Fisheye, Super-Wide Angle, and a 15X Macro lens in one device that fits a specific model phone. The problem is you cannot have a case on the phone to fit the lenses, and if you change phone models, you might need to purchase a new Ollo Clip, as they are designed to fit snugly on specific model phones.

Lensbaby now sells a kit containing a wide angle, fisheye, and macro lens for around \$100.00.



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*Macro lens*

Moment lenses has created a system where you can invest in the lens series, sold separately for about \$100.00 each for a Super Fisheye lens, Wide Angle lens, Tele portrait lens, and/or a Macro lens. These lenses fit into a specific case that you also purchase from Moment. The cases run \$23.00-\$99.00 (the \$99.00 case is a battery back up case) and can be purchased each time you upgrade or change phone models. The advantage is that you can keep the lenses you invested in and change out the case alone.

My current favorite lens kit is a clip on, so it will fit multiple phone models with or without a case attached. Its called APEXEL 10-in-1 combo lens pack. You can swap out 10 lenses including a radial flow filter, flow filter, kaleidoscope 3 or 6, star filter, 0.63x wide angle, 15x macro, 198° fisheye, 2x telephoto, and a CPL (circular polarizer) lens. I have found them listed for anywhere between \$20-\$65 online.

## Five Useful Apps

### DMD Panorama

DMD Panorama is a free app for iPad/iPhone/Android smartphones that allows you to take panoramic images, including a full 360° pano. After you open the app, hold your camera vertically, the app will alert you if you are not vertical. It's easy to start taking the image, simply tap anywhere to start. As you pan your phone to the left or right (pick one direction), the yin/yang symbols will come together as your image is stitched together. If you reach the desired length prior to the full 360° simply tap the screen to finish. If you go a full 360°, the app will stop the image for you.

Once you've captured your image, it appears on your screen instantly as a full stitched panoramic image. Tap anywhere on the image to view the menu bar at the bottom. Tap the camera symbol at the far left to return to the shooting mode which also saves the image to your camera roll. The trash can symbol will delete the image and send you back to the shooting mode. The rectangle with the upward facing arrow symbol will lead you to the app camera roll where you can email or make a movie of your image.

Back in the camera shooting mode, you can upgrade to high dynamic range panoramic (\$1.99) on the left hand side. You can turn the flash on or off (lightning symbol). The auto sun symbol will allow you to have the exposure on auto, locked or locked to begin with, which gives you greater control in your image making.

### Camera +

Camera + is a \$2.99 app available for iPad/iPhone/Android smartphones that allows your camera to function more like your DSLR. When you open the interface, there are two rows of controls. The top row starts with the flash option, which can be on, off, or you can have a flashlight mode. The flower symbol (2nd from the left on top) will allow you to have a zoom macro without losing pixels. This is a great alternative if you want to shoot macro with your smartphone without purchasing a separate macro lens. If you have an iPhone with two lenses, a portrait mode is the

*Macro lens*

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next symbol on the top (a bust icon). The rectangle symbol (2nd from the right on top) is for changing the format of the image capture from rectangle to square to panoramic. Finally, on the top right you can toggle between the forward and back facing cameras with the camera and circular arrow symbol.

#### Portrait Mode



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On the right side of the image capture screen, you will see the zoom slider, which will result in lost pixels if you zoom in. There is also the auto exposure button just below the zoom slider. To have more control over exposure and focus, tap on the image capture screen, and you will see a purple box with a plus in the upper right corner. This will allow you to focus the image, and you can toggle the brightness with the EV (exposure value) tick marks at the bottom of the image.

To play with both focus and brightness, simultaneously tap two fingers anywhere on the screen and two types of adjustments will appear: one for exposure (orange) and one for focus (purple). You will also now see three symbols below the image. The left square symbol allows you to manually control the focus. The center aperture symbol allows you to adjust the shutter speed. To the far right, you'll find the white balance, which you can alter depending on your photographic situation. Leave it on auto, or switch to cloudy, daylight, fluorescent etc.

The shutter release is the round button at the very bottom center of the screen. Tap the plus to the right of the shutter release to reveal several shooting modes such as timer, stabilizer, normal, burst or smile (for portraits). You will also find a RAW shooting mode here. The flower symbol to the far left at the bottom is the app camera roll. This app will automatically save your images within the app and not to your native camera roll. To enable saving to the phone's camera roll, tap on the three bullet lines at the bottom far right of the interface. Scroll down to general settings and find save. Click on save to enter the screen and enable saving the images to your camera roll.



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#### Slow Shutter App

#### Slow Shutter Cam

Slow Shutter Cam is a \$1.99 app available for iPad/iPhone/Android smartphones that will enable you to adjust the shutter speed for low light and creative blur type images.

When you open the app, you will see six functions at the top of the screen. The far left symbol is for turning on or off the flash. The next symbol, an eye, is to give you a viewing window of the image to aid when using long exposures. The next two symbols, AE and AF, are for auto exposure and auto focus, which you can lock by tapping each icon. The second from the right symbol will be present if you have two cameras and will show a W (for wide angle) or T (for telephoto).

The top right allows you to toggle from the front to rear facing camera. To adjust your capture mode, tap the wheel on the bottom left of the screen. This will bring up the capture modes of Motion Blur, Light Trail, or Low Light where you



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*Multiple Exposure App*

can alter things like shutter speed, ISO, Blur Strength (Motion Blur), Light Sensitivity (Light Trail), and Noise Reduction (Low Light). Tap the numbers again to go back into shooting mode.

The shutter is located at the bottom of the screen in the center. The three bullet point icon on the far right bottom of the screen allows you to access a self timer, intervalometer, adjust the image resolution, format size, auto lock features, and shutter volume. Once you have taken an image, three options will appear: clear, edit, and save. Clearing the image will return you to the shooting mode and delete the image. Edit will open several editing tabs including exposure, brightness, contrast, saturation, and hue. To exit without saving edits, click done at the top left or save edits by tapping the top right save. If you want to save an image without doing any edits in the app, tap save, which will save the image to the camera roll.

### Average Camera Pro and Superburst

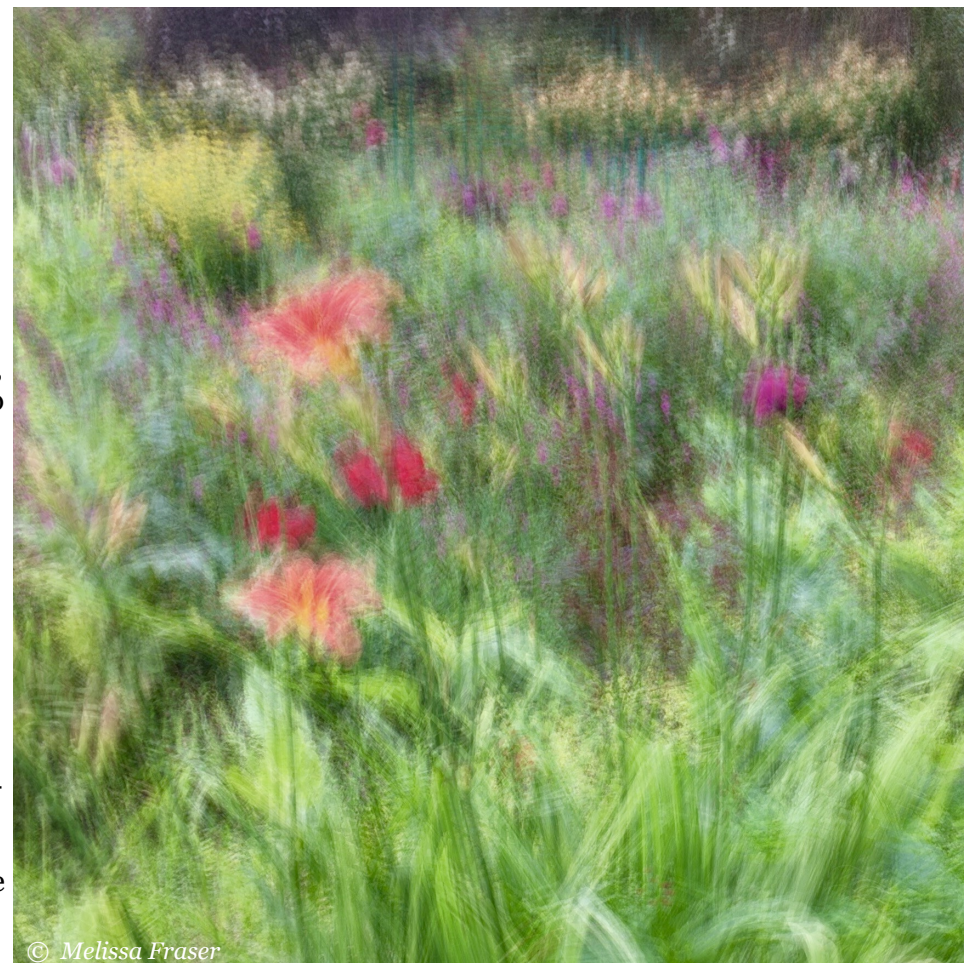
Average Camera Pro is a \$0.99 app available for iPad/iPhone, while Superburst is an Android equivalent selling for \$1.99. These two apps are for taking multiple images that you can overlay to create impressionistic images. When you launch the app, the shooting interface appears and the controls are on the bottom of the screen. The far left allows you to lock in the exposure, focus, and white balance for the image you are shooting. Tap to turn on and off.

The camera symbol is your shutter release for taking the image. To the right of the camera symbol is a number that looks like a date. Tap to reveal the number of pictures, shooting interval between photos, and the pre-start timer. Tap the three numbers at the bottom to return to the shooting mode. The far right settings will open the app settings.

### Pro HDR X

Pro HDR X is a \$1.99 app available for iPad/iPhone/Android smartphones and is dedicated to taking high dynamic range images. This is useful in situations where you have a wide range of lighting in one composition.

Open the app to see the shooting interface. At the top you will see four symbols. The far left is to turn on, off, or have a constant flash (torch). The second Symbol is to have a manual or auto HDR function. Auto HDR will assess the scene and make its own decisions about the light levels. Manual HDR will put three boxes on the screen, which you will move to three different light

*Multiple Exposure App*

© Melissa Fraser

sources on the scene. The third from the left is the grid, which will allow you to see a grid on your image to work with composition of your photograph. The far left top symbol is a camera with circular arrows allowing you to toggle between the front and back camera.

The bottom of the app interface has three symbols. The middle circle is the shutter release, and you use this to take your image. Once you take the image using a tripod or holding as still as you can, the interface will come up where you can adjust the HDR, brightness, or contrast (the sun symbol to the left). Color, hue, and saturation can be adjusted with the three-circle symbol in the middle. Cropping, adding a filter, frame, or text can be done clicking on the plus symbol to the far left. Once you are satisfied with your image, tap the floppy disk image or the square with the upward arrow. Both will allow you to save to the camera roll. The camera symbol will take you back to shooting mode.

### Melissa Fraser

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*Slow Shutter App*



© Melissa Fraser

*Wide Angle Lens*



**Melissa Fraser (MA)** started her adventures in photography at the age of 11 when a walk through a photography gallery inspired her to take the family camera and try capturing images like the ones displayed. Upon seeing the developed film, her camera became a constant in her life, photographing everything at every opportunity. Her new passion with Smartphone

photography has led her to teaching workshops. **Melissa will also be co-leading (with Charles Needle) a hands-on Smartphone Photo Walk (pre registration is required.)**

# Editing Apps for Your Phone

By Melissa Fraser (MA)

During this session, we will explore editing apps for your phone. While I'm an iPhone 7Plus user, I will discuss apps that are universal to all smartphones, with the exception of Distressed FX (but I will recommend an alternative for Android users).

[AppCrawler.com](http://AppCrawler.com) is a great resource to find apps, read reviews on apps, and find equivalent apps for iPhone and Android phones.

Typically, all editing apps will ask you if you want to use the native camera or choose from your camera roll when loading an image. I always choose the latter option and load an image from my camera roll. I recommend first, you capture images with either your native camera or one of the specialized shooting apps I discuss in my other NECCC presentation entitled *Capturing Photographs with your Phone* and then load the images into one (or a combination of) editing app(s) discussed below.

## Tips for Getting Started

There are tons of apps available! Choosing which one to use can be a bit overwhelming. I suggest picking one or two apps, then learn how to use them and decide how you feel before buying or downloading multiple apps.

## Read Reviews

These are helpful for deciding if you want to check out an app. People are generally not shy if they hate something or love something. Reviews can be found where you download apps, [appcrawler.com](http://appcrawler.com), and, of course, our good friend, [Google](http://Google).

## Start With A Free App

If you hate it, delete it!

## Attend a Workshop

Creative smartphone workshops are a great place to learn in a more hands-on environment. You will learn about using your smartphone for photography while sharpening your eye for all photography at the same time. And there's the added benefit of learning about new apps from other participants.

## Don't Be Afraid To Play

Most apps are not going to damage or alter your

original image. If an app is altering the original image, a second window will pop up as a safety to ask you if you really want to alter the original. Your original images are safe and preserved on your camera roll, so let your creativity flow.



Snapseed

© Melissa Fraser



*Snapseed*

## Try Multiple Apps

You can make some amazing artistic photos by combining multiple post-capture editing apps in a single image.

## Snapseed

Snapseed is a free editing app for iPad/iPhone/Android smartphones. It is an essential tool and gives you the power of Photoshop-like editing at the tip of your fingers. Open the app to the interface and you can tap anywhere to add a photo or tap the word Open at the top left of the screen. You can open an image from the device (camera roll), open the last image, or paste an image (if you have one copied on the clipboard).

The top right hand side has three dots, by tapping this icon, you can access Snapseed tutorials, which contains a wealth of information on how to use the tools within Snapseed.

Once you have your chosen image opened, there are three main tabs at the bottom of the screen: Looks, Tools, and Export. Looks opens automatically and you can scroll to the right choosing a preset look. When you click on a look, an X and a √ will appear. Tap the X to remove the effect or look and return to the original image, or the √ if you would like to keep the look applied to your photo. If you have made edits in the tools section (next tab) a + symbol will appear at the end of the looks. By tapping the +, you can save all of your current edits as a new preset look to the bar.

The middle tab on the bottom of the interface is the Tools tab. Tap Tools to reveal the Snapseed tool bar which has a list of 28 tools used to work with your photo. Tap on each tool to make adjustments to your image. Each tool will add a new layer to the image building on each other as you save the changes. When you open a tool, the X will allow you to leave that tool interface deleting any changes you saw in that tool, the sliders allows you to see what adjustments are available in that tool (you can also move your finger up and down to reveal the tools' various adjustments). Once in a particular adjustment, which will show at the very top of the image, slide your finger left to right to alter the effect. The small square at the top right hand of the photo shows you before and after your current adjustment. The check mark to the far right of the bottom of the image will save the current adjustments and return

you to the starting interface where you can choose another tool.

The various tools are listed below:

**Tune Image**: Adjust brightness, saturation, contrast, etc.

**Details**: Adjust structure and details (for a sharpening effect)

**Curves**: Similar to curves in Photoshop

**White Balance**: Adjust white balance

**Crop**: Free crop or constrain image

**Rotate**: Rotate image

**Perspective**: Adjust image angle to correct keystone

**Expand**: Expand image edge with content aware fill

**Selective**: Selectively adjust brightness, contrast, and saturation

**Brush**: Selectively adjust exposure, temperature, and saturation

**Healing**: Selectively remove spots, unwanted items

**HDR Scape**: Add HDR look

**Glamour Glow**: Add a glow effect to your image

**Tonal Contrast**: Adjust tonal contrast

**Drama**: Filters to make your image look more dramatic

**Vintage**: Filters to give your image an old film style look

**Grainy Film**: Filters that alter the grain strengths in your image

**Retrolux:** Filters to give your image old film style look

**Grunge:** Preset Filters that give your image a weathered look

**Black and White:** Change image to black and white

**Noir:** Convert image to a high-contrast black and white (can mimic the look of infrared)

**Portrait:** Enhance people images

**Head Pose:** Adjust the head angle, smile of portrait

**Lens Blur:** Add lens blur to image

**Vignette:** Add dark or light vignette to image

**Double Exposure:** Creative image blending

**Text:** Add text to image

**Frames:** Add a frame or border to image

To see the layers of your work, in the main interface (where you can see looks, tools, and export) tap the two squares with the arrow on top icon and then tap view edits. The list of edited layers (or each tool you used) will pop up here. By tapping on the layer twice you will see a trash can symbol (to remove that layer only), a paintbrush symbol (which allows you to mask parts of the image to give you greater control over where that particular tool/effect is present), and the slider icon (to be able to go back into that layer and make further adjustments). The backward arrow at the top left will take you back to the home interface.

Once you're satisfied with your image, tap the export icon on the far bottom right. Simply saving

the image will make permanent “baked-in” changes to your original image (the app will ask you again if you are sure you want to do this), save a copy will save a copy of your image with all the data on the various layers intact. Export will save a new image, the original image will remain preserved, but it will flatten the layers and you will lose the layer data. I don't recommend you choose the first Save option, unless you don't want to preserve your original.

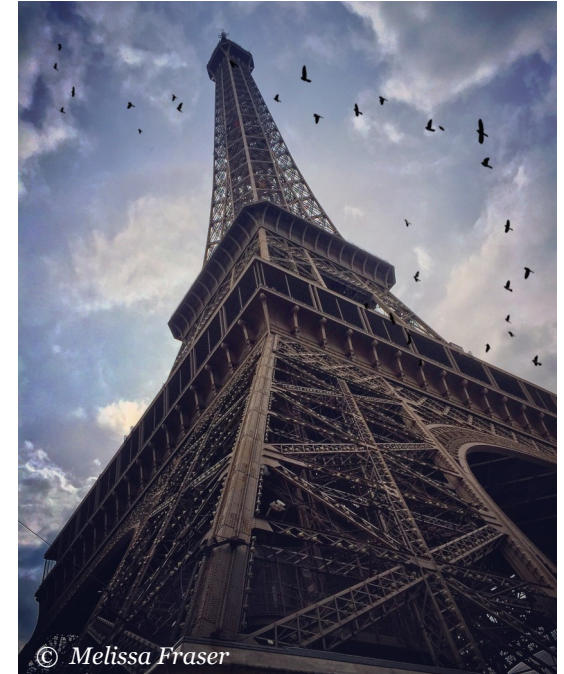
## Distressed FX

Distressed FX is a \$0.99 editing app for iPad and iPhone. Afterlight, also \$0.99, is an alternative for Android users. The app opens to

*Distressed FX*



© Melissa Fraser



*Distressed FX*

the editing mode with a preloaded image of a barn.

Click the top left camera icon to load image from your camera roll and constrain (crop image) to the desired size. The teardrop icon in the lower left of the image allows you to add a radial blur to the image. The middle bird icon allows you to add in a variety of birds (some free, some for in-app purchase) and you can adjust the opacity of the birds with the sliders. You can move the birds around on the image and adjust the size a limited amount by pinching two fingers together or apart on the screen to adjust. The three-slider icon on the bottom right of the image allows you to alter brightness, contrast and saturation of the image.

At the bottom of the image, there are two rows of image overlays. You can add one for either row or two (one from each row) to your image. This part is trial and error, and coming up with your own workflow is key. I usually start with the top row until I find one pleasing addition and then I add in the second row to see if the second filter enhances my image.

The toolbox icon allows you to see other sets of filters. Several are free, and some are in-app purchases. The last icon on the bottom row of filters allows you to overlay a second image, essentially allowing you to make a custom filter. You will only be allowed to overlay the image; you cannot adjust the new image at all. The square with the upward arrow icon in the top right allows you to save the image to the camera roll.

Instagram



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This adds a new image to the camera roll, preserving the original image.

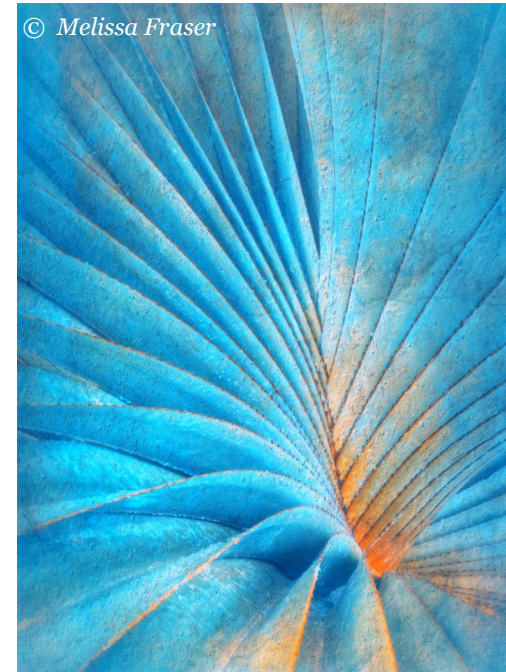
## Instagram

Instagram is a popular free shooting and editing app that allows you to publish and promote photography. It is available for iPad/iPhone/other smartphones, such as the Android and Samsung models. This app allows you to both edit your photos and publish them. You can think of it as Facebook for your photos, and much like Facebook, you have a profile, followers (people who see your images) and those whom you are following (you see their published images on your home scroll wall).

First, download the free app and create your account. I suggest you leave it on a public setting so that your photographs can be viewed by anyone, this will allow you to be discovered.

When you open the app you will load a photograph first by clicking the + tab in the middle bottom of the screen. You can either leave the photograph unedited (perhaps you edited it a different app and it needs no further adjustments), or you can use the presets filters (on the left bottom) to enhance your photos and/or edit specific aspects of your photo using the edit function (on the right bottom). Once you are satisfied with the photo and are ready to publish, hit next (upper right corner) and write your caption.

This is also the place where you would put in your #hashtags. Hash tags are a way of getting your photo categorized on Instagram and a way for people to find your photo without knowing who you are. For instance, for a sunset on Cape Cod, you could use the hash tag #sunset



© Melissa Fraser

Glaze

#sunsetoncapecod #beachsunset. You can use any combination you want; however, the more obscure and less common, the lower the chances it will be found. You can even start your own hash tag like #melissamfraserphotography. There are no limits to the hash tag world!

Once you are satisfied with your photo and your caption/#hashtags, tap the share button (in the upper right corner) to publish your photo.

## Glaze

Glaze is a free painterly effect-editing app for iPad and iPhone. Photo painter (also free) is an Android alternative to Glaze. Opening the app launches the interface.



© Melissa Fraser

*Impresso*

## Impresso

Impresso is a \$2.99 app available for iPad/iPhone/Android smartphones. It is an app that allows you to add a painterly effect to your photograph. When you open the app, you will see a grey interface with 6 icons located near the bottom. The house icon (lower left) will allow you to load an image (get photo). This is also the icon that will allow you to crop (both before you add effects and after) as well as save the image to the camera roll, again preserving the original image.

Once you load an image, tap the star icon (next to the house icon). This will take you to two levels of painting effects. You tap the various paint effects in either the All Prima or En Plein Air tabs (located above the painterly effects). To get a completely different look by mixing styles you tap the two dice icon in the upper right hand corner, this will mix and match styles randomly.

The paintbrush icon (3rd from left near the bottom) allows you to adjust the paintbrush size, color enhancing, and painted edge (border) using the sliders beside each. The frame icon (4th from the left near the bottom) allows you to switch between canvas or linen style paintings as well as the strength of the effect that is shown on your image. The paper pad icon (2nd from the right near the bottom) allows you to alter the artistic finish on your image using a slider to vary the effect. And the oval icon to the far right (near the bottom) allows you to adjust the details by altering the brush size in selected areas.

To open an image, tap the mountain photo icon on the bottom left corner. Once an image is open, you tap the painterly effects on the bottom row (Scroll right for more effects. Some are in app purchases.). The ? tab gives you a review of what the icons are in case you forgot, The star icon \* (third icon from left) shows you and lets you buy app add-ons. You will notice they are not all available until you purchase the upgrade.

The rectangle with the arrow is for saving your image. I use the highest resolution for saving. It might give you a warning that the app will crash, but I have never had it crash to date. The gallery save option is saving the image to your camera roll, and the original image is preserved and will not be altered. The hammer and wrench icon allows you to combine painterly effects to create a completely new look.

Return to the house icon the far left (near the bottom) to save the image to the camera roll.

## Waterlogue

Waterlogue is a \$2.99 app available for iPad/iPhone/Android smartphones. It is an app that makes a watercolor image from your photograph. When you open the app, tap the camera symbol on the bottom left to open your camera roll and load an image.

Once the desired photo is loaded, tap the icons on the bottom of the interface to choose which watercolor effect you prefer. As you scroll to the right, you will find the gradient adjustment tool to change the brush strokes of your painting. Tap

*Waterlogue*

© Melissa Fraser

*Color Splash*

the auto adjustment symbol to reveal brightness adjustments for your painting.

Finally, add a border with the border icon to the far right. The rectangle with the upward arrow to the far right allows you to save the watercolor image (save to photos) as a new image in your camera roll, preserving your original in the camera roll.

## Color Splash

Color Splash is a \$0.99 app available for iPad/iPhone/Android smartphones. This app will remove all the color from your photograph and allow you to selectively paint back color in desired places.

The app opens to a load image page. You have several options: resume last session, load a saved session, or load a photo (will take you to your camera roll) are the ones I most frequently use.

Choose the option that best suits your needs. The image will be loaded into the app interface and all the color will be removed. The pan+zoom icon on the bottom left will allow you to magnify the image (using the two finger pinch) and navigate around the photo. This is an important tool for detailed work.

The color icon (middle) will add back the color to wherever you place your finger or stylus. The grey icon (bottom right) will remove color in areas where you accidentally added color. The top row of icons are for saving, fine tuning your image. The three-bullet point icon (top left) takes you back to load a new image, save an image or save a session.

*Multiple apps*

© Melissa Fraser

Saving the image option will save a new image to your camera roll, preserving the original image.

Saving a session will save where you are within the app (no image will be added to your camera roll), so you can return at a later date and finish your edits. You can also invert what you have done with the invert color/grey tab.

The ? icon (second from left at top) will lead you to the tutorial section of the app. The red headshot icon (top 3rd from left) will allow you to see the area you have selected in a bold red color (like viewing selective areas on a layer mask in Photoshop). The three bars with sliders icon (top 4th from left) gives you options for adjusting various aspects of the image, from brightness and contrast to color hue. The paintbrush icon (top 2nd from the right) allows you to control the strength of the color that you are painting with 4 level of opacity (large circles) and the size of your brush (slider bar). The backward circle icon (top far right) allows you to remove the last brush stroke you made.

**Melissa Fraser**

**Text and images © Melissa Fraser**

(see Melissa's bio at the end of the immediately preceding article)

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<https://www.instagram.com/frasermm42/>

# Introduction to Using Lightroom Mobile

By Betty Wiley (MA)

One of the great things about Lightroom is that you can also use Lightroom on your mobile devices such as an iPhone, iPad (or Android phone or tablet). Editing is surprisingly easy and many of the edits that you are accustomed to using already in Lightroom on your desktop computer are found in Lightroom Mobile although the layout may be a bit different than what you are used to. I particularly like the fact that when using Lightroom Mobile you can sync images in your collections from your Lightroom desktop app on your computer with the Lightroom app on your mobile device. It's easy to keep it updated with new images and I often use it to show clients and friends my images instead of directing them to my website.

Lightroom Mobile makes it easy to share images on social media. You can even do further editing on your images by saving them to your camera roll which I often do as I love using Google's Snapseed and other creative editing apps on my iPhone. You can even do a slideshow right from your mobile device. If you have Apple TV, it works with that, too.

## Summary of Things You Can Do with Lightroom Mobile

- Capture photos using the Lightroom camera app (which is excellent!)

- Upload images to social media such as Instagram, Facebook, etc directly from Lightroom Mobile
- Edit and sync edits with the images on your desktop computer
- Review and sort images on your device "on the go" by using star ratings, etc.
- Convenience of having your images with you on your phone similar to a website that you would show clients and friends
- Can do slideshows right from your device
- Works with Apple TV where you can view images and videos - great for family gatherings and other events
- Saving images from Lightroom Mobile to your camera roll allows you to do further editing with your favorite apps on your mobile phone (such as Snapseed!).

## Getting Started

**Important note:** In order to sync your collections with images with Lightroom for the desktop and CC (web) you will need an Adobe Creative Cloud membership subscription.

To get started, you will need a recent version of Lightroom installed on your desktop com-

puter and either a trial membership or paid subscription with Adobe for the Creative Cloud. Lightroom works with either Lightroom Classic or the cloud-based version of the software.

## Set Up Your Mobile Device (Phone or Tablet)

You will also need to download Lightroom CC on your mobile device (phone or tablet) as indicated below. This is a free app.

- App store (Apple) for iPad
- App store (Apple) for iPhone
- Android App on Google play

Once you download and install the app on your device, you will need to open the app and sign into your Adobe account with your user name and password. You will also need to make sure you are signed into your account in Lightroom on your desktop computer (see below).

## On Your Desktop Computer

Launch Lightroom and make sure you have an internet connection.

If you are not already signed in, you will need to click on Help>Sign in>Sign in now> and then enter your Adobe ID and password or you can click "Get Started with Lightroom CC" which is found in the upper left hand corner of Lightroom

and then sign in with your Adobe User ID and password from there.

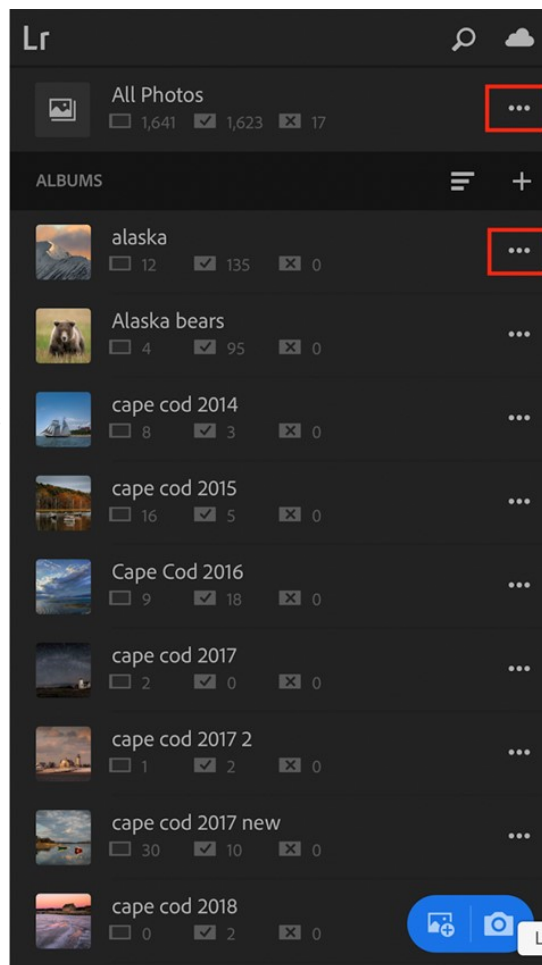
After signing in, click on your user name which should now be visible in the upper left hand corner and make sure that “Syncing with Lightroom CC” is turned on.

Next, you will determine which collections you want to sync by clicking to highlight the collection name and right clicking to select the option “Sync with Lightroom CC”. You will notice a sync symbol (looks almost like a double sided arrow icon) next to the collection once you’ve done this step.

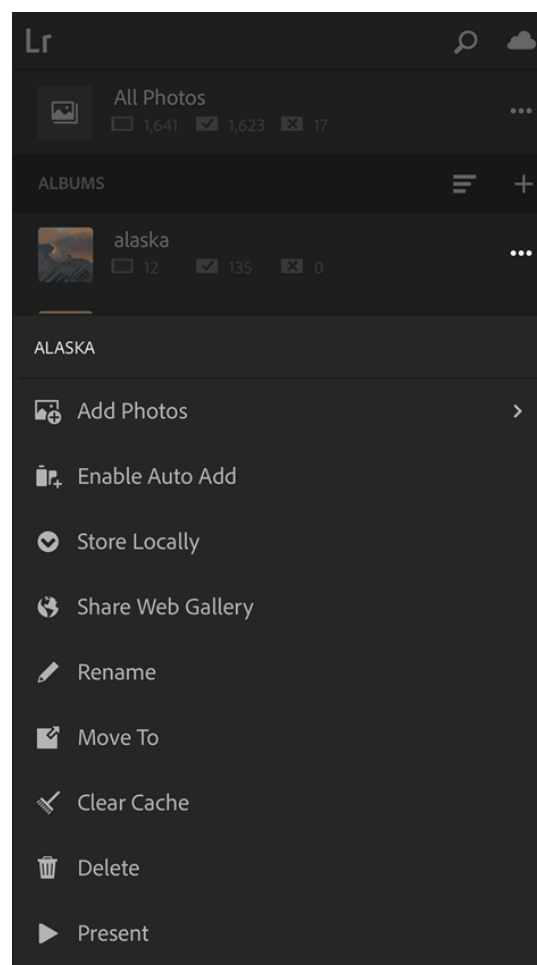
It’s important to note that you determine what collections you sync with your mobile device from your desktop. Images must FIRST be in a placed in a collection on your desktop computer and then you select the individual collections that you want to sync with Lightroom Mobile on your device.

To place images inside a collection in Lightroom on your desktop computer, you can simply drag and drop images from the Lightroom filmstrip at the bottom into the desired collection.

Note: You can only sync images with one catalog and therefore, if you work with more than one catalog (generally not recommended), you will



At the top left, you will see “LR” which stands for Lightroom. If you tap on the “LR,” you can access your settings and account information. On the top right, you will also see a cloud icon which shows the sync status. Below that, you will see “All Photos” which are all the photos in Lightroom Mobile. Note that “All Photos” shows all of your images and does not separate photos according to the collections/albums they are in. Albums (note that collections are referred to as albums in Lightroom Mobile) are listed individually below “All Photos.”



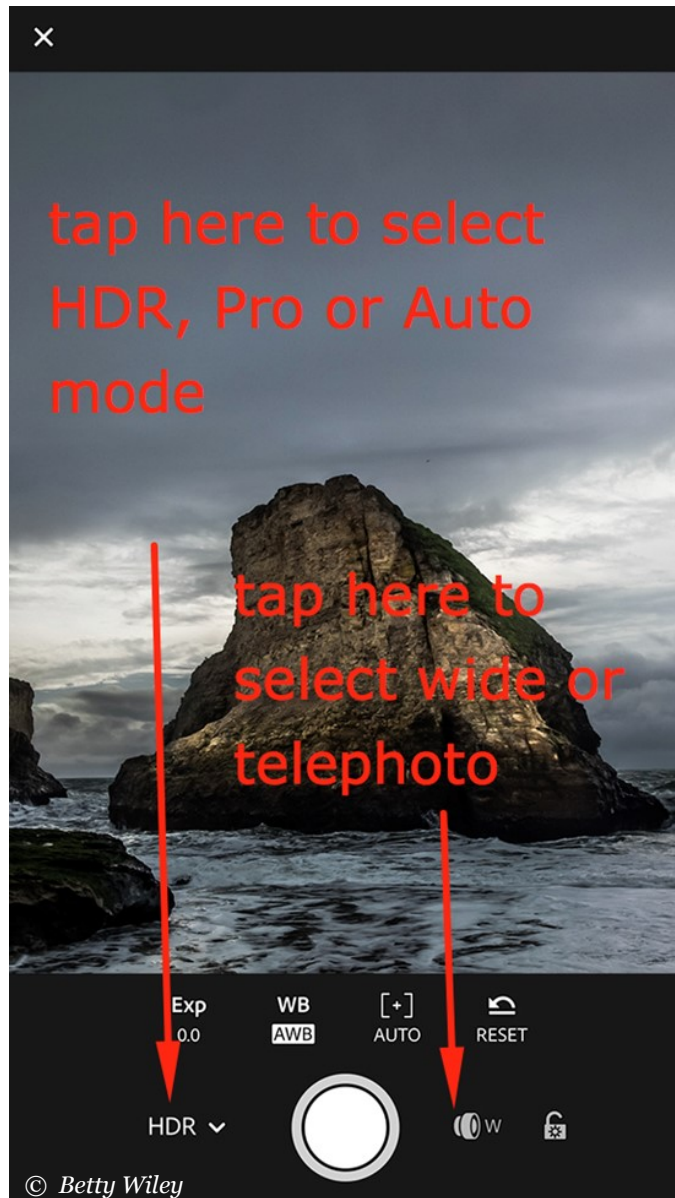
need to determine which catalog you want to sync.

## Lightroom Mobile Interface

Next to “All Photos” and the album names you will see three dots. If you tap on the dots, you have a number of options including the ability to add photos, delete photos, move to, delete, etc. As you can see, you can add photos to a particular album, rename an album, move or delete an album. If you select “Present” shown at the bottom of the list, you can do a slideshow style presentation which you can show to clients, family and friends. Pretty cool! I will often take an image using my iPhone and then I will add that image to an album using the “add photos” option from the list.

## Capturing Images from Lightroom Mobile Using the Camera App

Lightroom has a built-in camera feature which is surprisingly good. At the bottom of these notes where I have provided links, I’ve included a link which details how to set this up for easy and quick access without having to launch the app on your phone.



### Features of the Lightroom Mobile Camera App

In the camera app, you can choose to take images using the HDR (High Dynamic Range) feature, or the pro setting or simply use Auto.

One of the features that I really appreciate is the ability to use the built-in level to ensure that my horizons aren't crooked. You can also select a grid overlay to help with composing your image.

You also have the ability to select a wide-angle or telephoto lens.

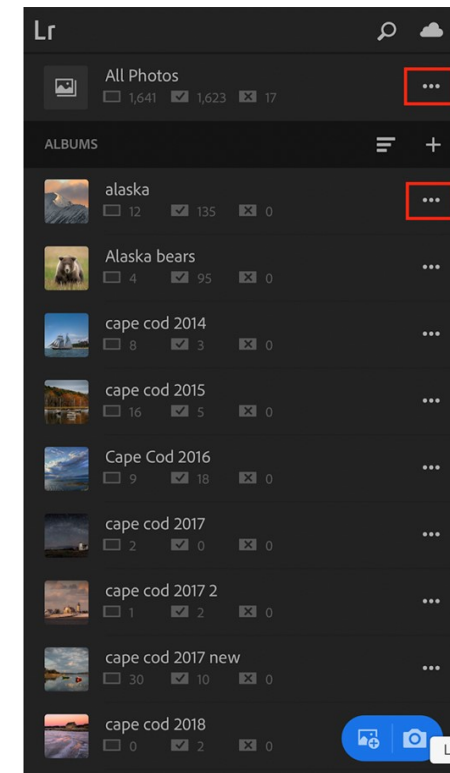
You can choose to shoot in jpeg or DNG raw format.

You can select a variety of filters to be applied to your images during capture.

There is a built-in timer and you can even geo-tag your photos. You can change/choose the aspect ratio if desired to square or use other aspect ratios that you prefer.

### Working between Lightroom Mobile and Lightroom on your Desktop

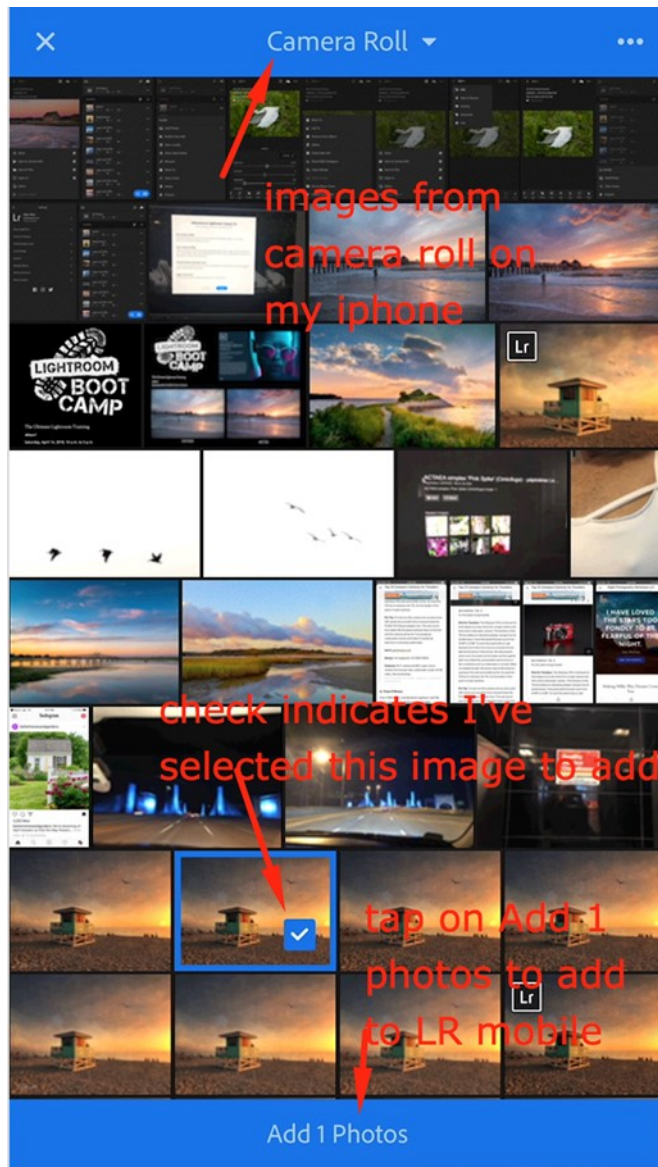
Photos and collections that you add from Lightroom Mobile are automatically added to Lightroom on your desktop. However, you will first need to designate the desired location on your desktop by going to Preferences>Lightroom Mobile>Location in Lightroom Desktop on your computer. This means that if you take an image with your iPhone and add it to Lightroom, in addition to the image being on your camera roll on your mobile device, this image will also be added/stored on your desktop in the location that you specified



*Adding photos to either All Photos or to an album in Lightroom Mobile.*

under Preferences>Lightroom Mobile>Location. If you take an image with your iPhone's native camera instead of the Lightroom camera, you need to manually add this image to Lightroom Mobile for the image to be placed in the location on your desktop computer that you designated under Preferences>Lightroom Mobile>location.

To add photos to Lightroom (from your camera roll for instance) in Lightroom Mobile, click on the three dots next to "All Photos" or next to the album you want to add the images to and select "Add Photos" and then navigate to the loca-



tion where the image is located (in this case, I've chosen to add an image from my camera roll on my iPhone). Once the photo is selected you will see a check mark as shown in the screenshot. Then tap on "Add 1 Photo" at the bottom to finish. You can add one photo or multiple photos by just tapping the image(s) to select them.

## Editing Images in Lightroom Mobile

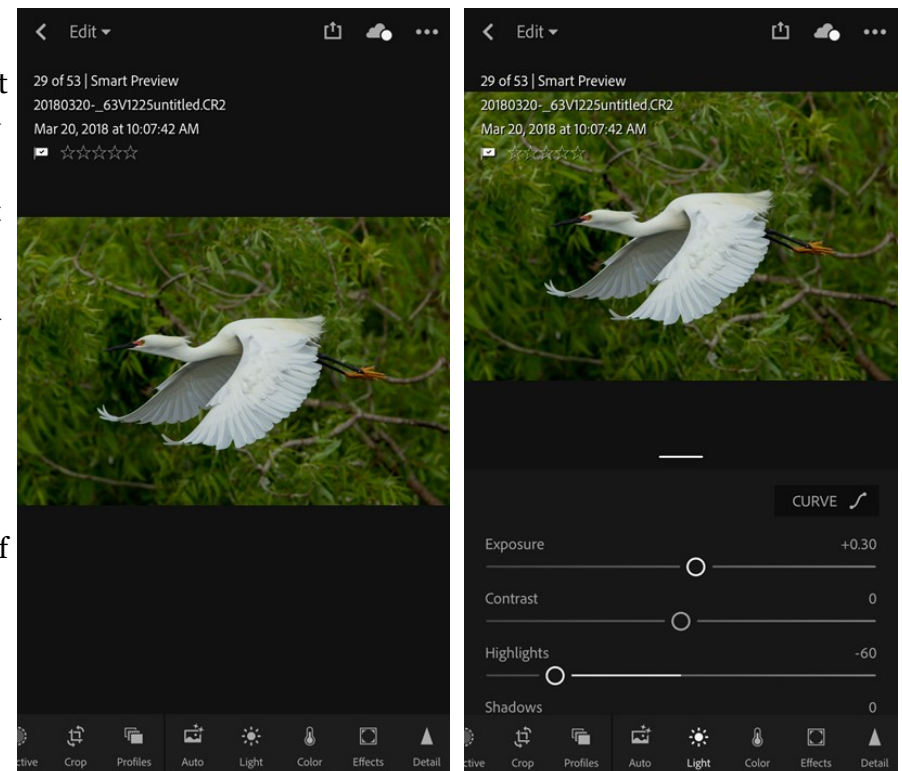
Note that all edits/changes you make to your images are synced with the images in Lightroom on the desktop computer. Similarly, changes you make to images from your desktop are reflected on the image on your mobile device.

To edit images, in the upper left hand corner of the app you should see the word "edit." If you don't see the word "edit," tap on the downward facing triangle to select "edit" from the available options.

At the bottom, you can select the type of edits you want to apply to the image. For instance, you can apply selective edits, crop, adjust the lightness or darkness or an image (i.e., exposure), affect white balance, etc. just by tapping to select the option you want and then by moving the sliders. One of the features I like to experiment with are the various presets. By tapping on "Presets" at the bottom, a variety of looks, or presets are shown. You click on the one that gets you closest to the look

you want and then tap on the check mark to accept or the "x" to cancel. You can continue editing if you wish. Note that presets are arranged in categories, a feature that is often overlooked by many. In addition to "color," you can also select "creative" for some unique looks, or various black and white options. To access the various other preset options, click on the downward facing ar-

*Tap or click on a photo to open it and then select the type of edit you want to apply from the menu choices at the bottom. You can crop, adjust exposure, add contrast or apply presets and then move the sliders back and forth to get the look you want.*



row next to the word “color” to reveal the other choices that are available.

At the time that these notes were being prepared, Adobe just released an update to Lightroom Mobile adding some great new editing features such as the ability to select a particular camera profile, along with a new feature called “geometry” for correcting perspective. These are found at the bottom of the editing screen along with the other editing features.

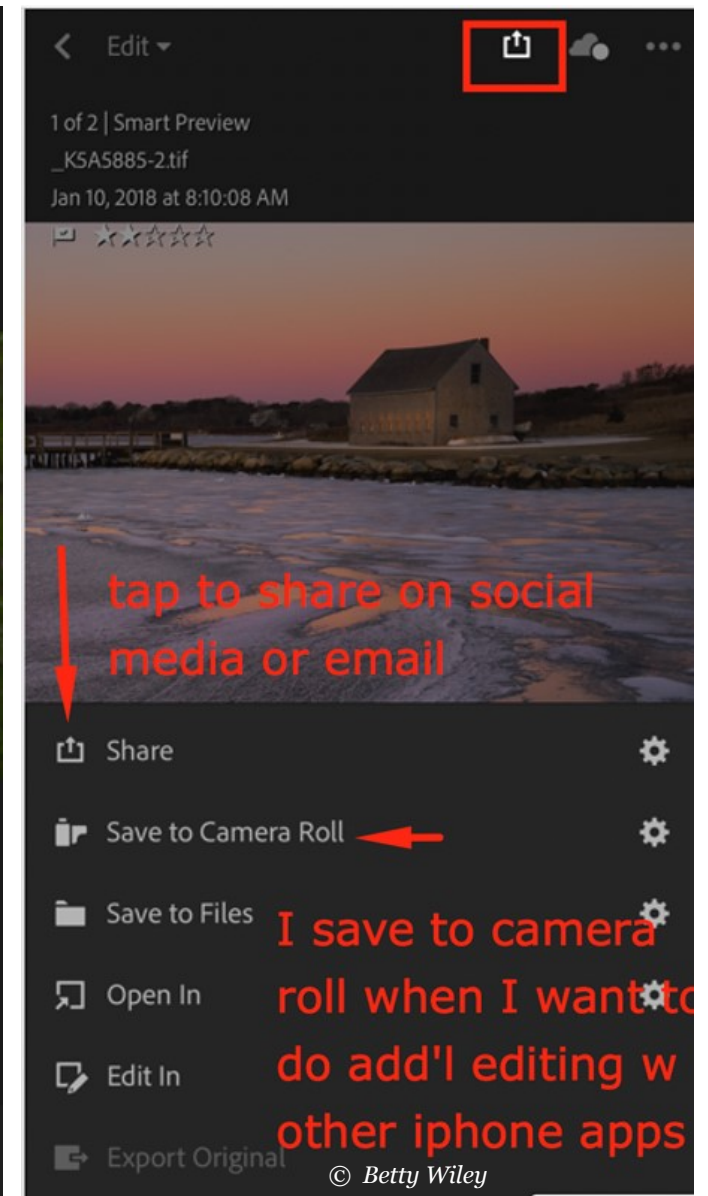
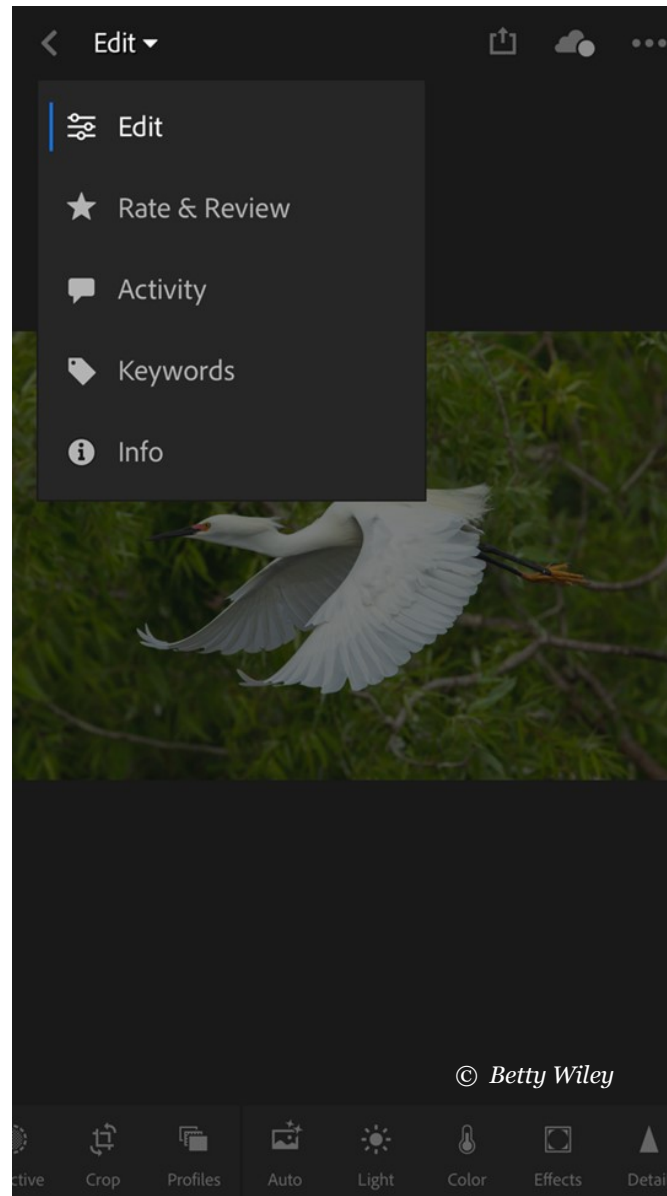
## Reviewing, Keywording and Sorting Images

You can rate images using star ratings by selecting “rate and review” from the downward facing carrot using the drop down menu next to the word “Edit” in the upper left hand corner. You can also flag or reject images by tapping on the appropriate flag on the right hand side (Stars for rating is on the left) above the filmstrip. Ratings and attributes that you assign are then synced with the image on your desktop computer.

In addition, you can add keywords, however at the time these notes were written, keywords that are added from within Lightroom Mobile are NOT synced with the desktop version of Lightroom if you are using Lightroom Classic.

## Sharing Images and Saving Images to Camera Roll

Tap the share icon as shown in the screenshot to the right. You can then select the various options available on your mobile device.



If you wish to save an image to your device's camera roll, simply click on the share icon and chose "save to camera roll." I often do this with an image that I've edited using Lightroom and if I want to do further editing on my iPhone using one of my favorite apps such as Snapseed by Google. One cautionary note however is that a full-sized image is not saved to your device – however, for most purposes, the size is suitable for emailing and sharing on social media, etc.

### Betty Wiley

Text and images © Betty Wiley

[www.bettywileyphotography.com](http://www.bettywileyphotography.com)

### Useful links:

<https://helpx.adobe.com/lightroom-cc/how-to/lightroom-mobile.html>

<https://helpx.adobe.com/mobile-apps/help/lightroom-mobile-faq.html>

<https://blogs.adobe.com/jkost/lightroom-mobile-video-tutorials>

<https://helpx.adobe.com/lightroom/how-to/sync-photos-lightroom-mobile.html>

Below is a very helpful link describing how to quickly access the Lightroom camera feature in Lightroom Mobile WITHOUT having to launch the app:

<http://blogs.adobe.com/jkost/2016/11/quick-access-to-the-lightroom-mobile-camera-on-ios.html>



**Betty Wiley (MA) is a free-lance photographer from Cape Cod. Her work has appeared in local magazines, including Cape Cod magazine and South Shore Living and she has numerous covers to her credit. Her images have been used by organizations such as the International Fund for Animal Welfare. Betty is a speaker and instructor for camera clubs and organizations throughout New England, leads photo workshops and tours and is an instructor with the Cape Cod Art Association and the Alison Caron Design Studio in Hyannis, where she teaches Adobe Lightroom, Photoshop and other post-processing applications. In addition to her camera college presentations, Betty is a pre-conference workshop presenter, is a member of the Digital Image Judging panel and is a Conference Speaker Image Reviewer.**

# Getting Acquainted with the Power of Layers

By Ella Carlson (MA)

## Layers

One of the intermediate functions that you can perform in Photoshop involves making part or much of a layer transparent.

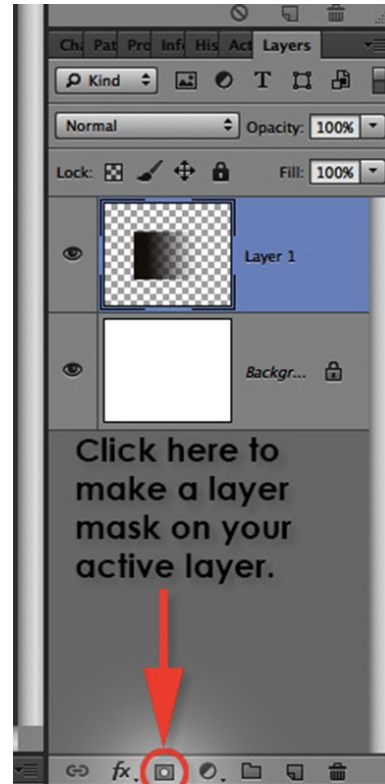
This is quintessential Photoshop: those collages that have several elements fading into each another, or have a subject fading into the background. We've all seen them, and lusted after the ability to do that ourselves. Fortunately, it's easy once you know how.

## Layer Masks

Layer Masks allow you to control the opacity of each layer and each pixel in that layer separately, with up to 256 levels of transparency. That means you can fade one layer into another in your final image very easily.

By default, your Layer Mask appears in all white meaning the layer will be completely visible as though you've done nothing. If you want to just see a small part of the layer, you may want to hold down the alt or option key when you click on the new Layer Mask icon and then your Layer Mask will be filled with black making your entire layer completely transparent.

Using Layer Masks is a non-destructive way to (temporarily) erase part of your layer. To make part of your layer transparent, simply paint the



*On the bottom of the layers palette, you will find a small icon that's a square with a circle in the center.*

*It's between the FX for Layer Styles and the diagonally split circle for Adjustment Layers. While on a layer that's not a background layer, you'll be able to click on the icon and add an extra thumbnail to your current layer.*

*You can add a Layer Mask using the Layers pulldown menu as well.*

Layer Mask with black. To restore any part of your layer's visibility, simply paint the Layer Mask with white.

The Gradient tool is very useful for making smooth transitions between transparency and opaque in a layer mask. (You can see the gradient in the Layer Mask at left.) Simply use a black to white gradient and run it any distance. The black edge will be completely transparent and the white edge will be opaque with a smooth increase along the gradient.

Okay, so enough theory.

## How Do You Use Layer Masks?

First make one. Choose a layer that has lots on it. (This will make the effect easier to see.) Also make sure you aren't trying to put a Layer Mask on a Background layer. Remember, you cannot have transparent pixels on a Background layer, and the whole point of a Layer Mask is to make pixels on the layer you choose transparent according to your orders.

Go to the layers palette and look down at the bottom. Next to the new layer icon, on its left, is a little square icon with a circular pattern in the middle. This is the icon for making a new Layer Mask. With your target layer active, click on the Add Layer Mask icon. You will see a new little thumbnail next to the layer's thumbnail, and they

will be connected by that little chain again. This means they are linked. Generally that's what you want 99 per cent of the time.

Okay, now click on the Layer Mask thumbnail again, so that you are painting on the Layer Mask, not the layer itself.

You will notice that your foreground and background color swatches are now in black and white, or shades of gray. Hit the letter "D" to get your default colors (black and white). "X" switches the foreground and background colors.

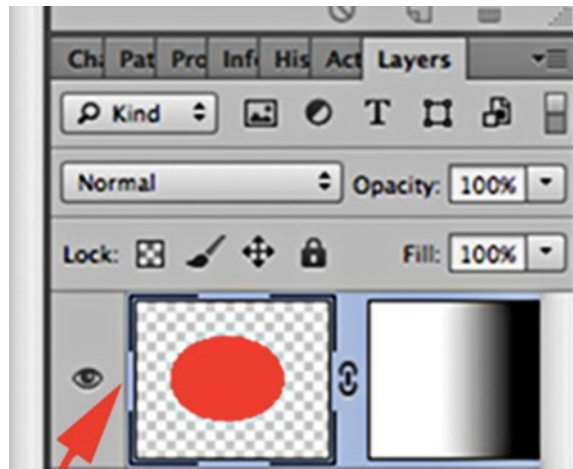
The most common way to use a Layer Mask is to use a Gradient. After creating a Layer Mask:

1) Double click on your Gradient tool to get its options.

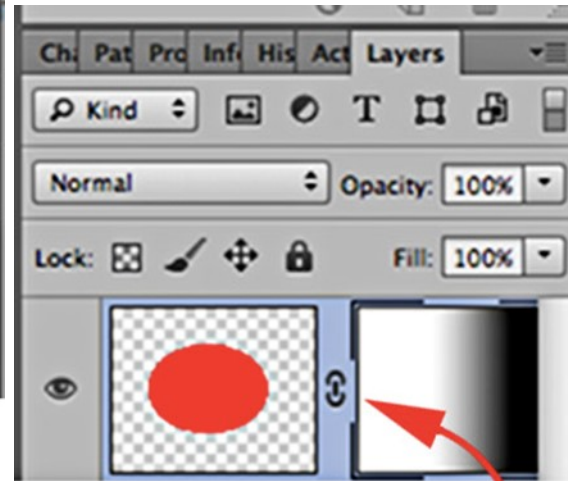
2) Make sure it's set to 100 percent opacity, foreground to background, Normal blending mode. Dither should also be checked. (This keeps your gradients from banding during the printing process, so it's a good box to keep checked.)

3) Make sure that black is your foreground color and white is your background color.

4) Now drag a gradient from the top to the bottom of your Layer Mask, or left to right, or right to left.



**See the double line here? That indicates that your layer is what is active. If you paint now, it will change the pixels of your layer.**



**See the double line here? That indicates you will be working on the layer mask.**

*You have to be careful to note whether you are working on the layer or working on the Layer Mask.*

*Whichever one you are working on will have the second border around it. Just click on the thumbnail of the layer or the Layer Mask to change the one you're working on.*

You'll notice that where your Layer Mask is painted black, your layer has now disappeared. Where the layer mask is white, your image is still opaque.

Now to make the change in opacity permanent, drag the Layer Mask thumbnail into the layers palette trash can. You will get a dialog box asking if you want to Apply, Cancel, or Discard.

Apply makes the changes permanent. Transparent pixels will be erased.

Cancel lets you delay the decision.

Discard gets rid of the layer mask without any affect on the original layer.

Don't forget you can then apply another Layer Mask to the same layer if you like. Also, don't forget that the Gradient tool is just one of the painting tools at your disposal. You can also use the airbrush, paint brush, etc.

## Layer Styles

Layer Styles give you an easy way to add drop shadows, outer glows, beveling and embossing or change the color or texture of a layer as well as putting a stroke around whatever is in the layer.

Layer Styles are fun and if you find you like a particular style or will be using it over and over, you can save it in your layer styles palette. Just

click the New Style button to save any style you've made.

You must click on the layer style's Name to have the options for that Layer Style available. You can add default Layer Styles by just clicking on the box in front of the name.

And just because a Layer Style says Outer Glow, that doesn't mean you can't make it an Outer Shadow. You just have to adjust the

options. That particular change involves changing Screen to Multiply.

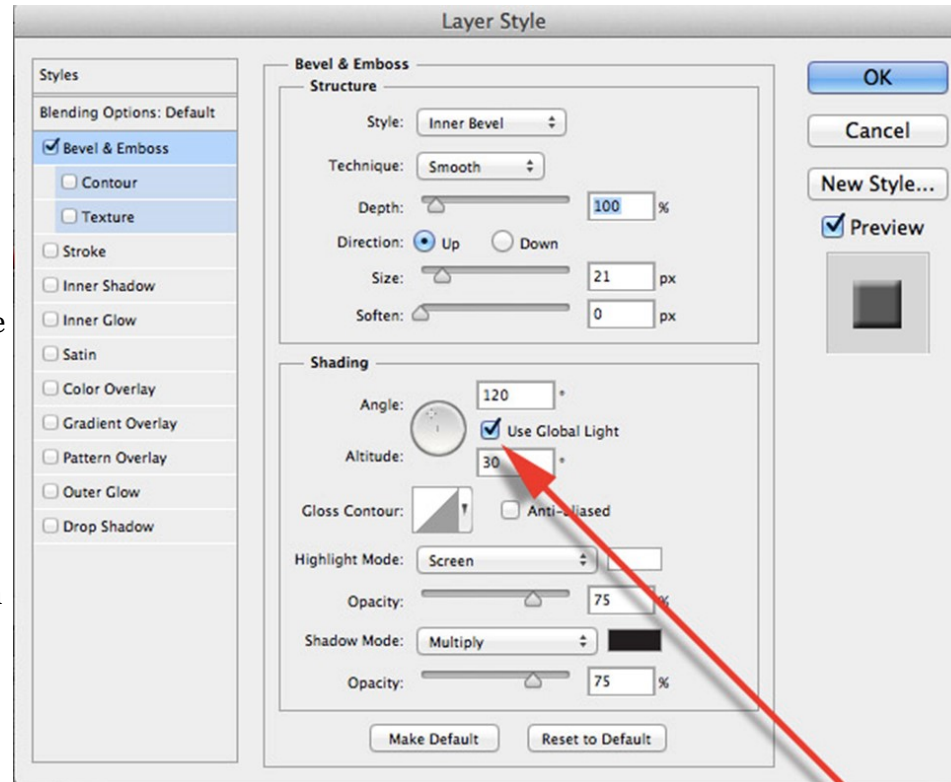
## Using More Than One Layer Style

Once you apply any layer effect, you have a little “f” in a circle on the layer to indicate the effect’s presence. To add more layer effects, or change the one(s) that are there, simply click on this “f” to get the layer effects dialog box.

You can then use the drop-down menu (now showing “Drop Shadow”) to choose any other layer effect to add. You can also delete any layer effect by simply unchecking the box next to the drop-down menu.

## Global Effects

The “Use Global Angle” command in the layer effects means that the layer effects will be consistently applied throughout the layers. What does this mean? Think of layers using global effects as a bunch separate objects all photographed from the same angle. The sun is to the left, and up 45 degrees for example as you photograph the first item, and each item thereafter. If you re-photograph any item from a different angle, then all the items are automatically re-photographed so that the angle of the light matches throughout your photographs. That’s with Use Global Angle checked. However, if you uncheck Use Global Angle, you are suddenly able to photograph each item from a different angle, without all the other



pictures automatically adjusting to the same lighting angle.

Well it’s the same for layer effects. If you check Global Angle, and change the direction of the Drop Shadow, then Photoshop will automatically change the Bevel & Emboss angle to match. You have the choice of whether you want them to match or not, but only if you realize you control that consistency with the little check mark next to Use Global Angle.

## Create Layers Command

Suppose you want to remove the drop shadow from the layer to work with it separately. (I do this often to skew a drop shadow, make it fade as it goes away from the object, or make it look like it running up a wall, for instance.) You can do this easily by going to the Layer menu > Effects > Create Layer. This will separate any and all effects from the layer to which they are applied.

## Copy Effects

Suppose you have twenty-three layers and you have applied a couple of effects to one of the layers. You are so in love with the result that you want to apply the same exact effects to twelve of the other layers. Easy. With your favorite effects layer active, go to Layer > Effects > Copy Effects. This will copy

all your effects settings for this layer, and now you can go back and Paste Effects to any other layer, except the background layer. But you want to apply the effects to 12 layers. Go to each layer to which you would like to apply the layer effects, and just click the little square to the left of the layer thumbnail.

This little chain that appears means the layers are linked. If you move something in one of the linked layers, everything in the other linked layers moves together with it. But you can also Paste To Linked under the layer effects to shortcut the process of applying effects to many layers.

You can also drag and drop a layer effect from one layer to another, but if you have many layers, linking temporarily is faster by far.

## Hide All Effects

Under Layer > Effects, you also have the option of hiding your layer effects without deleting them in case you want to see your composition “before & after.”

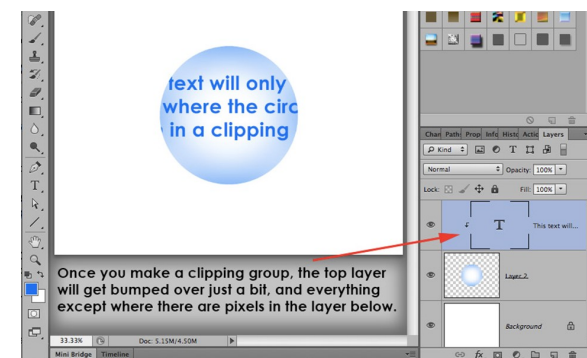
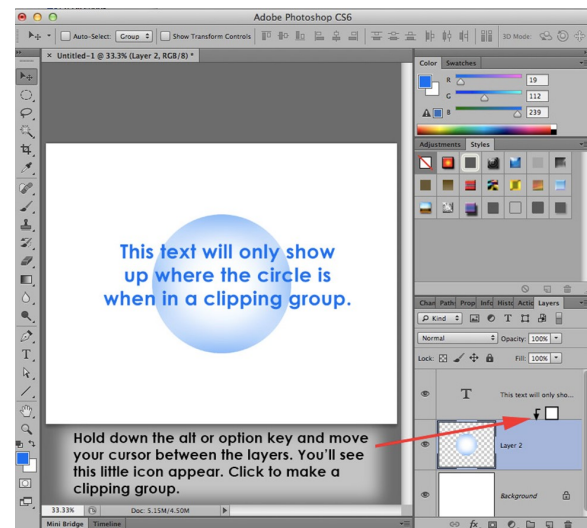
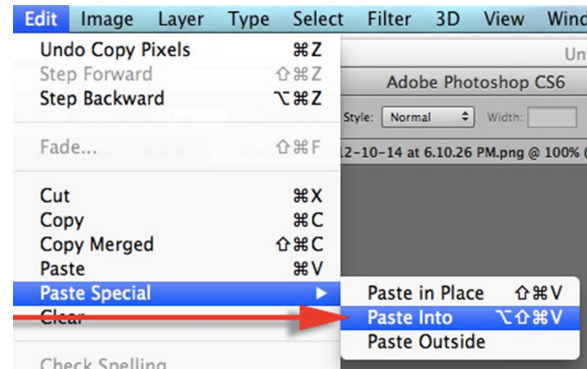
## What Else Can You Do With Linked Layers?

Remember you can also merge linked layers, in case you'd like to merge some but not all of your layers. You can then un-link your layers by clicking a second time on the chain to make it disappear.

Under the Layer menu, you also have Aligned Linked and Distribute Linked commands. These are great for arranging things between layers in a very precise manner. I find it particularly useful for centering things, or for lining up a row of elements so that they are in a perfect row or column.

## “Paste Into” Command

Okay, why am I bringing in the Paste Into command into a discussion about layer masking? Because it really IS using layer masking if you use Paste Into. What happens is this: make a selection. Have your active selection or marching ants working. Now either open another file and copy it, or have one already copied into your



RAM. Now use Paste Into with the marching ants active and watch what happens.

The image you have copied into RAM will be pasted into a new layer, but the ONLY part of the image that shows is the area that was selected. In the layers palette you will see two thumbnails for the layer, indicating that the layer has a layer mask.

And NOTE: this new layer doesn't have to be a plain old Normal layer. You can change the Blending Mode and you can also play with the opacity to get just the effect you want. And as with all layer masks, you can click off the linkage between the layer and its mask, and move them separately.

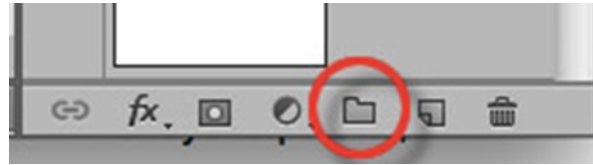
## Clipping Masks

Grouping layers gives you a way to use one layer as a mask for another layer. In other words, you can take the placement of pixels on one layer and use that as a way to say “let's see pixels on a second layer only where there are already pixels on the first.”

You will need two layers, neither of them a background layer. Now make sure you have transparent areas in the lower of the two layers. Let's use the infamous Rubber Ducky for our lower layer. Use the magic wand tool on the white background and delete it. (Remember you might have to change the name of the layer by double clicking on it, to change it from a background layer to a regular layer. Now with the background deleted so that you have a transparent area all around the ducky, go to the layer above it --- or make a new layer above the ducky layer. Fill this layer with a pattern. Edit > Fill > Pattern. Now to Clip or Group the two layers, you can hit control

G, OR go to the Layers pulldown menu and use Create Clipping Mask when you have the top layer active, or you can hold down the ALT / OPTion key on your keyboard and run the mouse between the two layers until the cursor changes to symbol with a square and down arrow, then click. You will see the top layer bump over to the right a bit and an arrow will appear pointing at the lower layer. An underline also appears beneath the lower layer's name.

One very cool thing to use as the base of a clipping group is a text layer. This lets you fill text with any picture or texture and plus you can still use Layer Styles on the text layer.



## Layer Sets (Groups)

Use Layer Sets to organize your various layers. You can make a Layer Set by clicking the icon at the bottom of the layer's palette that looks like a folder. You can also make a Layer Set from Linked Layers.

And lastly you can make a Layer Set and put new layers into it as you make the layers. In any case, it makes sense to stay organized if you have a complex image and Layer Sets help you organize.

Use the triangle on the layer to open up or collapse the layers in the group. Collapsing the group makes it easier to see the other layers in your image.

NOTE: you can change the name and the color of the Layer Set by using the flyout menu in the layer's palette, and/or by right clicking on the Layer Set's name.

**Ella Carlson**

**Text and images © Ella Carlson**

[www.ellaprints.com](http://www.ellaprints.com)

<http://facebook.com/EllaPCarlson>

[www.instagram.com/ellaput](http://www.instagram.com/ellaput)



***Ella Carlson (MA) has earned professional photography degrees including Master Photographer and Certified Professional Photographer. Her fine art composites and photography have won multiple Kodak Gallery Awards and Fuji Masterpiece Awards as well as highest level awards in international competition. From MA, she has taught***

***photographic imaging at UMass, Lowell since the late 1990's and serves on the board of the Professional Photographers Association of New England. In addition to her camera college presentation, Ella is a pre-conference workshop presenter and is a Conference Speaker Image Reviewer.***

# Light Painting

By Jose Leiva (ME)

## Why?

A few years ago, after seeing an exhibit of the Dutch Masters at the Boston Museum of Fine Arts, I was inspired by the way the masters handled light in the chiaroscuro style: deep shadows, strong highlights and warm tones. I set out to try to reproduce the same effect with a camera. It has been my goal and inspiration ever since.



© Jose Leiva

## Lighting Style

I found that the Dutch Masters' effect could not be reproduced with conventional photographic lighting equipment. The mood would be lost. After playing around with various light sources, I found that using an ordinary flashlight gave me the desired effect.

## Concept For Still Life Scenes

My inspiration comes from many different places; it could come from a trip to the supermarket in the produce aisle where a fruit, vegetable or a particular flower will catch my eye. I start to see the composition in my head, imagining what affect it will produce. Oftentimes it is an object that has character that will start the process. I have been known to "shop" at home and have even gone on a spree to the local thrift store.

## Set-Up And Composition

I decide how I want the set-up to look and start moving items around to different positions until I feel the scene has a nice flow to it. Before I start the process, I must see the image in my head. Getting the items needed for the set-up is the most time consuming part of the light painting. The actual photography piece takes less than 30 minutes.

## Tools

My tools are simple for my lights. I use various ordinary flashlights, such as an incandescent



© Jose Leiva

Maglite or an LED of different lumens from strong to weak outputs. Some of my favorite flashlights are those found at the local dollar store for \$1 and they work well for a small set up. Every time I see a flashlight at a hardware store, I feel I have to buy it because someday they will no longer be available. I typically use a Nikon D3 or a Canon 5DMKII.

## Photographing The Scene

The scene is shot in sections, working on one section at a time until the particular area is at the point desired. The image is “assembled” in post-production using Photoshop, at times using six or



© Jose Leiva



© Jose Leiva

more frames to arrive at the final composition. Often I select from as many as 60 frames that I have shot during the process.

## Post-Production

The post-production is perhaps 80% of the work, because it is where the image takes a life of its own. You can make or break the results in the post-production phase. And most importantly, this is where your personality comes through, feeling your way through the process and seeing where you want to take the image to its final look.

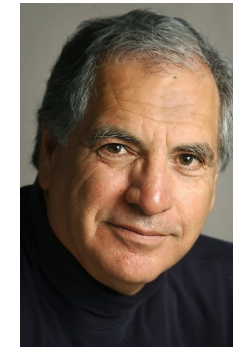
## Quote

My thought is that you cannot look at how your item or model appears under normal light; you have to see it, conceive it, and execute it.

**Jose Leiva**

**Text and images © Jose Leiva**

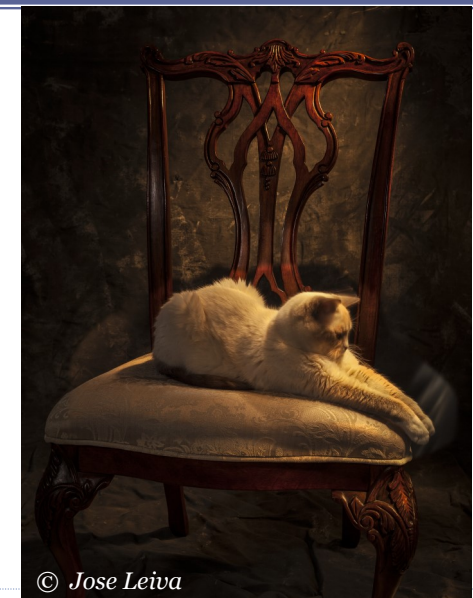
**[www.joseleivaphotography.com](http://www.joseleivaphotography.com)**



**Jose Leiva (ME)** took his first photograph at 13 years of age. After working at the FBI and IBM, he pursued a career as a self-taught freelance photographer and photojournalist which has spanned 24 years. His motto is that of Michelangelo, "Ancora imparo, I am still learning."

Masters such as Rembrandt have inspired his recent work in light paintings, capturing what he feels

is classic and timeless, yet contemporary. Jose's versatility is seen as a portrait artist, illustrator, commercial photographer and a creator of fine art. In addition to his camera college presentation, Jose is a pre-conference workshop presenter. He will also be conducting a Demonstration on Light Painting a Car (Friday 8:30 PM- See packet Insert for full info. and location) and then edit the Image in his second presentation on Saturday in Thompson 104 at 11:30 am.



© Jose Leiva

# From Clubs to Concerts - Shooting Live Performances

By Cusi Taylor, Lumix Ambassador (AZ) **Sponsored by Panasonic/Lumix**

Concert and Performance Photography is FUN!!

## Unique Atmosphere...

- but it's also CHALLENGING!
- Low light environment
- Changing lighting conditions
- Fast-moving, backlit subjects
- Poor vantage points, unflattering angles
- Obstacles (equipment, stage, barriers, etc.)
- Automatic camera settings just don't work!

## Keys to Success

- Fast glass (1.2 to 2.8)
- Fast shutter; 1/250 for most, lower slightly to show motion
- High ISO 1600 or higher
- Shoot in RAW (for later white balance adjustments)
- No flash!
- Spot-metering

- High speed burst mode
- Know your camera's buffer size

## More Keys To Success

### The Essentials

- The right lenses
- Hand-strap, sliding camera strap, or belt holster
- Spare batteries
- Spare memory cards, high speed
- More memory cards ;-)

## The Boy Scout Motto: Be Prepared

### At Home

- Charge batteries
- Clear memory cards
- Clean sensor and lenses
- Check your camera settings
- No tripods, monopods, bulky accessories, big camera bags



© Cusi Taylor

*Dead Eyes Of London*

*Dead West*



© Cusi Taylor



Dead West

- Wear close-toed shoes, pants you can crouch in
- Earplugs.
- Carry what you need: 1 setup and 1 alternate lens, - or two bodies on a double camera strap.
- Everything else goes in geek-vest pockets / waist-pack

### At the Show

- Test settings in the venue before the performance starts
- Shoot test shots during the warm-up bands

### Composition

- Focus on the eyes (this applies to all animals - even humans)
- or -
- Focus on the details (fingers on keys/ strings, sticks hitting skins, the setlist, hands in the air, etc.)
- Show motion or Emotion
- Don't always keep it straight and level
- Avoid fuchsia/red gels (or underexpose them)
- Never open your shutter when stage lighting *lasers* are pointed toward your lens
- Look for foreground, midground, background
- Leading lines, rule of thirds, etc

Dead West



Hunter Hayes

- Avoid too busy or distracting backgrounds when possible
- Close-ups vs. full stage shots
- Change it up; shoot the singer when they're NOT singing
- Include the crowd
- Show atmosphere/mood/energy/emotion
- Use the lighting - sidelighting, silhouetting to advantage
- Above all, ... Tell the story

## Don't Be "THAT Guy"

- Even if you're "with the band," don't let it go to your head
- Don't expect any special privileges OR access
- Don't set your gear down and leave it anywhere - ESPECIALLY on stage
- Don't stand on furniture, speakers or other objects that could put the venue at risk if you fell
- Don't shoot tired, hungry, angry or otherwise compromised – take a break
- NEVER interfere with the performance or cause altercations with fans



© Cusi Taylor

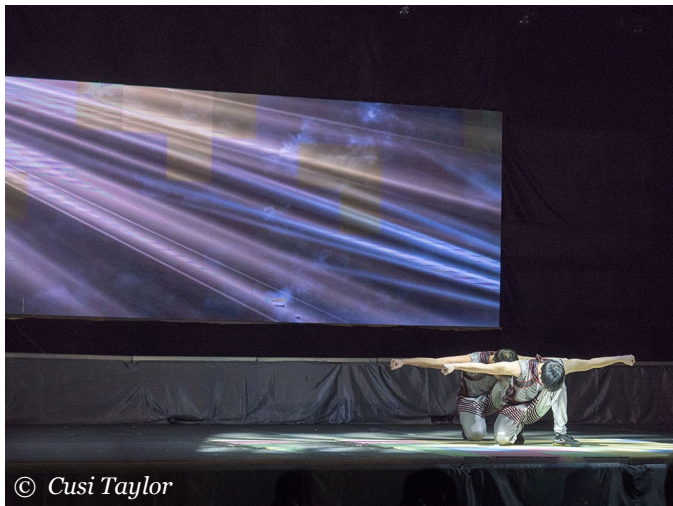
Robert Clyne

- Tag and promote everyone, venue/band/fans/bartender in social media
- Network, network, network

## The Right Connections

- Exclusive access to shoot particular shows or events
- Better lighting setups or sequences
- Permission to shoot from prime vantage points.
- Advance notice about who the club is booking next
- Introductions to other bands, club managers, venue owners

LOTW Acrobats



© Cusi Taylor

## Gaining Better Club Access

- Network with other concert photographers
- Get to know club management/owners; thank them
- Give your card to band members or their reps at shows
- Have your card ready, be brief, they're busy working
- Offer some of your photos to the band and the club promoter
- Get to know the lighting/soundboard crew

Metalhead



© Cusi Taylor



© Cusi Taylor

ZZTop

## Next Steps

- Post consistently on your branded social media pages
- Tag and Submit photos to local music and arts/culture publications
- Offer to write reviews – publishers need content
- Get a press pass

## Once You Have Built Relationships

- Ask artists and venue management to shoot bigger events
- Ask publishers to send you to cover bigger local events

## BIG Shows

- Arrive on time, where instructed
- Have credentials ready
- Bring all forms printed, signed, in hand

- Never "just show up" and expect to get in
- Be familiar with all the terms and limitations of the agreement, and follow them

## Concert Pit Rules And Etiquette...

- NO flash. Ever.
- Don't camp out in any one spot
- Be courteous to and mindful of the other pit photographers
- Your head will be at their feet-level. Shoot across vs up.
- Shoot only the first 3 songs (sometimes 2, or only 1), and then exit the pit.
- Shoot the crowd, distance shots and BTS if permitted by your photo pass

## Do Your Homework, and Pay Attention

- Find out the most likely opening songs and know where to be
- Is the vocalist left or right handed?
- What habits or traditions do they always incorporate?
- Is this the guitar solo? Why are you still shooting the bass player?

## Tips for Post Processing

- You just shot 3000 photos; Lightroom is your friend.

- Color correction; don't over-think it
- Desaturate or de-vibrance to combat fuchsia/red-gelled faces
- Straightening; don't over-think that either
- Reduce highlights, raise shadows
- Crop out clutter
- Reduce noise
- Targeted sharpening (mask)



### Above all; HAVE FUN!!

- It will come across in your images.

**Cusi Taylor**

**Text and images © Cusi Taylor**

<http://cusitaylor.com>

**Sponsored by [Panasonic/Lumix](#)**



**Cusi Taylor (AZ)** is a techno-geek whose career began in technology, and after climbing the corporate ladder, she transitioned to photography full time. With her partner, she owns a studio in Phoenix, teaches photography and editing techniques, leads a nationwide photography group, and conducts workshops in the Southwest. Proud to be a **Lumix**

**Ambassador**, she relies on Lumix's lineup of mirrorless camera bodies and lenses for their compact design, cutting edge features and precision performance. **Sponsored by Panasonic/Lumix** Along with her camera college presentation, Cusi will also be conducting an Interactive Session "The Importance of Perspective"- ( 2 Parts) Saturday Thompson 104-Part 1 (2 pm) & Part 2 (outside-limited to 30 people) and is a Conference Speaker Image Reviewer.

# A Photographer's Perspective

By Cusi Taylor (AZ) **Sponsored by Panasonic/Lumix**



## What is Perspective?

General definition: A particular angle or way of viewing or considering something.

Simplest form: A point of view.

## How Does Perspective Differ From Composition?

Often, we can tend to focus most heavily on image composition, but choosing a point of view occurs before framing or finalizing the composition.

Framing includes or excludes components to more clearly tell the story; cropping in to limit content vs. shooting wide to include as much as possible. Composition consists of arranging components in the scene to lead the viewer's attention into, and around the image.

Rule of thirds, golden spiral, diagonals, leading lines, symmetry, etc.

Choices in framing and composing certainly enhance perspective, but the photographer first chooses a general point of view.

Let's explore some ideas. Why is the viewpoint of an image important? What happens when we change perspectives? How can we purposefully use angles, tools, and even our

personal opinions to influence perspective and noticeably affect the stories our images tell?

Ansel Adams famously said: "There are at least two people in every photograph. The photographer, and the viewer."

Each person approaches an image from a unique personal perspective. An image can also change one's perspective.

## Why is Perspective Important?

### Literal Perspectives

Literal perspectives influence the way subjects visually appear to us.

Angle, focal length, depth of field, saturation and light vs dark (illumination and definition – it's one reason we like golden hour), distance, height, breadth, scale/proportion, prominence/significance, clarity, movement, and much more.

### Forced perspective

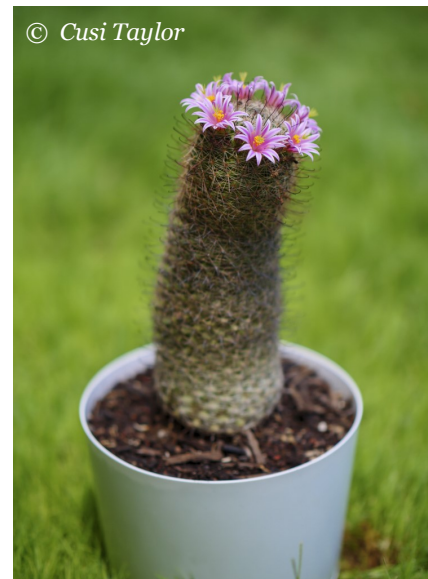
Some things trick the eye.

### Figurative Perspective

Figurative Perspective is just as important.

Power vs. weakness, femininity vs masculinity - - this can even be conveyed by camera height (chin height vs above eye level, etc.)

Tone: Positive, Neutral, Negative



© Cusi Taylor



© Cusi Taylor



## Winners and Losers

It's easy to celebrate a winning team, what is the losing team doing?

## Observers and Participants

Retrospective vs. forward/future oriented  
(figurative distance, depth, breadth, etc.)

## Changing Our Perspectives

Influencing how or what we photograph.  
Influencing the messages we convey.  
Influencing thoughts and feelings of the viewer.

## Perspective Can Be Very Powerful

Do you feel more empathy for another person or an animal after viewing the world through their eyes?



*Not winning*

*Quality Time*



Has a photo ever caused you to call someone just to say “I love you”, or “I’m sorry?”

Have photographs ever compelled you to join a group, study a subject, buy tickets to an event, take up a hobby, go on a vacation, or fight for an important cause?

How do you want your viewer to feel? What action do you want them to take?

Let this drive the message you send, so you’ll know which story to tell.

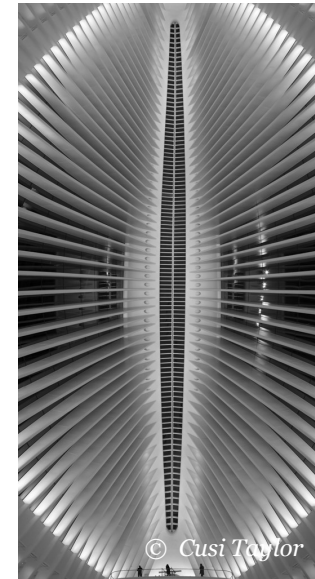
### **Cusi Taylor**

(see prior article for Cusi’s bio)

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<http://cusitaylor.com>

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*Tiny Juniper*



# Sensor Cleaning 101

By Jenn Sherry (MA) **Sponsored by Delkin Devices**

Today's class will focus on sensor cleaning, both DSLRs and Mirrorless cameras.

- Types of debris that might end up on your camera.
- How to avoid unnecessary 'stuff' on your sensor
- Benefits of Cleaning your own Sensor
- Benefits of getting your sensor cleaned in store
- When to send it to the manufacturer
- Steps to a clean sensor by using our Delkin Sensor Scope Travel Kit
  - Patented Sensor Scope
  - Blower & what types of dry debris
  - Wands & Solution (wet/dry)
  - Cleaning Cloth

\*Note, we will not be cleaning sensors in class, however you can take a look! We will be offering free cleanings Friday & Saturday from 10am-2pm (with a short lunch break)

Jenn Sherry

<https://www.delkindevices.com/sensorscope/>

<https://www.youtube.com/watch?v=orn5Ifbzto4>

<https://www.facebook.com/delkin.social>

<https://www.instagram.com/delkin.devices/>

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**Jenn Sherry (MA)** is the Sales & Marketing Manager for Delkin Devices. She's been with Delkin for 10 years in various roles and enjoys travel and street photography, but is currently focused on shooting images of her two young boys. Her vendor table with the cleaning kits for purchase can be found as part of Hunts Photo & Video vendor display (lower Level). **Sponsored by Delkin.**

# Improve Your Lightroom (Classic and LR6) & Photoshop Workflow with Wacom Tablets

By Rob Sylvan (NH) **Sponsored by Wacom**

## Leverage The Power of Wacom Tablets

Learn how to leverage the power of Wacom tablets, including the Intuos Pro and the MobileStudio Pro, to improve your post processing workflow from start to finish. The Intuos Pro is a multi-touch pen tablet for both Windows and Mac, while the MobileStudio Pro combines all the benefits of a touch sensitive tablet with a powerful Windows 10 tablet computer.

In this session Rob will demonstrate how both can be used with Lightroom and Photoshop to give photographers an efficient platform for working in the field, editing on the go, and bringing it all back home. With Wacom tablets you'll be able to leverage the efficiencies that come with customizable buttons, pressure sensitive pen input, and touch screen gestures to quickly edit a shoot, batch process the keepers, seamlessly move between Lightroom and Photoshop, and deliver the final images.

You'll leave with a better understanding of how to take advantage of Wacom technologies to create, manage, and share your photography. This program is for anyone looking to get the most out of their Wacom tablet, for people just wondering what benefits a tablet can bring to your photography workflow, and for people that just want to learn about an efficient Lightroom workflow.

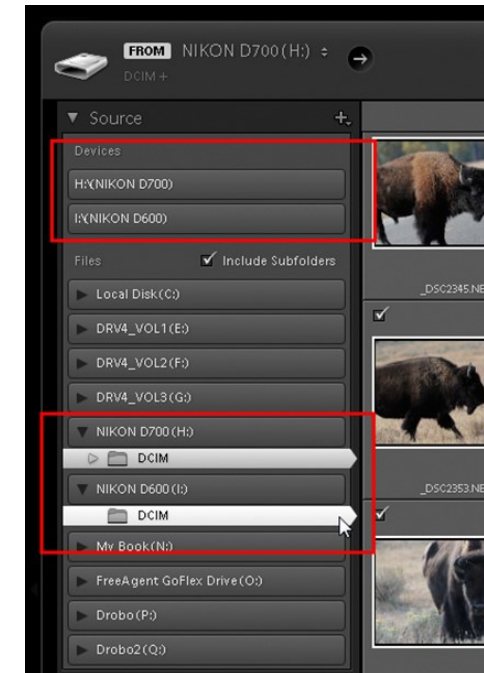
## Lightroom

I often get asked about the benefit of using Lightroom over a Bridge, Camera Raw, and Photoshop workflow, and the answer really boils down to efficiency. I want to focus in on some of the most important ways to maximize those efficiencies to make your workflow more satisfying and productive. Over time you will constantly find new ways, both large and small, that just make your overall experience faster and more productive.

*Note: One of the biggest impacts on Lightroom performance will always be your hardware. Adobe released an excellent document on optimizing Lightroom performance that covers hardware and key Lightroom settings that is well worth a look: <http://adobe.ly/SBRML3>*

## During Import

One of the biggest places to maximize your gains is in the import process. If you are someone who often returns from a session with multiple memory cards of photos and a card reader with slots for multiple memory cards you may not be aware that you can import from multiple cards at once from the Lightroom Import dialog box. I don't blame you if you missed this fact because it is not particularly intuitive to



discover. Memory cards are first listed under Devices in the Source panel and you can only select one device at a time. However, if you look further down in the Source panel, along with all your hard drives, you will see those same memory cards listed as unique drives, and this is where the trick lies.

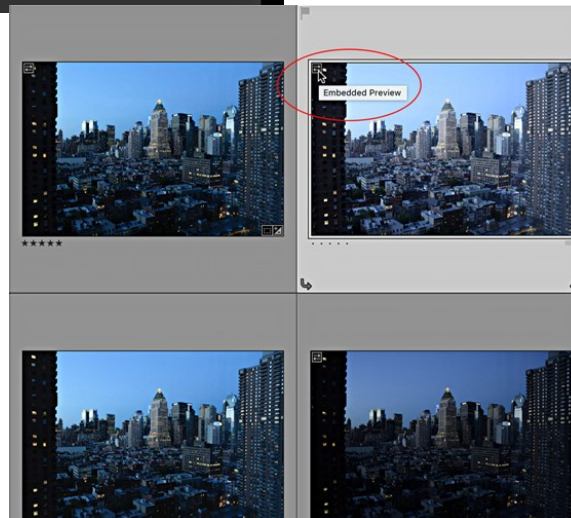
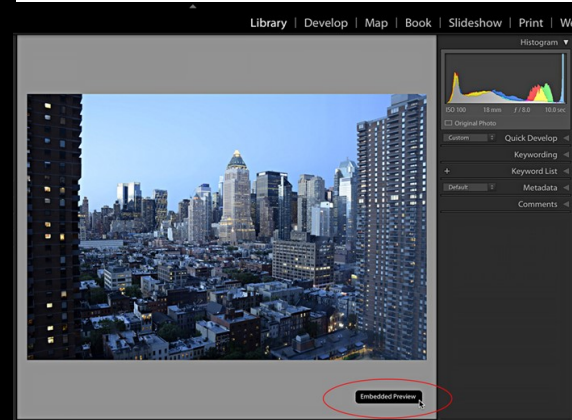
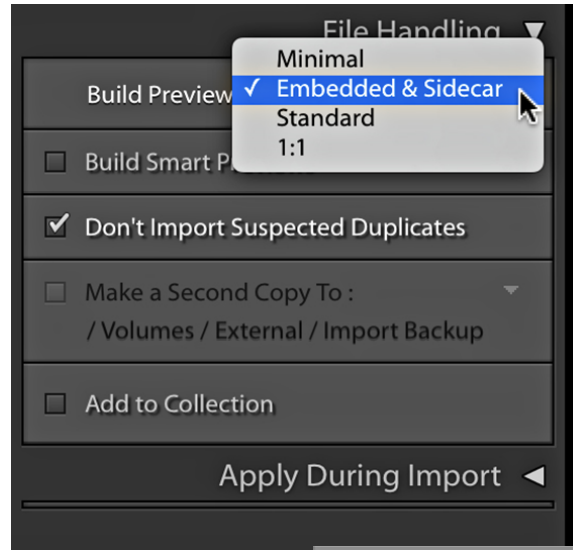
To import photos from multiple cards at once you need to expand the contents of each memory card and select the folder containing the photos

on the card, then hold the CMD key (PC: Ctrl) and select the folder containing the photos on the second card (and so on if you have more than two slots on your card reader) so that now all photos on both cards are selected for import. Make sure Include Subfolders is checked to ensure all photos on the card are included. You can confirm the number of photos selected for import in the lower left corner of the Import dialog box. Now it is as if you are importing from multiple drives (which you are) instead of from separate devices and it saves you from having to import each card one at a time.

The next big efficiency gain is the setting that you choose in the File Handling panel. I think the most underrated new feature of Lightroom Classic is the improvement to importing photos by using the embedded previews extracted from the photos themselves. By using the embedded previews, you can begin the process of separating the wheat from the chaff as soon as you see photos start appearing in the Library. To utilize this feature, select Embedded & Sidecar from the Build Previews drop-down menu in the File Handling panel of the Import dialog.

Photos using these previews will display an Embedded Preview label in the lower-right corner in Loupe view, and with a new icon on thumbnails in Grid view (after import).

Because we're not waiting for Lightroom to render previews from scratch or fighting against it while it renders them in the background, the en-



tire process of identifying your selects is much faster. This is a workflow people have been requesting for years. Lightroom will render a new preview when adjustments are made, or if you manually choose the rendering of previews via the Library>Preview menu. There's also a new

preference (Lightroom > Preferences [PC: Edit > Preferences]) in the General tab labeled Replace Embedded Previews with Standard Previews During Idle Time, which when checked, will automate the process of replacing embedded previews (it's off by default).

In general, Lightroom Classic includes improvements in preview rendering, switching between Library and Develop, the speed in which Develop sliders become active, moving from image to image in Develop, and when using the Adjustment Brush and Spot Removal brush in Develop. As with earlier versions of Lightroom, your mileage will vary based on your hardware, but Classic should be taking better advantage of more robust hardware configurations than previous versions.

OK, let's look at some after import tips.

## Making Selects

One of the best-kept secrets for improving speed in the process of separating the wheat from the chaff is the Auto Advance option under the Photo menu in the Library module. Give this a try, go to the Photo menu and check Auto Advance, press the G key to jump to Grid view (if you are not there already), select a photo and apply a rating, a flag, or a color label to that photo. As soon as any one of those is applied (whether by keyboard shortcut or button click) Lightroom automatically advances focus to the next photo. This is a huge time saver! The most efficient way to utilize this is with keyboard shortcuts, and my

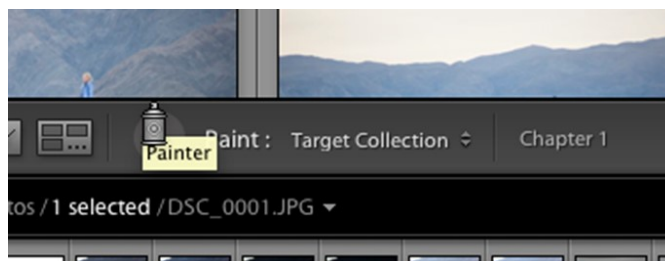
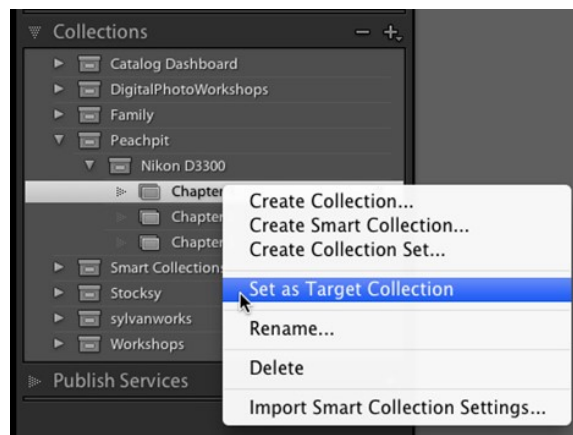
favorites are P for pick, X for reject, and U for un-flag. With Auto Advance enabled and those three keys I can very quickly move through a large volume of photos and end up identifying the ones I want to keep and the ones that will be deleted. If I come to a photo that I am on the fence about I use the U key, which doesn't apply a flag but it will trigger Auto Advance to move me on to the next photo (think of it as a skip key).

## Targeting a Collection

This is something I use all of the time and I absolutely don't know how I did things before I learned this trick. By default Lightroom designates the Quick Collection inside the Catalog panel as the Target Collection. This means that if you select a photo (or multiple photos) and press the B key the selected photos are added to the Quick Collection. That's fine, and can be helpful, but I prefer to create custom collections in the Collections panel that fit the project I am working on and I rarely use the Quick Collection.

What I prefer to do is to designate the collection I am working on as the Target Collection instead, so that I can select photos and press the B key to add them to my working collection as I go. All you need to do is ctrl-click (PC: right-click) your regular collection (this doesn't work with smart collections) and choose Set as Target Collection. You'll see that the Target Collection gets a small + sign at the end of its name to denote its status. You can also designate a regular collection as the Target collection by checking the relevant box in the Create Collection dialog when you first create the collection.

If you are a fan of the Painter Tool you'll be glad to know that the Target Collection is one of



the items you can load into the Painter, and then quickly add photos to your collection by clicking and dragging the Painter Tool over the desired photos.

## Create a Custom Camera Raw Default

OK, all those tips were focused on library management, so here's a Develop tip that will really speed up your workflow. Lightroom has a set of default processing settings that are applied to all raw photos after import. Did you know that you can customize those settings to start your raw photos down the processing pipe-

line using your preferred choices? I'm not talking about a preset selected on the Import screen, but rather the built-in default settings. Save your import presets for something creative and customize the baseline settings.

Let's go through the steps to customize the default settings to include two of the most common adjustments people ask me about, lens corrections and camera profiles, but feel free to add any other settings you want to customize your process (or not include these if you'd rather not).

- Select a raw photo that has not been processed at all beyond the default settings and press D to jump to Develop. Click the Reset button for good measure to ensure it has no other settings applied because every adjustment (even set to 0) is included in the default settings.
- Expand the Lens Corrections panel, click the Profile tab if not active already, and check Remove Chromatic Aberration and Enable Profile Corrections.

*Note: Including profile corrections can be resource intensive, so exclude this from your defaults if performance is degraded.*

- (Optional) Expand the Profile Browser in the Basic panel, choose the camera profile you prefer to be the starting point.

*Note: The list of camera profiles varies with the camera model used to create the selected photo.*

- Go to Develop > Set Default Settings to open the Set Default Develop Settings dialog box. Default settings are specific to each camera model, in this case a Nikon D850, so if you are using multiple camera

models you will need to update the defaults for each model separately.

*Tip: You can also hold the Option (PC: Alt) key and watch the Reset button change to Set Default and click that button to open the Set Default Develop Settings dialog box.*

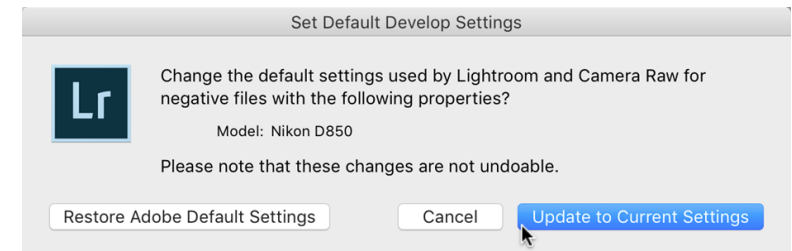
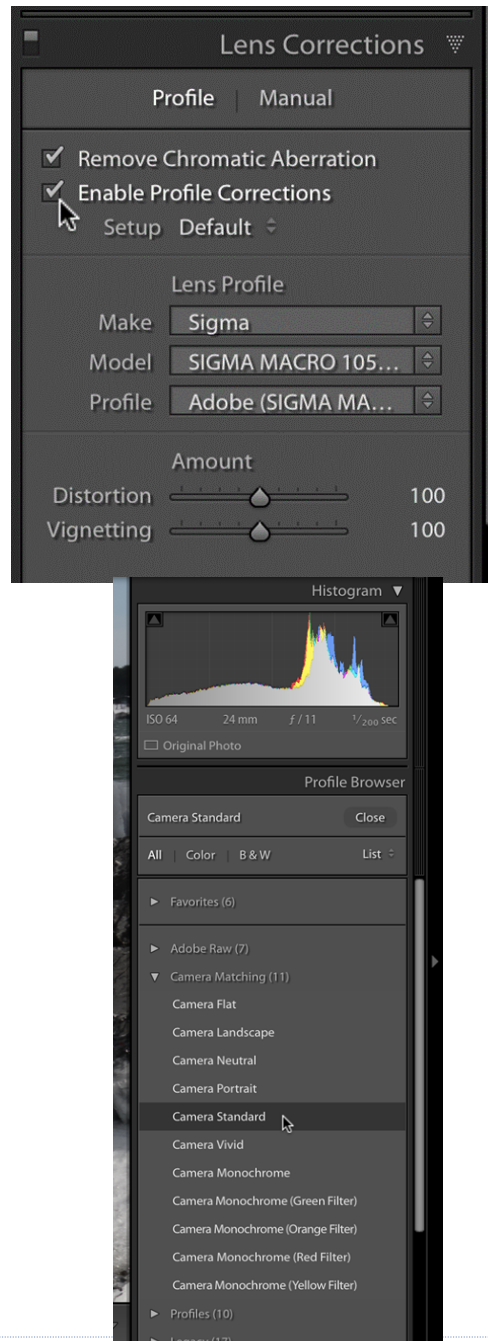
- Click Update to Current Settings to customize the default settings to include the changes you made.

*Note: While it states the changes are not undoable, this just means that you can't revert back to the Adobe defaults via the Edit > Undo menu. You can always open this dialog box and click Restore Adobe Default Settings if you want to go back to the original settings.*

This will only affect raw photos from that specific camera model as they are imported in the future, and if you hit the Reset button on a previously imported raw photo from that specific camera model. You must repeat that process to set defaults for any other camera models you are using. This does not change the settings on any previously imported photos.

## Crop Faster

Cropping a large number of photos can be a tedious task. I often hear from people who are looking for a way to set a default crop ratio, so that when they enter the Crop Tool their photos are already cropped to a given aspect ratio. Unfortunately, that is not possible, as Lightroom has to start by showing you the current aspect ratio of the active photo in question. However, there is a really easy way to apply a crop ratio to any number of photos at once, so that when you next move



to the Crop Tool those photos are already set to the desired aspect ratio. Here's how it works:

**STEP ONE:** Starting in Grid view, select all of the photos you want to crop to a new aspect ratio by pressing CMD+A (PC: Ctrl+A). For this example, let's assume you want to crop them all to a 5 x 7 aspect ratio, but it can be whatever aspect ratio you wish.



**STEP TWO:** Expand the Quick Develop panel, then make sure the small (and hard to see) triangle button to the right of Saved Preset is facing downward to expand that section of the panel.

**STEP THREE:** Click the Crop Ratio drop-down menu and choose the 5 x 7 preset (or whichever crop ratio you desire). All selected photos will then be set to that aspect ratio.

**STEP FOUR:** Click the frame surrounding the thumbnail of the first photo in the sequence to deselect all of the photos but that one (just to avoid inadvertently applying unwanted settings to other photos) and then press R to jump right to the Crop Tool.

Now when you enter the crop tool the selected photo is already set to the desired aspect ratio and you can just focus on tweaking the crop rectangle for best composition. You can then move through the rest of the photos from the shoot much more quickly.

## Disable Lens Profile Corrections

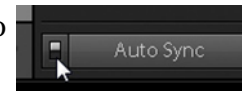
I love Lightroom's ability to correct lens distortions and vignettes through the use of lens profiles. However, it is important to realize that enabling these profiles does require Lightroom to work a bit harder. This can be most noticeable when attempting to use the Spot Removal Tool when lens profile corrections are enabled. If you ever notice Lightroom seems sluggish when using that tool just expand the Lens Corrections panel and uncheck Enable Profile Corrections and see if that speeds things up. If so, great, just remember to re-enable the profile corrections when you are finished working. To make this easier I created one preset that simply enables profile corrections and another that simply disables profile correc-

tions. In a typical workflow I wait to enable profile corrections until after I have dealt with any spot removal issues but having the presets handy makes it easy to toggle that setting on and off as needed.

## Auto Sync

The last speed tip I want to leave you with is called Auto Sync. When Auto Sync is enabled you can work on multiple selected photos at once in the Develop module. To enable Auto Sync, you first need to select multiple photos in the Filmstrip that you want to all have the same settings. As soon as more than one photo is selected the Previous button changes to Sync and a little toggle switch appears to the left of the Sync button. Click the toggle switch to the up position to enable Auto Sync. Now everything I do to the active photo will be equally applied to all the other selected photos in the Filmstrip. This does include cropping and spot removal, as well as all of the global adjustments Lightroom can do, but it does not include adjustments made with the Graduated Filter, Radial Filter, or Adjustment Brush. When you want to synchronize any of those local adjustments you can flip the switch to revert back to Sync mode and use the Synchronize Settings dialog box instead. I do highly suggest getting into the habit of always disabling Auto Sync when you are done to avoid using it by accident as it stays enabled until you manually turn it off.

OK, now that we've fine-tuned your Lightroom Classic machine, let's take about using Lightroom and Photoshop together for maximum effect.

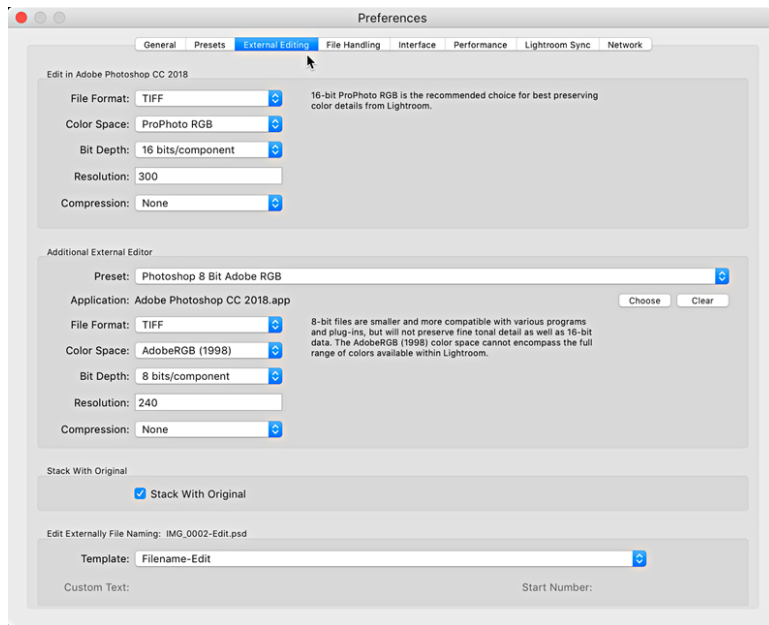


## Using Lightroom and Photoshop Together

Lightroom and Photoshop are a powerful editing team and are designed to work well together in a variety of ways. As more people sign on to the Creative Cloud Photography Plan to primarily use Lightroom, I often encounter questions about how to use Lightroom and Photoshop together, or even the need for using Photoshop at all. It is a testament to how far Lightroom has come that the mother of all image editing programs has taken a back seat for so many new users. While I have certainly seen a decrease in the amount I use Photoshop (thanks to Lightroom), I still use it every day, and couldn't imagine not having it as part of my workflow. As much as I love Lightroom, you're missing out on some real image editing power if you've written off Photoshop from your workflow. Lightroom was designed to be a front end to Photoshop, so let's look at some of the ways you can leverage it for your benefit.

## External Editing Preferences

In Lightroom, go to Lightroom > Preferences > External Editing (PC: Edit > Preferences > External Editing), and you will find the default preferences for copies created when being sent from Lightroom to Photoshop. The typical Lightroom to Photoshop workflow starts in Lightroom, where you use the Develop module to its fullest, and then, if needed, you send a copy with Lightroom adjustments to Photoshop. It is at this point (and only this point) that these external editing settings come into play. I find the default settings are perfect for my workflow, but you have the option of changing the file format from TIF to PSD (though they both work fine, PSD files do tend to



result in smaller file sizes with multi-layer images), color space, bit depth, and resolution. 16 bit ProPhoto RGB is intended to preserve as much of the data in the image as possible when sending the copy to Photoshop. This does result in a larger file, so if file size is a concern you can choose 8 bit Adobe RGB as a good alternative (note, you can always convert to 8 bit Adobe RGB in Photoshop after editing to retain the data while editing and reduce file size at the end of the session).

Another alternative to consider is setting up an Additional External Editor preset for Photoshop with the 8 bit Adobe RGB settings if you want to be able to choose either option from the outset. Here's how to do this:

**STEP ONE:** In the middle section of the External Editing preferences, click the Choose button next to Application and navigate to the Photoshop executable file. This is found in the Applications

folder (PC: Program Files). Once selected, you will see a prompt informing you that Lightroom has already chosen Photoshop as an editor, but click Use Anyway to override.

**STEP TWO:** Configure file format, color space, bit depth, and resolution as desired.

**STEP THREE:** Click the Preset drop-down menu and choose Save Current Settings as New Preset and give it a meaningful name (i.e. Photoshop 8 bit Adobe RGB) when prompted.

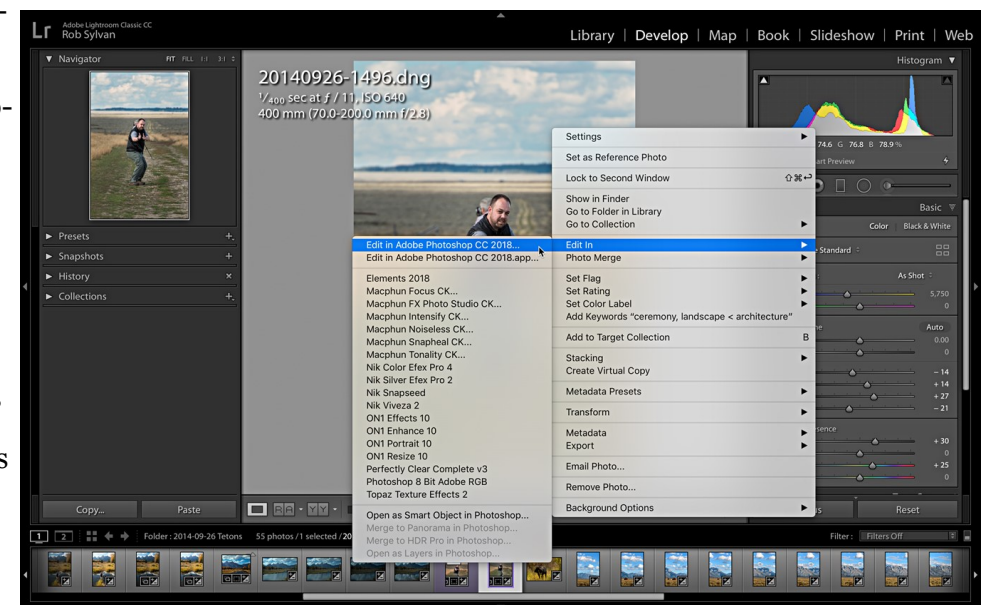
**STEP FOUR:** Close the preferences to return to Lightroom.

## Edit In

If you go to the Photo > Edit In menu you will see the top option is Edit in Photoshop CC, and below that will be the program you've selected under the Additional External Editor preference. Each of these options has keyboard shortcuts associated with them, and these are shortcuts you should learn. The preset you created will appear further down the menu list, along with any other third-party external editors you may have installed (and I have a few). Aside from the Photo menu, you can also ctrl-click (PC: right-click) a photo to access the same Edit In menu options.

Depending on the file type you have selected in Lightroom there are 2 behaviors that can occur when sending a photo to be edited in Photoshop. The first behavior is if you have a raw photo selected in Lightroom and use the Edit In > Edit in Photoshop CC 2018 option (or its shortcut), then a copy of the photo (based on your primary external editor settings) is sent to Photoshop. For example, here's a raw photo that I've done everything I can do in Lightroom, and now I want to send to Photoshop to use the Content Aware technology to remove the guy in the back.

When it first appears in Photoshop, I'll still see the original raw file extension because this photo has not yet been saved to my hard drive. It only exists in memory until I use the File > Save command in Photoshop. Once saved, the file extension will change to the file type I have designated on my external editing preferences, and the copy will be automatically added to my catalog and ap-



pear in the same folder as the source photo. Once my edits are done in Photoshop, I'll save the photo again, and then close it, and return to Lightroom.

The second behavior is if you have a non-raw photo (JPG, PSD, TIF, PNG) selected and use the Edit In > Edit in Photoshop CC 2018 (or its shortcut) option. In this case, Lightroom has to ask you a question before it can proceed. When you start with a raw photo (my previous example), the only thing Lightroom can do is send a copy with Lightroom adjustments because Photoshop cannot open a raw photo. However, with a non-raw photo selected Lightroom needs to know if you want to edit a copy with Lightroom adjustments, edit a copy, or edit original. Your choice depends entirely on your reason for heading to Photoshop.

If you have a non-raw photo selected that you've just edited in the Develop module, and you want to apply those edits to a copy, and then edit the copy in Photoshop, you'd choose the first option. Note if you have a layered file selected, the copy sent to Photoshop will be flattened first be-



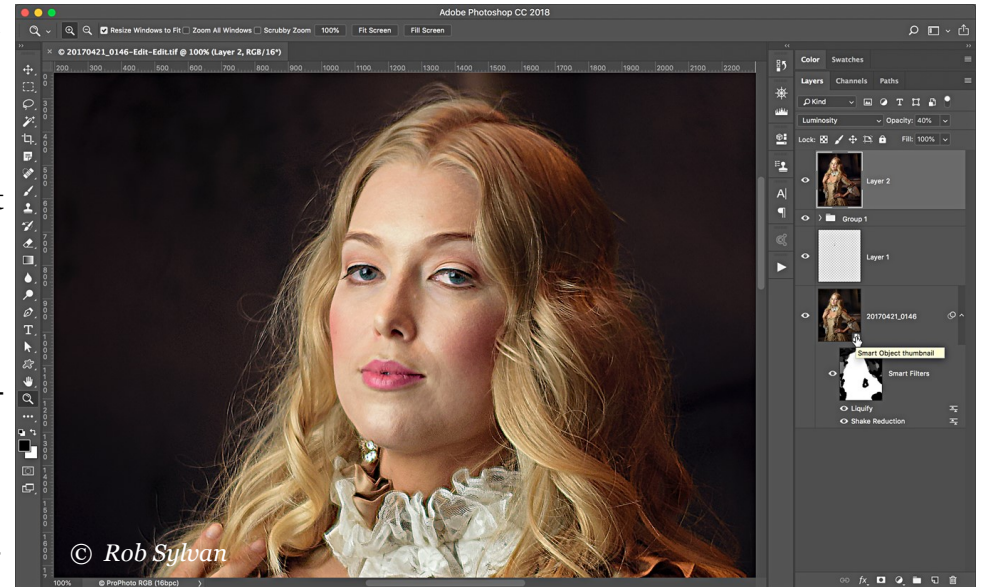
fore the Lightroom edits can be applied (the original is untouched).

If you have a non-raw photo selected, and you want to duplicate it, and edit the duplicate copy (think alternative version), then you would choose the second option. This will duplicate the selected photo (without applying any Lightroom edits) and open the copy in Photoshop. Layers are preserved. I don't use this option often, but it is handy when you want to duplicate the original and edit from there in Photoshop.

If you have a non-raw photo selected, and you just want to open it back into Photoshop (without applying any additional Lightroom edits), then you would choose the third option. This is just like using the File > Open menu in Photoshop. This is the option I use when I need to re-open a layered photo back into Photoshop to continue editing with layers intact.

*Side note, there is not a Photoshop command to switch back to viewing Lightroom. However, both operating systems have shortcuts for switching between open programs that you can utilize. On Mac, hold the CMD key and press Tab to switch between programs. On Windows, hold the Alt key and press Tab to do the same.*

Using the Edit In > Edit in Photoshop command is the most common Lightroom to Photoshop workflow, but there are other options at



the bottom of that Edit In menu that are incredibly useful for other situations. Two of those options, Merge to Panorama in Photoshop and Merge to HDR Pro in Photoshop have become much less useful since Lightroom gained the Photo Merge options for both Panoramas and HDR but keep these Photoshop options in mind for cases where Lightroom's results aren't as good as you need and give Photoshop a try. That said, Open as Smart Object and Open as Layers still have their places.

## Open as Smart Object in Photoshop

If you have a need to maintain maximum flexibility in your editing, then consider the open as smart object workflow. When you open as a smart object a full resolution copy of the selected photo is embedded in a special layer called a smart object. This gives you a protected version of the photo

to that you can always go back to and re-edit, and if you start with a raw photo in Lightroom, you have the full raw original embedded in that smart object layer. For example, at the last Photoshop World I snapped a photo of a model on the Expo floor as I rushed to a class. Due to my haste, the photo was a bit soft. Previously I would have simply deleted it, but then I remembered the Shake Reduction filter in Photoshop and wondered if it could save my mistake.

By opening as a smart object (note the special icon it has on the thumbnail in the Layers panel) into Photoshop I keep all the data of my raw original plus all the edits applied in Lightroom. At any point in my editing session, I can double-click the smart object icon and open the raw copy into the Camera Raw plug-in and further tweak the edits I made in Lightroom. Right down to re-cropping, changing the camera profile, or whatever setting I choose. Note, this is a separate copy from the

original, so nothing I do here affects the original raw photo back in Lightroom.

More importantly, I can apply filters to my smart object, which become smart filters. Why smart? Filters applied to a smart object are re-editable. Meaning I can apply a filter, then later on re-edit that filter's settings by double-clicking the smart filter in the Layers panel to open the image back into that filter. And this is all non-destructive since my photo is embedded in the smart object. This gives you a lot of freedom to experiment, try different levels of adjustment, and then refine those adjustments later. Smart filters also come with a mask, which means that you get even more control over the final results of the filter by painting on the mask to reduce or even remove the effect from regions of the photo. In my example I ended up using the Shake Reduction to reduce the blur and face-aware Liquify to enhance her expression. I painted on the mask to bring back the original blur in the out of focus areas behind the model.

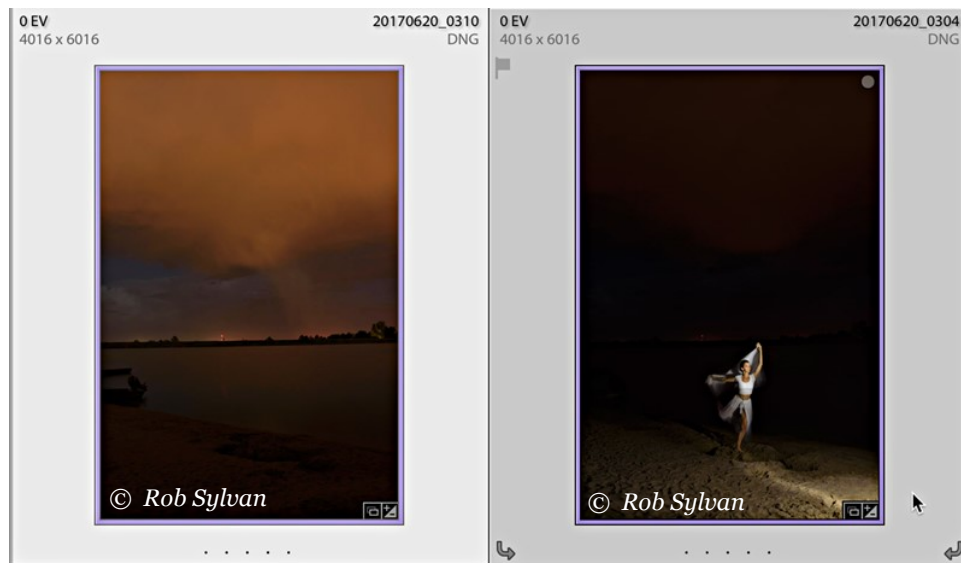
While it would have been preferable to nail the focus correctly (obviously), I was impressed by how much I could do to correct my mistake in Photoshop. I can imagine I'm not the only one to have made such a blunder. Once all my edits are complete, I save and close, just as before, to return to Lightroom where both the original and the edited copy are found.

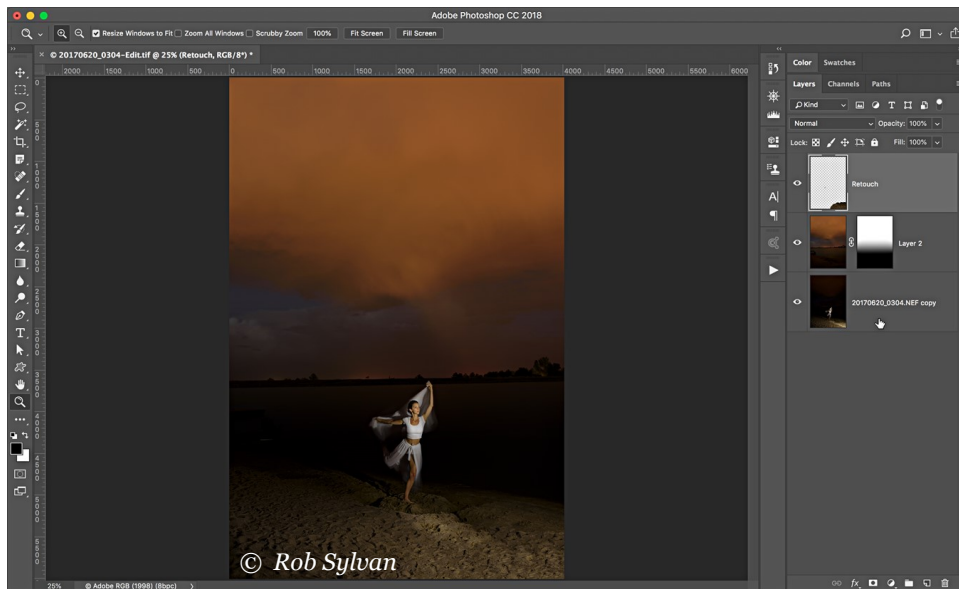
## Open as Layers in Photoshop

A more common use for Photoshop is to create a composite image from two or more photographs. If you have all the photographic elements together in Lightroom, you can save yourself some time by selecting them all in Grid view, then use the Edit In > Open as Layers in Photoshop menu (this menu will be disabled if only one photo is selected). Each selected photo is then rendered (with Lightroom adjustments) and added to individual layers within a single file. Here's a simple example of two photos that I want to combine the best elements in each into a composite. The first is of a model that was illuminated by flash-light while standing on the beach. The second is a longer exposure of the stormy sky behind her taken a moment later.

With the two layers open in Photoshop I can simply apply a linear gradient from black to white on a layer mask to blend the two together for a much more compelling photo. While in Photoshop, I can also take advantage of the retouching tools to remove distractions and otherwise improve the image.

Just as before, save and close from Photoshop to save the copy to the same folder as the source photo and add the copy to the catalog. There's so much more you can do with the dynamic duo of Lightroom and Photoshop, but I hope this gives you a taste of what's possible and inspires you to try it yourself.





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**Rob Sylvan**

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**Rob Sylvan (NH)** is a photographer, educator, writer, and aspiring beekeeper. He is the author of over a dozen books related to photography, Lightroom, and Photoshop, and contributes to [LightroomKillerTips.com](http://LightroomKillerTips.com), [Photofocus.com](http://Photofocus.com), and Lightroom Magazine. In addition, Rob serves as the Lightroom Help Desk for KelbyOne and adjunct faculty in the Visual Arts department of NHTI. **Sponsored by Wacom** In addition to his camera college presentations, Rob is a pre-conference workshop presenter.

# All Your Lightroom Questions Answered

By Rob Sylvan (NH) Sponsored by Wacom



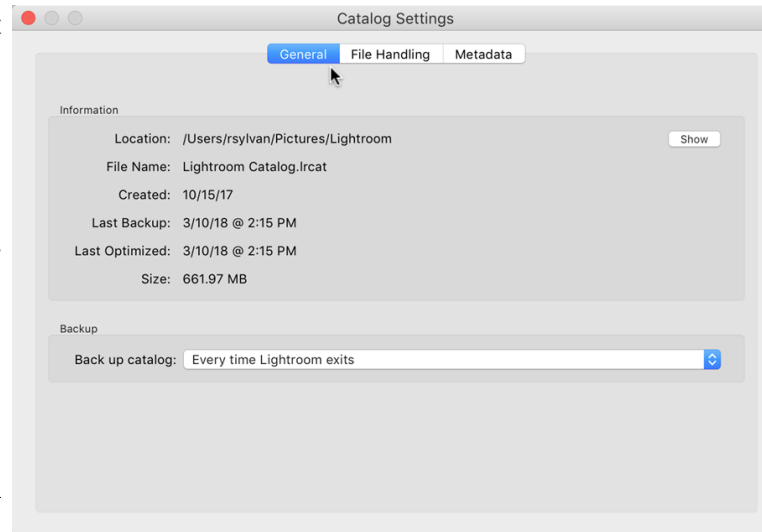
I've never met a Lightroom user who didn't have questions, so bring yours and get the answers you need to get your workflow on track. Questions on Lightroom Classic, Lightroom CC, or older versions of Lightroom are welcome. The session will start with a presentation on the most common questions and answers, which are intended to help every Lightroom user. You're sure to learn something new, and your question might just help someone else!

## Top 10 Things to Know

Here are the top 10 things every Lightroom user should know:

### 1. Set Your Default Catalog

The most important thing every Lightroom user needs to know is where your Lightroom catalog is located on your system. Even if you think you know, it's worth taking a moment to make sure (you'd be surprised how many people find it is not where they expect). With Lightroom open, go to Lightroom > Catalog Settings > General (PC: Edit > Catalog Settings > General), and note the name of the catalog and the path to where it is located.



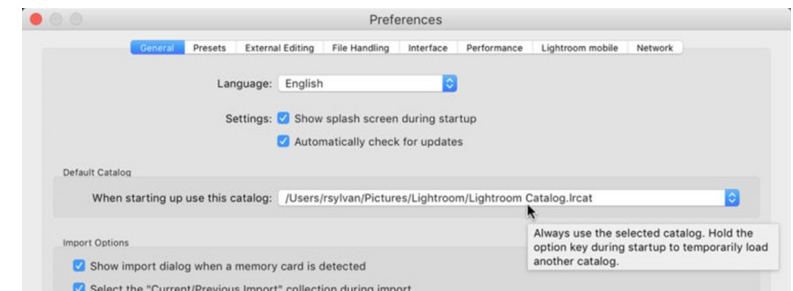
Is it where you expected? If so, great! If not, here's how you can move it to a new location:

- Click the Show button on the General tab of the Catalog Settings to open the folder containing your catalog in your file browser.
- Quit Lightroom. If prompted to backup, click skip for now.
- Copy the folder containing the Lightroom catalog (.LRCAT) and its associated preview caches to the location you

want it to be stored (pick a locally connected internal or external drive).

- Once the copy operation is complete, double-click the catalog file to open it back into Lightroom. This way you can make sure all is working fine, and the new location will be included in the preferences.

Now, whether you moved your catalog or not, this next step is important. I highly recommend that you manually configure this catalog to be the Default catalog (in other words, don't use Load most recent catalog). To do this, go to Lightroom > Preferences > General (PC: Edit > Preferences > General), and set the When starting up use this



catalog option to the specific catalog you just opened.

Remember, if you moved your catalog to a new location, don't forget to go back and remove the original folder containing your old catalog. Hav-

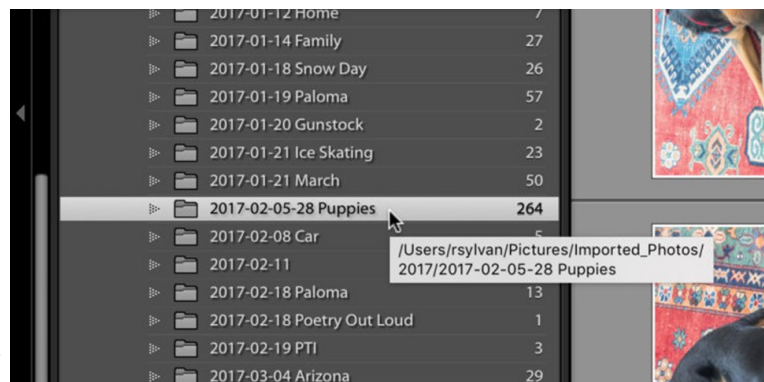
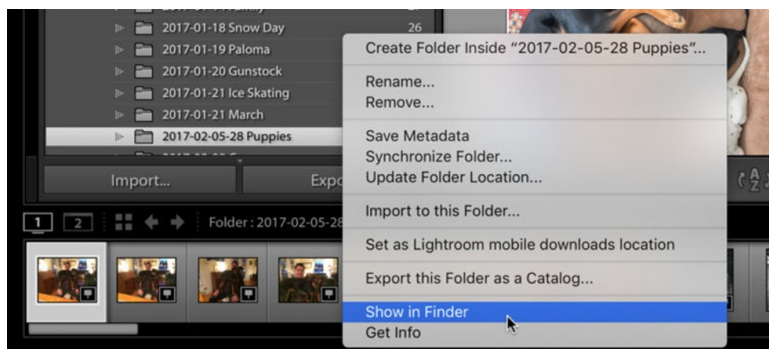
ing a good backup in place is good idea too (which I'll cover in a bit).

## 2. Know Where Your Photos are Located

It is equally important for all Lightroom users to know how to find exactly where a given folder or photo resides on your drive from inside Lightroom. There are a few ways to identify where your folders and photos exist on your drive. The easiest is the good old right-click contextual menu. Go ahead and right-click any folder in the Folders panel and choose the Show in Finder (PC: Show in Explorer) menu. This will open your file browser right to that folder and show you where it exists on your drive.

Similarly, you can right-click any photo and access that same Show in menu to take you right to that photo in your file browser. You don't have to go that far to find that information though. If you just hover your cursor over a folder you should see its path revealed in a tooltip popup. So take a moment to make sure you know exactly where all of your photos are located on your drive.

If they're not where you want them, then let's look at how to move them.



## 3. Know How to Use Lightroom to Move Photos and Folders

Now that you know where your photos are located, it is in your best interest to use Lightroom to move them if you need to put them somewhere else (with one exception that I'll cover in tip 5). Moving photos between folders or moving entire folders is as easy as drag and drop. By using Lightroom to do the moving it not only moves the photos to the new location, but it also keeps the catalog up to date with where the photos can be found. You see, Lightroom stores the complete path to each photo in the catalog, and if anything in that path changes outside of Lightroom you end up with a situation where Lightroom tells you that your photos are offline or missing (here's a link to an article I wrote on [how to reconnect missing photos](#)). This is easily avoided by doing the moving inside of Lightroom.

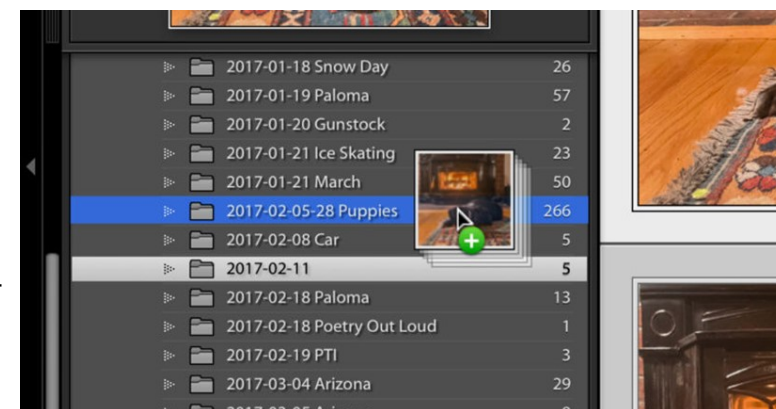
So to move a group of photos (or even just a single photo) from one folder to another try this:

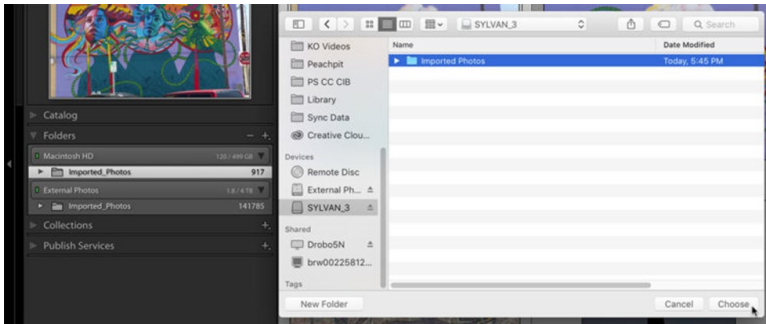
- In the Folders panel, select the folder containing the photos you want to move.
- Press G to jump to Grid view.
- Select the photo(s) you want to move and drag/drop them on the folder you want them to be moved into. The destination folder will highlight in blue to signal it is the target of the drop.

Lightroom will then do the moving and update the catalog accordingly. You do need to have a destination folder already showing in the Folders panel to complete the move, so let's look at how to add a folder next.

## 4. Keep All Photo Folders Within a Single Parent Folder

I have found it incredibly useful to always keep all my photo folders within a single parent folder on each drive I use to store photos. The reason is that it makes my life so much simpler if I ever need to move the entire photo library on that drive, or if I need to reconnect the catalog to the photo library in the case of a primary drive fail-





ure/loss. In typical Lightroom fashion there are a couple of ways to create new folders. To start, you can go to the Library menu and choose New Folder, or click the plus sign at the top of the Folders panel and choose Add Folder to launch the Choose or Create New Folder dialog. From here you can either choose an existing folder you may have created in your file browser or you can create a brand-new folder. For example, let's say I want to add a new drive to my catalog and want to select/create a folder on it:

- Connect drive.
- Go to Library > New Folder, to open the dialog for finding and creating a new folder at the location of your choosing.
- Create a new folder or select an existing folder. In my case, I had previously created a folder on this drive in Finder.

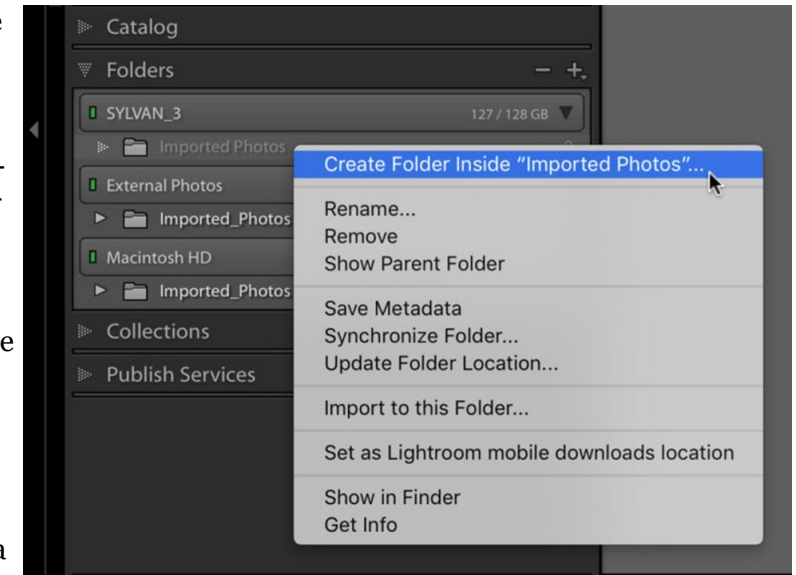
*Note, my screen capture shows the dialog on a Mac, but on Windows you'd get a Windows dialog. This is one of the few visual differences in Lightroom due to the operating systems.*

That drive and folder will now appear in my Folders panel. I can drag and drop photos or

folders into that folder from anywhere else in my catalog.

Another common scenario is the need to create sub-folders within existing folders to help with your organizational needs. This process works in a similar fashion, but you start by selecting the parent folder you want to create the subfolder within.

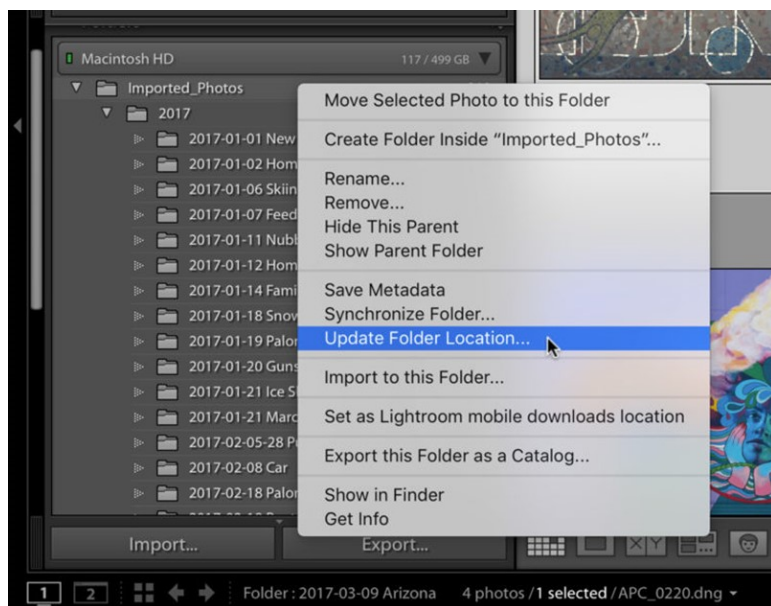
- Select the folder you want to create the subfolder within.
- Right-click to open the contextual menu and choose Create Folder Inside "foldername." This opens a smaller Create Folder dialog box where you can give the subfolder a name and click Create to complete the process. The subfolder will then appear in the Folders panel. These folders are ready for me to add photos, and even new folders as my organizational needs demand.



Now that I have a parent folder, and a subfolder within it, I can move folders from another drive into this drive by dragging and dropping on my new folder.

## 5. Know How to Move Your Photo Library to a New Drive

This is useful if you are wanting to move your entire photo Library from an internal drive to an external drive, or if you are running out of space on one drive and want to move to a new larger drive. Now, you could use Lightroom to move the folders as I just did in the previous tip, but I don't recommend doing that when your entire library is at stake. Using a move command is risky, because if anything goes wrong in the middle of the transfer you could lose data. I prefer a technique that involves copying the folders to the new drive out-



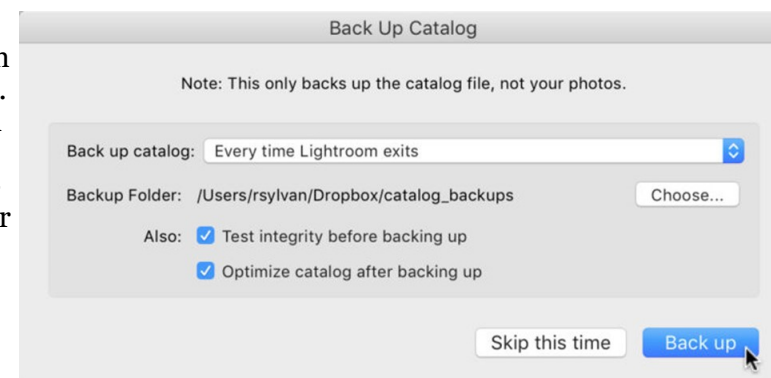
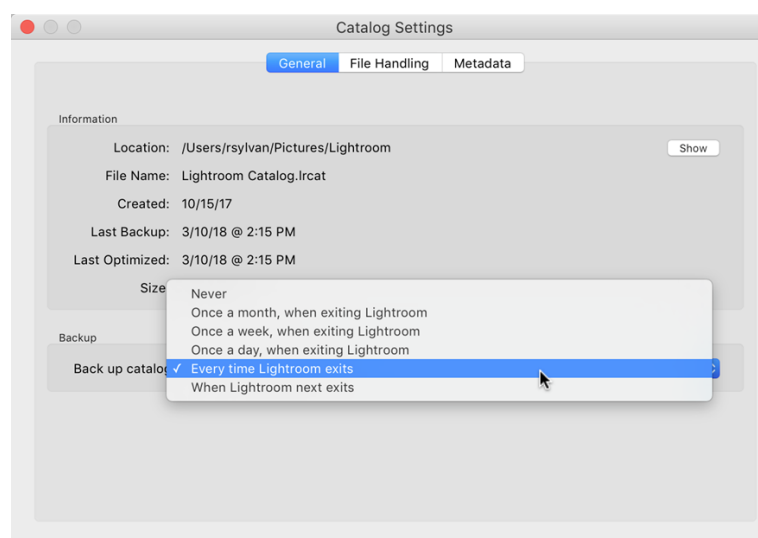
Lightroom will update the catalog to point to the folder in the new location (and everything inside of that folder). If you have all your folders/photos in a single parent folder then you are done, but if there are additional folders at the same level as that top folder you just need to repeat steps 4 and 5 with those folders. Give it a test run to make sure everything is as it should be before removing the originals. Again, having a good backup in place before you do this is always a good idea.

## 6. Know How to Back Up Your Catalog

On the subject of backing up, there is a lot to say about backup strategies in general, but in the context of Lightroom catalogs I simply want

side of Lightroom, updating Lightroom to this change, and then later manually deleting the files from the original location. Here's how:

- Open Finder (PC: Explorer).
- Copy the entire folder structure (as-is without changing the structure) to the other drive.
- Open Lightroom.
- Once the copy operation is complete, ctrl-click/right-click the top-most-level folder in the Folders panel and choose Update Folder Location.
- In the resulting dialog box, navigate to and select that same top-most-level folder in the new drive (the one you just copied over there).



to address the built-in functionality Lightroom provides. On the Catalog Settings dialog (see first tip) there is a place at the bottom where you can configure Lightroom to create a duplicate copy of the catalog at some interval of time. This is a set-it-and-forget-it type of feature, and its sole purpose is to create an exact duplicate of your working catalog file in a location of your choosing (no photos are included in this backup).

I will assume you already have some sort of full system backup running that regularly backs up all your important files, and so you may wonder if you really need this option running too. Based on the experience of helping people with Lightroom problems over the years I feel that it is in your best interests to take advantage of this built-in functionality. Sure, it may be redundant, but it is free, it is easy, and it may just one day make you weep with gratitude. I set mine to run every time I quit Lightroom, which make Lightroom throw up this prompt every time I exit.

It is only in this prompt that I can choose where I want my backup copy to be saved by clicking the Choose button and selecting a location. I recommend that you choose a different

drive than the drive where your working catalog is stored. In my case, my laptop has a single internal drive, so I direct the backup to be saved to my Dropbox folder, which is automatically synced with the cloud and my other computers. I also take this opportunity to check the boxes for testing integrity and optimizing the catalog. Now, just because it prompts me each time doesn't mean I backup every time. There is a Skip button that I use when I'm in a hurry and just want to quit.

I try to create a backup at least once a week or after I've done a whole lot of work. Each time this function runs it saves a copy of your catalog to the folder you chose. Lightroom does not overwrite existing backup copies. As a result you end up with a folder of iterative copies of your catalog. This can be very handy for recovering from self-inflicted problems or from the rare case of catalog file corruption.

## 7. Know How to Restore From Your Backup

Since a backup copy of the catalog is an exact duplicate of your working catalog at the time the backup was created all you must do to restore from the backup is the following:

Close Lightroom (if open).

Open the Lightroom folder containing your working catalog file in Finder/Windows Explorer.

Move the "bad" catalog file out of that folder to another location for safekeeping.

Move the latest/greatest "good" backup catalog copy into the Lightroom folder to replace the bad one. Starting with Lightroom 6/CC 2015 the backup copy is also compressed into a zip file to re-

duce file size (and keep people from accidentally opening a backup copy), so you may need to unzip the backup before you can move it into the Lightroom folder.

Once placed in the Lightroom folder, double-click the catalog file to open it into Lightroom and take it for a test drive.

The backup copy of the catalog has the same name as your working catalog, so you should be good to go. It will only contain all the work up until the moment you made that backup copy, so backup frequently. If restoring from the backup solved your problem, don't forget to delete the "bad" catalog that you moved out earlier.

## 8. Manage those Backup Copies

The only downside to running the catalog backup function (aside from the time it takes to run) is that Lightroom will keep putting new copies of the catalog into that folder until the drive is full. The management of the backup folder falls on us. Since we only value the most recent version(s) of the backup copies I periodically go into that folder and delete all but the most recent 2 or 3. Note that Lightroom doesn't backup the preview caches because those can automatically be regenerated if lost. I've seen people regain hundreds of gigabytes of free space after clearing out old backup copies.

## 9. Know How to Rename Your Catalog

I often hear from people who are using the most up to date version of Lightroom, but have

a catalog file named with an older version of Lightroom and it may also have some other numbers in it, such as Lightroom 5 Catalog-2. They wonder if this is a problem, and they want to know how to rename the catalog. First, it is not a problem at all. You can call your catalog file anything you want to call it. Lightroom doesn't care. However, if you want to rename it to something that makes more sense to you, here's how:

With Lightroom closed, go to the folder where the catalog resides using your operating system's file browser; Finder on Mac, and Windows Explorer on PC.

Using your file browser you can rename the catalog file, but keep the file extension the same (.LRCAT). Then rename the Preview cache and Smart Preview cache (if applicable) the same way, but retain the word Previews and Smart Previews in the name along with the original file extension.

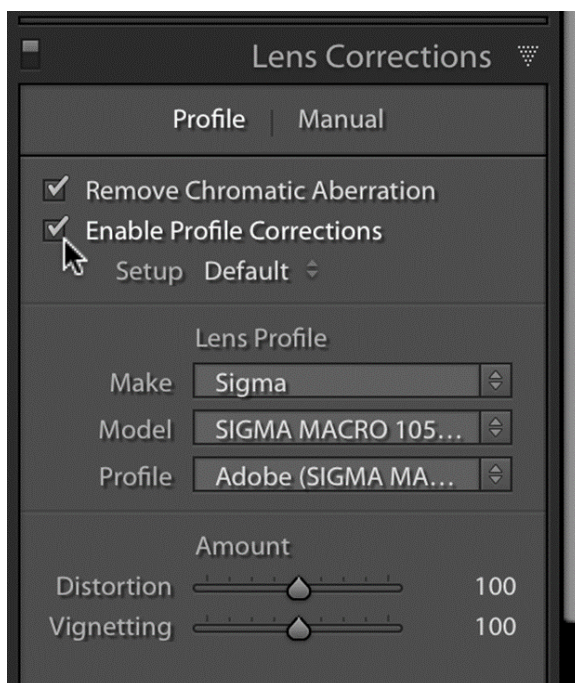
So, for example if your catalog and preview cache was named:

Lightroom 5 Catalog-2.lrcat and Lightroom 5 Catalog-2 Previews.lrdata

And you wanted to change it to "Lightroom Catalog," you would end up with:

Lightroom Catalog.lrcat and Lightroom Catalog Previews.lrdata

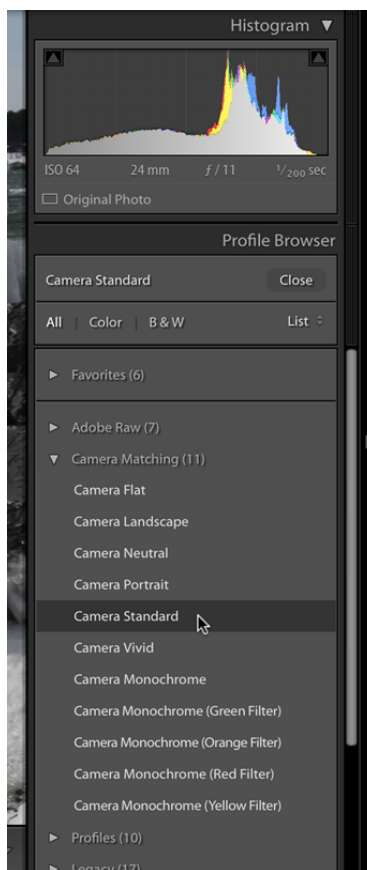
Once renamed, double-click the catalog file to open it into Lightroom. Now you can give it a quick test drive to make sure all is well, and this writes the new catalog name into the Lightroom preference file. Be sure to update your Default catalog setting to point to this renamed catalog (see Tip 1).



## 10. Create a Custom Camera Raw Default

OK, all those tips were focused on library management, so let's end on a Develop tip that could speed up your workflow. Lightroom has a set of default processing settings that are applied to all raw photos after import. Did you know that you can customize those settings to start your raw photos down the processing pipeline using your preferred choices? I'm not talking about a preset selected on the Import screen, but rather the built-in default settings. Save your import presets for something creative, and customize the baseline settings.

Let's go through the steps to customize the default settings to include two of the most common



in the default settings.

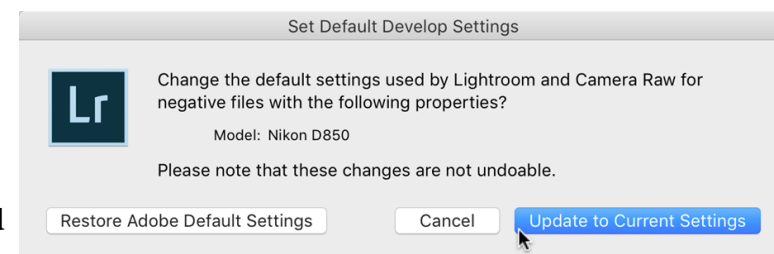
- Expand the Lens Corrections panel, click the Profile tab if not active already, and check Remove Chromatic Aberration and Enable Profile Corrections.

*Note: Including profile corrections can be resource intensive, so exclude this from your defaults if performance is degraded.*

- (Optional) Expand the Profile Browser in the Basic panel, choose the camera profile you prefer to be the starting point.

adjustments people ask me about, lens corrections and camera profiles, but feel free to add any other settings you want to customize your process (or not include these if you'd rather not).

- Select a raw photo that has not been processed at all beyond the default settings and press D to jump to Develop. Click the Reset button for good measure to ensure it has no other settings applied because every adjustment (even set to 0) is included



*Note: The list of camera profiles varies with the camera model used to create the selected photo.*

- Go to Develop > Set Default Settings to open the Set Default Develop Settings dialog box. Default settings are specific to each camera model, in this case a Nikon D850, so if you are using multiple camera models you will need to update the defaults for each model separately.

*Tip: You can also hold the Option (WIN: Alt) key and watch the Reset button change to Set Default and click that button to open the Set Default Develop Settings dialog box.*

- Click Update to Current Settings to customize the default settings to include the changes you made.

*Note: While it states the changes are not undoable, this just means that you can't revert back to the Adobe defaults via the Edit > Undo menu. You can always open this dialog box and click Restore Adobe Default Settings if you want to go back to the original settings.*

This will only affect raw photos from that specific camera model as they are imported in the future, and if you hit the Reset button on a previously imported raw photo from that specific camera model. You must repeat that process to set

defaults for any other camera models you are using. This does not change the settings on any previously imported photos.

**Rob Sylvan**

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# Color Correction for the Best Skin Tone

By Lee Varis (MA) **Sponsored by Fujifilm**

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Every photo needs some amount of adjustment to enhance its presentation, even really good photos can benefit with the right adjustment. However, if you ask 5 different people what needs to be done, you'll get 5 different answers, or worse, no answers, simply, "it looks fine!" Things become really difficult when there is no obvious problem. There are simple things to check for, like making sure there is a good black point (and possibly white point) in the image to insure that there is maximum tonal range. Other choices are purely personal, according to taste, or creative choice, but careful consideration can often reveal a correction strategy that can bring out the best in any given image.

I think most photographers have a hard time stepping back from the moment of capture in order to really evaluate the image as it would present itself to a viewer who is not intimately connected to the experience of taking the photo. We remember how good our subject looked in our minds eye, and this alters our perception of the collection of pixels that is the result of the picture making process. The truth is that the photo we take elicits a response that is dependent on our memory of the experience – when you take that memory away, as it would be for anybody who was not there at the moment of capture, the response is only dependent on the photo. This is one reason it is so hard for us to edit our own work! It's almost impossible to be objective enough.

## Color Correction

I have found that careful attention to basic color correction principles can help re-calibrate our subjective evaluation of an image to a point where effective adjustment choices can be made. I also find it extremely helpful to get as much practice as possible working on other people's images, as this helps us become more objective about our own work! I have the good personal fortune of benefiting from the work of my fiancé, the amazing Bobbi Lane, who happens to be a really extraordinary portrait photographer! I will examine my decision making process in a recent color correction of one of her images in the remainder of this article.

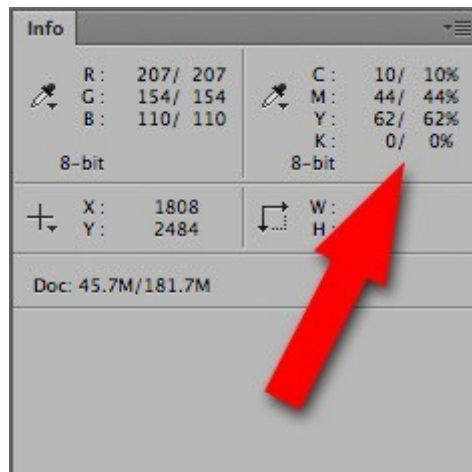
The image at right is as it was given to me, already processed into a TIFF file from the original DNG. Bobbi gave me this file to look over and make fine-tuning adjustments. This was the result of her Lightroom adjustments.

The numbers show just a little too much saturation...

The screenshot on the next page shows a reading from the skin color at the chin – there are two columns of numbers here because I had already added a Curves layer when I did the screenshot, normally there is only one for RGB and CMYK. The two columns are identical at the moment because no adjustment is being



*Not bad right? But... there is just something about the color, maybe it's just a little too colorful? The skin is approaching what I call the Pumpkin Tone – just a bit too orange! A look at the info panel will confirm this. I move the cursor into the image and hover over some points on the face: forehead, chin, and onto the shoulder and chest.*



*Skin color is best analyzed by looking at the CMYK values in the info panel.*

made, this allows you to compare adjusted with non-adjusted numbers. Even though the image is in RGB, Photoshop allows for a secondary set of colors in the info panel. By default, this extra read-out is in CMYK (this can be changed in the panel options drop down at the upper right corner of the info panel)

What I'm noticing here is the ratio of C to M to Y – the basic skin color is good, but... ideally, with a fair skinned blond, I'd like to see the magenta value just a little closer to the yellow value, and the cyan should not be much lower than 1/4 of the average between magenta and yellow. In the numbers above, that average would be 53 – cyan at 10 is just a little low, not horribly low, but that combined with the slightly elevated yellow (relative to the magenta) confirms my suspicion that the skin is just too colorful. In fact, this skin color is very reminiscent of an artificial tan, spray

-on type of color that is sometimes used by body builders in competitions!

Another thing I like to do, when analyzing any image, is look at the individual channels of the RGB image. This image shows a very pale red channel with skin values approaching white!

Now, this image is in Adobe RGB because I



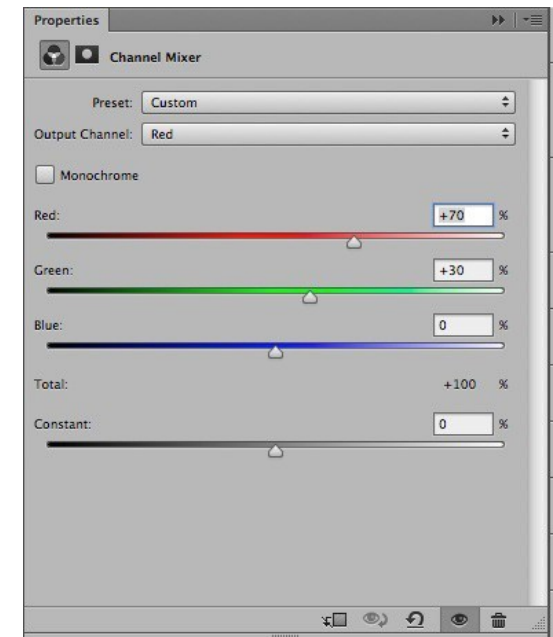
*The red channel looks very pale – the skin value is very white.*

haven't been able to convince Bobbi that sRGB is perfectly adequate for portrait photography, and this affects how pale the red channel is. In Adobe RGB there is a bit darker tone in reds than there would be in sRGB so you have to keep that in mind when judging colors. Adobe RGB can contain much more saturated reds than can be displayed on just about any monitor – even the expensive, so-called, Adobe RGB monitors can only display 98 percent of Adobe

RGB and that 2 percent is missing in the reds! Anyway,

I digress... I usually check for clipped-to-white values to see if there is a serious problem. This image is easily adjustable with a Curve because there is no clipping in the red channel. However, I do feel that a Curve adjustment might be a bit easier if the red channel were just a little darker. I know that I'm going to raise the blue channel value in the skin to counteract the overly yellow tone, and this will lighten the skin overall. I'd like to keep the value of the skin close to the current, tan look, so darkening the red would help. I could use the same Curve to achieve this darkening, but

*Here the blend of green into red shifts some darker tone into the red channel by reducing red to 70%, and putting back the 30% from the green channel.*



I'm going to use another adjustment to achieve the same result in an easier way!

The green channel has a much darker skin value, so I will blend a bit of that darker tone into the red channel using a Channel Mixer Adjustment layer...

By replacing 30% of the red channel with the darker tone of the green channel, I get a darker skin value in the red channel (see image at right).

This technique can work wonders to repair a clipped-to-white red channel but it can also make the following Curves adjustment easier by eliminating the extra wiggle in the red channel curve.

After the Channel Mixer blend the extra yellow in the skin color really shows up and things look worse, but this is just to set up the Curves move that follows.

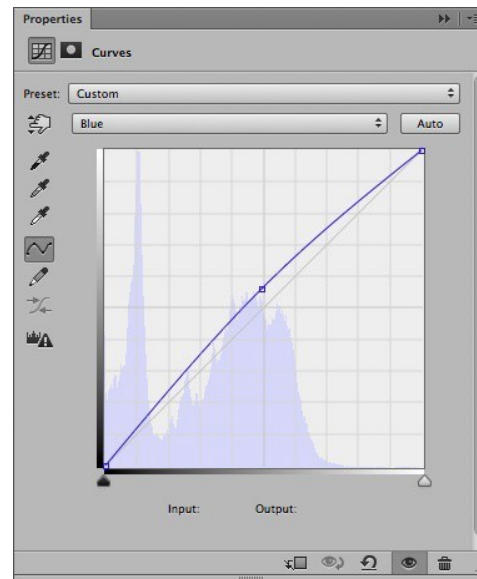
Now this actually looks worse over all – just remember that we're not done yet! If you are particularly observant, you will have noticed that there has been some retouching applied here—look at the first image again—I cloned over a dark area in the background and smoothed out a rough area on her chest! It is almost always best to do any retouching in layers underneath any color adjustments. If you change the color later, any retouching done above the color adjustment layers would have to be re-done – save yourself the extra work and keep the pixel-editing under the adjustment layers! At the moment, the color of the hair has become overly green by the Channel Mixer adjustment, so I'll take note of that, and plan on fixing it later.

Now for the Curve adjustment...

Raising the blue value has given the skin an appropriately pinker hue by reducing the yellow ratio. I always keep an eye on the Info panel while



Using a bit of the green channel into the red channel gives a little bit darker skin tone.

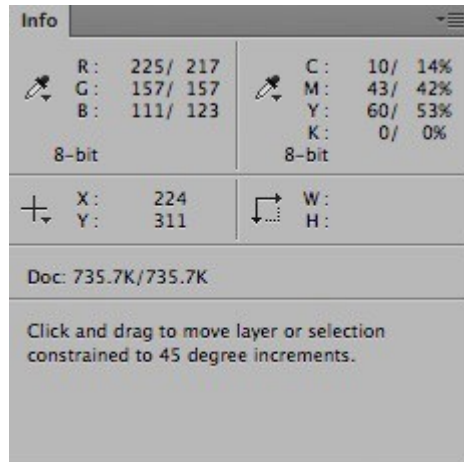


I place a point on the curve in the blue channel, and move it up, brightening the blue to reduce the yellow value in the info panel.



Here is what the image looks like now...

After a Curves adjustment, the color looks much better!



*The Info Panel numbers confirm that the yellow value has come down and the cyan value has gone up!*



© Bobbi Lane

*The hair has a very slight green cast mostly noticeable in the darker shaded areas.*

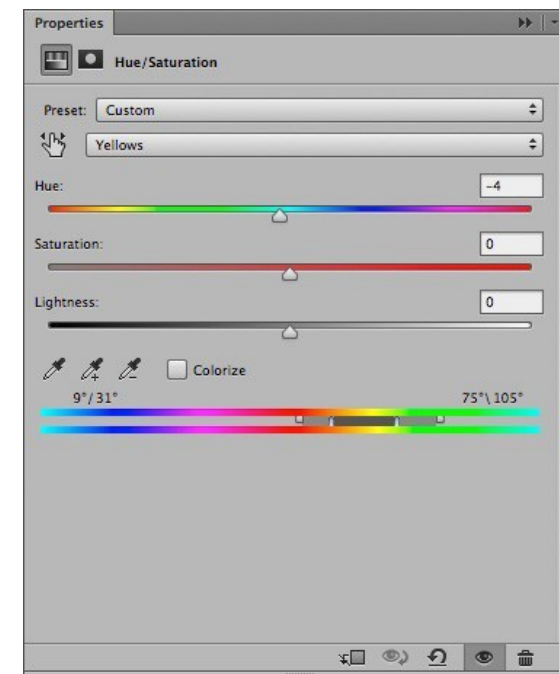
I'm adjusting the color to confirm that I'm doing the right thing.

Here the Info Panel numbers show an ideal ratio for the CMY values of the skin color. Cyan is between 1/4 and 1/3 of the average value between yellow and magenta – yellow is just about 10% higher than magenta, good for a fair skinned blond. The blond hair has a very slight green cast however – this is something to look out for with blond hair! It's very easy for blond hair to take on a green cast especially in shadow areas of the hair.

Now this is pretty subtle, but easily fixed with a Hue/Saturation adjustment...

Targeting Yellows, and shifting towards red.

The subtle Hue/Saturation move eliminates the green cast to finish the color correction!





Sometimes I am surprised to find problems when my first impression was good, but one can almost always improve on a default rendering, and you never know how good an image can look unless you try! The take away here is the Channel Mixer adjustment – try correcting the original image with a single Curve – its possible to improve things, but it requires a more complex multi-point shape in the red channel curve because the point has to be placed very high up, near the upper end point, and its hard to move that point without damaging other parts of the image! The Channel Mixer fixes the problem of red-saturation easily and makes the final curve very simple! You can grab a copy of that first image with a right-click, just remember that everything on this site is copyrighted & this particular image is ©2014 by Bobbi Lane!

Have fun with your pixel wrangling!

**Lee Varis**

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**Images © Bobbi Lane**

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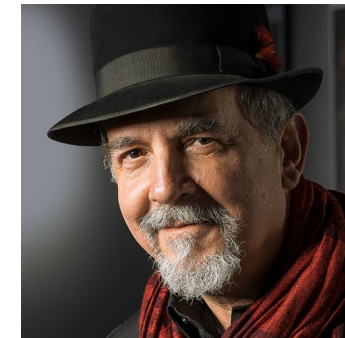
[Burano Italy A Study in Color and Tone](#)

[Channel Blending BW into Color](#)

[De-Saturate Shadows for 3D Contrast](#)

[Image Enhancement Workflow](#)

[Quick Mixed Lighting Fix](#)



**Lee Varis (MA) is a photo-illustrator who has been involved in commercial photography for over 40 years. He currently works with digital as well as conventional photography in conjunction with computer graphics to create images for use in**

**print advertising. The author of 4 books, his work has been featured on movie posters, video box covers, CD covers, brochures and catalogs. Sponsored by Fujifilm Lee is also a pre-conference workshop presenter; and will be conducting with speaker Bobbi Lane a Demonstration "Techniques for Real People Portraits" Saturday CC 163-2pm (Double Session) and is a Conference Speaker Image Reviewer.**

# Creative Editing Techniques with Adobe Lightroom Classic

By Betty Wiley (MA)

Many people don't go beyond the basic editing techniques in Lightroom. Lightroom can do much more than simply adjust exposure, fix blown highlights, open up shadows, change white balance and add contrast! This session is geared towards those who want to take their editing to the next level and do more with their images as well as add creative style effects without ever having to launch Photoshop or other editing software.

## Simulate the Look of a Polarizing Filter

I will cover how to simulate the look of using a polarizing filter to enhance skies and bring out the color without using a filter on your camera lens in the field. The sliders in the HSL panel are ideal for this. Instead of just moving the blue slider in the HSL panel, I will show you how the targeted adjustment tool works for this purpose as that tool is designed to analyze the colors and tonality on specific parts of the image without affecting other colors/tonalities so you can achieve more precise results.

### The HSL Panel

First, it is important to understand the difference between Hue, Saturation and Luminance. Let's look at the color blue as an

example. By clicking on Hue and moving the various sliders, you are changing the actual color. For example, you can change the hue of blue to make it appear more green. Saturation affects how saturated a color looks and you can make the color blue more saturated or less saturated by clicking on Saturation and moving the sliders for that color. Luminance, on the other hand, affects how DARK or LIGHT a particular color looks. For instance, to make the color blue lighter or darker, you would click on Luminance at the top of the HSL panel and then move the sliders to the right or the left.

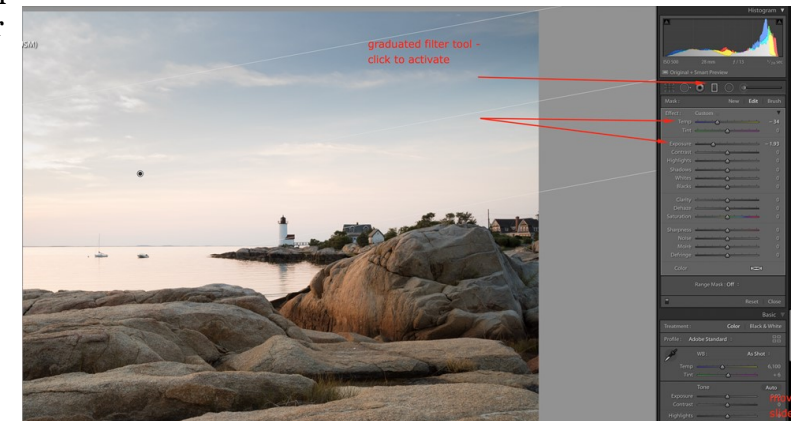
To achieve a "polarizer" look on a sky, we will select Luminance since we don't want to saturate the blue, but just make it deeper and richer. First, navigate to the HSL panel and select Luminance. Then move the blue slider to the left to deepen the blue color in the sky. Sometimes I move the aqua slider a little. You can also click on saturation and deepen the saturation of the blue and aqua colors by moving the sliders to the right a bit.

### Targeted Adjustment Tool

You can also use the targeted adjustment tool in the HSL Panel to affect colors more precisely and for a Polarizer Effect on a Sky.

Select Luminance in the HSL panel. Click on the targeted adjustment tool (TAT) in the upper left hand corner of the HSL panel to activate and then place it over the area with the color you want to affect on your image. In this case, we'll place the TAT on the blue area of the sky. Now, click and hold and while holding, slide the cursor up or down to adjust the lightness or darkness of the particular color. For instance, if I want to deepen the blue color in a sky, I would click on the TAT to activate and place it on the blue portion of the sky and then I would click and hold and slide the cursor DOWN to deepen the color blue (or slide up to lighten the blue color). You may also notice that the aqua slider is also moving if you are

*in the screenshot below, I show how to add blue color to an otherwise blown-out, light sky using the graduated filter and moving the exposure and temperature sliders.*



using this method to deepen the blue color of a sky. This is because the TAT tool may also detect aqua tones in the sky in addition to the color blue.

Click and drag UP to brighten the blue color in the sky. Note you can use this method to darken or brighten other colors elsewhere in the image.

## Graduated Filter Tool

I often use the Graduated Filter Tool (found at the top of the basic panel where the adjustment brush and other tools are located) to darken a sky and bring out drama. I first reduce the exposure to taste and then click and drag the tool from the top of the image. If you hold down the shift key as you drag it will keep the line straight. Sometimes, I also like to add a little blue to a sky by moving the temperature slider to the left (towards blue).

## "Tilt Shift Effect" or To Add Blur to Photos

This is a fun effect which can be used to blur the bottom of an image to simulate a shallow depth of field or to create a "tilt shift" look to an image. Start by clicking on the Graduated Filter Tool. Move the clarity and sharpening sliders all the way to the left. Now click and drag from the bottom up (or from the top down).

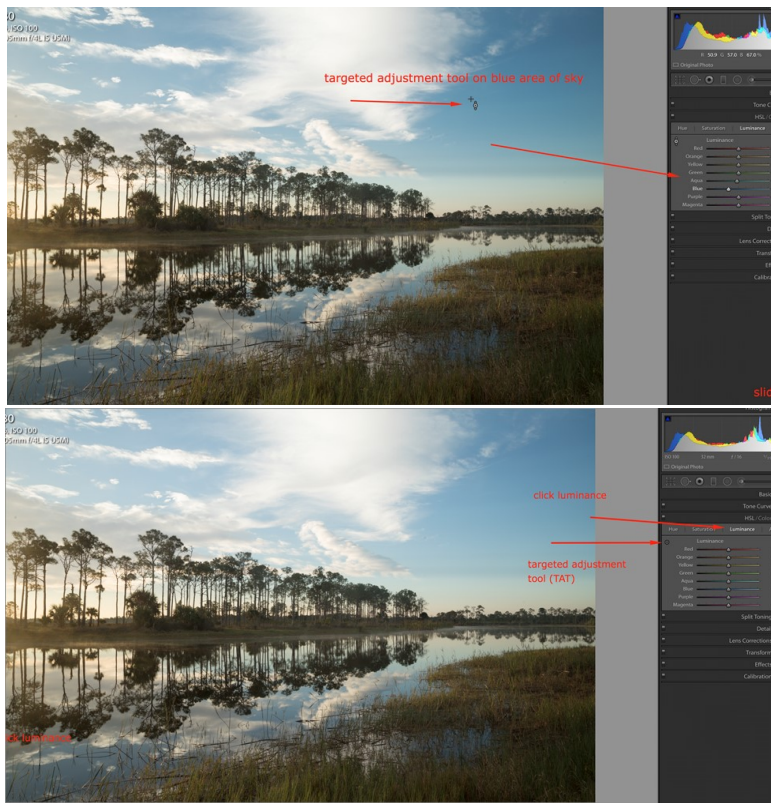
## Painting Light/Dramatic Lighting Using the Adjustment Brush

While I'm on the subject of enhancing skies, another technique which I will show you involves adding color, such as a nice blue color to otherwise, colorless, light grey or whitish skies. I will also show you how to add color at the horizon line for sunset and sunrise images. I will also demonstrate how to "paint" in color on your images and

this technique has endless possibilities. I often use this technique when I want to add a splash of color to simulate out of focus flowers in a background for floral images or to make water more blue. Using this technique, you can add "blush" and lipstick to portraits and even eye shadow!

First you will darken the entire image by using the adjustment brush. Use a lower exposure by moving the exposure slider to the left, and paint completely over the image so that the image is much, much darker. Then hold down the opt key (Mac) or alt key on a PC. You will see the plus in the middle of the circle turn to a minus. Now paint back (erase) over just the areas where you want to reveal the light that you just removed. This technique can be useful for adding rays of light. Tip: this works best if you have "Auto Mask" unchecked at the bottom where brush settings are located.

Most people think of the Adjustment Brush in Lightroom for brightening or darkening areas (dodging and burning) of an image but it can do so much more. You can actually "paint" or add color to the image using the Adjustment Brush as well. To paint in color, simply click on the Adjustment Brush in the tool bar and navigate down to the bottom of the basic panel and you will see a rectangle with a "x" next to the word "color." Click on the rectangle to bring up the color picker window and use the eye dropper tool to select the color you want. Note that if you click and hold and drag the eyedropper to an area of your image, it will sample that particular color in the image.



screenshots above showing use of the targeted adjustment tool to deepen the blue of the sky and creative a "polarizer" effect.

## "Selective Color" Technique

Use this method to desaturate part of the image but to preserve color in a particular area (e.g. black and white image of a garden with a red rose where the color red on the rose is preserved).

Use the Adjustment Brush but select "saturation." Move the saturation slider all the way to the left and paint over the image to remove color. Remember to uncheck "auto mask" so it doesn't try and find edges. Then when you get close to the area where you want to preserve color, reduce the brush size and click on "auto mask" so it will find the edges on the object with color.

## Painting on Warmth

Use the Adjustment Brush and select temperature, similar to what we previously did to add blue color for skies. However, this time we will move the slider to the right (yellow color spectrum). Then brush on the areas where you want to add a warm "glow." I will do this to add a warm glow to windows, street lights, etc and also to add more color at the horizon for a sunset, etc.

## Painting on Cooler Blue

Use the Adjustment Brush and select temperature. Move the slider to the left (i.e. making the temperature cooler or more blue). I will do this when it's cloudy or overcast resulting in a greyish or colorless look to the water. You can also select a blue color at the bottom of the basic panel by clicking on the rectangle next to the word "color" at the bottom of the basic panel.



*I sometimes use the Radial Filter instead of the Adjustment Brush to add warm light or color as well.*

Once the desired shade of blue (or any other color you choose) is selected, the rectangle next to the word "color" at the bottom of the basic panel will reflect that particular color.

## Blurring and Smoothing Backgrounds

Use the Adjustment Brush with sharpening slider all the way to the left and Clarity slider moved to the left about halfway or more, to taste. Make sure auto mask is turned off at the bottom at first as you paint over the background with a large brush. When you get closer to the object that you want in focus, switch to a smaller brush size and click on auto mask so it protects the edges of your subject. Remember, the effect is cumulative so if you don't get enough blur, hit "done" and go over a second and even a third time.

## Using the Radial Filter Tool

To create a dark or colored vignette effect around your subject or around the borders of an image use the radial filter tool. Draw an oblong, circle around the image and reduce the exposure. This will darken the area in a graduated fashion. Remember you can move, shape the circle anyway you want. If you want to confine the filter to the borders of the image, hold down the command key (Mac), control key (PC) and double click inside the radial filter. Now you can place your cursor inside the circle and move it around and then apply the affect (e.g. exposure) you want. You can also use technique to add a blur to the edges of an image or even color. Remember, if you check the box for "invert," it confines the effect to the INSIDE of the circle or



*In the example of the little girl whose face was dark when I took the image, I simply added "light" by using the radial filter as shown below.*

oblong shape. If you want to apply the effect on the outside, make sure that "invert" is unchecked.

Adding dramatic light selectively using the Radial Filter Tool is a favorite technique of mine and I use it often for landscapes and portraits.

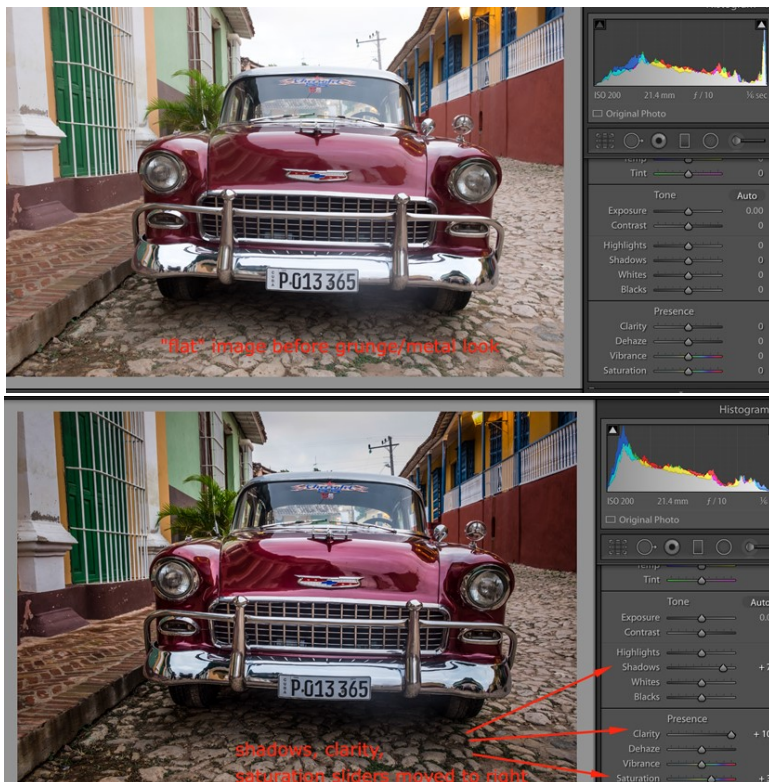
To add light: increase exposure and draw a circle with the radial filter tool but to confine the light to the inside of the circle, click on "invert." I use this a lot to brighten faces or add light to particular areas in a landscape.

## Adding "Sun"

I often like to add "sun" to a corner of an image to simulate a bright sun outside the frame which is casting light onto my subject. This is very easy to do by simply grabbing the radial filter and clicking to drag out a circle. I then adjust the temperature slider to the right for a warm tone and increase the exposure slider. Note that you will want to make sure you have the "invert" box checked at the bottom so that the effect is confined to the inner portion of the circle and not the outside. Also, make sure you have feather setting at 100.



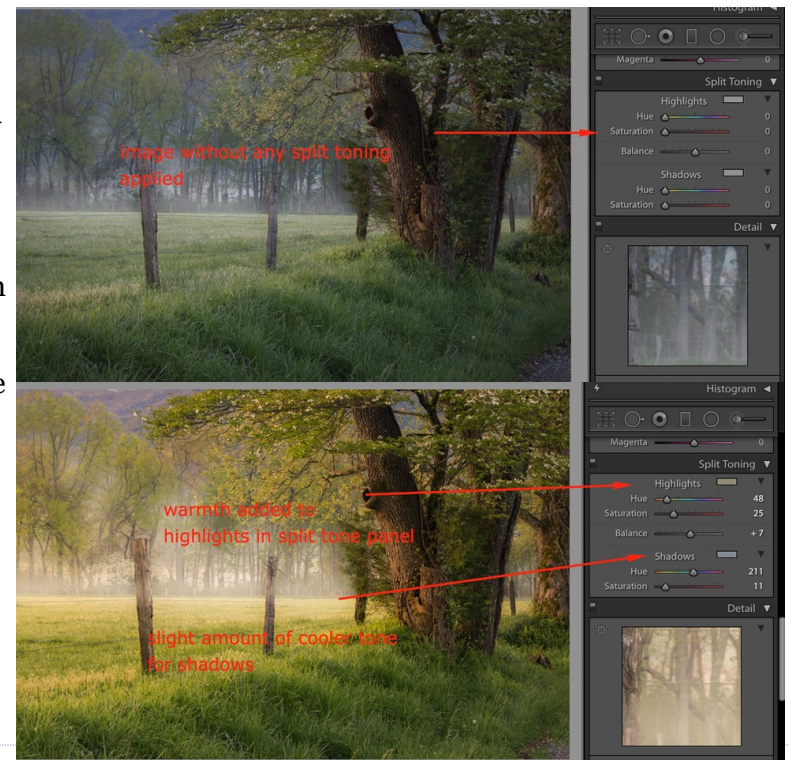
screenshot above shows the use of the split toning panel to add warm tones to the highlight areas of an image. The two screenshots below show the effect that split toning can have to a landscape image.



## Pseudo-HDR Grunge Look

Another favorite technique of mine is to create a "pseudo-HDR" or grunge-type look. I find this to be particularly useful for images of machinery, cars, trains or abandoned buildings. This look is surprisingly easy to create and simply involves moving several sliders in the basic panel and depending upon the look you want, you can also boost the saturation by moving the saturation slider as well. The rationale for using the shadows slider in the basic panel is that you first want to open up your shadows so that they become mid-tones. Then, adjust the clarity slider as necessary to bring out the details in the mid-tones and achieve the look you want.

Great for cars, anything with chrome, metal.



Move the shadows slider to the right (I usually move it all the way, more or less) to open up shadows and reveal mid-tones.

Next, grab the clarity slider and move to the right (to taste)

I then increase the saturation slider as well.

## Split Toning

Split-Toning involves adding color to the highlight and/or shadow areas of an image. By using the split tone sliders, you can create some of the popular looks that you see on Instagram and other forms of social media. The split-tone sliders have their own dedicated panel (located below the HSL/Color/B&W panel). For example, you can add a cool blue tone to the darker, shadowy areas and a warm, yellow tone to highlights. Using a combination of cool and warm tones can result in a very pleasing effect.

Navigate to the split-toning panel in the Develop module. You can move the hue slider to the color range you want and then move the saturation slider to adjust the intensity. You can do this for highlights or shadows or both. Another way to do this is by clicking on the rectangle next to "Highlights" or "Shadows." If you move your cursor into the color picker window that appears, you'll notice that your cursor changes to an eye dropper tool. Click on the color that you want and then adjust the saturation slider as necessary to adjust the intensity of the effect. You can follow the same steps to adjust the tones in shadow areas by clicking on the rectangle next to where it says "shadows." Tip: you can also preview what the effect will look like by simply holding down the option key (mac) or alt key (pc) and moving the saturation slider. In the split

toning example screenshot I have provided you can see where I've added a warm tone to the highlights in this image of a cowgirl wearing a fancy glove. In this situation, I chose not to add any color to the shadow areas of the image.

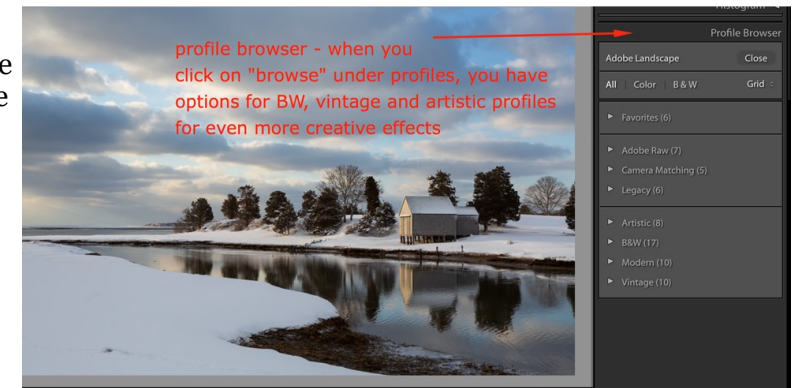
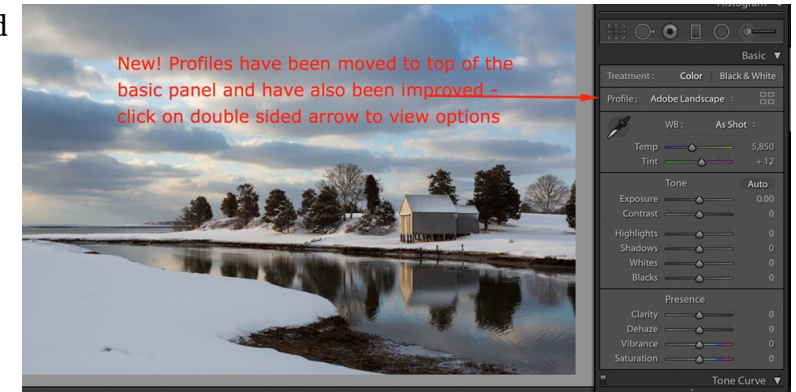
## Presets

I will discuss using presets and I will show you how to create your own presets. There are many websites that offer wonderful presets for Lightroom. Some are free and others can be purchased for a reasonable fee. I have provided links at the end of this document for sites where I have found presets that I like.

## Curves

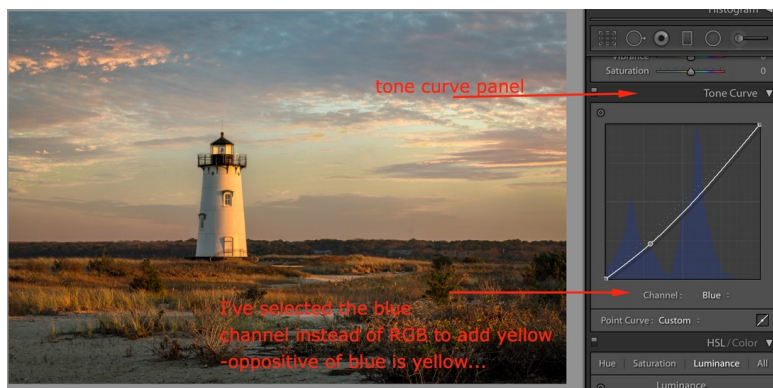
Many of you are familiar with using curves in Photoshop however, many don't use this powerful editing feature in Lightroom. I'm going to take you beyond using curves to create contrast and I will show you how it is possible to affect color tones. For instance, I often add yellow or magenta to my sunset images by simply using the curves adjustment tool in Lightroom and selecting a particular color channel, such as green or blue.

Use of the tone curve can be much more precise than using the sliders for highlights and shadows. Right below the tone curve, you will see the word channel and next to that, you'll probably notice that it says RGB for the red, green and blue color channels. Many people don't realize that if you change the channel



screenshots above show the new location for profiles in the Develop Module as well as the various creative options when you click on "browse".

from RGB to an individual color channel, such as blue, you can affect color. For instance, on a color wheel, the opposite of blue is yellow. So, that means if you change to the blue channel (instead of RGB), and click and drag the upper portion of the curve downwards, you will add yellow to your highlights. If you were to drag the curve upwards, you would be adding more blue color to the highlights. If you want to add magenta to your image, you can follow the same



selecting browse in the profile option dialog box, you can also select various artistic look profiles for creative looks and effects. Further, you can control the intensity of the effect to get just the look you want.

## Color Cast and White Balance

You can use the white balance presets by clicking on the two-sided triangles next to WB in the upper right section of the basic panel. However, I prefer to use the eye dropper tool and you can also achieve some unique looks this way. To custom correct or change white balance, use the eye dropper tool in the basic panel to select a neutral area in the image. You can preview the effect in the navigator pane at the top left. I move the eyedropper around until I see the effect I want. (Note that if you shoot in jpeg you won't see all the WB preset options available but the eye dropper tool method will still work.)

## Bleach Bypass Look

Reduce saturation, increase clarity and contrast to taste. Remember you can save it as a preset by clicking on the + in the presets dialogue box on the left hand panel.

## Sharpening

My typical settings are: Amount usually around 100, Radius around 1. Remember to zoom in to make sure you are not over sharpening the edges.

Note that you can use the masking tool to remove sharpening effects from skies and smooth areas. Hold down the option key (Mac) or alt key (PC) click on masking. Everything will be white meaning that sharpening is applied to the entire image. Then move the slider to the right to remove sharpening effect from skies, etc. You will notice the image turning to black as you move the masking slider to the right, the areas outlined in white indicate where sharpening is being applied.

## Adding a Vignette

On the Effects Panel, I use post crop vignetting in Lightroom to add a vignette to direct the viewer's eye to the center of the image (move the sliders to the left slightly to darken). You can also use the radial filter for this which is the method I prefer. Handy hint: if you use the radial filter and draw out a circle, to fit the oblong to the inside of your image, simply hold down the command key on a Mac (control on a PC) and double click on the inside of the circle. I prefer this method because I can then create an off-center vignette. I like to use the radial filter because then I can apply a creative vignette such as a blur or even color and I can change the center point and shape the vignette any way I like by making it more oval or more round.

**Betty Wiley**

**Text and images © Betty Wiley**

[www.bettywileyphotography.com](http://www.bettywileyphotography.com)

**For useful links, look at Betty Wiley's bio information at the end of her notes on Lightroom Mobile by [clicking here](#)**

analogy. Except you would select the green channel and drag the slider for either the highlights or shadows down to add magenta (since magenta is the opposite of green on the color wheel). If you dragged the slider upwards, you would be increasing the green colors in your image.

## New Feature – Profiles

I'll show you the new profiles feature in Lightroom, which at the time these notes were prepared, were newly announced by Adobe. Profiles can provide a great starting point for the editing of your images and offer creative choices that weren't previously available in earlier versions of Lightroom.

Adobe recently changed the location of profiles to a location that makes a lot more sense. Now, instead of being at the bottom of all the panels in the Develop module, Adobe moved them to the top in the Basic panel. In addition, they made improvements to the profiles themselves for better results. You can choose a particular profile as a starting point and then make further edits from there for RAW images. In addition, by

# Traditional Still Life Photography

By Charles Batchelder (CT)

## What Is Traditional Still Life Photography

Based on reading and studying I've done and after looking at many still life images, I've put together the following definition for Traditional Still Life Photography that attempts to distinguish it from other types of photography.

*"Traditional still life photography is the art of photographing one or more groups of distinct, inanimate, still objects, intentionally chosen and carefully arranged by the photographer, for the purpose of artistic expression."*

Here are three stylistically different examples:

This is a simple arrangement of everyday objects. It is not uncommon to find subtle

elements in still life images that speak to philosophical and spiritual truths. The broken stem on one of the flowers



reminds us of the brokenness within the world.

This arrangement of industrial objects is not so much an everyday scene as it is a photographic study of industrial textures and shapes.



The objects in this image were carefully chosen for their meaning. It tries to make an artistic statement through the use of symbolism. The skull on the books in this photograph symbolizes the ultimate futility of human thought and knowledge. The disassembled recorder symbolizes the ending of worldly pleasures and diversions. And the wilting flowers symbolize the hard truth of inevitable aging and decay. This photograph is in the Vanitas style, an important subcategory of the still life genre.



## Implications and Assumptions

The following implications and assumptions are derived from the details of our definition:

1. A group of objects means at least three objects.
2. Distinct objects means the objects are not all the same.
3. Still means that there is no actual or implied motion.
4. Carefully arranged means that the maker of the image has intentionally placed the objects and that the objects are not arranged by accident or by nature or by someone else.

With this in mind, here are a few photographs that I would not consider traditional still lifes.

This is a photograph of essentially only one object.



The kiwi slices are not distinct, that is, they are not essentially different from each other in this photograph.



This is a photograph of water in motion.



The objects in this photograph were not arranged by the photographer. They were a display at a Civil War re-enactment.



This photograph qualifies as a traditional still life photograph because there is a group of at least three objects, the objects are distinct, the objects are inanimate and motionless, and the objects are intentionally arranged by the maker.



Traditional still life photography has its roots in the great still life paintings of the 17th century.

This 17th century painting by Willem Claesz Heda clearly fulfills our definition of traditional still life photography. There is a group of at least three objects. The objects are inanimate and motionless. The objects are distinct. And the objects are intentionally arranged by the artist.



This 17th century Pieter Claesz painting is also clearly a traditional still life painting and is in the Vanitas style making it fraught with symbolism. The skull and bone, extinguished lamp, overturned Roemer, or wine glass all represent different aspects of death. The pocket watch represents the fleetingness of time. The quill, papers, and book represent the limitations and futility of intellectual pursuits. And the key is said to symbolize the lustful corruption of purity, which is represented by the blue ribbon.



## Compositional Considerations in Traditional Still Life Photography

Arrangement and composition is really the essence of traditional still life photography.

**When composing and arranging a traditional still life image use a variety of object heights, sizes, textures, and colors.**

In this photograph there are objects that vary in size and height from the small nuts and



olives to the large vase. Textures range from the smooth hardness of porcelain, glass, and metal to the softer textures of the fruit, the bread, and the tablecloth. There is also the oiliness of the olives and the juiciness of the lemon slices. There are a variety of colors in this arrangement, including blues, yellows, reds, and browns.

**When composing and arranging a traditional still life image try to create different levels.**

Creating different levels can be a challenge. Sometimes you need to use props.

In this photograph, cake stands and a small bowl on a pedestal have been used to create the different levels.



Here, stacked plates have been used to create a level that elevates the larger scones.



**When composing and arranging a traditional still life image, intentionally overlap and separate objects and groups of objects.**

In this photograph, the four books form a group of overlapping objects that is separate from the other overlapping objects in the arrangement.



In this 17th century example by Hubert van Ravesteyn, the individual opened nut and the nut shell are separated from the



other objects. The bowl of nuts overlaps the stoneware jug and wine glass. And the piece of fruit neither overlaps nor is separated from the bowl of nuts, but just barely touches it. This is a third option for placing objects in an arrangement.

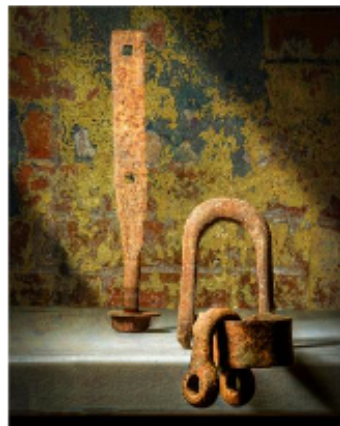
**When composing and arranging a traditional still life image try to establish a distinctive foreground and background.**

A distinctive foreground and background helps create a classic 17th century traditional still life look. I have found that tablecloths of different sorts work well for foregrounds, as well as bare table tops. A plain painted wall can work as a background, though it is not always a particularly interesting background.

Here the background is vinyl floor tiles glued to a piece of plywood.



In this example, the background was pasted in using Photo-shop.



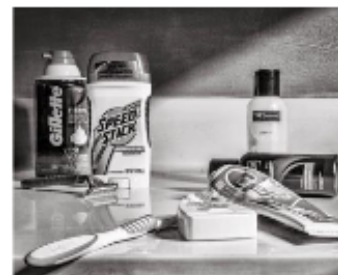
And in this example, I used vintage wallpaper glued to foam board for a background.



**When composing and arranging a traditional still life image, place the objects at several different depths into the scene**

It's important to try to give your traditional still life photograph a three dimensional feel. Placing objects at different depths into the scene will help do this.

Objects are placed in this arrangement from the very front of the scene to the back.



In this image, the lemon peel and part of the silver plate are even forward of



the tablecloth foreground, similar to many 17th century paintings. This creates an even stronger three dimensional feel to the photograph and also a sense of instability that symbolizes the precariousness of all worldly things.

**When composing and arranging a traditional still life image, use negative space, diagonals, leading lines, proximity, and color to guide the eye through the image**

In this image there is quite a bit of negative space. This was common in the 17th century and works well for traditional still lifes in general.



The shadowy quality of the negative space helps bring the eye to the light of the positive space. The image is bisected diagonally which makes the composition a bit more dynamic and was also common in the 17th century and works well in general. The apple and orange are in close proximity giving more visual weight to this part of the image. The bright colors of the fruit help attract the eye to this part of the photograph as well.

In this photograph, the leading line of the wooden spoon brings the eye into the arrangement.



**When composing and arranging a traditional still life image, use directional light and shadow.**

The look we want is bright, directional sunlight streaming in through a window



or doorway onto your arrangement. You don't need elaborate lighting equipment to do this. I usually use a single LED light source.

In 17th century still life paintings, a diagonal line often separates dark negative space from lighter positive space.

This same effect was created in this photograph by flagging or blocking some of the light from falling on the background of the arrangement with a large piece of cardboard.



**When composing and arranging a traditional still life image, arrange the objects for balanced asymmetry.**

Asymmetrical balance is the foundation for most well composed traditional still lifes. In a traditional still life image, the left side should be different from the right side, but the visual weight of each side should be approximately equal.

This image is asymmetrical, as it should be, but there is a sense of balance from left to right.



The objects on the right side are smaller, but there are more of them. Also, the fruit is fairly close to the edge of the image thereby increasing its visual weight. There should be three destinations for the eye to visit as it travels the image. The first destination is known as the dominant form. In this case, it's the Buddha statue because it's large. The second destination is known as the subdominant form. Here, it is the fruit, again because of size and the bright colors of the fruit. The final destination is the subordinate form. In this photograph it is the incense bowl and the burning incense. In an asymmetrical balanced image, the eye should be led from the obvious to the more subtle. It is desirable to have the eye cover a significant amount of the image's real estate in this three point journey. The dominant form should be well to one side. The subdominant form should be near a point of balance on the other side. And

the subordinate form should be somewhere between the two.

## Ten steps to making a traditional still life photography

### Composition and Arrangement

1. Choose a variety of objects with a theme, mood, or concept in mind.
2. Choose distinctive foregrounds and backgrounds and put them in place.
3. Arrange the objects in groups with the objects at different depths and heights.
4. Adjust the groupings for good overall composition.
5. Arrange the lighting so that it is strong and directional.
6. Check and adjust your composition in camera.

### Post-Processing

7. Take several images of the arrangement, moving the focus point from front to back.
8. Make initial post-processing adjustments to all the images.
9. Focus stack the images.
10. Make refined post-processing adjustments to the final stacked image as needed.

The first six steps are fairly straight forward. However, the last four steps are a bit more technical and involve post-processing and more specifically, focus stacking.

### What is focus stacking?

*Focus stacking is a digital image processing technique where multiple source images with limited depths of field are combined to create a new resultant image with an extended depth of field. Each of the source images intentionally has a different part of what is being photographed in focus. The resultant image is simply the different in focus areas of those images stitched together to form an image that is more completely focused overall.*

In Step 7, we take several images of our arrangement, moving the focus point from the front of the image gradually back to the rear of the image as we take each image.

In Step 8, we go to Lightroom and make any rough adjustments to the images that might be needed. Then we select all the images and go to the *Photo* menu and select *Edit In/Open as Layers* in Photoshop.

In Step 9, in Photoshop, we select all the layers and select *Auto-Align*

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*Layers... from the Edit menu. Then we select Auto-Blend Layers... also from the Edit menu. We then delete all but the top layer and return to Lightroom by selecting Save from the Edit menu.*

In Step 10, we complete the image in Lightroom with the usual post-processing we do to images.

### Final Thoughts

As we can see, each image in traditional still life photography really is an art project unto itself with an abundance of planning, arranging and composing, lighting, post-processing and so on. For many developing photographers, including myself, a turning point is often when we STOP taking pictures... and start CREATING photographs by committing to the meticulous effort needed before and after pressing the shutter to get a truly artistic result. Traditional still life photography is certainly an excellent opportunity to do exactly that.

### Charles Batchelder

Text and images © Charles Batchelder

[www.facebook.com/charles.batchelder.9](http://www.facebook.com/charles.batchelder.9)



**Charles Batchelder is a local photographer from CT who in 2002 purchased a small digital camera and discovered the new world of digital post-processing. Upon his retirement, he became increasingly obsessed with photography and having graduated to bigger cameras; he decided to seek out others similarly obsessed and joined the Flagpole Photographers Camera Club in Newtown, CT. In this photographic environment he was able to progress as a photographer and to find a niche of unexpected expertise as a still life photographer. Charles is also conducting a “hands on” session to go with his presentation on photographing still life in Photo Ops room CC 170 on Sunday -9-11 am.**

# Black & White Photography

By Geffrard Bourke (VA)

Photography has been a passion of mine for 3+ decades. Like most people, I started taking pictures of my vacations and of my family, with my very first camera, a Fuji XT605.

I definitely caught the photography bug and my interests branched out from family vacations to nature photography, landscapes, birds, and flowers; travel photography with the goal of capturing the culture of my destinations; and urban landscapes...street, people, and decay.

Since I started with film, I was compelled to learn every aspect of development and at one point had built my own darkroom so that I could process my images. I have, like many, converted to the digital format. For my nature photography, I am a purist...and use post-processing software at a minimum. For all other subject matters, digital photography allows such a limitless freedom of expression. Each image can be manipulated in multiple ways to express a desired mood or state of mind. Although I don't have my original camera, I do have a collection of antique cameras and often shoot film which I process at home and then transfer to a digital image.

In college, I studied and obtained a degree in graphic arts. These studies aided me in developing perspective and have definitely impacted how I compose my images. I hope you enjoy my galleries, as these are a true expression of how I see our world.

Photographers that have inspired my Black & White work:

- Cole Thompson
- Arthur Ransome
- Tahsin Memis
- Nathan Wirth
- Ansel Adams

## Color Photography

Color photography is very literal. It depicts the world as we see it.

## Black & White Photography

Black & white photography, on the other hand, gives us a new way of seeing as we are not being overpowered by the colors in an image. Removing color from an image takes us a step away from reality and towards creating an artistic interpretation. Shape, form, tone and texture are revealed to the eye.

## Visualization (Seeing) In Black & White

Learning to evaluate the scene to determine whether it would best be rendered in black & white.

Consider the following ideas as we look at images on the next page from Kenilworth Aquatic Gardens, The Palouse and the National Zoo that are good candidates for conversion to Black & White.

Subject Matter

Flow & Rhythm of Subject

High Contrast Scene

Directional Light

Storm Clouds

Distracting Colors

Distracting Background



© Geffrard Bourke



© Geffrard Bourke

*Kenilworth Aquatic Gardens*

*The Palouse*



© Geffrard Bourke



© Geffrard Bourke



© Geffrard Bourke



© Geffrard Bourke

*The National Zoo*

## Software

- Lightroom
- Photoshop
- DXO
- Nik Collection

## 7 Steps to Better Black & White Images

### Shooting in Color RAW and B&W jpg



### DSLR

- Color RAW
- B&W jpg
- Screens shows color
- Live View shows in B&W



### Mirrorless

- Color RAW
- B&W jpg
- Screens/Viewfinder shows color or B&W

### Metering

Spot metering allows the main subject to be correctly exposed and the background dark. Not all subjects work with spot metering, but for B&W it really helps in the subject stand out.

### Bracketing (HDR)

Bracketing allows you to pick up more dynamic range than just a single exposure. This allows more creative license in post processing.

### Tonal Range and Contrast

Black and White images should express the entire tonal range. In other words, deep blacks and bright whites should be present.

### Simplicity and Negative Space

Negative space is the area surrounding your subject and does not contain much detail. In black and white photography, it would be an area of white, black or grey that creates a frame

for your subject, giving it room to breathe within the composition.

### Lighting and Shadows

Playing with light and shadow can simplify forms in order to get a graphic and attractive B&W photograph.

### Lines, Textures and Shapes

Use lines, textures and shapes to help define your subject.

### Infrared Photography

Infrared is another take on B&W.

**Geffrard Bourke**

**Text and images © Geffrard Bourke**

[GeffrardBourkePhotography.com](http://GeffrardBourkePhotography.com)

[RoadRunnerPhotographyTours.com](http://RoadRunnerPhotographyTours.com)



***Geffrard Bourke (VA) has had a passion for photography for nearly 30 years. For his nature photography, he is a purist, using post-processing software at a minimum. For all other subject matters, he finds digital photography allows a limitless freedom of expression. Each image can be manipulated in multiple ways to express a desired mood or state of mind. Geffrard will also be co-leading (with Denise Silva) a hands-on Photo Walk (pre registration is required) involving the use of Neutral Density Filters.***

# Create Fine Art Images from Historic Places and Rusty Things

By Lisa Cuchara, HonNEC and Tom Cuchara, MNEC (CT)

Tom and I love to explore new places, rediscover history, and capture the essence of a place. We seek to portray what we feel through our art. We strive to capture the essence of wherever we are. We see the beauty in decay and abandonment. Old, historic, grand, dramatic, unique—those characteristics draw us to explore the essence of these locations. There is a silence, a reverence if you will, in experiencing grand architecture, seeing machines now mute and motionless, and viewing bygone historical eras.

## Urban Exploration

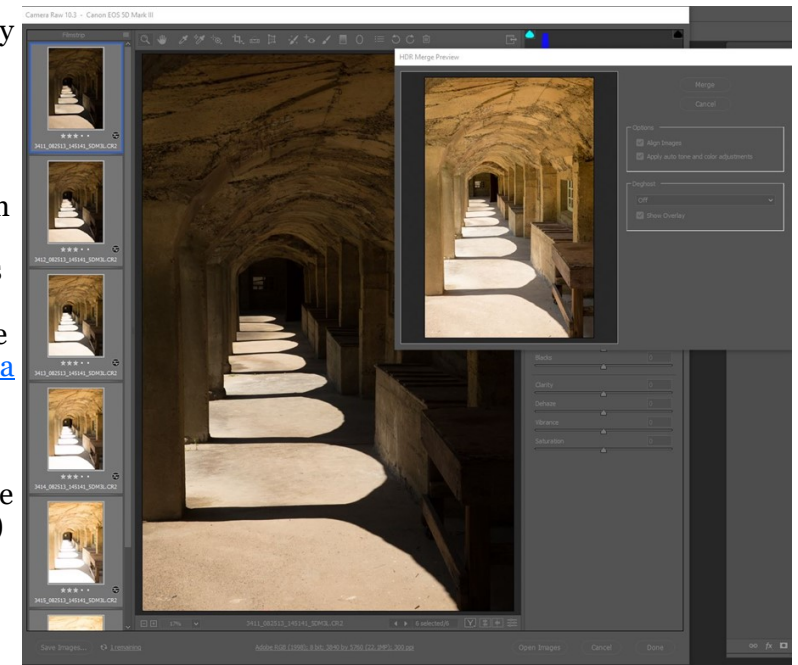
Urban exploration (UrbEx) is the art of finding and investigating abandoned locations. Not all locations are technically “urban” or even “abandoned.” The term “abandoned” is used very loosely. It is not “being abandoned” that attracts us to a place; it is the history, beauty, decay, charm, and architectural details (which contrast drastically with today’s vanilla architecture). Another definition of UrbEx is the investigation of seldom seen man-made structures. This is a definition more consistent with our quest, as our subjects may be far from abandoned (like the bustling Grand Central Terminal or the surprising drama of the [empty] neo-Gothic Eastern State Penitentiary), but these sites count as “unseen” because few people stop to appreciate beautiful prison architecture or the jaw-dropping details of

Grand Central Terminal, a place that many rush through daily.

## Equipment

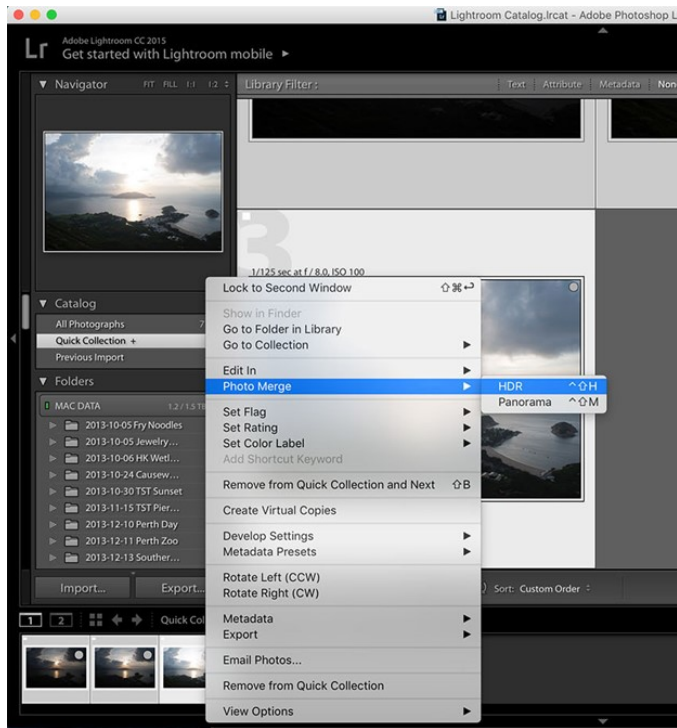
Note that all the photos in this program were taken with the camera on a sturdy tripod. We purchase our gear from Hunt’s Photo. A PDF file containing links (and discounts) to the equipment we use can be downloaded at <http://tinyurl.com/cuchara-gear>. A wide-angle lens and a macro lens are must-haves. Faster lenses are better (f/4, f/2.8) because they let in more light. (The Canon 24–70mm f/2.8 is our favorite lens; Nikon offers an equivalent fast lens.)

We also bring knee pads, a remote or cable release, lens wipes, flashlights, a headlamp (headlamp with RED light: <http://tinyurl.com/lisatom-headlight>), and extra batteries and memory cards. You might also consider packing a polarizing filter or a neutral density filter to remove glare, saturate the greens and reds, or allow more time for your image. **Tip: Download a PDF of your camera manual to your smartphone so that it is always on hand.**



## Processing

Most of the photos in this program are high dynamic range (HDR) images. HDR allows great detail to be shown in both the highlight and shadow areas of the photograph. All of the photos in this program were created using HDR processing, long exposures, and/or light painting in order to better capture the colors and depth of the scenes.



You can tone map images using the HDR feature in Adobe Camera RAW (ACR) in the Creative Cloud (CC) versions of Photoshop and Lightroom. The resulting tone-mapped image is a DNG (digital negative) file which is equivalent to a RAW file, which means that you have all of the RAW editing tools at your disposal when editing the tone-mapped image. Another option for tone-mapping multiple exposures is Photomatix (<http://tinyurl.com/cuchara-photmatix>; you can try Photomatix for free or enter **BREAphtotos** for a 15 percent discount on your purchase). The Photomatix website has some good tutorials for capture and processing: [www.hdrsoft.com/real-estate/](http://www.hdrsoft.com/real-estate/). We also use Topaz Clarity and Adjust a

lot. Enter code **breaphtotos** at <http://tinyurl.com/topaz-cuchara> for 15 percent off Topaz products.

## HDR

Typically, photographers avoid contrasty scenes, preferring to photograph when the sky is low at sunrise and sunset, and even on overcast days (bright cloudy is the answer to most photographers dreams). HDR has changed the way I think, because I no longer avoid those high contrast scenes. In the past you had to choose between the shadows and highlights, often sacrificing one for the other. Your photograph would have blown out highlights or dark shadows with no details. If the tonal range was not too great you could certainly double process your RAW file and recover some details in the shadows and highlights.

Photographers have typically dealt with contrasty situations by avoiding them, by directing and redirecting light and by using graduated neutral density filters. But now HDR (High Dynamic Range) processing now allows you to photograph interiors of buildings and contrasty scenes with dramatically beautiful results. For HDR capture you definitely want to be shooting RAW files.

<http://beforethecoffee.com/bracketing-number-of-images/> has a good bracketing tutorial and includes a great visual.

If your camera take 5 exposures --> then try setting your bracketing to EV (Exposure Value): -4, -2, 0, +2, +4 (the center will be on 0)

If your camera only take 3 exposures, then increments of 2 can be a good starting place. I

think you will find this +2, 0, -2 satisfactory for 95% of situations. An exception, for example, would be shooting a theater with very bright lights and dark shadows or the interior of a house where the house is dark and there are windows where the outside light is very bright.

Set your AEB to -2, 0, +2. You can take more than 3 shots by starting off at -2, then you would take -4, -2 and 0 and then without moving the camera or changing the focus, change the camera to +2 and you will get 0, +2 and +4. You now have five (5) images to import into your HDR processing software (you can delete or ignore one of the two 0's).

Our favorite scenes for HDR include:

- Interiors of buildings (architecture): Once you see them in HDR you will never look at them again! Train stations, abandoned places, churches, etc. Interior scenes are very contrasty, with light coming in from the outside and dark shadows inside.
- Abandoned places: Once you see them in HDR you will never look at them again!
- Rusty and old things look wonderful when tone-mapped for HDR
- When there is a big difference between the shadows and highlights. Exposing for the highlights would leave this scene with a lot of dark shadows and exposing for just the shadows would create blown out portions.
- Skies and Clouds! There are so many exposures in clouds, this is what first attracted me to HDR! For this you often only need two exposures, one for the sky and one of the foreground.

## Things to Think About

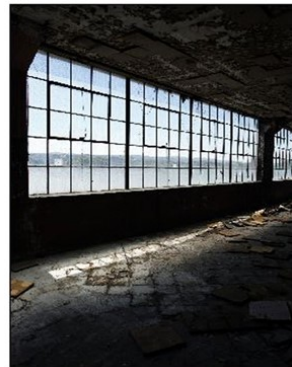
- Take multiple photographs at various exposure levels either manually or via AEB (auto exposure bracketing).
- Keep aperture, ISO and White balance constant for each series.
- Auto WB is not good for HDR capture as shadows and highlights can have different color temperatures.
- Look at your histogram after every series of images, display "blinkies" so you can quickly see any overexposed areas.
- Make sure that you have at least one image where the histogram does not touch the left side (exposing for the shadows)
- Make sure that you have at least one image where the histogram does not touch the right side (exposing for the highlights)
- Merge the photos into an HDR image using ACR (Adobe Camera RAW) in PS
- You can also tone mapping your exposure in Lightroom.
- Both PS and LR have older poor HDR features, use ACR in PS and Photo merge in LR – if you do it correctly it will yield a DNG file.

## Creativity

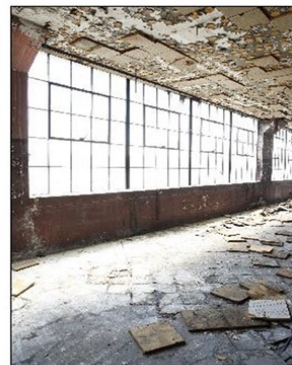
Creativity comes in many forms, in camera (choice of camera lens, aperture, shutter speed, white balance, filters, lighting, etc.) and in post-processing. We often use a wide-open aperture to selectively focus on a specific aspect of a scene.



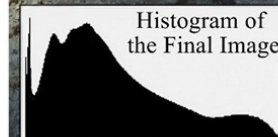
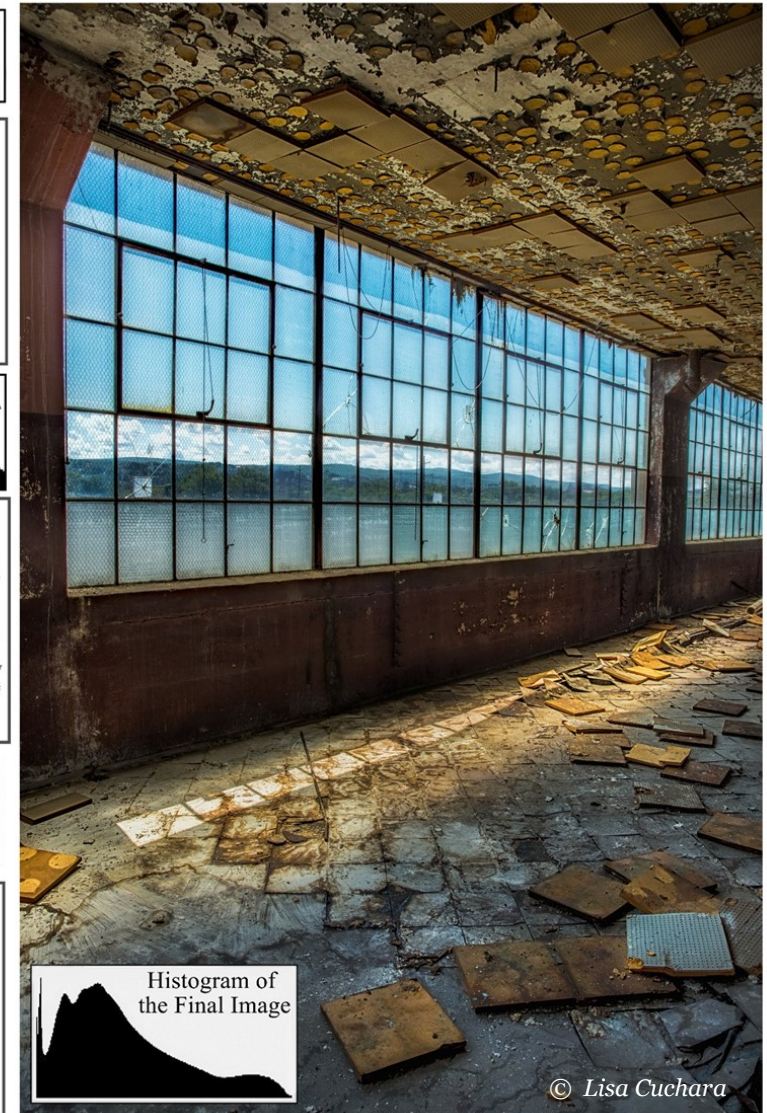
This histogram reflects the darkest exposure, with the pixels graphed up against the left side. The darkest exposure is captured in order to reveal the details in the highlights. The histogram includes an exclamation mark to warn you that the shadows have been clipped (no details in the dark areas). Tone-mapping will choose "the best" pixel from each of the exposures and blend them into one detailed exposure.



This histogram reflects the best single exposure that the camera can capture for this scene. The histogram includes an exclamation mark at both sides to warn that *both* the shadows and the highlights have been clipped. Seeing a histogram like this one is an indication that HDR capture and tone-mapping in post-processing may be needed in order to create an image that best reflects the entire tonal range.



This histogram reflects the brightest exposure, with the graph of pixels up against the right side. The brightest exposure is captured in order to reveal the details in the shadows. The histogram includes an exclamation mark to warn you that the highlights have been clipped (no details in the highlights, i.e. we cannot see outside the window in this exposure).



Histogram of the Final Image

© Lisa Cuchara

Alternatively, the aperture can be stopped down to provide greater depth of field or to create a starburst light.

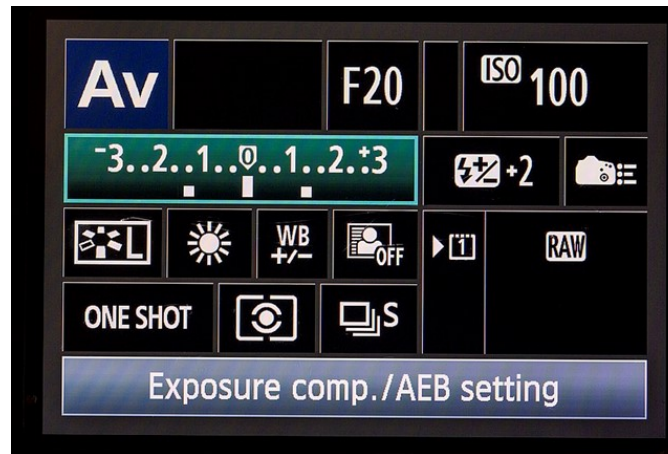
Tom and I love adding textures (artistic textures, brush strokes, wood, rust, wallpaper, paper, water, rain, water drops, cracked mud, etc.) to our images to enhance good photographs (not “fix” bad ones). As Scott Kelby once said, “There is no ‘unsuck filter’ in Photoshop.” To create the effect, place your texture file on top of your original photo in Photoshop and then change the blend mode to one of the 20+ options available. I use all of the blend modes, but my three favorites for textures are Multiply, Soft Light, and Overlay.

Creativity can also arise from visiting a place more than once. The lighting is different every time. Each time you visit, you are also different, you come with a different mood and vision, and perhaps even an improved skill level. Tom and I love going back to a place time and time again. Doing so allows us to really get to know the location and create images that capturing “the feeling” of the location.

We lead numerous photo tours and workshops with small groups. We would love to have you join us at an upcoming location and be inspired and learn. For more information, go to <http://tinyurl.com/lisatomworkshops>.

Throughout this program, we have shared a variety of creative effects made in-camera and in post-processing. We hope that our images have inspired you to visit and get to know new “old” places and that our lessons will compel you to capture HDR images and paint with light. Moreover, it has been our goal to inspire you to create art from decay. We hope that we have enthused

...continued on page 130

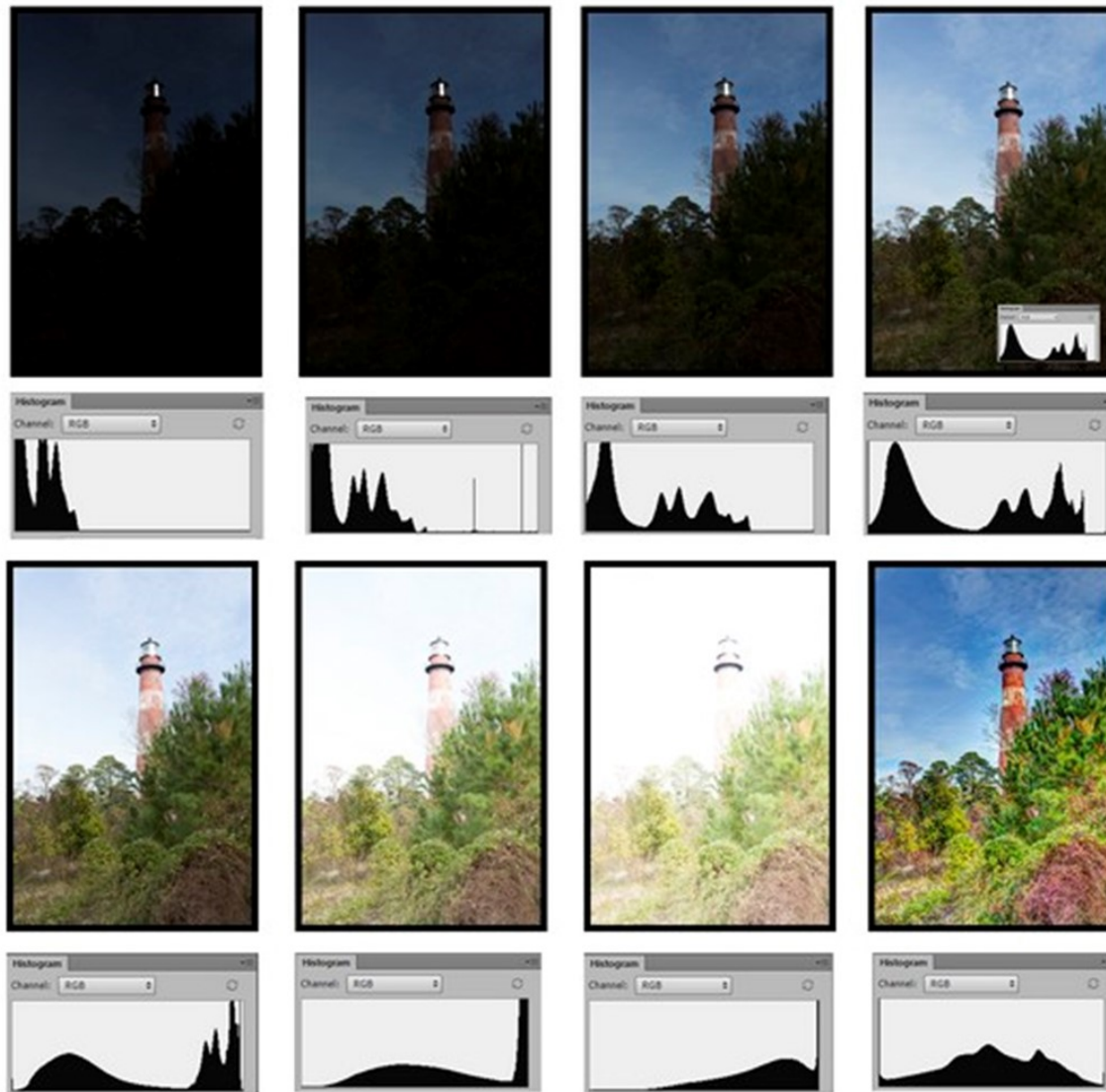


*Above: Auto Exposure Bracketing (AEB) set to three images. Your camera will take 3 exposures, one dark, one light and one properly exposed.*

*Below: Auto Exposure Bracketing (AEB) set to seven images. Your camera will take 7 exposures, three dark, three light and one properly exposed. For cameras that take 3, 5, or 7 AEB, you can shift the starting point to get easily 9, 10, or 14 exposures. Or use Manual and adjust your shutter speed.*



*One way to find new locations to photograph is make an old place new by visiting it after dark. For example, visiting on a late Fall night allowed us to view these architectural enchantments under, literally, a different light. Cemeteries are a place to remember loved ones and honor the past, but they are much more than that, with grand art, architectural, and landscape designs. I used the Smith-Wesson Galaxy 12-LED <http://amzn.to/22x-1lo> to light-paint green the Clark Monument. With an exposure of ~2.5 minutes, we can see the beginnings of star trails (yes, even in the light-polluted Bronx) and the streaking of the clouds across the sky.*



Seven exposures were taken. You can see the histogram all the way to the left in the underexposed images (exposing for the highlights), the middle image, or, as properly exposed, and three images overexposed with the histogram to the right (exposing for the shadows). You want to capture one image where the histogram is not touching the left and another where the histogram is not touching the right. The eighth image is the final tone mapped image showing details in the shadows and in the highlights.



© Lisa Cuchara

When out photographing we seek shadows. However, many of the places that we shoot are very dark or even pitch black. This lack of light allows us to get creative and introduce our own shadows and light. The basement of this opera house was very dark (in certain areas totally dark) so I placed my favorite light, my Savage LED, in the office to make the light to spill out through the partially open door and transom, making it look like the clerk's office was open late.



© Lisa Cuchara



© Lisa Cuchara

*Left: One exposure, details in both the highlights and in the shadows are lost.*

*Right: Five exposures blended (tone-mapped). Now the details in both the highlights and in the shadows are evident. Tone mapping is essentially the computer deciding which exposure is best for each pixel in the image and compiling them to create a balanced image like our eye can see.*

*Below:*

*When creating panoramas, shoot verticals, overlap images by ~33%*

*When creating vertoramas, shoot horizontals; again, overlap images by ~33%*

*Process these in Adobe Camera RAW (or Lightroom in PhotoMerge, right next to HDR) to yield a DNG file.*

*Use Boundary Warp to fill in the edges and bites resulting from the HDR process.*

*When creating HDR panoramas, tone-map the RAW images (the various exposures) first and then stitch the tone-mapped images.*



© Lisa Cuchara

you with our “Creativity is contagious, pass it on” philosophy and our “Don’t shoot what it looks like, shoot what it feels like” (David Alan Harvey) approach. You can view more details about these images in our book *Create Fine Art Photographs from Historic Places and Rusty Things* that is for sale here at the conference, at local bookstores, and it can also be ordered from Amazon <http://tinyurl.com/lisatom-urbex>.

**Lisa and Tom Cuchara**

**Text and images © Lisa and Tom Cuchara**

[www.PhotographyByLisaAndTom.com](http://www.PhotographyByLisaAndTom.com)



**Lisa Cuchara, HonNEC (CT)** who along with her husband Tom, are the 2018 NECCC Conference Chairmen. They are known throughout the New England Area and beyond for their expertise in photography and in Photoshop, and for their informative photo tours, classes, and workshops.

She is very active in local, national, and international photography organizations and her work has been accepted into the Professional Photographers of Association (PPA) loan collection. Lisa and Tom have published two books with Amherst Media, *Create Fine Art Photographs from Historic Places and Rusty Things* and *The Frog Whisperer*

#### In Camera Ideas

- Move your camera - Movement
- Move your Lens – Adds dimension
- White Balance
- LED Lights
- Flashlights and Light Painting
- Multiples Exposure
- Orton
- Zoom and Rotate
- Additive, Average, Bright, or Dark
- Creative Focusing
- Focus Stacking
- Exposure compensation
- Silhouettes
- Whites
- Overexpose (or Underexpose)
- Long Exposures
- HDR capture
- Panoramas, Vertoramas
- Stitched Images
- LensBaby (Velvet 56, etc.)
- Waterdrops, Glycerin, RainX
- Reflections

#### Post Processing Camera Ideas

- Movement
- White Balance ACR (Adobe Camera RAW)
- Multiples Exposures
- Blend Modes
- Orton
- Rotate
- Double processed RAW files
- Blend Modes
- Textures
- Layers and Masks
- Composites
- Creative Focusing
- Focus Stacking
- Overexposure or Underexposure
- Mirror
- HDR tone mapping
- Panoramas, Vertoramas, Stitched Images
- Little Planets
- Twirl
- Plugins
- Nik (ColorEfex, Viveza)
- Topaz (Glow, Impression, Clarity, Star, etc.)

# Selling Your Photography As Fine Art

By Peggy Farren (FL)

## Put Together A Winning Portfolio

Have a “look.”

Peggy Farren  
Infrared Landscape Collection



## Make Your Photography Collectible

by themes, triptychs and series.

## Price Your Work Accordingly

Don't brand yourself as cheap.

\$\$\$

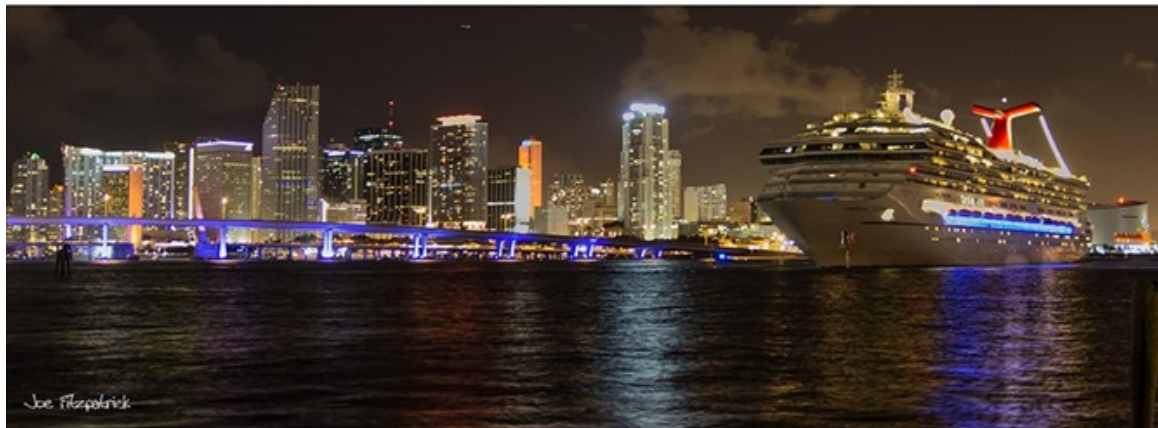
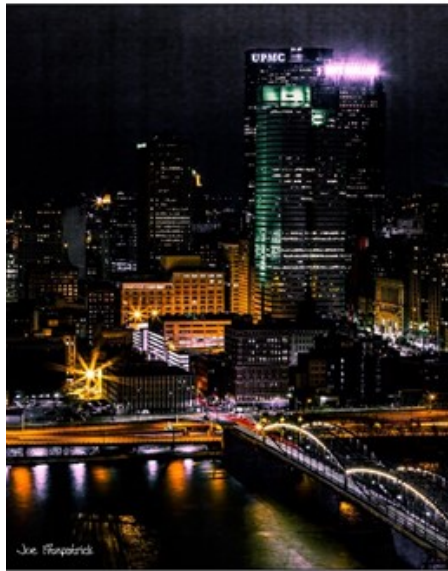
## Niche, Niche, Niche

What do you enjoy? Find a niche market for a ready-made audience. Example Niches:

- Pets or specific animals or breeds
- Spiritual or religious
- Wine lovers
- Vintage car buffs
- Tournament fishing
- Extreme sports
- Your home town

## Understand Your Buyer

Why are they buying art? Emotional triggers help sell art. Brainstorm as many emotional triggers as you can come up with. Write them down. Include them in your stories.

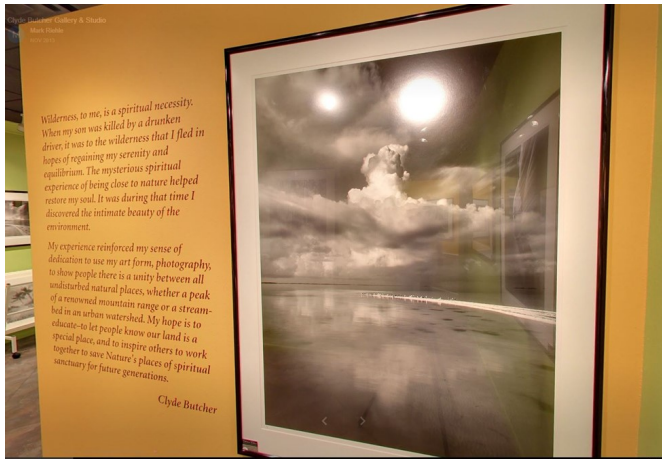


*Joe Fitzpatrick— Cityscapes at Night*



## You Need A Story

...behind you as an artist and behind each art piece. Give your buyer something to talk about when he shows off his art.



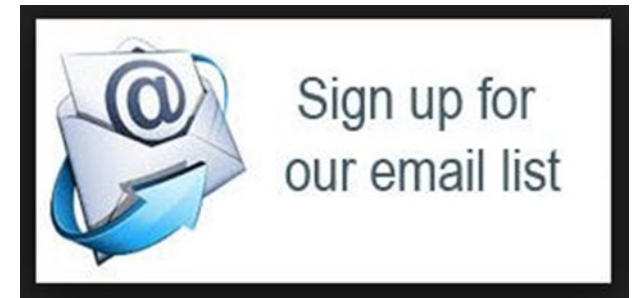
*Clyde Butcher's Story*

## Put Together Systems For Follow Up

Document everything and stay organized or you will burn out. Especially have a system for following up with potential investors. Quarterly newsletter, email to say hello, friend them on Facebook, etc.

## Make Offers – All The Time

People need to be led. “Do you mind if I put you on my mailing list?” “Would you like a catalog?”



## List Potential Markets And Options

Choose one or two avenues to begin with.

- Art Fairs
- Online
- Art Galleries
- Co-op Galleries
- Stock Photography
- Art Licensing
- Corporate Art Market
- Commissions

## Warm Leads Are Better Than Cold Calls

Who do you know who can make introductions? Join your local art association and attend the openings. Network!



*Heather Pilkenton at her booth*

## Put Together Your Plan – In Writing

Hang it on your wall where you will look at it daily.



## The Fastest Route To Selling Your Art

- Specific Niche that has an audience with money.
- Art Fairs



**Peggy Farren**

Text and images © Peggy Farren

[www.UnderstandPhotography.com](http://www.UnderstandPhotography.com)

**“We Simplify the Technical!”**



**Peggy Farren (FL)** is an award winning, professional photographer, instructor and speaker. She is the host of The Understand Photography Show that focuses on travel, nature and fine art photography. You can see her pictures gracing the covers of many local magazines, as well as national publications. With a

motto of “We Simplify the Technical,” Peggy has a way of simplifying the technical side of photography. Along with her presentation “Selling your Photography as Fine Art,” Peggy is also conducting a hands-on session on Abstract Photography in Photo Ops room CC 168 (lower level) on Friday – 1:30 pm – 4:30 pm.

# Grabbing the Brass Ring of Self-Publishing

By David FitzSimmons (OH) **Sponsored by Sigma**



## Develop “You-Attitude” In All Your Business Dealings

“You-Attitude” means that you are always thinking of what benefits you can provide to others.

- Produce products that provide strong benefits to your customers.
- Market your products based on benefits rather than your credentials
- Write emails and letters that focus on the recipient
- Follow-up with customers and business partners with personalized thank you notes.

## Learn To Write Effectively

Writing well is one of the most important aspects of publishing, including self-publishing.

- Read a lot, focusing your critical eye on how others write effectively
- Take courses at a local college or university
- Find and work with peer editors on all important documents

- Make your writing concise and focused on “You-Attitude”
- Become proficient at One Page Proposals
- Follow standards for all business practices

## Ask Stakeholders In Your Success To Help You With Your Publishing

Identify the people around you who can aid you in achieving your publishing goals and then ask them to help you.

- People are usually very willing to help. Ask for assistance, and do it with an inviting smile. Even smiles can be heard over the telephone. (If you don’t know what this means, try recording your voice saying something. Then record it while smiling. You’ll hear the difference.)
- Look closely for the people who will benefit from your success. Asking them for help is mutually beneficial. Before you ask for assistance, identify how your success will benefit others; then make sure to share these benefits as you see them as you ask for help.

- Follow-up with anyone who helped you succeed with gratitude. Send thank you notes, offer them services, or send them gifts.

## Build Partnerships

People are not successful on their own. Teamwork is always necessary.

- Find what partners can help you succeed. Propose work together by showing how it helps them and you. While you should always share what benefits your partner will receive, partners can be suspicious if they don’t clearly see how their involvement benefits you.
- Show appreciation for your partners any time you succeed.
- Connect your partners with other partners. They will appreciate you connecting them with other winners.
- If a partnership is not working out, recognize this early to cut losses. Then find another partner.

## Leverage One Success To Another

Success breeds success. Show potential partners and clients your track record to encourage further business.

- When you succeed, share this success modestly but confidently. Successful people like to work with other successful people. When you have one important team member on-board, share this with other potential team members.
- As you succeed, develop ways to share your success: blogs, email signatures, marketing pieces, and lectures and presentations.
- Played properly, each success will help you achieve another bigger success.

## Think Outside The Box

Sure, you can continue to do what other successful people and businesses have been doing, but you will find greater success by developing your own unique products and services.

- Study your competition and then improve upon some aspect of what they are doing. Look for what is not being done well enough or what is missing.
- Give yourself time and space for creative thinking. Take walks. Practice meditation. Try dream-control techniques. Talk with others. Do whatever it takes to get your creativity flowing so that you can come up with novel ideas.

## Maintain A Positive Attitude

Attitude is a huge part of success.

- If you believe that you will be successful, you will radiate this confidence. People around you will see you as a winner based on your attitude.
- Be positive in every situation. If you lose a contract, see this as an opportunity to improve your proposal techniques or to take your business in another (perhaps unknown but exciting) direction.
- Surround yourself with other positive thinkers, and avoid being pulled down by negative thinkers.
- Whatever happens, look for what was good in the process or outcome and be grateful. Even during down times, share your gratitude with others.

**David FitzSimmons**

**Text and images © David FitzSimmons**

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[davefitzsimmons@yahoo.com](mailto:davefitzsimmons@yahoo.com)

[www.curious-critters.com](http://www.curious-critters.com)

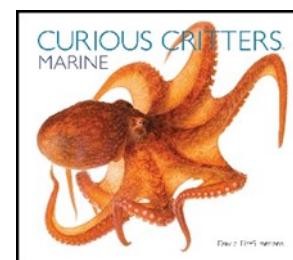
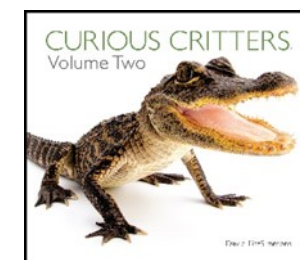
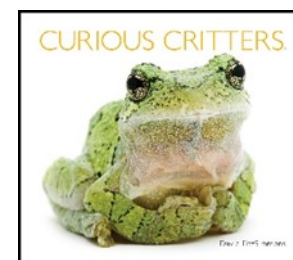
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# SIGMA



**David FitzSimmons (OH)** is an award-winning free-lance photographer and writer who photographs and writes for various magazines, including *Outdoor Photographer*, and *Shutterbug*. With over 100 calendar credits he is also the author of several publications which include many *Curious Critters* titles. His books have won 14 national book awards

and sold close to quarter of a million copies. One of nine **Sigma Pros** in North America, David presents seminars and workshops to a wide variety of audiences. **Sponsored by Sigma**. Along with his presentation, David is also conducting a hands-on session on *Curious Critters* in Photo Ops Room CC 170 Saturday – 1 pm – 4 pm.

# The Nomadic Photographer

By Mandy Lea (Nomad) **Sponsored by Nikon**

## Mandy's Mission

Show people things they would not normally get to see, to inspire them to do things they would not normally do.

## 5 Tips to Success on the Road

- Believe in You
- Give Yourself Credit
- Take Chances
- Work Hard
- Define Success



© Mandy Lea



© Mandy Lea



© Mandy Lea

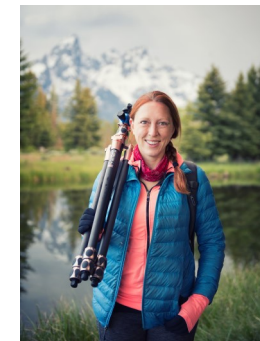


Mandy Lea

Text and images © Mandy Lea

[www.mandyleaphoto.com](http://www.mandyleaphoto.com)

Sponsored by [Nikon](#)



**Mandy Lea leads a nomadic life and has been on the road for nearly two years. After spending years at Precision Camera in Austin, her wanderlust became unavoidable and she left to pursue freelance landscape photography while living out of her teardrop trailer. Her photography has been featured in photo and outdoor themed**

**magazines, corporate advertisements, podcasts and television. When not on assignment she teaches in-the-field photography workshops and speaks at events relating to photography and tiny living.**

**Sponsored by Nikon** In addition to her camera college presentations, Mandy will be one of your co-hosts at the Panel Discussion Saturday in Thompson 102 at 2 PM and is a Conference Speaker Image Reviewer. In addition she will have her "Teardrop" trailer outside the Campus Center for you to tour Saturday 8:30 to 11am.

# Frozen Magic: Universe at Our Feet

By Don Komarechka (Ontario, Canada)

Macro photographers often hang up their cameras during the winter months when the blossoms and the bugs disappear, but it can be one of the most lively and magical times to shoot small things. From snowflakes to freezing soap bubbles, frost and other sculptures in the ice, there is so much to explore.

## Soap Bubbles

Freezing soap bubbles are the most approachable subject to work with, requiring very little in special equipment – you might already have everything you need. The first step is getting a subject worth photographing, and that requires a specific bubble mixture:

- 6 parts water
- 2 parts standard dish soap
- 1 part white corn syrup

The first two ingredients will create a normal bubble solution, but these bubbles are likely to burst on impact with the snow. The white corn syrup functions as a cushion when the bubble is blown correctly and prevents the bubble from immediately being destroyed when it lands. I have heard of others using glycerin as a substitute for the corn syrup, but in either case you need this extra ingredient to toughen up the bubble.

Bubbles can be blown through a bubble wand, but the results are unpredictable. The best tech-

nique is with an ordinary drinking straw. By blowing the bubble through the straw, you are easily able to have the bubble dangle off the end of the straw. Simply tap the bubble onto the snow (or other desired surface) and it usually transfers without issue. This allows you to carefully place a bubble exactly where you want it, and it gives you control over the size as well.

When should you be doing this? When the temperatures drop below -8C or 18F. You also need a completely sheltered area with zero wind, or a completely calm day. I usually choose to work with this subject during a calm night when I can have greater control over the lighting.

Lighting is key. If you have the ability to backlight the bubble with a sunrise or sunset, I'm envious. I use very bright LED flashlights to illuminate my freezing soap bubbles, and a "sheet magnifier" (also called a Fresnel Lens) to refocus the light beam to hit just the bubble itself. A single-LED light works best for this, not the flashlights with a cluster of LEDs. 800 lumens+ is ideal to ensure a fast enough shutter speed. I'm a fan of the NiteCore SRT7GT flashlight, but there are countless options.

When lighting, you want the flashlight almost directly behind the bubble, but just enough off-center that you can exclude it

from the frame. In microscopy you'd call this "dark field illumination," allowing for the effect of the light to be seen without directly seeing the source. This makes the bubble, as it's freezing, to magically glow.

The best images are usually made when the bubble is partially frozen, when lines of growing frost are reaching toward each-other like puzzle pieces about to connect. My method generally requires a "test bubble" to stand in completely frozen while I establish the proper exposure settings and light angle, then a new bubble is blown and placed, photographed continuously as it freezes. The best image is chosen from the series, usually just before it freezes solid.



© Don Komarechka



© Don Komarechka



© Don Komarechka

## Procedure

Focus and framing is done handheld, by moving the camera forward and back. Autofocus is largely unreliable and will often hit the back of the bubble instead of the front. Seeing the focus perfectly in the viewfinder is tricky, so a gentle sway forward and back as you shoot will give you some focus options to choose from afterwards. This no-tripod approach is freeing, compared to being locked on a tripod. Every bubble behaves differently and you need to work fast to find the perfect angle of shooting – they freeze solid many times in under 10 seconds.

Since freezing soap bubbles can be rather large, a standard macro lens or a normal lens with extension tubes is more than enough to get you where you need to be in terms of magnification. For snowflakes and frost, on the other hand, you need everything you can get.

## Snowflakes

The gem of the winter months, snowflakes offer an unending variety of structure and form at a microscopic scale. Often measuring only a few

millimeters in diameter, they are also one of the most challenging macro subjects to photograph.

## Equipment

The first challenge is magnification. How can you fill the frame with a snowflake? Adding extension tubes to a regular macro lens will help, but even for the biggest crystals you'll be excessively cropping. How do we push into the microscopic world?

Canon shooters have long had access to the Canon MP-E 65mm F/2.8 1x-5x macro lens, which gets five times more magnification than an ordinary macro lens right out of the box, and a set of extension tubes boosts that to 6x magnification. In recent years there have been a number of third-party lens manufacturers that are selling lenses that go beyond 1:1 magnification for multiple lens mounts – here are a few to consider:

Laowa 60mm 2x F/2.8 Ultra Macro

Laowa 25mm F/2.8 2.5x-5x Ultra Macro

Zhongyi Mitakon 20mm f/2.0 4.5X Super Macro Lens

You can also reverse-mount a lens in front of a macro lens or adapt a microscope objective at 5x magnification in front of a normal camera lens. If you own a teleconverter, you can add this to your existing macro lens (using extension tubes to cover the protruding lens element that most TCs have). There are many ways to get close – do your research to figure out what works best for you. Most of my snowflakes images are taken between 5x and 12x magnification, and the most extreme work I have done is with a 20x microscope objective. All of this is done handheld.

## Procedure

The reason why you should handheld the camera is to find the best lighting angle. Illuminated



© Don Komarechka

with a ring flash, the surface of the snowflake will only reflect light back to the camera at very specific angles, like glare on a window. You need to rotate the camera around the snowflake as the center of the rotation in order to find this sweet spot – the snowflake will shimmer and showcase all of its texture contours. You also need to work quickly as snowflakes are actively sublimating – evaporating back into thin air the second they begin to fall to Earth.

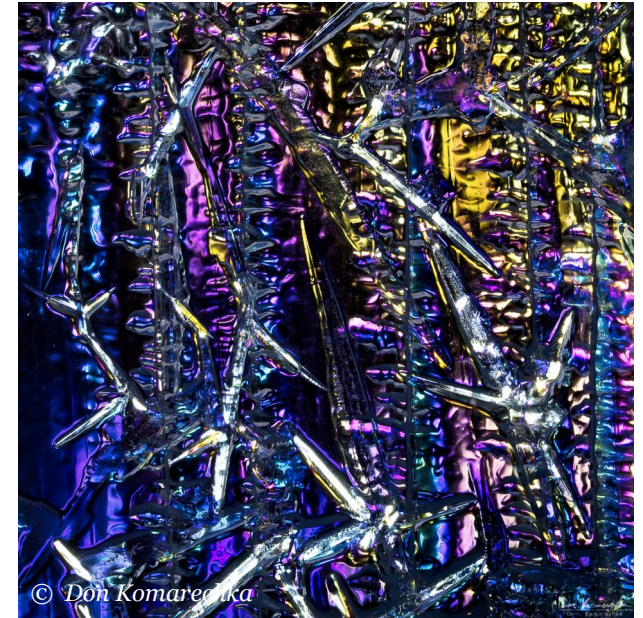
You'll likely only get a tiny sliver of focus in any given image because of the angle required, so focus stacking is a huge benefit. The average number of images I use for focus stacking purposes is 40, though it has been as many as 70. Since I'm shooting handheld, I don't know if I have all the slices I need, so drastic overshooting is required. On average, 200-300 photos of each snowflake are taken. If that seems excessive, it is. But if you have the perfect snowflake with a line of soft focus running through it, you'll understand why it's necessary the next time you shoot.

These snowflake photographs are all taken on a homemade black mitten. The black fabric gives

contrast to the subject while the fibers often lift the snowflake away from the background. Since only one or two fibers are making contact with the snowflake, the mitten also acts like an insulator and prevents the snowflake from melting when the temperatures are near the freezing point.

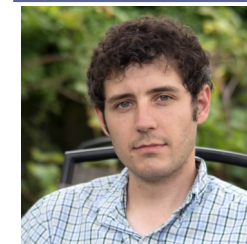
In order to isolate a single snowflake, it's easy to use a small artist's paintbrush to clear away any debris. The paintbrush can also serve as a visual guide: once the snowflake has been isolated, lay the brush down pointing to the snowflake, but far enough away that it will not show up in the image. Through the camera viewfinder you don't need to find the snowflake, you just need to find the brush and follow it to the one you're after.

Frost can often be photographed using the same techniques as snowflakes, and you can get creative with a little bit of science as well. Ice, with certain structures and thicknesses, can create colourful patterns when cross-polarized. A recent experiment with ice that formed in an old mop bucket resulted in an image that looks



like a stained-glass window. The more you experiment, the more ideas you'll get!

**Don Komarechka**  
Text and images © Don Komarechka  
[www.donkom.ca](http://www.donkom.ca)



*Don Komarechka traveled from Canada to be here with us this weekend. From auroras to pollen, insects to infrared, much of Don's photographic adventures reveal a deeper understanding of how the universe works. Exploring the world that we cannot see with our own eyes has been a common thread in Don's career as a professional photographer. Don is also conducting a "hands on" session to go with his presentation on photographing frozen snowflakes in Photo Ops room CC 168 (lower level) on Saturday 8:30-11:30am.*

# Taking World Class Cultural Images

By Ira Block (NY) **Sponsored by Sony**

# SONY®

## Social Documentary Photography

With so many photographs available on the internet, it is important to find a unique and interesting way to tell a story about a destination and its inhabitants. Rather than focus on “destination images,” I think of the photography I do when I travel as social documentary. As a photographer, you can achieve this unique look in a couple of different ways – by using photographic techniques that help emphasize your message and by digging deep into the changes happening to the local culture.

## Research

Researching your destination before you go is a must. This pre-planning enables you to find subjects that will help illustrate your point of view. I have been going to Cuba since 1997 on assignment for the National Geographic Magazine. Although the subject matter for those assignments was predetermined, I was able to tell the story, creatively through my images.

When Cuba started to “open up” as a destination, the number of photographers going to the island increased. Suddenly the floodgate burst with photos of old cars, paint peeling buildings and colorful people, all announcing Cuba.

I decided to focus on baseball in 2013, when I realized that change was rapidly coming to the Island. Since baseball has been part of the Cuban culture for almost as long as in the US, I wanted to document the purity of the sport before it became a big business. I was lucky enough to find a connection to the Cuban sports world that opened many doors for me. An important part of being a photographer is to find connections that can make your picture taking easier. If you have to spend more time getting permissions and doing logistics than taking photos, you are being inefficient. As a photojournalist, documentary or travel

photography connections to grease the wheel are critical.

## Shaping The Light

Since the vibrant colors of Cuba are a part of the island’s look, I decided to incorporate them into my project as a way of differentiating my images. I wanted an upbeat, happy tone to the story I was telling and I knew that the bright and open colors would convey that message. Whenever possible I added my own light source, not a simple, small speedlight, but a large battery operated Profoto unit in either an umbrella or octabank. Although having my assistant carry a large light source through the Cuban streets was not easy, the quality of a large source looked



© Ira Block



© Ira Block



great. In many instances I also wanted to overpower the natural daylight and I needed a powerful light source to do so. And in addition to shaping the look of the light the big, diffused light source also made my colors pop.

### Wait For The Moment To Happen

Having the luxury of time on a long-term project means you can play the waiting game. To achieve dynamic images you need to wait – as a photographer, being obsessive compulsive is a normal trait. If you find a situation that has potential, then wait. Wait for the better light, wait for your composition to come together, wait for the moment to happen. And to achieve all of these, you really need to wait. It is the addition of a lot of small, yet important elements that make a strong image. Just as it is the addition of ‘bad’ elements that can ruin a potentially great photo.

### Great Light & Anchor

When I do shoot landscapes, I try to make sure that there is something special about them. I like to have either great light or an ‘anchor’ – something in the foreground that will be large and lead the viewer into the image. For the photo of the temples and hot-air balloons in Bagan, Myanmar, I scouted for a nice foreground overview as I knew where the balloons would be flying at sunrise. The balloons, the sunrise and the great shapes of the temples added drama and drew the viewer into the scene. Night photography is always dramatic and has a different look than the traditional landscape. Before I shot this Mongolian Yurt, I researched where the Milky Way would rise in the sky and then set up for the photograph. For an image like this you need total darkness, no light pollution as the exposure is from 20-30 seconds. A longer exposure would cause star trails due to the movement of the earth. I find that using a wide angle, fast lens gets more of the expanse of the sky in your frame. During the exposure I took a



flashlight and ‘painted’ in the light on the subject (the Yurt). You don’t need a very powerful light and an old fashioned flashlight with a tungsten bulb gives a better color than the newer LED flashlights. My exposure for this image was ISO 4000 f/2.8 for 25 seconds using a 16mm wide angle lens. Less is always better when painting the light on the foreground subject as you don’t want it to be overexposed.

### Easier Access

I switched to the lighter smaller Sony cameras because they are less obtrusive, so it is easier to get close to people.

I don’t like shooting with long lenses; I prefer a wider lens where I can get close to someone and still include some of the environment. My equipment varies from assignment to assignment but my standard kit is:

Sony a7rIII

Sony a9

16-35mm f/2.8 G master

24-70mm f/2.8 G master or

24-105mm f/4 G lens

70-200mm f/2.8 G Master or

100-400mm G Master

I always have a tripod packed and a small flash.

If the job requires more light I bring Profoto B2 units with modifiers and stands.

Carrying extra batteries is important but with the new Sony Z batteries and their great performance I can carry fewer than in the past.

**Ira Block**

**Text and images © Ira Block**

[www.irablock.com](http://www.irablock.com)

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**SONY**



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*Ira Block (NY) is an internationally renowned photographer, teacher and lecturer who has produced over 30 stories for National Geographic Magazine. He has had photographic exhibitions around the world and has led National Geographic Photo Workshops and Expeditions. Ira can best be described as a cultural documentary photographer who uses his camera to document people around the world. As a **Sony Artisan of Imagery**, Ira is called upon to give critical feedback on the Sony products he uses to create his work. **Sponsored by Sony** In addition to his camera college presentation, Ira will lead a Sony Photo Walk (pre registration is required) and is a Conference Speaker Image Reviewer.*

# Sports and Fast Action Photography

By Marc Farb (NY) **Sponsored by Sigma**

# SIGMA

Sports and fast action photography use the same tools and methods to catch the winning photos. The first key to great images is great glass, the most important part of any camera system. The next is lots of practice shooting. Not every image is a keeper and not every image will win a prize in a photo contest. There will be many out of focus images (don't blame camera or lens).

There are lots of tools to add to the tool box and techniques to practice. Whatever camera system you choose to shoot is up to you, but you should take the time to really get to know your camera as well as possible. Understand exposure, metering and reaction time. In a perfect world you will shoot the biggest, fastest, most amazing camera out there.....in reality shoot what you have and what you can afford.

It's very possible to shoot fast subjects with a slower or entry-level and mid-range camera, just get used to the idea you will need to learn how to anticipate your next frame. Timing is key. Also taking lots of images helps too.

So let's get started .....

Full frame cameras or crop sensor cameras, it really does not matter. What is more important is if you can get a camera with a high frame rate the more keepers you will create. Understanding depth of field, movement and controlled bursts on the shutter and recomposing will get more results and better images. Slower frame rates will

require you to pay close attention to movement and learn how to anticipate the next shot.

So I have a long list of lenses that I will go to depending on the event that I am shooting or where I might be traveling to shoot that event. In a perfect world, I would have a MONSTER roller bag and take it all at one time, but in reality only pack what you need to shoot with, the bag gets heavy fast and you have to worry about securing your gear.

I have a bunch of different long telephotos that I like to work with and each gives a different angle of view and need for different places. While some might be too long for an event, others can be too short by a lot. That said there is a list of short zooms that fit in the mix as well. Something important to remember is that the days of single length lenses being better than a zoom are over. Some telephotos perform better and give advantage to being versatile and very functional. Plus with the ISO capabilities of today's cameras you don't always need an f/2.8 lens to shoot an evening event.

I also have a list of wide angle lenses that work really well for side lines, tight spaces and close up subjects too. Sometimes the up close and personal thing works better for an image. That is more of a photojournalist thing, photo editors LOVE wide angle shots, you immerse the viewer into the scene.

I also use a mono pod more so than tripod for many reasons, one being—on a professional field tripods are a no no. Besides the mono pod allows you to be mobile and functional. I do have a spe-

## SIGMA GLOBAL VISION

### Watching your surroundings can be important

- **Practicing Hyper focusing**
  - Don't be afraid to go manual focus
- **Pulling a back or forward focus accidentally**
  - Be careful of contrast of fore/ background
- **Shooting around other people**
  - Positioning on a side line
- **Watch for perimeters/ foul lines**
  - You don't want to interfere with play

cific model that I use for being able to shoot a 13 pound beast on any terrain.

The last little tool that is a must for working in bright light is the Hoodman loop, this allows me to look at images on my LCD in really hard light so I know if I got the shot or not and how to fix exposures too.

Some of the go-to lenses that I am working with are the 150-600mm lenses, there are two versions and a small list of differences. Another lens is the 120-300mm f/2.8 with a constant f/2.8 through the whole range and minimum focus distance of just 7 feet which makes it a serious workhorse for more than just sports.

mmmmmm, Bokeh. Shot with a long telephoto lens, breaks the myth about variable aperture lenses not being able to produce pleasing bokeh. Not only can you get bokeh with a fast prime lens you can achieve pleasing bokeh using a long telephoto lens.

Safety is important!!!!

Shooting bull riding is fun, but distance and safety are at a premium here. Using the 300-

800mm lens at f/5.6, I am shooting from the back of the coral positioned on the tailgate of a pickup truck shooting over the fence. You don't want to be close to 1200 pounds of really pissed off steak.....All the animals want to do is stomp a mud hole in someone. I have watched them kick the rider and go for the fence which is at least six foot high. One bull made it halfway over the fence chasing the rodeo clown.

Today's office is the inside of a WWII C-47 with the marine paratroopers documenting a tandem jump for them. We are at 9000 feet as the team lead gets ready to drop his marker. Yes I am wearing a chute and yes that door is open and yes there were no seat belts or tethers holding us in...using a rectangular fisheye in the plane to get all the details even as they step out.

Using a mid-range zoom to do some BTS shots of my friend Lee. Here we are doing year book shots on the sidelines. He is shooting ultra wide as the girls come running through a line of team mates clapping and high fiving the seniors for the yearbook shots of girls college lacrosse. Still need to be mindful of surroundings easy to step backwards on a stick, ball or other gear and break a leg or worse break the camera gear!!!

Looks safe right??? Not so much, within minutes we are in the line of fire for cars and trucks hitting speeds of 75-95 mph on this section of track. Using long glass for safety and being able to track on sharp turns in beginning of course.

Positioned almost on course (dangerous) about 15 yards from car at this point, passes me within 20 feet of where I am standing. Close enough to get sprayed with dirt and gravel. Time to throw in the dust and weather sealing.

This is where I shoot MX from....on the track. I like getting close to shoot short, wide and fast. There is a very different feel to the images when you are as close to the action as possible. The wide angle glass also has a different feel to the image. Wide angle lenses have more inherent depth of field even when you shoot shallow, but also allow for more environment in the image to tell more of a story.

This was the shot and the day I decided to only shoot on the track with expert riders, not beginners or intermediate..... She lost her line almost hit me. I had to dive off a 30 foot high hill to keep from getting smashed by the bike.

More things to be mindful of are changing conditions whether it's the weather or physical objects always be aware of your surroundings.

Techniques that you will work on are panning/ shutter speed/ aperture combinations to get sense of motion and showing speed.

So when we started I mentioned cameras with high frame rates. This is where this comes into play. Keep in mind that this applies to all levels of sport or action, pro, semi pro or just hobbyist. Now for starters, we have all captured TONS of great action shots, but when you go back and look at them some are okay, some are MEH.... There are a few key elements that really make an action shot a Sports Illustrated worthy image and that's the one you want to print, frame or get used for year books or just hang on the wall and admire and brag about.

## SIGMA GLOBAL VISION

### Perspective / Changing your angle of view / Impacting Composition

- Getting higher than subject
- Getting lower than subject
- Shooting head on to subject

For composition there are times you want to position yourself where you can single out the player to isolate him/her and use the long glass for compression and blur some of the background to make the environment less distracting.

So here are a series of images using my go to lens the 120-300mm, There are a bunch of great action shots but the ones that would be news worthy are one or both eyes open and in shot along with ball or object as close to the release from the hand. Remember that frame rate thing by being able to shoot 6-10+ frames a second gives you that window of opportunity to get a full range of motion on the player and get the expression and positioning of the body that you are looking for.

With a slower camera you can do it too but you will work much harder for that hero shot and need to practice the timing and movements of the action. What you will see many times over is that the real shot you want is during the mirror black out moment when you want the camera to be capturing a new frame. I can't tell you how many times I have watched the killer shot happen in the finder but the camera did not capture it.

So you may or may not have access or want to be on the field for safety reasons. But how many times is this the image captured. Here is where you want to play with manual focus. All AF systems work on contrast so the camera will attempt to focus on the closest thing to the camera regardless of if it's what you wanted or not. By going manual, you can hyper focus past the fence making it disappear.

Auto focus on its best day.....bad composition, should be tighter to get a more personal feel and loose distraction of school as best as possible. Time to go manual focus. Depending on crowd, maybe remind them the difference of manual fo-

cus and manual exposure. Like talking F-stops and Bus stops.....

So by going vertical with a tighter crop and more zoom in manual focus I can shoot through the fence and make the fence disappear from the image.

**Marc Farb**

**Text and images © Marc Farb**

<https://www.sigmaphoto.com/tech-rep/marc-farb/>

<https://www.sigmaphoto.com/lenses>

Sponsored by [Sigma](#)

# SIGMA



**Marc Farb, ANEC (NY) is a familiar face here at NECCC as a Technical Representative for Sigma. For Marc, photography is more than just a job; it is a way of life. Even more, it's his chance to capture and preserve special moments in time, showing them off to the world. Currently Marc's assignment with Sigma includes technical application support**

**from the corporate office, as well as extensive traveling for photo conventions and trade shows. Proficient in Photoshop and Lightroom on a PC or Mac, he teaches classes throughout the USA and Canada on photographic topics that range from pixel to print, and all points between. Marc's presentations and all the Character Models you will see over the weekend are **Sponsored by Sigma**. Marc will also be conducting a Character Model Constant Lightening Photo Session (pre registration is required). **Lighting sponsored by Savage.****

# The Power of Authentic Expression

By Tamara Lackey (CA) Sponsored by Nikon, On1, Imagely



## Connecting With Your Subject

I think one of the telltale signs of a truly great portrait is that the viewer can not only see the individual being photographed but the viewer also gets a feel for the authentic personality of the subject. You are telling two stories as a portrait photographer: how beautiful or intriguing or compelling or striking your subject is and what they are really like as a person.

As a photographer, that combination of storytelling becomes even more challenging to achieve when you are photographing a group or a family. In those cases, you are photographing multiple individuals as a “one,” as a collection of individuals who care for each other and belong to each other but are still, nonetheless, separate and dif-

ferent from each other. To pull this off, you need to step back and get a better idea of what your subjects are truly like and what they each naturally respond to.

Knowing your subjects means taking full advantage of that magical door that can open between you and them. When you make a point of showing people that you are genuinely interested in listening to them, in seeing them, they begin to trust you enough to interact comfortably and honestly.

Author David Augsburger wrote that “Being heard is so close to being loved that, for the average person, they are almost indistinguishable.” The sense that we are being seen and heard is critical to how we perceive the depth of our relationship with another person. We all want to be seen for how beautiful and interesting and worthy we are, and a portrait photographer who is already looking for that, who can be trusted with that vulnerability, is the one who can photograph the most powerful portraits of another.

Think about a time you’ve been in a conversation with another person and felt like they weren’t at all interested in what you had to say, that they were just going through the motions of nodding along to your words. Genuine connection is pretty much the opposite of that. I note this because it’s all too common for photographers to be so consumed by the technical considerations of a shoot - lighting, exposure, white



balance, focusing modes, and all - that they almost forget there’s a living, breathing person in front of them who they are basically ignoring. And the last thing you want your subjects to feel is alone - with you. Enabling your subjects to move away from aloneness, fear, self-consciousness, and even disinterest, is a critical aspect of the portrait photographer’s role.





## What NOT To Say

What is the most common word you hear people say when someone lifts a camera to their face to photograph someone?

**CHEESE!!!!**

Ugh. That word makes me grimace. (And not just because I don't eat dairy). It's because saying CHEESE is pretty much the same thing as saying "Okay, you know the drill! Give me the most fake, the most practiced, and the most immediate rote response you've got ... right now!" Children have been especially trained in this particular practice. Since near infancy, they've learned to grit their teeth, pull their lips back and say "Cheeeese" while looking at the camera. So when you lift a camera and look towards your subject, why would you say something that automatically triggers a preconditioned response that isn't remotely what you're looking to capture.

The other word you hear a lot?

**SMILE!!!!**

That's like saying "Okay, this is the time for you to act like you are happy for just the instant this shutter is clicked. Ready? Okay, everyone get together and pretend like you are all happy ... right now!" If you ever step back and watch this common style of interaction, it can be absolutely striking to watch those smiles fall just as quickly as the camera falls away.

Do I want to capture a group portrait where only some people are smiling and others look miserable? No, not generally speaking. But I also think it's my job to coach them into a genuine expression, at least for the length of time my shutter is open. In fact, I consider it a significant aspect of what I am being hired to do as a professional photographer.

How do you break them out of a preconditioned response? There are a multitude of ways. First of all, start with doing or saying something that sparks their curiosity, something that elicits wonder or significant interest, something that is actually funny or silly or unexpected. Do something that distracts them from the lens. Or just simply use different words. Instead of saying, "Smile", maybe say, "Okay, now, just express



yourself fully in this moment as transparently as you can!" Ironically, it's cheesy and a bit confusing because it's also surprising and different - and far more likely to garner an actual smile than the fake one you were getting earlier.

When photographing kids who offer their clenched smiles with jaws clamped together in those nearly painful manners, try recognizing that they are just trying to please you. Or their parents. They are trying to do what they think is the right thing to do in that scenario. So your job, in that instance, is to distract them from what they feel like they have to do. And to do so casually and comfortably.

Sometimes when you are working with a very resistant subject, it can feel kind of nerve-racking to be the photographer. Even anxiety-provoking. Note this: Kids smell fear. They can sense your anxiety, but they don't really understand it because it seems weird to them that an adult would be nervous around them. Because that doesn't really make sense to them. So they can translate the energy of a nervous photographer as someone who doesn't like them, is off, or

makes them feel uncomfortable. And they don't know why! So they go with an even bigger cheese smile to try harder.

And, thus, the maddening cycle continues.

When I am photographing a smiling-like- the-fate-of-humanity-is-in-their-teeth child, I immediately try to change the focus. Not in the camera but in the interaction. I talk to other people, I mention something about a tree, I ask what they think of my new camera bag - whatever. It doesn't matter. The point is that I am making myself less of the subject of their focus. I don't want to be the subject, I want to be in the background. I want them to think of my voice as simply background noise, so they can get back to the business of simply being themselves. I want them to forget the camera is there, so they can truly be their own beautiful selves with me.

**Tamara Lackey**

**Text and images © Tamara Lackey**

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Modified Excerpt from The Portrait Shoot Playbook: [TamaraLackey.com/Playbooks](http://TamaraLackey.com/Playbooks)  
30% off any of The Portrait Shoot Playbook  
*The Posing Playbook for Kids*  
*The Family Posing Playbook*

**They can be purchased at**

[TamaraLackey.com/Playbooks](http://TamaraLackey.com/Playbooks)

**use code: "NECCC30"**

**Good from July 1st - July 30th, 2018**



**Tamara Lackey (CA)** is a professional photographer, speaker, author, print competition judge, and program host from California. Her photography from portraits to humanitarian is published internationally and her work has been featured in magazines, books and all 3 television network stations. As a **Nikon USA Ambassador**, she speaks at

conferences and is the subject of a web series on photographing family portraits, entitled *Nikon Behind the Scenes*. She and her husband co-founded *Beautiful Together*, a non-profit to improve the lives of children: orphaned or living in extreme poverty. She is also recognized as an ON1 Guru. In addition to her presentations, Tamara will also be conducting a Lifestyle Portrait Session (pre registration is required) and will be one of your co-hosts at the Panel Discussion Saturday In Thompson 102 at 2 PM. Presentations **Sponsored by Nikon, On1, Imagely**; Portrait Session: models **Sponsored by Sigma**; lights **Sponsored by Savage**.

# Portraits with Flash: Simple and Effective

By Bobbi Lane (MA) **Sponsored by Fujifilm**

# FUJIFILM

Portable flash, or speedlights as most people call them, can be either very frustrating or very creative. Everyone has one, yet most photographers find them a mystery and don't like the results. Learning to use the flash effectively and creatively is easier than it seems! This article covers Fill Flash, use of Flash on camera (with and without modifiers) and Flash off camera, using modifiers and radio remotes. Flash can be used in one of two ways, as a fill flash, or as a main light.

## Fill Flash TTL

Fill flash means that there is already existing light, but it might not be very good quality or direction, so it's not flattering. There could be shadows under the eyes, or the existing light is too contrasty resulting in black shadows. Using fill flash is easy with only three things to remember:

- It must be mounted on the camera pointing straight at the subject to fill evenly
- It must be diffused for a pleasing quality
- It needs to balance with the existing light so normally using TTL, the fill flash is set to around -1 stop.



© Bobbi Lane

*This series of images show how and why to use a fill flash. This image is all natural light partly under a tree and partly skylight. The light is soft, but the direction is from above, so the eyes are in shadow, and there are shadows under the cheeks resulting in a mottled skin tone. It's a lovely setting, but not flattering light on her face.*



© Bobbi Lane

*Next is using a flash on camera with no modifier, just straight contrasty flash set at 0. The quality of light is very contrasty resulting in specular highlights on the skin, and it looks unnatural.*



© Bobbi Lane

*The Rogue Flash Bender with Diffusion is now attached to the flash, so the light is bounced and much softer, with beautiful skin tones, and it looks natural. The flash is on TTL at -1 stop.*



© Bobbi Lane

*The flash with the Rogue Flash Bender with Diffusion is now off camera, being triggered with a radio remote, so the direction has changed. The flash is now acting more like a Main Light instead of a fill, even though there still is some existing light on her face.*

Each kind of diffuser you use might require different exposure compensation, so doing a couple of test shots first to adjust the amount of light is necessary. This is true of various lighting situations as well.

## Flash on Camera on TTL (With and Without Modifiers)

We all know what flash on camera looks like – contrasty, hard edged shadows, specular highlights, flat lighting with no dimension, and with a



© Bobbi Lane

A great technique to use for gorgeous light is to bounce the flash off a wall, or a reflector if you don't have a wall handy! For this image, the flash is on the camera, on TTL, and pointed to camera right at a white wall. This turns the tiny little flash into a huge light source, with the flash illuminating about an 8 foot area, which bounces back onto the subject. It's lovely skin tones and can light full length evenly.



© Bobbi Lane

For this shot, the model is leaping in the air and the flash is freezing the movement because the flash duration is around 1/2000 of a second. The model is placed closer to the background to incorporate the shadow, but notice how much softer it is than a direct flash. Shot TTL on "o".

hard shadow behind. There are so many creative ways to use the flash right on the hotshoe using TTL and either bouncing the light or using a light modifier. The size of the light source is very important to the quality of light, so the larger the light source the softer the quality.

Using the Large Rogue Flash Bender (without diffusion) provides a softer light by pointing the flash up into the slightly bent (hence the name Bender) white material. Any time you bounce light, it softens and travels in all directions.

Grid Spots are used to concentrate the light into a spotlight, just the same as on a theatrical stage.

The Venice Carnival is a magical place where each year hundreds of costumers arrive from all over the world to celebrate before the start of Lent. The photo of the two sisters is shot before dawn, using the Rogue Grid Spot on camera, TTL, and using a slower shutter speed to bring in the ambient light in the background. Dragging the shutter is a technique where the subject is lit by the flash and they shutter is set to slower to pull in the ambient light. Since the shutter speed is slow, let's say 1/8 or 1/15, the camera can be



© Bobbi Lane

Using the Rogue Grid Spot, this image of the woman and her goose is shot flash on camera, TTL, with grid, balancing to the ambient light. The grid is directed just at her face and upper body holding the goose. The light is contrasty, but can be used very effectively.



© Bobbi Lane

*For this shot, the double grid was used to narrow the spot-light and directed at the person on camera left to create the feeling that she is lit by the street lamp.*

shaken, or zoomed, or panned to create blurred effects on the background with the subject remaining sharp because they are lit by the instantaneous flash.

## Flash Off Camera on Manual

Getting the flash off the camera opens up a great range of moods, descriptions and effects to enhance the story telling portrait. The flash is now acting as the main light source on the subject. The direction of light is used to define the form and mood of the subject and the placement of the light in relationship to the subject places the highlights and shadows.

This year I acquired the Profoto A1 with the shell bounce. I brought it to Venice with me on a small stand so I could place it where I wanted without having to enlist the aid of my voice activated light stand, my fabulous husband, Lee Varis. The shell bounces and directs the light, similar to a small umbrella.



© Bobbi Lane

*For this young man in Grand Central Station, the grid is directed at his upper body and the lens is zoomed during the exposure to create an explosion effect. This takes some practice, a lot of trial and error, to get the technique just right.*



© Bobbi Lane

*I've been leading a Photo Tour to Venice Carnival since 2012 and only one year did we have fog. It so added to the magical and mystical feeling. I spend a lot of time on the ground looking up and this image includes the hazy background of Doge's Palace and St. Mark's square. Shot with the Rapid Box off to camera right.*

*All of these images were created using one light off camera, with the camera and flash exposure mode on manual, so that the photographer controls all the settings. Radio remotes have two parts: the transmitter sits on the camera hot shoe and sends out the radio pulse to the receiver, which is attached to the flash. I use the Phottix Ares II remotes, which I consider to be the best in terms of reliability and durability.*



© Bobbi Lane

*For the image of the girl in the library, the flash is mounted on a Westcott Rapid Box, which has a difflector plate (makes is a beauty dish) and a diffuser. The light is soft, but also has a lot of coverage. The placement is above camera pointed directly at the subject.*



© Bobbi Lane

*The woman with the flowing material behind her incorporates both bounce and off camera. The flash in on a stand to camera right, pointed into a 3 x 4 foot reflector. That makes a huge bounced light source so she is evenly lit full length.*



© Bobbi Lane

*Using a grid from a low angle from the side makes a film noir portrait of the man in a train station. The light is low so it's spooky and he's only lit by part of his face turned into the light.*

## Bobbi Lane

**Text and images © Bobbi Lane**

(see next page for Bobbi's bio)

[www.bobbilane.com](http://www.bobbilane.com)

**Facebook:** <https://www.facebook.com/bobbilane>

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**Twitter:** <https://twitter.com/blanephoto>

**YouTube channel:** <https://www.youtube.com/channel/UCoNoZlUpZYM61wip1VlQpgA>

**Google Plus:** <https://plus.google.com/u/o/+bobbilanephoto/posts>



*For this shot, the shell provided excellent soft coverage from a distance since if it was closer then it would be in the photograph. I underexposed the background for drama. This was shot using the TTL transmitter for Fujifilm Cameras.*



*The final image in this series is of Karo Tribal Chief in the Omo River Valley in Ethiopia. The chief is lit with one flash in a small, 20" x 20" soft box off to camera left. The shutter speed is high to match the background light, about 1/250. The boys in the background are in the shade but there is still enough light for detail.*



**Bobbi Lane (MA)** is an award-winning commercial photographer with over 40 years of experience specializing in creative portraits on location and in the studio. Bobbi is known for teaching lighting techniques for portraits, both natural and artificial with any

method of lighting. Combining her love of travel, photography and teaching, she leads international photo travel workshops and is the author of several portraiture books. Her classes are offered online through Craftsby and Peterson School of Photography and she is a speaker at conventions across the USA and Gulf Photo Plus in Dubai. **Sponsored by Fujifilm Bobbi is also a pre-conference workshop presenter with speaker Lee Varls on "Demonstration-Techniques for Real People Portraits" Saturday CC163-2pm (Double Session) and is a Conference Speaker Image Reviewer.**

# Working On The Street: Capturing The Whole Story

By Jim LaSala Sponsored by Moab/Legion Paper/Topaz Labs



Photographing strangers can be unnerving. What are some of the things you need to know before you start pointing your intimating lens in someone's face.

This presentation will give you some of the knowledge and preparation needed to overcome your fears.

One of the questions I hear most often is what are your post-processing procedures. I will be taking you through capture, my raw editing and finally through my final retouching.

Some of the topics I will be covering:

- Shooting with available light (I leave my flashes in my bag).
- Understanding your histogram (trust it).
- Storytelling
- Noise (both good and bad).
- Black and White conversions (the do's and don'ts).
- 3rd Party Plugins (Topaz, Alien Skin Exposure X3, Silver Efex).
- Equipment Choices (From Wide to Telephoto)
- Printing
- DSLR's or Mirrorless

After leaving this workshop, you will have a better understanding how not only to be more

comfortable photographing on the street but to be able to get your images to look their best.

Things to bring

Laptop/ Mac/PC

Photoshop (latest version preferred).

Adobe Lightroom/Adobe Bridge

Google/Nik Plugins (we will be working with SilverEfex/Alien Skin) for B&W

Alien Skin Exposure X3

Topaz plugins - Some of these plugins are free and have a 30 day trial period as well.

Wacom Pad/Any Tablet for retouching

Finally, a slideshow that will touch your hearts.

Since the 2010 earthquake that hit the country of Haiti, I have made it a personal goal to capture and share my experiences that have changed my life. We as photographers have the power to bring a story to life with just the click of the shutter.

**Jim LaSala**  
**Text and images © Jim LaSala**

(see samples of Jim's work  
on the following pages)

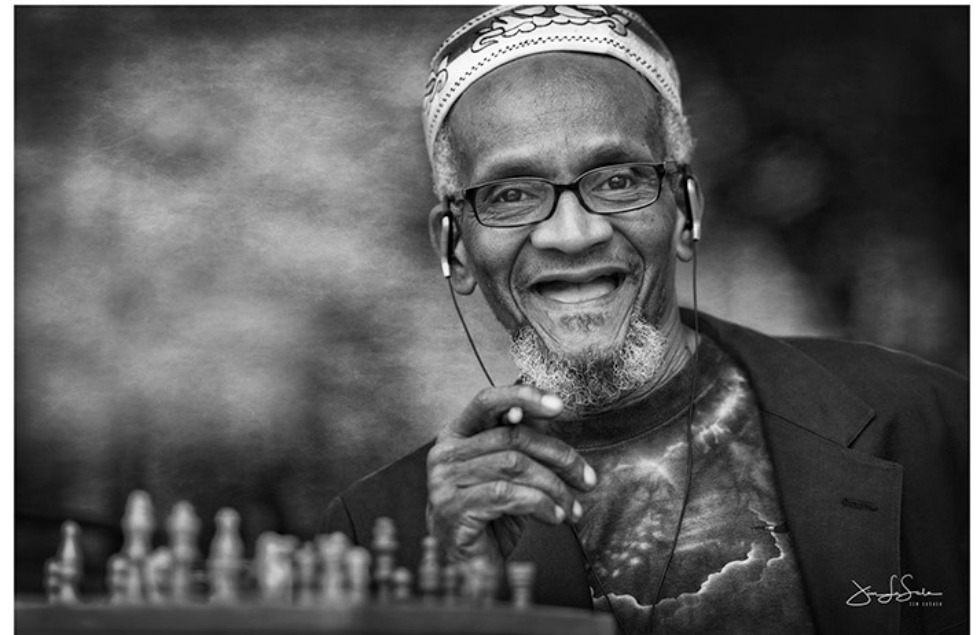
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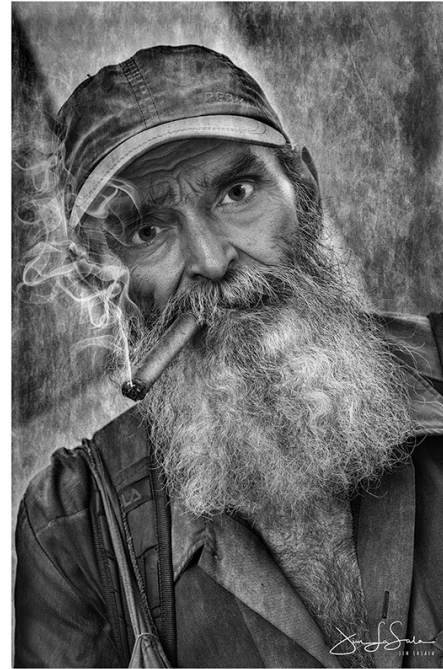
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*Jim LaSala (NJ) is an educator, documentarist and **Moab Master** specializing in Fine Art Photography, portraiture and*

*electronic imaging. **Moab Master Photographers** are a group of artists connected by their unique visions and love of reproducing their images on Moab paper. Jim embarked on a Humanitarian Project in 2010 documenting the people and of Haiti and has been involved with One Heart for Haiti, a non-profit, whose mission is to give children there the gift of education. He has had numerous exhibitions and many of his images have made it into the PPA Print Publications Loan Collection. Presentations **Sponsored by Moab**; Models **Sponsored by Sigma** In addition to his camera college presentation, Jim is a pre-conference workshop presenter and is a Conference Speaker Image Reviewer. He will also be conducting a Character Model Natural Light Photo Session (pre registration is required)*





# Additional Conference Event Presenters

## Pre-Conference Event Presenters

Quick 10 Minute Workflows in Adobe Photoshop CC: **Hector Astorga** (TX) (Sponsored by Santa Clara Ranch)

Innovative Night Techniques: Beyond the Milky Way: **Mark Bowie** (MA) (Sponsored by ADKPI)

Digital Artistry with Photoshop: **Ella Carlson** (MA)

The Joy of Selective Focus: **Kathleen Clemons** (ME) (Sponsored by Lensbaby)

My Backyard-3 C's Colorful, Creative, Conceptual: **Darrell Gulin** (WA) (Sponsored by Canon)

Photograph Birds of Prey and Raptors: **Ken Hubbard** (NY) (Sponsored by Tamron)

Macro Water Droplet Workshop: **Don Komarechka** (Ontario, Canada)

Portraits Unplugged: Natural Lighting Techniques - Graffiti Wall: **Bobbi Lane** (MA) & **Lee Varis** (MA) (Sponsored by Fujifilm)

From Capture to Print: **Jim LaSala** (NJ) (Sponsored by Moab)

Light Painting Flowers and Still Lives: **Jose Leiva** (ME)

Take Control of your Lightroom Workflow: **Rob Sylvan** (NH) (Sponsored by Wacom)

Creative Editing Techniques in Lightroom: **Betty Wiley** (MA)

## VISION: Capturing Moments on All 7 Continents

By **Darrell Gulin** (WA)  
Sponsored by Canon

Darrell has been photographing for over 36 years, marketing his work for the last 34 years and has been a full time Nature/Travel Photographer for the last 22 years. He markets his work through Stock Agencies, Editorial Markets, Photography Workshop/Tours, Seminars and Speaking Engagements. His work is represented by GettyImages, Danita Delimont Agency, DRK Photo, and Super Stock Agency. He is one of Canon's Explorer of Light Photographers. He is the past President of the North American Nature Photography Association (NANPA). He has been their keynote speaker and has led many workshops and programs at their Annual Summits.

His photographs have been published in: *Outdoor Photographer, Newsweek, National Geographic, Audubon, National Wildlife, Birder's World, Sunset, Nature Conservancy, Popular Photography, Natures Best* and many more. He has been showcased in almost every major nature calendar including: *Audubon, Inner Reflection, Sierra Club, Kodak, Browntrout, Cedo, Nature Conservancy, Greenpeace, World Wildlife Fund, and Day Dream*. He is an accomplished speaker/teacher whose credits are too numerous to mention. Also, Darrell was featured on Five Canon Photo Safari television programs where he taught actors/actresses to photograph in the field. He leads the Gulin/Ken & Lydia Strange Workshops as well as Joe Van Os Photo Safaris. He travels around the world capturing special moments photographically. You can learn more about Darrell and his images at his website below.

[www.gulinphoto.com](http://www.gulinphoto.com)

## Conference Special Event Presenters

(pre-registration is required)

**Special Character Model Photo Sessions** (Models Sponsored by Sigma; Lighting Sponsored by Savage)

- Constant Lightening Session with Models: **Mark Farb**, ANEC (NY) (Sponsored by Sigma)
- Natural Light Session with Models: **Jim LaSala** (NJ) (Sponsored by Moab)
- Lifestyle Portraiture Session with Models: **Tamara Lackey** (CA) (Sponsored by Nikon, On1, Imagely)

Sony Photo Walk: **Ira Block** (NY) (Sponsored by Sony)

iPhone/Smartphone Hands –On Walk: **Melissa Fraser** (MA) & **Charles Needle** (CA)

Photography with Neutral Density Filters Walk: **Denise Silva** (VA) & **Geffard Bourke** (VA) (Filters Supplied by Hunts)

## Conference Speaker Image Critique Reviewers

Hector Astorga (TX)  
Mark Bowie (MA)  
Kathleen Clemons (ME)  
Bobbi Lane (MA)  
Jim LaSala (NJ)  
John Slonnica (MA)  
Lee Varis (MA)

Ira Block (NY)  
Ella Carlson (MA)  
Jennifer King (NC)  
Mandy Lea (Nomad)  
Denise Silva (VA)  
Cusi Taylor (AZ)  
Betty Wiley (MA)

## Pre-Conference Image Critique Reviewers

**Jacob Mosser, HonPSA, EPSA, HonNEC (MA)**

Jake has been obsessed with photography for the past 45 years and has earned top honors from the Photographic Society of America (PSA), NECCC and the Greater Lynn Photographic Association (GLPA) for both his skills with the camera and his efforts on behalf of the photographic community. He has been the recipient of the PSA “Stuyvesant Peabody Award” for his significant contributions to pictorial photography and along with his wife Susan, has had the NECCC Conference dedicated to him. Jake is a member and past Chair of the Massachusetts Camera Naturalists (CamNats), past Chair of PSA’s Nature Division, and PSA’s Ethics Review Committee, past President and Honorary Life Vice-President of both GLPA and NECCC. A multi Galaxy and Diamond Star competitor in International Exhibitions, he has judged and lectured throughout the USA and Canada. His work has been published in various magazines and calendars including the PSA Journal and the Nature Photographer magazine. Jake is one of the three 2018 pre-conference image critique reviewer and is on the Print Competition judging panel.

**Sarah Musumeci, MNEC (MA)**

Sarah is a member of the Merri-mack Valley Camera Club and one of the 2018 pre-conference image critique reviewers and a member of the Print Competition judging panel. She has been taking photos for most of her life, but in the last ten years her passion has been architectural, travel and portrait photography. She began taking interior photographs for small Bed and Breakfasts in New England, but soon advanced to major hotels in Boston and NYC. Having had thirteen magazine covers, she has had much experience in the editorial world. She has given presentations at many New England camera clubs, the NECCC and Photographic Society of America (PSA) Conferences and has been a Portfolio Reviewer at the Conference for six years. A highly talented and sought after judge, she has judged throughout New England on the local camera club level, over twenty PSA and NECCC interclub competitions and several International Exhibitions in both projected images and prints. She photographed and produced the conference videos for the past two years which have been posted on our website, Facebook and YouTube.

[www.smBuildings.com](http://www.smBuildings.com)

**William Barnett, APSA, GMPSA, AFIAP, MNEC (CT)**

Bill is a frequent lecturer and judge for camera clubs throughout New England. He is a member of the Photographic Society of America (PSA), the New Haven Camera Club, and the Connecticut Association of Photographers and is a VP on the NECCC Executive Board in charge of the Interclub Projected Image Competitions. For his work on behalf of the photographic community, he was elected an “Associate” (APSA) by PSA, and “Master Member” (MNEC) by NECCC and for his photographic skills he has received the distinction of “Grand Master” (GMPSA) from PSA and “Artiste” (AFIAP) from the Federation Internationale de L’Art Photographique. Bill is a multi star, diamond and galaxy exhibitor in PSA International Exhibitions in four divisions and has earned numerous awards both locally and internationally. He has written multiple feature articles for the PSA “Journal” and his work was featured in a “Distinctive Image” author article. Bill is one of the three 2018 Pre-Conference Image Critique reviewers.

<https://vimeo.com/wbarnett>

# Sponsors of the 73rd NECCC Annual Photography Conference

by Dennis Goulet,  
Vendor Liaison

Our sponsors support the NECCC Conference in a variety of ways: sponsoring speakers, loaning equipment, donating door prizes, and providing services. We would not be able to organize the quality programs that we have without their generous sponsorship.

Click on the logo to visit their websites. In addition to descriptions of their products, many manufacturers provide articles and video with instructions, demonstrations, tips and techniques to improve your photographic skills and inspire creativity.



**acdsee**™ ACD Systems has branched into image editing apps on a variety of mobile platforms. Each year we continue to augment our ever-expanding product family with solutions for professional and amateur photographers, businesses, graphic artists, technical illustrators, and everyone in between. **ACD Systems** donated five licenses for ACDSee Photo Studio Ultimate 2018 as door prizes.



**THE ADIRONDACK PHOTOGRAPHY INSTITUTE** The Adirondack Photography Institute is the only major photography learning organization specializing in getting you into the heart of Adirondack Park beauty, with all its diversity and grandeur, all within a short drive of many major eastern metropolitan areas. **ADKPI** sponsored Mark Bowie's presentations, pre-conference workshop and image reviews.



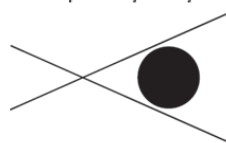
**Alien Skin Software** makes Photoshop and Lightroom plug-ins for photographers and graphic designers. They distill advanced math and cutting edge research into simple tools that render beautiful pictures. Their reputation for bug-free software and fast, friendly tech support has grown worldwide since 1993. **Alien Skin** donated three licenses for their Exposure X3 Bundle (Exposure X3, SnapArt 4, and Blow Up3) as door prizes.



**ALPINE LABS** **Alpine Labs** was formed to make motion time lapse photography accessible to photographers of all levels. They are motivated by a desire to capture mind blowing imagery of places like Yosemite and the people and things they love in ways that hadn't been possible. **Alpine Labs** donated 20 sets of their Spark Camera Remote controller with the cable of the winner's choice as door prizes.



**Amherst Media**® Whether wedding, portrait, glamour, nature, or just about anything in between, **Amherst Media** works with the pre-eminent artists in their field to create some of the finest instructional photography books in the world. **Amherst Media** donated four books as door prizes; Macro photography by Dennis Quinn, Underwater Photography by Larry Gates, Turning Heads by Anthony Neste, Photography the Art of Deception by Iranly Shanidze.



**aperture** **Aperture**, a not-for-profit foundation, connects the photo community and its audiences with the most inspiring work, the sharpest ideas, and with each other—in print, in person, and online. **Aperture** donated five books as door prizes; Photography is Magic by Charlotte Cotton, A Wild Life by Melissa Harris, Larry Fink on Composition and Improvisation, Todd Hido on Landscapes, Interiors, and The Nude, and Mary Ellen Mark on the Portrait and the Moment.



**AutumnColor Digital** provides imaging services from scanning to direct digital and ink jet prints and finishing services of mounting and laminating. They have donated two \$150 print certificates towards printing services as door prizes.



**Bay Photo Lab** has a long history of innovative photographic printing and photo finishing services. From their large selection of products and marketing tools, to their one-on-one support, they are dedicated to helping photographers succeed in their endeavors. **Bay Photo Lab** donated four product gift certificates as door prizes.

**BLACKRAPID** **Blackrapid** products are trusted by photography enthusiasts from around the world. Their patented ConnectR and FastenR system allows your camera to quickly glide up the strap and into shooting position, improving the speed, comfort and efficiency when it matters most – never miss a shot. **Blackrapid** is a new sponsor this year and donated a "Sport Breathe + Wander Bundle" kit and a "Classic Retro RS-4 + Wander Bundle" as door prizes.



**Bolt** recognizes that no matter how expensive a camera may be or which features a lens will possess the utilization of a quality portable flash system is imperative for creating striking photographic masterpieces in both indoor and outdoor settings. **Bolt** provided two Bolt VD-410 manual flashes as door prizes.



**Cam Snappers Club** is made up of Hot Rod, Streetrod and Custom Car enthusiasts. The club has 38 active members. Ten members of the club brought their classic cars for a Sunday morning special photograhpy evernt for our attendees.



Photo Mechanic was developed to provide photojournalists with an accelerated RAW processing capability for editing images in the field. Not just for photojournalists; its speed and organizational tools now help all professional photographers work faster and more efficiently. **Camera Bits** donated one license for Photo Mechanic as a door prize.



**Canon** is a major sponsor of the NECCC Conference. Canon provides their cameras and lenses for attendees to borrow, makes sample prints using **Canon** printers through the Pixma Prints for attendees, and technical experts are available during the conference to answer questions on the **Canon** line of cameras, lenses and printers. Through their Explorer of Light program they sponsored speaker our Keynote speaker, Darrell Gulin.



**Canson Infinity** is the brand name given to Digital Fine Art & Photo range crafted in the Canson mill, and offers museum quality fine art & photo inkjet paper and canvas. **Canson** donated four Infinity Discovery Packs as door prizes.



**Canvas Pop** is passionate about quality — that's why they guarantee their canvas prints for life, use only the highest quality materials and handcraft them in North America. **Canvas Pop** donated a \$100 gift certificate as a door prize.



**Cognisys** designs and manufactures tools for high speed photography, motion control, focus stacking, and camera triggering. **Cognisys** sponsored a special photo opportunity session teaching attendees the techniques of water drop photography.



**Delkin Devices** provides a range of memory cards, card readers, and sensor cleaning products. **Delkin** sponsored speaker Jenn Sherry's presentation on camera sensor cleaning.



**FastRawViewer** opens Raw files extremely quickly and renders them on-the-fly, instead of just displaying embedded JPEGs. **FastRawViewer** provides tools for the rating, labeling, sorting, and filtering of any number of RAW images. **RawDigger** is a tool allowing to view, study, and analyze pure raw data as recorded by digital photo- and certain video cameras. **FastRawViewer** donated ten copies of **FastRawViewer** as door prizes and three copies of **RawDigger** software for our scholarship recipients.

## FILTER FORGE

**Filter Forge** provides standalone software as well as a plug-in for many popular graphic applications. It provides the ability to create your own filters as well as free access to nearly 12,000 filters and effects. **Filter Forge** has again donated ten licenses for Filter Forge 6.0 Basic as door prizes.



**FoCal** works with Canon and Nikon DSLR cameras that support AF

Microadjustment/Fine Tune. You can do much more than just calibrate your camera AF. You can investigate all sorts of details of how your camera and lens behaves using the extra tools in FoCal Pro. **FoCal** donated threeboxed copies of Focal PRO lens calibration software as software as door prizes

## FUJIFILM

FUJIFILM brings innovative

products and solutions to a broad spectrum of photographers from cutting-edge, mirrorless pro-level models to fashion-conscious point-and-shoot compacts, there's a FUJIFILM digital camera to satisfy every kind of photographer. **Fujifilm** provided loaner cameras and lenses for attendees to borrow, and representatives are available during the conference to answer questions on the Fujifilm line of equipment. **Fujifilm** sponsored speakers Lee Varis' and Bobbi Lane's participation in the conference.



## GARY FONG

**Gary Fong** provides a line of flash modifiers for camera system flashes that are portable and versatile. **Gary Fong** donated a Lightsphere + Snootskin and a Lightsphere Collapsible Speed Mount as door prizes.



**Hive Design Factory** puts art on your walls and into

your hands in a modern and dynamic way. At Hive, they have a pretty straightforward mission - to put pictures on things - and we're always thinking of a smarter way to do that. **Hive Design Factory** donated a 11 x 14 Metal Print and 14 x 11 Acrylic Landscape Print as door prizes.



**Hüfa** Holder is a smart way to keep your lens caps clean, safe and convenient. It is a clip designed to attach to a

camera strap or bag and hold a range of lens cap sizes safe and secure while shooting. **Hüfa** provided three clips and lens wipes as door prizes.



**Hunt's Photo and Video** is a long time sponsor of the NECCC Conference

and camera clubs in New England. This year they sponsored the Sunday morning Cam Snappers Car Club classic car photo event. **Hunt's** also helps sponsor speakers for camera club meetings throughout the year. **Hunt's** also provided studio light set ups for the character models sets.

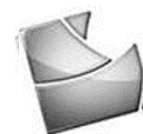


**Ilex** has achieved an international reputation as a publisher of high quality illustrated reference and activity books. They have provided three copies of Fashion & Lifestyle Photography by Dixie Dixon and two copies of 50 Paths to Creative Photography by Michael Freeman as door prizes.



Photographers are embracing **Imagely**

solutions to build content-rich websites with stunning photo galleries using our intuitive and easy-to-use tools built for the ubiquitous WordPress platform. **Imagely** co-sponsored speaker Tamara Lackey.



Imagination at shutter speed

**Imagenomic** develops high-performance software tools for retouching, noise and artifact removal, sharpening and other image correction and enhancement processes. **Imagenomic** donated one license for Portraiture 3 as a door prize.



Focus Pyramid is an auto-focus lens calibration tool used by many photo and video professionals around the world.

He also created photo reference tools that allows unrivaled True Color temperature control with a single click. **J.Christina** donated a Focus Pyramid Autofocus Lens Calibration Tool and a PRT – Photo Reference Tool as door prizes.



The word kinesis is from the Greek and means motion. Our product line is designed for people in motion and on the move — outdoor, wedding,

editorial and sports photographers, photojournalists and cameramen — on the run and on location. **Kinesis** donated a Poly-filled SafariSack 1.4, an 8-slot Filter Wallet, a 12-Card Media Wallet, and two 4-Card Media Wallet as door prizes.

## LEE Filters

Those who use filters regularly for their work will

know that there are two main substrates used in the manufacture of filters — resin and glass. **LEE Filters** uses both in its extensive range, using the best option for the application. Their quality is outstanding. **LEE Filters** donated a 100mm foundation kit and a Big Stopper ND filter as a door prize.

## Joe LeFevre Photography

**Joe LeFevre** is an award winning photographer and videographer in the Oswego, NY area. He is a frequent speaker at NECCC Photography Conferences and local camera clubs. Joe has recently released his first feature length video *Heaven on Earth: The Adirondacks* in high resolution video. Joe donated a BluRay Disk of this video as a door prize.

**LENSBABY** <sup>®</sup> **Lensbaby** provides specialty lenses for the creative photographer to fit almost any make of camera and body style. They continue to innovate creative effects optics compatible with most camera bodies. This year they sponsored speaker Kathleen Clemons' presentations, workshop and photo op session and also offered loaner lenses throughout the conference for attendees to borrow. A representative was available during the conference to answer questions on the Lensbaby line of equipment. They also donated a **Lensbaby** Composer Pro II with Sweet 50 as a door prize.



**LensPen** provides a liquid-free solution to clean lenses, sensors, and displays that is safe, effective, and convenient. The

cleaning tip of **LensPen** is impregnated with a unique carbon compound. They provided 20 DSLR PRO Lens Cleaning Kits as door prizes.



**Litra** has designed a compact waterproof LED light for photographers and videographers. They are near completion of a Litra Pro full spectrum compact LED light. **Litra** is new to the conference and has donated two Paparazzi Bundles as door prizes.



**Hazel Meredith**, APSA, HonNEC, is a frequent speaker and workshop leader at the NECCC Annual Photography

Conference and around the U.S. The Creative Photography Conference presented by **Meredith Images** helps expand the creative vision of attendees through seminars and workshops featuring in-camera techniques and post-processing methods. Hazel donated a of this certificate which the winner receives a complimentary registration and can select the Conference they wish to attend.



**MindShift Gear** is a group of committed professional

photographers and product designers who support conservation and protection of our natural resources and planet. They are dedicated to building carrying solutions for those who are passionate about experiencing the natural world. **MindShift Gear** donated a Moose Paterson MP-3 V2.0 backpack and an Exposure 13 - Solar Flare Shoulder Bag as door prizes.



**MIOPS** is an innovative product designer of camera triggers, camera remotes, and is

developing Capsule360, a modular motion control system that can be combined to provide 3-axis motion for video and time lapse. **MIOPS** donated a MIOPS Mobile Remote and cable as a door prize.

## MOAB BY LEGION PAPER

The **Moab** line of archival, digital imaging papers continues to design premium solutions for digital

photographers and artists. **Moab** is part of the Legion Paper family of products, North America's premier distributor of fine art papers and museum board sourced from mills around the world, is committed to developing innovative products, which empower visual thinkers to share their inspiration. **Moab** sponsored speaker Jim LaSala's presentation, pre-conference workshop, and natural light photo session. They also donated five boxes of MOAB paper sampler.

## mpix

**Mpix** is a photo lab with unparalleled quality and impeccable service; they set out on a path to help you create premium

quality photo goodies and stationery that stands the test of time. **MPix** donated TEN \$25 gift certificate as door prizes.



**NANPA** promotes the art and science of nature photography as a medium of communication, nature

appreciation, and environmental protection through the information, education, inspiration and opportunity it provides for all persons interested in nature photography. **NANPA** fosters excellence and ethical conduct in all aspects of their endeavors and especially encourages responsible photography in the wild. **NANPA** provided two free memberships as door prizes.

## NATIONS PHOTO LAB

**NPL** provides a large variety of print services from cards and photo gifts, to photo books and albums to rprints on a variety of papers and wall décor on metal and canvas. **Nationsl Photo Lab** donated a \$100 Gift Card as a door prize.



**Neat Image** is computer software that removes digital noise from photographic images and also performs other image quality improvements. It is available as a standalone application for Windows,

OS X, and Linux, and also as a plugin for Photoshop. **Neat Image** donated the Winner's Choice of one Neat Image product for Win, Mac, or Linux as a door prize.



**Nikon** is a long time sponsor of the NECCC Conference. This year they sponsored speakers Mandy Lea and co-sponsored Tamara Lackey, **Nikon** provides their cameras and lenses for attendees to borrow, and technical experts are available during the conference to answer questions on the Nikon line of equipment. **Nikon** District Account Manager Bob Watts also presented Tips & Tricks for Nikon DSLR.

## nixplay

**Nixplay** has harnessed the best in Cloud

storage, service technology and security to deliver the photos you love to the people you want to share them with. The ability to display digital images releases the power of sharing memories.

**Nixplay** donated a Nixplay Iris Wi-Fi Digital Photo Frame as a door prize.



**Nodal Ninja** is a producer of panorama heads, object VR Turntables, various rotators, carbon fiber aerial poles, and soon to be released Robotics. **Nodal Ninja** donated a NN3 MK3 + Nadir Adapter w/ Lower

Rotator as a door prize.



The designers at **Oben** rely on experience gained in the field, an

accumulation of practical experiences, surveys, and rigorous testing. Their goal is to build and provide support systems that are developed based on real world needs and experiences. **Oben** donated an Oben CT-3535 Folding 5-Section Carbon Fiber Travel Tripod with BE-208T Ball Head as a door prize.

## OLYMPUS®

**Olympus** creates innovative digital cameras that open up new possibilities. Both their interchangeable lens cameras, the OM-D series, with its built-in electronic view finder, and the lightweight PEN series have advanced mirror-less optics. **Olympus** is committed to creating products such as digital cameras and IC recorders that put the fun back into photography and sound recording. **Olympus** provided their cameras and lenses for attendees to borrow, and representatives are available during the conference to answer questions on the **Olympus** line of equipment.



Designed by photographers for photographers. **On1** has always been and will continue to be

Focused on Photography® building powerful editing tools and providing valuable educational content to save time and money for everyone who loves photography. **On1** co-sponsored Tamara Lackey's presentations, portrait photo op session and panel discussion.



Panasonic's LUMIX digital cameras offer a wide range of capabilities including system cameras designed to the micro-four-thirds standard. They offer several body styles along with a large selection of interchangeable lenses for the professional and amateur as well. **Panasonic** sponsored speaker Cusi Taylor's presentations and outdoor interactive session. They also provided loaner equipment for the conference attendees to borrow, and representatives are available during the conference to answer questions on the Panasonic line of equipment.



**PHOTODEX®**

**Photodex** makes products that empower consumers, photographers and creative types in any field to do more with their digital content. ProShow products have helped millions of people across the world turn their photos and videos into compelling stories and shareable memories. **Photodex** provided a copy of ProShow Producer 9 and ProShow Web subscription as door prizes.

## photomatix

**HDRsoft** researches and develops innovative software in the field of High Dynamic Range imaging for photography. Photomatix Pro is a high quality HDR software. **HDRsoft** donated three licenses for Photomatix Pro 6 as door prizes.

Panasonic's LUMIX digital cameras offer a wide range of capabilities including system



**PhotoPills** is a powerful app now available for Android, as well as Apple, devices that provides all the tools needed to plan and get your shot. One unique feature is Augmented Reality, where the sun, moon or celestial objects can be superimposed on the scene viewed using the device camera for any day and time selected. Plan ahead; get the shot. **PhotoPills** donated 10 downloads as door prizes.



**Photosol, Inc.**  
*Since the Dawn of Digital®*

**Photographic Solutions** provides sensor cleaning products. Cleaning your digital camera sensor is safe, easy and fast with the only sensor cleaning products which are guaranteed not to damage the sensor coating. Whether you choose wet or dry cleaning, **Photographic Solutions** can provide you with "Guaranteed Safe" tools to do the job. **Photographic Solutions** donated 6 Ultra Kit T2 for APS-C Sensors and 6 Ultra Kit T3 for Full Frame Sensors. **Photosol** president, David Stone, donated generous scholarships to two of our NECCC scholarship recipients.



**Maha Energy Corporation** is a global leader specializing in the design, manufacturing, and distribution of battery and charging technology for various industrial and consumer sectors and produces the Powerex line of rechargeable batteries and chargers. **Maha Energy** donated two MH-PBL52 Rechargeable LED Lantern with Power Port as door prizes.



**Precision Camera** of Enfield, Connecticut is a longtime supporter of the NECCC

Conference. Dave

Marsh and his technicians offer free camera and lens performance checks for the attendees. They are a nationwide provider of photographic equipment service and repair.



**Red River Paper** carries 30+ different weights or types of inkjet media. Red River invests the time and money to understand and test the latest inkjet technology from Epson, Canon, HP, Lexmark and others. **Red River** donated five boxes of their premium photo paper as door prizes.

## rockynook

**Rocky Nook** is a small, independent publishing company that was founded in 2006 in Santa Barbara with the goal of helping photographers of all levels improve their skills in capturing those moments that matter. They create beautiful books that help you master the technology, find inspiration, and hone your craft in order to create better pictures. **Rocky Nook** donated four photography books as door prizes; *The Complete Guide to Macro and Close-Up Photography* by Cyrill Harnischmacher, *Dusk to Dawn, A Guide to Landscape Photography at Night* by Glenn Randall, *The Flash Book* by Scott Kelby, and *The Enthusiast's Guide to Composition* by Khara Plicanic.



**Rogue Photographic Design** is a line of innovative lighting tools for speedlight enthusiasts. This collection of flash modifiers includes flexible FlashBender reflectors, soft boxes, a strip light, flash gels and a 3-in-1 honeycomb grid. These tools provide photographers with compact and powerful control of the light from their shoe mount flash. **Rogue** donated a FlashBender 2 XL Pro Lighting System as a door prize.



The **Santa Clara Ranch** is becoming one of the foremost destinations for nature photographers who are in search of native wildlife in a unique natural habitat. **Santa Clara Ranch** sponsored Hector Astorga's presentations and his pre-conference workshop.



**Savage** continues to develop innovative products, especially in the studio equipment & lighting arenas, to meet the needs of today's more diverse photography community. They are committed to quality and innovation that define who they were in the beginning and still defines who they are today. **Savage** provided studio lighting kits for specialty portrait photo sessions.



**Sigma** is a longtime supporter of the NECCC Conference

and this year sponsored speaker David FitzSimmons presentations, including a pre-conference Macro workshop and Curious Critter special photo ops. **Sigma** provided their lenses for attendees to borrow, and had technical experts available throughout the conference to answer questions on the **Sigma** line of lenses. **Sigma** also sponsored Marc Farb's special constant lighting photo shoot, and provided the Cosplay, Renaissance and historical character models for photo sessions for the entire conference.



An unlimited passion for technology, content and services, and relentless pursuit of innovation, drives **SONY** to deliver ground-breaking new excitement and entertainment in ways that only Sony can. Sony provided loaner equipment for attendees to borrow, and representatives are available during the conference to answer questions on the Sony line of equipment. **Sony** sponsored speaker Ira Block's participation in the conference.



**Square Jellyfish** designs and manufactures products for smart phones, tablets and small cameras. **Square Jellyfish** donated a total of 300 items; an assortment of earbud case and photne stand, microball and pocket stand, Pencil holder, pocket tripod and flashlight remote as door prizes.



**Takeway** is a Taiwan designer and manufacturer of quality clamping

products, with the Takeway line of photography tools. Suitable for both smart phone, tablet, action cams and DSLR photography these versatile clamps are available in various sizes to suit the needs of the photographer. **Takeway** donated two T1 Clampods with G1 Stand as door prizes.

## TAMRON

**Tamron** is a longtime supporter of the NECCC Conference and sponsored speaker Ken Hubbard who also led a workshop on photographing raptors in flight. They also sponsored the raptors and birds of prey special photo opportunities. **Tamron** provides their lenses for attendees to borrow, and technical experts are available during the conference to answer questions on the **Tamron** line of lenses. Tamron also donated a SP 45mm F/1.8 Di VC USD lens as a door prize.



**ThinkTank Photo** designs and produces an innovative line of photo equipment carrying solutions from modular components, belt packs and accessories to shoulder bags, backpacks and rolling camera bags. This year **Think Tank Photo** donated a Streetwalker Rolling Backpack V2.0 as a door prize.



**Topaz** Photoshop plug-ins offer solutions to some of the most common (and often challenging) post processing tasks. The intuitive, easy-to-use tools featured in each program make achieving advanced photo-manipulation techniques effortless. **Topaz Labs** donated three copies of Topaz Studio Pro Packs as door prizes.



**Vello** offers a full range of photography accessories for all kinds of shooters. Whether you need a battery grip, a lens extension tube, a shutter release, or a flash bracket, you'll find the gear you need to perfect your photographer personality—whatever that might be. **Vello** donated two Vello Freewave Mini-stand Flash Trigger sets as door prizes.

## Videomaker

YOUR GUIDE TO CREATING AND PUBLISHING GREAT VIDEO

**Videomaker** pictures a world where people use video as regularly as they use photos, illustrations, and text to communicate thoughts, ideas and concepts. Their website and digital magazine offer technical advice, product review, educational articles and video courses. Videomaker is providing a free one year subscription to **Videomaker** for each registered attendee of the conference.



wacom

**Wacom** develops tablet and pen selection tools to make editing images less tedious. They provide tools and instruments that let people express their creativity as fluently in the digital world as they would with ink on paper, paint on canvas, light in a darkroom or editing suite. **Wacom** is sponsoring speaker Rob Sylvan's presentations and a pre-conference workshop. They are also donating a pen tablet for our door prize extravaganza.



**Westcott** is a producer of professional photo and video lighting equipment. They have a long-standing commitment to product innovation, design, and quality. Westcott is loaning studio light sets for our character model studios.



**White House Custom Colour** provides a wide range of services from Framed Prints to Fine Art Canvas

— even specialty projects or packaging. They ensure that you get the same unmatched quality every time. Their consistent delivery and easy ordering process are second to none. **WHCC** donated four print certificates for a Wall Display Product up to 20x30 including Bamboo panel, Framed print, Image block, Premium gallery wrap, Metal panel.

**Wimberley** takes pride in the quality of their products, and

strives to make sure their customers are happy with every aspect of their experience with our company and their Wimberley equipment. All of their products are backed by a 5-year warranty and a 60-day unconditional money-back guarantee.

**Wimberley** donated a Wimberley Plamp II with Plamp Stake, and a Wimberly Ground Plamp as door prizes,

Tripods for the photographer on the go. Combine with your favorite tripod ball head and you're exquisitely prepared for outstanding images! PlatyPod is generously donating a PlatyPod ULTRA to each of our conference speakers. Visit their vendors table to see their line of products.

**Notes:**



**Sky Hunters in Flight** –provides educational programs with performing “Birds of Prey”. They provided the Raptors sponsored by Sigma for the preconference workshop and the Friday photo ops session. Contact Brian Bradley 845 853 3173 [brian@skyhuntersinflight.com](mailto:brian@skyhuntersinflight.com) for further information on bookings for your organization.

# NEW ENGLAND CAMERA CLUB COUNCIL

## Honorary Member New England Camera Club Council (HonNEC)

Harold T. Ahern Mary Campagnolo Leslie A. Campbell	Richard Cloran Lisa Cuchara Michael DiStefano	John C. Fuller Antoinette Gombeda Dennis Goulet	Raymond A. Guillette Leroy Marshall Hazel Meredith	Jacob Mosser III Susan C. Mosser Barbara Rozavsky	J. Owen Santer Rick Sereque Art Vaughan	Audrey A. Weigold Olive M. Weingart David Yankee
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## Master Member New England Camera Club Council (MNEC)

Malcolm Anderson Aurelle Appel Ted Appel William B. Barnett Patricia Benham Robert Binette Mary Dyer Boucher Thomas Briere Patricia Brundage Charles Burke Daniel D. Charbonnet Marilyn Cloran Adele Collins Kenneth E. Cook, Jr.* E. Kent Crossley Rhonda Cullens Peter Curcis	Nick DeCondio Tom Cuchara Paul E. Deegan, Jr. Leonard D. Dessormeau Josephine DiMauro James L. Dionne Brenda Driscoll A. Cemal Ekin Robert Fedder Edie Francoeur James Gately Karen Geaghan Chris Germain Dave Godin Gail Hansche-Godin Joshua Goldin Loretta Paul-Goldin	Bernard Gombeda Michael R. Goodman Merle Gordon Robert B. Gorrill Cynthia Gosselin Glenn Guaraldi Jane W. Guaraldi Mary K. Hall Meredith Harris Dana Hoffman Carlton (Skip) Hoyt Gary Hoyt Judi Hoyt Gordon Johnson Kenneth Jordan Ruth E. Kahn Elizabeth M. Keery	Richard E. Kenyon John Kerns Martha Kerns Alan Kidawski Robert Lehanka Pamela S. Lintner John C. Lowe, Jr. Fran MacDonald Rob MacFarlane Maureen Mathieson Todd Mathieson Daniel McGrath Michael McNeill David Meredith Hazel Meredith Ron Morse Amy Musinsky	Sarah Musumeci Bud Morton George H. Nieske Tom Noonan Richard A. Novak Michael J. O'Connor Winifred Pannebaker David Parsons Dana Patch Robert Patterson Paul Penning Charles H. Perry Paul Peterson Jude Plante Marian M. Rich Bruce Ricker Karolyn Ricker	Michael J. Roman James Santerre Kathleen Savage Richard Savage Karl Schanz Bert Schmitz Charlotte I. Seidl Peter M. Selig Jean Simmons Richard Simmons Harold G. Simms David Singer Robert K. Singer Harold Sisken Lincoln A. Smith, Jr. Paul Smith Gary W. Stanley	Ruth Tabor Linda Thomas Steve Tierney Arthur Tribou Christine Tribou Shiv Verma Marilyn Wagner James Warner Henry Weisenburger Kenneth Wiedemann Milt Williamson Ann Yost Arthur Yost Gordon Yu Frank Zaremba
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## Honorary Life Vice Presidents of NECCC

Harold T. Ahern	John C. Fuller Antoinette Gombeda	Jacob Mosser III Susan C. Mosser	J. Owen Santer Audrey A. Weigold	Olive M. Weingart
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## Associate Member of NECCC (ANEC)

Marc Farb Gary Farber	Richard M. Frieders Gil Lopez-Espina	Andre Gallant Roman Kurywczak Steven Inglima	Lou Jones Joe LeFevre Peter Van Rhijn	Albert L. Sieg Robert Watts	Leonard Zorn Maria Zorn
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## Honorary Vice Presidents of NECCC

Diane Burns                      Shelley Gibbons

\* Deceased since last conference

**BADGES MUST BE WORN AT ALL TIMES**



## OFFICERS OF THE NEW ENGLAND CAMERA CLUB COUNCIL, INC.

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