

Wedding-Day Timelines for Emotion



© Tracy Autem

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The Shutterbug
a newsletter of Trinity Arts Photo Club



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www.trinityartsphotoclub.org



meetup

Have something to contribute?
Email darrenwiedman@gmail.com

February Meeting

Monday, February 24

Program Speaker:

Tracy Autem

(with Shane Huff)

A wedding day is fast paced and full of must-have photos. But in between those scripted moments is the real story. Tracy Autem has created systems to help ensure a smooth wedding day timeline that still allows for emotion to unfold in a natural way.

At our next meeting, Tracy will discuss writing a solid timeline to set yourself up for wedding day success, plus who to share it with and what to include (and what to leave out!) Then we will discuss interactive photojournalism and how leveraging it as a technique will help create storytelling images that are full of tears, laughter, tenderness, and all-out fun.

We'll also hear from Shane Huff, the assistant director of continuing education program at University of Texas at Arlington.

TracyAutem.com



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Wedding-Day Timelines for Emotion

with Tracy Autem

Tracy Autem graduated from University of Texas at Arlington in 2003, receiving a bachelor's degree in fine arts with a concentration in photography. A few years later, she started her own studio and photographed her first wedding.

She now leads a team of four full-time photographers that covers more than 90 weddings per year. Her images have appeared in many local and national wedding magazines, including *360 West Weddings*, *Brides of North Texas*, *D Weddings*, and *The Knot*.

Tracy is now an instructor at the school that started her on her journey. And she is eager to share the lessons learned along the way.

© Tracy Autem



© Tracy Autem



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Meet our February judge Denise Remfert

Digital photography should be called Pixel Magic. My interest began as digital cameras became available and I was fascinated by how the camera sees and how much can be done in the digital darkroom.

My first retouching training took place as a volunteer for a group taking charity images of critically ill children. I remember crying the first time I finished editing away the bandages and tubes and viewed the before and after images.

After many classes and workshops, I find that I still love the digital possibilities and using those skills to tell a story, create an artistic image, or bring out the best in my subject.

www.remfertphoto.com

Trinity Arts Photo Club Competitions

February Topic: The Beauty Is in the Details

Entry Deadline: **February 1**

Use any lens you have to get close to your subject. Aim for sharp, detailed images.

2020 Competition Topics

March – Black & White

Not simply photography without color, black and white photography explores shapes, tones and textures. Shadows and highlights become much more important.

April – Reflections, Shadows or Silhouettes

The reflection, shadow or silhouette is the main subject—try to capture the viewer's attention.

May – Open

No assigned topic. Challenge yourself with the camera and/or with post-processing. Try something new. Push yourself.

June – Creative Shooting and/or Editing

Be as creative as possible! Some examples are light painting, multiple exposure, time lapse, intentional camera movement, zoom while shooting, composites, filters, textures or other special editing effects.

July – Landscape/Waterscape

Landscape/Waterscape photography shows spaces within the world. Think of geographical feature like mountains, hills, caves, valleys, lakes, streams, or the ocean.

August – Down Low

The photographer will be shooting from a low vantage point for what might be a unique perspective of the subject.

September – Open

No assigned topic. Challenge yourself with the camera and/or with post-processing. Try something new. Push yourself.

October – Procrastinator's Delight

Topic will be chosen from a hat at the August meeting. Photos must be taken between drawing and the October 1 competition deadline. No shooting ahead. No looking through archived photos. You have a limited window of time to take this competition topic.

November – Patterns in Nature

Look for repeated patterns and geometric shapes in nature.

black & white

You might think that a black & white image is a step down from its full-color equivalent. But the absence of color draws attention to other facets of composition, including light, shadows, lines, shapes, patterns, texture, and symmetry. Here are a few things to keep in mind when shooting for our March contest.

1. Keep It Simple

Choose a subject that will showcase the compositional elements. Busy backgrounds or cluttered images are distractions to avoid.

2. Capture Contrast

Make sure there is separation between your subject and the background. A great black & white image often has varying shades of gray. But including clean black and clean white areas within the image will help keep it from looking muddy. However, a large area that is only black or white can look like dead space.

3. Filter the Light

A polarizing filter will help darken skies and remove harsh reflections. A neutral density filter will allow you to lengthen exposure time to create interesting effects in water or clouds.

Photo by Tony Naccarato from Unsplash.com



Photo by Jonas Jacobsson from Unsplash.com

4. Try Underexposing

It's a bit of an optical illusion but the darker your blacks, the whiter the whites will seem.

5. Shoot in HDR

Some cameras will allow you to shoot in HDR (high dynamic range). This format can often make color images feel a little surreal. But it's a powerful option in B&W for how it seemingly amplifies texture, contrast, and light and shadow.

6. Play in Post

Capturing the image is just the first part. Use Photoshop or Lightroom to play with levels and curves. Do a little dodging and burning to parts of the image. It's not cheating. (This is technically how Ansel Adams did it, just with paper in a darkroom.)

Photo Ops

TAPC Field Trip

Date: Saturday, March 28, 2020

Time: 8:45 a.m.

Location: Colleyville Nature Center
(Meet at "Pecan Pond" near
4601 Mill View Dr.)

Parking: On street (along Mill Wood Dr.)

Entrance fee: N/A

Tripods: Allowed, but not recommended

Equipment: Longest telephoto lens,
recommend 300mm or higher

Contact: Manny Sangapu

Text: (785) 208-6699

Please RSVP so we know to look for you.



Trinity Arts Guild Spring Show 2020

The Trinity Arts Guild has invited TAPC to participate in their spring show, themed Arts Inspired by Nature. Up to \$1,000 in cash and prizes will be awarded. Print submissions will be accepted on March 3, 10 a.m. to noon and 6 p.m. to 8 p.m. at the Trinity Arts Guild in the Bedford Boys Ranch Park. See more details at their website.

TrinityArtsGuild.net

Bedford ArtsFest

TAPC will have two tents at the Bedford ArtsFest on April 4 for the display of our images. These spots were given to us in exchange for our services as photographers at the event. We will also need volunteers to set-up/tear-down and man the booths. Image drop-off details still to come. Contact [Nancy Abby](#) if interested in being on the committee or acting as chairperson.



© Dennis Begum

42nd Annual Heard Nature Photography Contest

Submissions are being accepted until February 23. Ribbons for 1st, 2nd, and 3rd will be awarded in every category of all four divisions. Subject matter in the categories includes animals, birds, flowers, insects, scenics, and more. Learn more at their Facebook page or the contest website.

HeardNaturePhotographers.com

November (2019) Contest Winners – “Hands, Feet, Paws, and Claws”



© Mahannah Pike

“This shot was taken during the Whooping Crane Festival in Port Aransas two years ago. It was at the start of a photography boat trip, hosted by Kathy Adams Clark. I took a photography class from her there as well.” (f6.3, 1/1000, 200 ISO, 135mm)

- Mahannah Pike

1st Place *Taking Off* Mahannah Pike

© Laura Richards



2nd Place *The Hands Are Busy* Laura Richards

3rd Place
Gloves Are Needed with a Piranha
Laura Richards



© Laura Richards

Honorable Mention
Out of Sight
Mangesh Sangapu



© Mangesh Sangapu

© Shae Allen



People's Choice Award
Paint Wash Shae Allen

November (2019) Contest Winners – "Hands, Feet, Paws, and Claws"



© Janet Cunningham

1st Place Guiding the Stitch Janet Cunningham

"Using my daughter as the model, I had her change her hand positions several times and I moved around shooting from different angles until I got something I liked. The room was dark with a cool tone and the sewing machine light put out a very warm glow." (1/60 sec, f3.5, 400 ISO, 50mm, Canon 70D)
- Janet Cunningham



© Chandra Brooks

2nd Place Zola Chandra Brooks



© Bill Webb

3rd Place Raptor Tools Bill Webb

© Nancy Abby



People's Choice Award
Strong & Powerful Nancy Abby



© Darren Wiedman



Honorable Mention
Footnote
Darren Wiedman

Beginner

January Contest Winners – "Open"

© Greg Richards



1st Place
Majestic Masterpiece
Greg Richards

"The picture was taken in Sagrada Família church in Barcelona, Spain. Entering the church, I was stunned by the spectacular views providing endless photo opportunities."
(1/60, f/3.5, 200 ISO)

- Greg Richards

© Michael Burleson



2nd Place *Hope* Michael Burleson

People's Choice Award
Carnation Frances Clements

© Frances Clements



3rd Place
Roping Bluebonnets Laura Richards

© Laura Richards



Honorable Mention
Meter Graveyard
Frances Clements

© Frances Clements



Advanced

January Contest Winners – "Open"



© Chandra Brooks

"I took this photo of an Osprey from a boat on the James River (VA). I wanted the wings sharp and frozen so I used a higher shutter speed and F-stop, AF-C (autofocus continuous), object tracking, and a multiple shot frame rate."
(1/2500, f8.0, ISO 800)

- Chandra Brooks



1st Place *Sunlit Wings* Chandra Brooks

3rd Place *Run for Your Life!!!* Nancy Abby



© Nancy Abby

Honorable Mention
Caddo Scenic 1
David Roberts



© David Roberts



© Debby Hoover

2nd Place *Shine Your Own Light*
Debby Hoover

The Story Behind the Photo

"For our recent 'Food' topic, I chose to try one of those exploded shots we see sometimes. Folks have since asked if it was a bunch of Photoshop layers. The answer is 'no.'"

"Here's how I did it. Photo 1 shows my lights and supports set-up in the kitchen. I set up two stands and ran solid wire between them to make the 'shelves' onto which I would place the sandwich makings. I had an LED panel as main light positioned at camera left and a small LED fill (about 15% power) on top of the camera."

"When that was all set up, I disassembled my Jason's sandwich and carefully positioned the pieces on the layers of wire as you see in photo 2. I checked exposure and lighting to get the background dark and the sandwich well-lit. I took the shot. Then in Photoshop, I used spot healing and cloning to remove the wires."

"Voilà – an exploded sandwich. Last step was to reassemble the sandwich and have lunch."

- Bill Webb



© Bill Webb



© Bill Webb



© Bill Webb

Exploded Deli Club Bill Webb (f 4.5, 1/10, ISO 400)