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NOV
2019

The Shutterbug
a newsletter of Trinity Arts Photo Club

Beyond Weddings



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www.trinityartsphotoclub.org



Have something to contribute?
Email darrenwiedman@gmail.com

November Meeting

Monday, November 25

Program Speaker:

Hiram Trillo

Hiram Trillo is a professional wedding photographer based in Fort Worth who has been shooting weddings internationally for eight years. He has won multiple international awards and was named one of the top 50 wedding photographers in the world. His look at every wedding is more than just recording an event; each wedding is a blank canvas for which he wants to create original pieces for each couple. He strives to capture you as you are—simple, beautiful, and timeless.

"For me each couple is unique, and I want to create original pieces that they will cherish for years to come. I always shoot with the next generation in mind. I want their children to look at their images and cherish them as much as they do. Each



© Hiram Trillo

couple brings their own story, therefore each wedding is not just an event but rather a cluster of moments they can re-live through my imagery. My goal is to capture the essence of their wedding and those unseen moments."

www.hiramtrillo.com



© Hiram Trillo

Beyond Weddings

In an industry that keeps changing, it is vital to stay creative and relevant in what you do. Learning how to stay on top of your wedding clients is not enough nowadays. You need to learn to expand into new territory.

Hiram has used his experience in weddings to work with top gown designers and shoot their ad campaigns, opening up new revenue while not alienating his wedding clients.

In this presentation, you will learn how to start developing a portfolio and go after clients outside the wedding industry, to shoot

for publications and wedding designers, and to brand yourself in a new market while keeping your wedding audience and clients happy.



© Hiram Trillo



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TAPC News

Christmas Party

Mark your calendars! Our annual year-end gathering is scheduled for Monday, December 9.

Location:
Chef Point Cafe
5220 Hwy 121
Colleyville, TX, 76034

We have reserved their private dining room. More details about menu selections to come.



42nd Annual Heard Nature Photography Contest

The Heard Natural Science Museum & Wildlife Sanctuary is hosting their annual contest again in 2020. Images aren't due until February, but it's never too early to start getting your best shots together. Best of Show gets \$100!

www.heardnaturephotographers.com



© Dennis Begum

Community Service Opportunity

For the TAPC 2019 Community Service Project, we're donating personal hygiene items to the GRACE (Grapevine Relief and Community Exchange) pantry. This is local non-profit relief agency that provides food, clothing, financial assistance, and other vital necessities to people who are struggling with limited income or recent emergency. GRACE is supported by local churches, businesses, civic organizations, and individuals.

If you would like to participate, please bring your donations to the November

TAPC meeting. (If you would rather make a cash donation, Janet Cunningham will purchase the items needed.)

Hygiene Products Needed:
Toothpaste & Toothbrushes
Shampoo & Conditioner
Razors & Shaving cream
Diapers - size 4,5,6
Baby wipes
Bar Soap
Deodorant
Feminine Hygiene items



2020 Deadline Change

Beginning in 2020, the deadline for each competition will be the first of the month. For example, entries for January's Open competition will be due on or before January 1.

This new approach will make things much less confusing for our new members and our judges. And we'll get to celebrate each month's winners at that month's meeting. We can even name the photographers of the year at next year's Christmas party.

Trinity Arts Photo Club Competitions



Meet Our November Judge

As an award-winning artist, Mary Cretsinger primarily photographed children and families. Presently she is studying under Michelle Parsley, who helps her students learn to create hand-rendered mixed media artwork using Photoshop.

Mary earned a Full Fellowship Degree from the Texas Professional Photographers Association. She is recognized as a Master Photographer by the Professional Photographers of America. She served twice as president of the Fort Worth Professional Photographers Association.

tomclarkphotography.com

November Topic:
Hands, Feet, Paws, or Claws

It will be no problem finding subject material for this topic. The key is to find a way to make your subject capture the interest of the viewer.

Entry Deadline: November 28

Photos are due by midnight on the Thursday after the meeting.

2020 Competition Topics

January	Open
February	The Beauty Is in the Details
March	Black & White
April	Reflections, Shadows, or Silhouettes
May	Open
June	Creative Shooting and/or Editing
July	Landscape/Waterscape
August	Down Low
September	Open
October	Procrastinator's Delight
November	Patterns in Nature

How to Maximize Attraction to Your Photos

by Jim Hamel

We all have trouble evaluating our own work as others will see it. As we sit at our computers, we get to the point where we cannot see the forest for the trees. Not only that, but if we do manage to decide what will attract someone's eye, we need to decide what to do about it.

In this article I want to give you some steps you can take to better evaluate how others will see your photos and some things you can do to attract their eyes to the right places.

1. You Have a Split Second to Impress

It is amazing how fast we make decisions about photographs. It literally happens in a split-second. As photographers, we need to understand that we only have that fraction of a second to impress the viewer. That is especially true when we face a screen full of thumbnails.

One of the reasons photographers are always preaching about "simplicity" in photos is the importance of catching someone's eye immediately. A busy photo just will not look good in the initial glance. A simple photo will maximize attraction.

This tendency is not only true of thumbnails on a computer screen but prints as well. There have been studies that measured the entry

and exit times of people in photography exhibitions. The average time spent per photo was about 10 seconds. And that was for masterpieces in a museum that people drove to go see. If people don't linger over masterpieces, imagine the time they are going to give your photo.

So you need to consider that split second decision in your own work. How? One way is to force yourself to look at your photograph for just a split second. Turn away from your screen. Now turn to look at it and allow yourself to register it very quickly. What is your first impression?

Another way is to leave the picture up on your monitor and walk away for a second. Turn around and view it from across the room. Or

go into the kitchen to refill your coffee, and then register the first thing you think when you walk back in the room and see the photo. These will help you take a "fresh look" at that photo you have been editing.

2. Consider the Route of the Eyes

Once you've got someone to give your photo more than the split-second initial look, you've got to consider what you want their eyes to do next. This is why leading lines and other compositional elements are so important.

Take a look at photos you love and consider how your eye moves around the frame. Do you

© James Hamel



The simplicity of this photo attracts the initial attention; the texture and patterns of the clouds hold the attention a bit longer.

Continued on the next page



© James Hamel

The dock-lines provide physical leading-lines into the heart of the picture.

gravitate toward certain movements? People differ, but I have personally found that many of my favorite photos start with the center of interest in the lower left quadrant and move in a counter-clockwise rotation from there.

Once you determine how you want the eye to move around your picture, how do you do that? The primary way is through brightness and darkness. Our eyes are attracted to

brightness, so make the path a little lighter, or make other parts a little darker.

The eye is also attracted by sharpness and contrast. You can add selective contrast and/or sharpening to parts of your picture to guide the eyes of the viewer. You can also add a slight blur to unimportant parts.

3. Reward the Viewer

Once you have held the viewer's attention for second or two, you need to reward them for hanging around. That is in the details.

Frankly, this is what we spend most of our time on already. We make sure the textures are just right. We shade things a touch. We worry about color hues and saturation. Just keep doing what you are doing here.

4. View Per the Format

Next, you need to consider how your viewer will see your photo. For example, will your photo be one of many thumbnails that the viewer will be looking at on Flickr or 500px? Or will it be an enormous print? Or maybe something in between?

The size often matters to how your photo is registered. Some pictures are striking as thumbnails, but when you get them on your screen you are unimpressed. Other photos look great blown up but cannot get a second look as a small thumbnail.

Also, consider that many displays will force a crop on you. The thumbnails on 500px, which is how most users of that site will see of your photo, will not allow for long or tall photos.

Instagram actually forces your photo into a square format. So consider how the picture will ultimately be seen before it gets there.

5. Let It Hang Around

We live in an era of instant gratification. If we've got a good photo, we want it up right now for all to see.

Many times, if you immediately publish a photo to your website or social media, you will later wish you hadn't. You will see things you wish you had done differently. We always seem to go too far with an edit, or not far enough with something, on the first try.

If you leave a photo hanging around for a few days, you will often go back and make some changes. So give yourself some time with your photo. If possible, print it out and leave it laying around or hanging up for a few days. Note the things you'd like to see done differently. Then go make the changes. Now you've got a final version ready for viewing.



Jim Hamel is not just a great photographer, writer, and teacher, he's also one of our very own TAPC members. Check out his free photography guides and tutorials at

Outdoor Photo Academy. You can also see this original unedited article (with more images).

Trinity Arts Photo Club September Contest Winners

Beginner – “Open”



© Mahannah Pike

1st Place *Lordy Lordy* Mahannah Pike

"I had the opportunity to take a photo walk in the Fort Worth Stockyards with some 'Reenactors.' It was a fun day!" (f/6.3, 1/800, ISO 800)"

- Mahannah Pike



© Mangesh Sangapu

2nd Place
Existential Pigeon
Mangesh Sangapu

3rd Place *Alone for Prayer* Frances Clements



© Frances Clements

Honorable Mention
Circle Illusions Laura Richards



© Laura Richards

Trinity Arts Photo Club September Contest Winners Advanced – "Open"



© Nancy Abby

1st Place *The Magic of the African Sky* Nancy Abby



© Chandra Brooks

2nd Place *Breakfast to Go* Chandra Brooks



© Chandra Brooks

3rd Place
Grazing on the Okavango Delta
Chandra Brooks

"Being in the right place at the right time created this sunrise image in Kenya. The wildebeest were lined up exactly as you see them. One of the many rare moments in Africa that make it indescribable." (f/9, 1/320, ISO 100; Sony A7R3, 100-400 f/4)
- Nancy Abby

Honorable Mention
Colorado Ranch Morning Jay Gosdin

© Jay Gosdin



The Story Behind the Photo

"I had been wanting to try my hand at shooting smoke as I had seen some really cool images. So, I bought some incense sticks, set up my black backdrop, used two flashes pointed at the smoke from the sides, and started shooting.

"I learned quickly that too much of the flash was hitting the background but my setup just didn't allow me any other options.

"At any rate, I pulled the image into Photoshop and played a little and still wasn't very happy with the result. I then "inverted" the colors and voila. Suddenly, to my eyes, I saw a sketch of a dancer and fell in love with it. I hope you can see the dancer, too."

- Lynne Rogers Harris



Smoke Dancer Lynne Rogers Harris (f/8, 1/125, ISO 100)