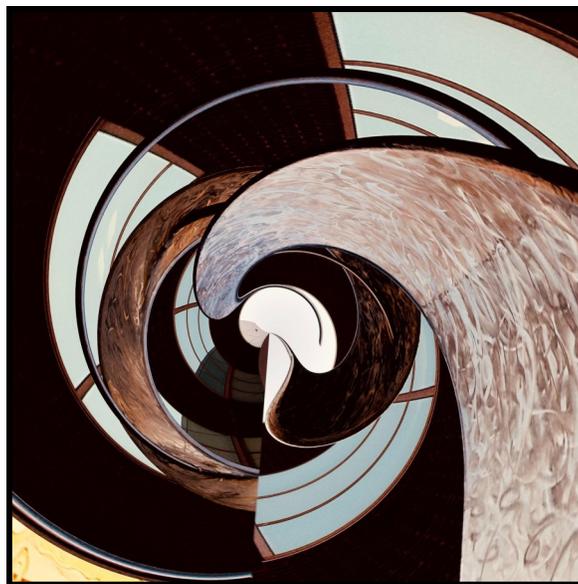


January PhotoShow Winners

“Curves & Spirals”



1st Place—Herbert House

**More Top
Pics
Page 4**

APC ACTIVITIES

<u>Next Meeting</u>	February 17, 2020 7:00 PM	<u>PhotoShows</u>	
<u>Board Meeting</u>	February 3, 2020 7:00 PM	March 16, 2020	Black & White
<u>Programs</u>		May 18, 2020	Moving Water
Feb. 17, 2020	Art and Photography By Joy Meyer/Elon University	July 20, 2020	Rust
<u>Field Trips</u>		Sept. 21, 2020	Park Life
April 4, 2020	Spring Field Trip (venue not firm)	Nov. 23, 2020	Shadows

President's Comments—February 2020

Behind the Lens with Mike King

"Black and White Photography in a Digital World"

Since the humble beginnings of Photography, our black and white images on photographic paper seemed to be viewed differently from the future color photos of that time. As the cameras and lenses improved and the quality and advances in the photo industry changed, we left the monochromatic world for the most part. Even with our advanced cameras and digital technology, we are often intrigued by the black and white photograph. In the film days this decision was easy by using B&W film and printing out a photo. We did use filters on the camera to enhance contrast and learned to work with light to enhance the subject to replace the pop that color gives an image. I remember working on the image in the darkroom to cultivate it to become a better image and did not rely on the automatic printing processes to make my B&W images. I remember trying different grades of paper and filters and development techniques to improve contrast.

Oh, the good old days! Yeah Right! I don't miss the chemical smells. With digital photography some cameras allow settings on the camera to make a better B&W image through filters. However, as I am exploring with my camera, I may not know that I want to make the image without color. Like most I am assuming, I leave the camera on normal and decide later that an image is worthy of becoming a black and white photo.

Next month's PhotoShow Topic is Black and White. I must admit I do not automatically see an image in B&W. On rare occasion I might choose to be creative, take an existing image and convert it. As digital photographers today, we need to learn the art and creativeness of making a good Black and White image. I have not done this. I want to challenge myself and members to take a good image you have and see what you can do with it. Spend some time and explore the ranges of contrast and brightness and burning and dodging with your digital programs on the computer. I am not sure that we will get a post edited image printed out on modern canvas or print paper that will compete with the ones as in the past. We may not get the "true" black and white images that Ansel Adams perfected with endless hours using the zone system. The beauty of photography in the digital world is that it allows us to be an artist, creating things that once only the masters were capable of. I look forward to the entries in the March Photo Show.

Mike King
APC President
Mking0379@gmail.com
336-260-0379

Membership Musings

A big thank you to one and all for having paid your 2020 membership dues. It is really nice to check in members at our meetings and see that they have money in hand to give our Treasurer! This makes Nancy and me both smile. But, remember, the deadline for paying dues is our next monthly meeting, February 17. Please don't let our smiley faces turn into frowns. If you are among the few who have not paid annual dues, please do so next month.

The names of members, who have elected not to renew their membership, will be removed from the Photography Club Membership Roster.

Do you all agree that the January PhotoShow was exciting and very difficult to vote on your favorite images? "Curves and Spirals" was a unique subject but it was worth it to view all of the entries and see what our fellow shutterbugs see in their lenses. When I became active in going out to shoot with Len, I realized that I saw the world in a different manner when I brought my camera up to my eye. Our next subject, "Black and White" should produce interesting pictures as well. *I am already thinking what to enter.*

Keith O'Leary has gone the extra mile for all members to enter the PhotoShow competitions so do not let him down! We all need to participate so that we learn together how and what makes a good image.

See you at the next meeting!

Carole Barnard, Membership Chair

APC BOARD

President	Mike King	Outings/Field Trips	Hugh Comfort
1 st & 2 nd V/P and Program Chairs	Scott Duvall Sam Lynch	Publicity Chair	Jayne Tapia
Secretary	George Siple	Exhibit Chair	Sandra Whitesell
Treasurer	Nancy Jacobus	Membership Chair	Carole Barnard
PhotoShow Committee		Twin Lakes Rep.	Len Barnard
Chair	Keith O'Leary	Web Master	JP Lavoie
Members	Herbert House Gene Lentz	Past President	Len Barnard
		Editor	Ray Munns

More January PhotoShow Winners



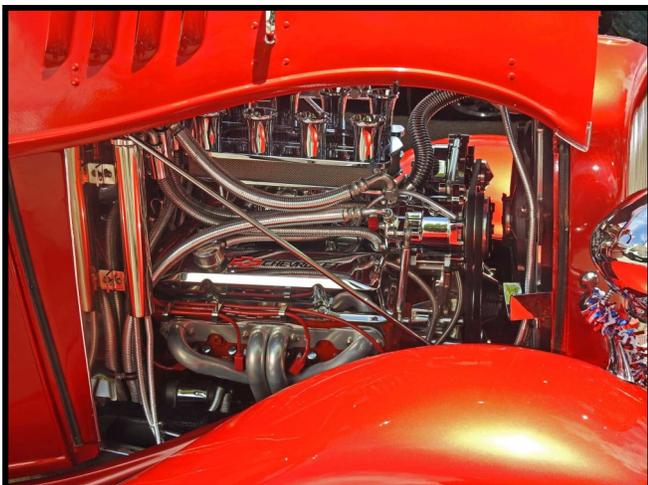
2nd Place—Len Barnard



3rd Place—Ken Sellers



HM 1—Ed Haynes



HM 3—Hugh Comfort



HM 2—Herbert House

Changes for --- 2020!!

I know over the past few APC meetings that you have attended, you have noticed the construction happening at Twin Lakes. Well, that construction/renovation will impact us starting in May, 2020. In an effort to ensure you are aware how this renovation will impact our future meetings, please see the "[Alamance Photography Club 2020 Calendar of Events](#)" (following page). I have identified our new meeting location in **Red**. Also to aid you in identifying the location, I have attached an architect drawing with specific buildings identified in **Red**. (See below)

Len Barnard --- 336-270-3194



Alamance Photography Club
2020
Calendar of Events

January

January 20, 2020 PhotoShow --- Curves & Spirals

February

February 3, 2020 Board Meeting

February 17, 2020 Program

March

March 16, 2020 PhotoShow --- Black & White

April

April 6, 2020 Board Meeting

April 20, 2020 Program

May

May 18, 2020 PhotoShow --- Moving Water --- **Meet in Chapel**

June

June 1, 2020 Board Meeting --- **Meet in Deacon Point Private Dining Room**

June 15, 2020 Program --- **Meet in Chapel**

July

July 20, 2020 PhotoShow --- RUST --- **Meet in Chapel**

August

August 3, 2020 Board Meeting --- **Meet in Deacon Point Private Dining Room**

August 17, 2020 Program --- **Meet in Chapel**

September

September 21, 2020 PhotoShow --- Park Life (1 or more people in natural park or recreation area) --- **Meet in Chapel**

October

October 5, 2020 Board Meeting --- **Meet in Deacon Point Private Dining Room**

October 19, 2020 Program --- **Meet in Chapel**

November

November 16, 2020 PhotoShow --- Shadows --- **Meeting???????????**

December

December 7, 2020 Board Meeting --- **TBD**

December 21, 2020 Christmas Social --- **Back in normal Gathering Room**

Attention Please!!

- ◆ Board meeting February 3rd
- ◆ We have received information from a volunteer with the Animal Park at the Conservators Center just up the road in Caswell County regarding their photo safaris. Here is info about the experience. <https://animalparknc.org/visit/experiences/photo/> They can offer "photography clubs a 20% discount off our regular photo safaris. (20% discount would be \$64 for first photographer, \$48 for each additional photographer per hour). Max of 3 photographers in a group. \$25/hr for observers/guests/non-shooters. They can come along, but not be accompanied to the fence to take close shots. The best length of time to shoot would be 1 and 1/2 hours."

If anyone is interested in forming a small group to participate in such an event, send an email with your contact info to Hugh Comfort (comfortrh@gmail.com). He will connect those interested and you can make your own plans. This would not be a formal APC field trip -- more like a buddy outing; but we would certainly be interested in seeing your photos.

Annual Dues for 2020

Individual = \$40.00

Family = \$60.00

Student = \$15.00

Payable by check or Cash at future meetings.*

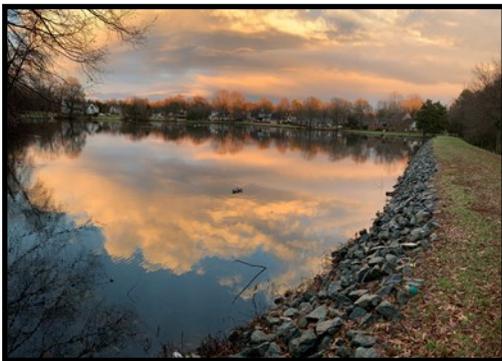
*Members who wish to pay their dues by mail with a check may pick up from the Treasurer a pre-addressed envelope at the meetings. If dues are paid by a bank automatic check, be sure to pick up new information regarding the change of address for the Treasurer since last year.

*Member's Name will be removed from Membership
Roster for Non-payment of dues after
February 17, 2020*

Using Apple Photos, Snapseed and Tiny Planet to Edit Images

By Herbert House

The first photo was taken using an iPhone XR. The second photo was taken with a Nikon D7500 in raw. Both originals were edited in Apple Photos on an iPad, then imported into Snapseed on the iPad for further editing. Each photo was then imported into **Tiny Planet**. Using the \$0.99 add-on to **Tiny Planet**, I played with its various modifiers until it looked like I wanted it! You do have to be very careful about importing/exporting too much and therefore degrading quality of your image. The following images illustrate the changes. Obviously, these modified photos would not make good prints but are fun to share!



Original iPhone Photo; 5.6MB



Typical cropping and editing in Photos and Snapseed; 2.3MB



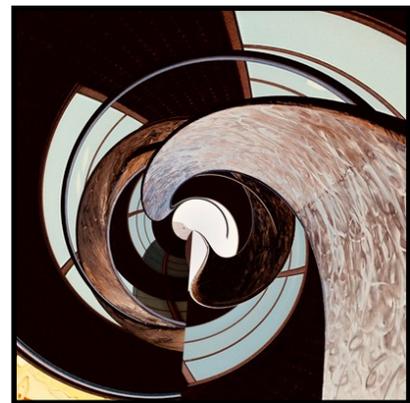
Final product; 1.8MB



Original from Nikon D7500 edited in Raw using Photos; 26 MB



After cropping and editing with Snapseed



After Tiny Planet; 2.3MB

Making An Orb

By Len Barnard



The above image was submitted for the recent “Curves and Spiral” January PhotoShow. At the end Mike King asked if I would tell / show my original image and post edited version of image. Sadly, I can not show the original image. About 3 years ago I had a computer crash and I lost most of my images prior to 2014 and this image was taken in October 2013. In addition, I lost my original instructions but the internet is a wealth of information. The instructions below are only a sample of instructions for doing an Orb.

Instructions for an ORB

- 1) Open Photoshop Elements and select the photo that you want to use for Orb. I suggest using a flower that you like, but as you become familiar with this feature you may like others.
- 2) From the filter menu: Go to Distort > Polar coordinates.
- 3) When Polar Coordinates dialogue appears, choose “Polar to Rectangular” as the method, and click OK.
- 4) Next from the main Photoshop menu go to Image > Image Rotation, flip canvas vertical.
- 5) Next go back to Filter Menu: Go to Distort > Polar Coordinates.
- 6) This time in Polar Coordinates dialogue, select Rectangular to Polar as the method, and click OK.
- 7) Voila, you have an Orb. Play with different images until you get a feel for which images work best for your taste.

PhotoShows—2020

I know many of us really enjoy participating in our bi-monthly Photo Shows but often I hear of folks who either forget to submit their photos or have trouble submitting them before the deadline for one reason or another. I think I have an idea that may help in this area but first I'd like to explain the importance of the deadlines.

The deadline for an outside judge is typically 5:00 PM the Monday one week before the show. The PhotoShow Committee will properly number and store all submissions and deliver them to the judge that evening to give the judge enough time (almost a week) to create the PowerPoint slideshow complete with EXIF data for each pic, evaluate and document comments about each photo and decide the winners.

The deadline for member voting is a few days earlier ... typically 5:00 PM the Friday one week and three days prior to the show. This provides enough time for us to finalize the online voting form and generate the email out to the club before the weekend as some folks have more time on the weekends vs during the week to complete the form. The voting deadline is usually the following Friday to provide the last weekend before the show for us to create/finalize the PowerPoint slideshow, tally and document responses, and determine the winners before Monday night's meeting.

We really, really want as many of our members to participate as possible so starting this month, we are going to widen the photo submission window to almost two months by allowing submissions for the next show the day after the current show has been presented. Just make sure you are following the general guidelines for submission including naming the email and photos appropriately.

As a reminder, here are the remaining PhotoShow themes for the rest of the year:

2020 Themes:

- 3/16: Black & White
- 5/18: Moving Water
- 7/20: Rust
- 9/21: Park Life: 1 or more people doing something in a natural or recreational park
- 11/16: Shadows

Also, we ask that you email us at apcphotoshow@gmail.com if no acknowledgement is received for your submission(s) within 2 days (or by the entry deadline) and/or if having any difficulties with your submission.

Thanks,

Keith O'Leary—PhotoShow Chair

Gene Lentz, Herbert House

Tips for Black and White Wildlife Photography

By Bruce Wunderlich

South African photographer Heinrich van den Berg once said, “I believe that if black and white photography is done correctly, it can convey much more emotion and a deeper meaning than color ever could. It’s as if by subtracting color, the viewer is forced to add his own emotion to the images. Color photography is like a novel that spells everything out in detail, whereas black-and-white photography is like poetry—its strength isn’t in what’s said; it’s in what’s left out.”

Close your eyes for a moment and imagine a deer standing in a forest. Was the image you imagined in color? Most people will visualize the image in color. But are the colors necessary to produce an image of the deer? Let’s take a look at some advantages of wildlife photography in black and white.



Original color image

The black and white processing in Nik Silver Efex Pro 2 in this image converted the green foliage into a dark background. Now the emphasis is on the deer and the texture of its coat.



Tips for Black and White Wildlife Photography . . . Continued

Why Black and White?

Color, though admirable, may be a distraction that interferes with the viewer's ability to see the textures, lines, patterns, and contrasts within an image. Often your wildlife subjects are surrounded by lush green foliage and blue sky backgrounds, and in color photos, the trend is to saturate them. With black and white photos we take the attention away from those colors, and draw it to the wildlife subject. Colorful images may tell a story, while black and white can reveal a more emotional portrait of the wildlife. Color may show the actuality of a scene, black and white is a perception of the captured reality. Black and white can add drama to your wildlife images that color will hide from the viewer.

It is important to note that not every image will make a great black and white one, some images and subjects will require color to make an impact. If color is the purpose of an image – say, for instance, your subject is a red-headed wood pecker, then black and white may not work for that subject. Some photographers hold the opinion that an image lacking color is a good candidate for black and white conversion; however, even very colorful images may be hiding a dramatic black and white image.



Textures, lines and contrast of the feathers can create a dramatic portrait.



Tips for Black and White Wildlife Photography . . . Continued

Shooting

Without color, the key ingredients to shaping your image are light, composition, contrast, and tones. When photographing for black and white, lighting can transform an image. Black and white works well in all ranges of lighting conditions. Even the harsh midday sun (difficult lighting for color shots) can produce some fantastic results. How many times on a gloomy, rainy day have you grumbled about terrible lighting? Well, maybe for color photography it isn't ideal, but the great thing about shooting for black and white results, is that even overcast days can produce some great images. It can allow you to capture the tones and textures of your wild animal subject, features which may be hidden in a color image, shot on a bright sunny day.

Of course, the morning and evening glow hours are going to work great when the low angle of light brings out the textures and lines of wildlife. If you are just starting to develop your skills shooting for black and white wildlife, or you are having problems visualizing your images as you shoot, here is a helpful tip. Most DSLR cameras will allow you to set your picture style to monochrome when you are shooting in RAW. The preview will appear in black and white, but your RAW file will still contain all the image's color information, that you can use later as you convert to black and white. Stripping out all the color from the preview will help you see the forms of the image without the distractions of color. Use this process to help train your eye to see in black and white.



In this image, the harsh mid-day sun still produced a dramatically lit portrait of a Bison.

When exposing this image to keep the detail in the swan's white feathers, the background was exposed to nearly black. Converting to black and white required very little processing.



Tips for Black and White Wildlife Photography . . . Continued

Composition

Composition is even more important in black and white than in color. While a colorful image sometimes hides poor composition, black and white enhances and brings out the composition of your wildlife shot. Use shallow depth of field to isolate the subject, making a dramatic portrait and bringing out the textures of the fur or skin. Remember to use the KISS theory of composition. (Keep It Simple Silly)

Original image



Without the distractions of color this image becomes a moody and detailed portrait.

Tips for Black and White Wildlife Photography . . . Continued

Processing

There are too many ways of converting images to black and white to mention them all. But Photoshop, Lightroom and Silver Efex Pro 2 are the three processing means I use the most. Whichever program you use for your conversion, you must learn to take control of the process. Instead of stripping the color out, use the tool in your editing program to turn colors into controlled shades of gray. Different processes applied may produce different emotional reactions to a single image.

As illustrated by the photo of the grazing zebras below, high-key processing creates a cheerful or upbeat image, while a low-key interpretation of the same image reveals a more somber or mysterious aspect to the image. Though a high-key image is very light, it should still have black areas; and conversely, a low-key image is mainly dark but should also contain some white areas.

Photoshop: Use a black and white adjustment layer to fine-tune how each color tone is converted to a shade of gray. This is a great starting point, but you may also want to adjust contrast, and dodge or burn areas to dramatize the subject. If you use Photoshop to convert your images to black and white, don't be afraid to experiment. Never just use the Image Mode – Grayscale to convert your image. That is like "throwing away the baby with the bath water"! You will throw out too much useful color information that could be used to create the mood you are looking for in your image.

Lightroom: Using the black and white tab, similar to Photoshop, you can also adjust how each color tone is converted to shades of gray.

Nik Silver Efex Pro is a very powerful black and white software. One of its greatest features is the preset effects already preloaded into it. Use one of those presets as a starting point, and follow up with the powerful adjustment panel to really fine tune your images.

High-key processing (right) in Lightroom creates a cheerful image of zebras grazing in a field. The same image was then opened in Photoshop and the layer was duplicated adding a motion blur. The layer blend mode was changed to Overlay and a layer mask was added to keep the zebras from being blurred. This gives an artistic effect to the grass.



Low-Key processing (left) in Lightroom creates a more mysterious effect.

Conclusion

The next time you are out photographing wildlife, look for opportunities to shoot black and white images. What wildlife do you like to photograph? Get out there and discover some stunning black and white wildlife opportunities!

RAW vs JPEG – The Ultimate Guide

Which is better—RAW or JPEG? I thought the decades-old debate between shooting **RAW** vs **JPEG** had already been settled. That is why I never intended to write an article on the subject. However, as an educator and photographer, I soon realized that the debate is very much alive for photographers who are excitedly starting out on their photography journeys.

This discovery led me to create a comprehensive photography guide to understanding the differences between RAW and JPEG. My goal is twofold—that this is the only guide you will ever need on the subject and that you will gain such a deep understanding on the topic that you can easily move forward in your photography.

My First Experience With RAW

Although I had read a few articles about RAW format before it became available in modern DSLRs, my camera at the time did not support RAW format nor did I completely understand its advantages. So, instead of exploring RAW with my own camera, I was introduced to it completely by accident. Truth be told, I gained access to a RAW photo, but I cannot remember how this happened or who the photo was from. What I do remember is that once I started editing the image in Photoshop, I was overwhelmed with excitement.

In most editing programs like Photoshop, moving the sliders adjusts things like the **Exposure** and **Clarity** of the image. These sliders can only be pushed so far until the image completely deteriorates.

When editing a RAW image, I quickly learned that I can push these sliders over twice as far. I realized this gives me even more freedom to bring my artistic vision to life. I was sold! Although I did not fully understand how the RAW format worked, I was motivated to make a change and purchased my first DSLR that supported the RAW format—the **Canon Digital Rebel**.



Unprocessed RAW



Processed JPEG in Lightroom

RAW vs JPEG – The Ultimate Guide . . . Continued

How Do RAW and JPEG Work – Low Tech Explanation

Before we introduce technicalities, let's use a simple cooking analogy to show the difference between RAW and JPEG images.

Put on your chef's hat for a moment and imagine that a RAW image is dough. As the chef, you add ingredients to the dough before baking it in the oven. When you remove it from the oven, you've made a beautiful cake for everyone to enjoy!

Let's be honest—the cake is beautiful and delicious, but it is still cake. It is not pie nor is it a batch of cookies. It will always be cake. However, if you start over from scratch with the dough, you can use different ingredients—your talent and creativity—to bake anything you desire.

Do you see where I'm headed with this example?

Understanding JPEG and RAW formats

Like uncooked dough, the RAW format is the unprocessed raw data that the camera sensor collects from a scene. Alone, the RAW format is unappealing, but it offers a world of potential. If RAW is the uncooked dough, then JPEG is the final product or end result. Once you bring your artistic vision to life and finish editing a RAW image, you save it as a JPEG. While the JPEG image is beautiful, there is no going back to the original.



Unprocessed RAW

Processed JPEG in Lightroom



RAW vs JPEG – The Ultimate Guide . . . Continued

You can skip to the next section on practical applications of RAW and JPEG if you are satisfied with the cooking explanation!

RAW vs JPEG – the Technical Explanation

Now that you have a general idea of RAW and JPEG, let's get more technical.

The RAW format begins when a digital camera's processor converts and records analog light into digital data made up of ones and zeros.

Camera sensors are made of tiny units called pixels. When a camera has a 20 Mpix sensor, it has 20 million pixels. What does this have to do with RAW format?

When the shutter button is pressed and light hits the camera's sensor, every pixel measures the intensity of light. How? Each sensor counts the number of photons that reach the pixel. The voltage in each pixel is changed by the charge of the photons and the voltage values are then recorded by the camera. **These values make up the RAW data, which is a collection of voltage values from each of the 20 million pixels.**

The biggest challenge when recording color images is that the sensor's pixels are actually color blind. What does this mean? The pixels can detect the entire light spectrum, but they cannot measure the intensity of individual colors like blue, green, or red. Ironically, only greyscale images would result if the pixels only measured and recorded the intensity of the full light spectrum.

Color filters are placed in front of each pixel to overcome this color-blind limitation. Each filter blocks two of three colors—blue, green, or red—and, as a result, causes each pixel to measure the intensity of one color. The data is recorded to a RAW file that includes data on the light intensity produced by one color from every pixel.



Unprocessed RAW



Processed JPEG

RAW vs JPEG – The Ultimate Guide . . . Continued

Shooting JPEG

The camera takes the RAW data and runs it through its image processor when we shoot in JPEG mode. The complex process begins when the processor tries to estimate the value of light intensity of each pixel's two missing colors.

The processor then applies contrast, sharpening, and saturation before it sets the color space and white balance, which is determined from the camera's settings. These settings are what the photographer specifies before taking the picture.

JPEG compression is applied and the image is saved to the camera's memory card in the final step.



Processed JPEG in Lightroom

Unprocessed RAW



Identical Sensors Produce Different JPEGs in Different Cameras

It is not surprising to have identical RAW data produce different results. For example, popular camera models like Sony and Nikon might use the same sensors and record the same RAW data, but each company uses different algorithms (color science) to interpret color data that produces different results. In fact, it is common to find reviews praising one camera manufacturer over another for producing JPEGs with more pleasing or realistic colors. This is simply because each manufacturer has a different approach to interpreting data.

In contrast, shooting in RAW is much simpler since every pixel's voltage information is recorded and saved to the camera's memory card.

Once the data is saved, photographers can manually interpret color data and apply a variety of edits—contrast, saturation, white balance, etc.—using RAW processors like Lightroom, Capture One, Camera RAW, or Raw Image.

RAW vs JPEG – The Ultimate Guide . . . Continued

Nondestructive RAW Processing

I assume the photography term “nondestructive RAW processing” makes a little more sense now. After opening a RAW file in Lightroom, we can edit the image by moving different editing slider (Color Balance, Contrast). These edits only change our interpretation of the data instead of the file itself. And, since we cannot preview raw data, Lightroom does the work for us by creating a JPEG version that leaves the RAW file untouched.



Unprocessed RAW



Processed JPEG in Lightroom

To put it simply, shooting in JPEG format we depend on estimations, averages, and algorithms of the camera’s process.

When Using RAW

Landscape Photography

The bright skies and dark shadows of landscape photography force us to deal with an extended dynamic range of light. This makes shooting in RAW highly preferable since the JPEG format compresses images and inevitably clips the dynamic range.

HDR Photography

The name of the game is dynamic range! The use of HDR is necessary when the dynamic range of the scene exceeds that of the camera sensor. Using the HDR technique allows us to take multiple images with varying exposure values and later merge them into a single HDR image with an extended dynamic range. Again, RAW images are ideal since merging compressed and processed JPEG images can produce less than stellar results.

RAW vs JPEG – The Ultimate Guide . . . Continued

Large Format Printing

Using RAW format is necessary if you are looking to produce large prints. A 24 Mpix digital file (6000x 4000x) allows me to produce 20-inch prints with a resolution of 300dpi. I must upscale the original file using specialized software if I want to print even larger photos. RAW images work much better since JPEG images often produce compression artifacts when they are up scaled.

Difficult Lighting Conditions

Lighting conditions can vary from sunlight and artificial light to overcast or mixed lighting from natural and artificial sources. To produce natural looking photos, it is important to adjust the camera's white balance (WB) controls.

RAW format allows you to adjust the white balance later without sacrificing quality. Simply shoot first and adjust the white balance later if you are unsure about the lighting conditions.

As a Beginner – RAW Will Cover Your Mistakes

Truth be told, RAW files are more forgiving. As a new photographer, perhaps you did not get the proper exposure during your shoot. Shooting in RAW improves your chance of recovering the image and correcting your mistake during post-processing and editing.

As a Fine Art Photographer

Shooting in RAW gives fine art photographers greater freedom to achieve their artistic vision since they interpret reality through their own creative lens rather than in its natural state.

When Using JPEG

As a Beginner Who Does Not Edit Photos

With each new generation of cameras, the algorithms that convert RAW images to JPEG are becoming more and more sophisticated. Since the quality of JPEG photos is drastically improving, shooting in JPEG is becoming more common for photographers who are not yet comfortable working with RAW images or in programs like Lightroom.

Action Photography

JPEG files are much smaller and allow photographers to shoot and record images much faster. You can shoot 10 RAW frames per second and take up to 100 shots before the camera's buffer is filled. Then, you have to wait until the images are recorded to the memory card before you can shoot again. You can shoot 14 JPEG frames per second and take up to 350 frames before the camera's buffer is filled. This advantage is huge when you're photographing action sports.

RAW vs JPEG – The Ultimate Guide . . . Continued

Event Photography

Photographers typically do not have time to edit photos when they are photographing live events. Usually, the photo is instantly transferred once it is captured. This means that there is no need to shoot in RAW if the photo is not edited afterward.

As a Reporter Working for AP or Reuters

To minimize photo manipulation or the chance of it, many news agencies now require that all photo submissions are shot in JPEG format only.

When Space is Limited on Your Memory Card

It is time to switch to JPEG when your memory card is quickly filling up. After all, having a low quality JPEG image is better than not having anything.



A Few Tips for Black and White Conversion

- ◆ Look for photos that are all about tonality, patterns and lines, or form. Black and white lets you take away the distraction of color and let your viewer focus on other elements.
- ◆ Color goes a long way toward setting the mood in a photo – but there are other ways to accomplish the same purpose. Use a long shutter speed for a moodier feel. Capture motion for a dynamic and energetic photograph. Look for curving lines for a sensuous photo – and diagonal lines to show depth and change. Get creative!
- ◆ Watch your highlights and shadows. Most of the time, the best black and white photos have a nice range of tones – all the way from black to white. Don't let shadows or highlights overwhelm the shot. Check for details in the brightest and darkest areas.
- ◆ For lower contrast scenes, try high or low-key conversions! It's a lot of fun to play with different styles!



5 Remarkably Effective Winter Photography Field Strategies

By Chrissy Donadi

Landscape photography in winter is one of my favorite times to shoot. Winter photography means later sunrises which allows the photographer to sleep in a little longer. Similarly, earlier sunsets enable dinner discussions about that evening's sunset with enough time before bed to review images while warming up by the fire and sipping some hot chocolate. That's right, I really embrace winter photography. Otherwise, how else can you tell Old Man Winter's story through an image if you don't experience all that winter has to offer?



A Winter Morn's Alpenglow by Chrissy Donadi

Despite the winter wonderland that falls to ground each season, shooting winter photography scenes can present many challenges for landscape photographers. Not only can the environmental conditions be harsh and unforgiving, the overabundant amount of white in snowscapes tend to trick the camera's metering system. All that reflective snow can easily produce an underexposed image, one of the most common field mistakes with winter images. These are my 5 field strategies to ensure you capture everything needed in the camera while in the field for painless post-processing at home.

5 Remarkably Effective Winter Photography Field Strategies . . . Continued

#1: Shoot RAW

Rather than entering the age-old debate of RAW versus JPEG, let me say this, RAW files are forgiving. A RAW file is the raw, uncompressed, unaltered data directly from the camera's sensor. It gives you the largest latitude to make adjustments in post-processing.



RAW format enabled Jay to bring out details in the dark rocks at the bottom – Iceland

The rationale is straightforward. Capture as much information as possible in the image file. It's better to have the data and not need it than lose details in the darks or clip the highlights.

#2: Rely on Camera's Histogram, Not Your LCD or EVF

The camera's metering system may have its limitations in winter landscapes; however, a camera's LCD and EVF can also give a false sense of security. It is near impossible to distinguish between pure white and overexposure by simply eyeballing it. Instead, put your trust in math! Review the histogram for proper exposure. This doesn't mean that the histogram needs to be a nice round bell curve. The right of histogram shows the light pixel data. If the scene is filled with snow, then the histogram should lean heavily to the right.

Histogram used to get proper exposure – A Wisp of an Italian Mountain's Winter by Chrissy Donadi



5 Remarkably Effective Winter Photography Field Strategies . . . Continued

#3: Use Exposure Compensation when needed

If the histogram is pushing too far to the right, try setting the exposure compensation value to -1 or perhaps more depending on the scene and light conditions. If it is pushing too far to the left, then move the exposure compensation to +1. This will help alleviate the issue with the camera's metering. Whenever the composition or the light in the scene changes, reevaluate the exposure compensation value. This is a quick adjustment tool, not a set it and forget it method.



Exposure compensation applied: +1ev – Bryce Canyon National Park, Utah

#4: Use Manual Exposure Mode

Automatic modes make general global adjustments to the settings. The camera can analyze the data, but it cannot see the scene. It doesn't understand the composition is mostly snow glistening in the sunlight. Therefore, the camera cannot make the proper adjustments for exposure or white balance.

Swept Away in a Norwegian Winter by Chrissy Donadi

Since the camera doesn't know how to interpret the scene, the photographer can switch to manual mode and choose the aperture, shutter speed, and ISO, thus adapting and overcoming the camera's limitations.



#5: Use Exposure Bracketing as a Backup

If the histogram still cannot be tamed, then that usually means the dynamic range may be too broad for the camera to handle. If that is the case, then bracket the shot. Bracketing is taking the same photo more than once using different exposure settings. Not only will this provide an opportunity to select the best exposure after the fact, it also ensures that enough data is captured to exposure blend or use HDR editing. Blending two exposures together will make sure there are details in the darks as well as the highlights.

These 5 critical in the field strategies will ensure that enough data is captured in the camera, thus minimizing the post-processing effort to produce a finalized image.

How to Give Back to Your Community as a Photographer in 2020

By [Dan Bracaglia](#)

It's a new year and a new decade: the perfect time to wipe the slate clean, break old habits and commit to being a more outstanding person. Why not start off by giving back to your community? As photographers, we're in a unique position to make people happy and improve the world through our craft.

What follows are several ways for photographers to uplift others and do more good. This is by no means a complete list, but a beginning – because we're looking to you, our dear readers, to help us come up with more great ideas. If you have one, please leave it in the comments below. We'll look forward to re-visiting this list and adding an update in the not-too-distant future.

Make portraits to brighten someone's day

There are many organizations, global and US-based, seeking photographers to volunteer their time and talent to make portraits. A well-shot portrait – one that captures someone's essence – is bound to put smiles on faces.

Some of these organizations, like [Flashes of Hope](#) and the [Gold Hope Project](#), work to connect families of children with cancer and other terminal illnesses with portrait photographers. These portrait sessions are meant to both make their subjects feel like rock stars and to create photographs that can be cherished. Other organizations, like [Help Portrait](#), are a little more general in their mission: their guiding principle is to uplift anyone in need with a printed portrait.

Still others, like [Operation: Love Reunited](#), connect photographers with families of US military members serving overseas, for professional portrait sessions before, during, and after deployment. [Portraits of Love](#) is similar, but also works with the families of first responders as well.

And that's just scratching the surface. There are many organizations and non-profits that aim to make the world a better place through photography. Below are just some of the many I came across while putting together this article, worth your consideration:

[Flashes of Hope](#)

[Now I lay Me Down To Sleep](#)

[Gold Hope Project](#)

[Operation: Love Reunited](#)

[Heart gallery](#)

[Portraits of Love](#)

[Help Portrait](#)

[Spectrum Inspired](#)

Help an animal find their forever home

It's amazing what a good photo can do and even more amazing how misleading a bad photo can be. Consider, for a moment, the shelter dog/cat/ferret/etc. Scared and alone in a foreign place. The setting hardly makes for a happy subject. Now factor in an animal-loving but perhaps photographically-challenged volunteer with a cellphone in dim light and you have the recipe for a not-so-great adoption picture.

Fortunately, you can volunteer your time and skill to help increase a pup/parrot/turtle's chance of finding a forever home. If you're unsure whether your local shelter is looking for photographer volunteers, why not ask them? Better yet, get involved with [Hearts Speak](#), a non-profit already working with a third of the shelters in the US (and many worldwide), to improve their adoption photography.

How to Give Back to Your Community as a Photographer in 2020 . . . Continued

Donate old gear to those in need

Let's face it, we all have old gear lying around in closets and drawers that we no longer use – gear that could be teaching and inspiring new photographers, but is instead left to languish and collect dust. Which is why I propose this: if you have camera gear you haven't touched in two or more years, it's time to give it up. Sure you could grease the wheels of future camera purchases by selling your secondhand equipment, but you'd be a real hero if you chose to donate it instead.

Organizations like [Photo Start](#) are in need of used/working camera gear to be distributed to less-fortunate children around the world, thus giving them a chance to enjoy photography when they might not have otherwise. That seems like a win-win to me. Another great organization is the [One-Shot Project](#), who work specifically with children in Iraq, teaching vocational skills like photography and storytelling. They too will happily accept your used/working digital cameras.

Another option if you want to keep it local: any school or community center with a photography program or class. And if you're swimming specifically in film cameras (like I am) the [Film Photography Project](#) would also be pleased to throw you a life vest and take a few off your hands.

Teach others the joy of photography

Of course, giving a less-fortunate individual a camera is a great place to start, but teaching someone how to shoot with that camera is an even more impactful gesture. Depending on where you live, it can be fairly easy to find opportunities within your community to pass on your knowledge of the craft you love. For instance, here in Seattle we have [Youth in Focus](#), a non-profit providing arts education to the area's youth through volunteer photo teachers.

But even if no established photography classes are offered in your area or there's no need for new volunteers, why not start a class of your own? Or for a more low-key approach, consider putting together a local photo walk. This will give you the opportunity to both teach others and maybe make some new friends as well.

Make a donation to inspire the next generation of photographers

While the gift of your time and used gear both go a long way, so does cold hard cash. There are countless organizations out there worthy of your financial donation. One photography-specific non-profit I like is the [Josephine Herrick Project](#) – they deliver photography training to at-risk people in the New York City metropolitan area (my hometown). They also happily accept applications for volunteer teachers. Another non-profit worthy of your donation is [100cameras](#), who work with kids around the world, teaching photography as a means of processing challenging situations.

The Wrap

And there you have it, a handful of ways to brighten someone's day through your love of photography. And this is just a start – Happy New Year!

Editor's Note:

This article was found on a reputable web site. However, always research web sites before you give them personal information or make a donation.



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