

Erin Babnik (CA) (Canon)-- The Seven Virtues of a Creative Landscape Photographer

Photographers who produce personally rewarding landscape images on a regular basis tend to have certain habits and values in common. In this presentation, Erin Babnik summarizes these tendencies as seven “virtues” that any landscape photographer can nurture to facilitate the creative process. From curiosity to patience, these virtues address the entire range of concerns and practices that are important in creative development and in mastering the craft of landscape photography.

Peter Baumgarten (Ontario, Canada) -- Seeing: An Exploration of Visual Design in Photography

Camera settings may be important, but composition comes first. Line, pattern, texture, balance – these are just some of the principles of visual design that can, and should be a part of your compositions, regardless of your photographic subject. Join Olympus Visionary, Peter Baumgarten as he delves into the elements of visual design that are a key part of his landscape, nature, and urban photography.

Greg Benz (MN) -- Artistic & Technical Principles of Dodging & Burning

Do your images look flat? It is very challenging to create a sense of our 3-dimensional world with a 2-dimensional photograph. The dramatic light you saw may not come through in RAW files. And complex scenes can overwhelm and confuse the viewer. All of these can be addressed with dodging and burning. During this program, I will demonstrate artistic principles to guide dodging & burning, How to guide the viewer’s eye, How to make images look 3-dimensional, How to add sunlight, How to add backlight/sidelight, dodging & burning with luminosity masks, dodging & burning with RAW multi-processing, How to troubleshoot common issues.

Download the FREE luminosity masking panel <https://gregbenzphotography.com/newsletter> or simplify luminosity masking with Lumenzia: <https://gregbenzphotography.com/lumenzia>.

Greg Benz (MN) -- How to Create Amazing Light and Color with Advanced ‘Blend if’ Techniques

Post-processing techniques such as color grading or dodging and burning can produce significantly better or faster results when your adjustments are automatically targeted to shadows, midtones, or highlights. While luminosity masks are an excellent way to achieve such goals, the often overlooked BlendIf tool can often produce similarly beautiful images when used properly. And BlendIf offers two critical benefits, it substantially reduces the size of your files and gives you much more flexibility to make go back and make changes to your images later.

During this program, Greg will demonstrate a variety of techniques to take full advantage of BlendIf in your own work, both with and without using Lumenzia <https://gregbenzphotography.com/lumenzia>.

Mark Bowie (MA) (ADKPI) -- LANDSCAPES: Moments of Inspiration and Revelation

"Featuring my latest still images, time-lapse sequences and video, I'll share insights and techniques gleaned from moments of inspiration and revelation, that viewers can use to dramatically improve their own imagery. Inspiration — when events coalesced to create heartfelt imagery, and revelation — when, in the light of personal discovery, I realized a specific strategy or technique capable of remarkable artistic effect. Concepts are illustrated with grand landscapes and more intimate scenes, captured throughout the day and at night. I'll share the thought processes and field craft that took them to another level. Topics include:

- Lessons in the Art of Seeing
- Possibilities presented under special weather & lighting conditions
- Using light and shadow to add depth and drama
- Articulating what we perceive and feel, then transferring that into imagery

- Compositional choices – visual flow, image design, compelling vantage points
- Exploring with telephoto lenses
- White balance selection
- Color and textural contrasts
- Showcasing landscape colors by including pure whites and blacks
- Fall foliage – converting the brilliant colors to black and white
- What video and time-lapse can teach us about shooting stills
- Painterly landscapes using impressionistic techniques, in-camera and beyond

Sometimes inspiration came during post-production. I'll share processing lessons on creating a light path to guide viewers' eyes, artistic dodging and burning, selective color and contrast control, and more. It's a monumental presentation for all skill levels. Fresh. Creative. Informative."

Mark Bowie (MA) (ADKPI) -- MOONLIT: Photographing by the Light of the Moon

In targeting the Milky Way, most night photographers avoid photographing under a large moon. Yet there's much more to discover under moonlight. Unbelievably beautiful... otherworldly... Moonlight on the landscape opens profound creative possibilities for night photographers. It casts fill light, illuminating details and colors of both man-made structures and natural subjects. It theatrically interacts with clouds, fog and water, offering artistic possibilities for shooting stills, time-lapse and video. I'll discuss using apps such as PhotoPills to help position photographers to best take advantage of moonlit subjects. I'll cover innovative field and processing techniques, camera settings, and how to compose, focus, and determine exposure. I'll cover artistic possibilities presented under all phases, optical phenomena created by moonlight, photographing eclipses and long exposures of the moon, shooting and blending multiple exposures for detail in the moon and landscape, and shooting time interval and time-lapse sequences of the moon's journey across the night sky. Ultimately, this multimedia presentation exposes viewers of all skill levels to the artistic possibilities of this little-covered facet of night photography — our nocturnal world lit by the light of the moon, with the ambience, mystery and a sense of wonder it brings.

Kathleen Clemons (ME) (Lensbaby) -- The Magic of Blur with Kathleen Clemons

Though sharpness is a very important component of many photos, blur can also greatly enhance your images. Kathleen will share the many creative uses for blur, she will explain the different levels of blur and all of the ways that using well placed blur can help you to create stronger images. From selective focus, shooting through and motion blur to the best uses of foreground and background blur, you'll learn the different ways she adds the magic of blur to her photographs in camera.

Lisa Cuchara (CT) Long Exposure Using Live Time or Live Composite

Lisa will be showing images and settings related to two unique computational features that Olympus has related to long exposure photography. In addition to the classic bulb mode, Olympus also has two distinct specific long exposure features: Live Time and Live Composite. Long exposures and Night photography images are fraught with one big issue – that one has to guess at, and/or best guess at using calculations, what the exposure time should be. Certainly, dSLRs were a major improvement for long exposures in that as soon as the image was taken one could look at the image and histogram on the back of the camera and shoot again if the exposure was too long or too short. Alas, when taking long exposures of five, ten, sixty minutes it means less productivity and more time wasted to reshoot. The Olympus modes of Live Time and Live Composite have revolutionized this issue with long exposures. I have not used traditional Bulb mode since switching over to Olympus.

In Live Bulb mode the shutter stays open for as long as the shutter release (on the camera or cable release) is "open" (held down). Live Time mode is a variation of this whereby the shutter is opened with one press

of the shutter release and then closed with a second. The huge advantage that that you can SEE when the exposure should stop. You watch the image, and the histogram, develop on the back of the camera, kind of like watching a Polaroid develop. This means that when taking long exposure images, you don't have to wait until the exposure is over to see the image – you actually watch it develop. This is a game changer for people who use ND filters, take long exposures, do night photography, etc.

Another issue often encountered when making long exposures with moving elements such as lighthouses, stars trails, fireworks, car traffic trails, painting with light, etc. is that some areas overexpose well before you have gotten the exposure or overall long exposure effect that that you desire. This is where Live Composite rocks!

When using Live Composite mode, the camera shoots a series of images continuously with the same exposure time. You could do this with a dSLR, or non-Olympus mirrorless camera by taking a series of images and then compositing them in post-processing. But Olympus does this stacking in-camera. It's like using the 'Lighten' Blend mode to merge stacked images in Photoshop. Olympus cameras combine all the images together into one single composite – with one added benefit -- only the first image is used to record the ambient exposure of the background or foreground. After that, only the brighter pixels in any following images are used. This means that you can take a base image of say a lighthouse or skyline with light pollution or illuminated buildings and they do not get brighter; their exposure does not change – only new light is added. As with Live Bulb and Live Time mode, in Live Composite mode you watch the image exposure build up on the camera (and then close the shutter when you like the exposure). Exposures can be up to 3 hours in total and the screen refreshes every time a new image is captured.

So Live composite basically involves taking a “base” image, and then adding new light to that base image with a series of further exposures which only register the parts that have NEW light (bright pixels) in them. At the end of the exposure, the camera merges all the exposures (like Lighten blend mode in Photoshop) together to produce the final image. The first exposure is your base image composition, say a city skyline, lighthouse, etc. Then the next images only register new light (the earth moving for star trails, lightening, fireworks, flashlights, etc.). The first big advantage is that you get to SEE the image develop so you know exactly when to turn it off, the other big advantage is that your main scene does not get overexposed (since the camera will not register more light in that part of the image). Taking star trails over an illuminated building is typically quite challenging and often requires you to take multiple images and merging them later in Photoshop in order to prevent your image's foreground from getting overexposed.

Live Composite can be used in many situations: for fireworks in order to create a more complex image without overexposing the skyline during the exposure, for light painting using sparklers, steel woolies, LED lights and/or flashlights, for street scenes like trails of headlights and/or car tail lights, star trails, lightning, portraits, waterfalls and streams, and clouds (Daylight Live Composite for cloud stacking is just amazing!)

Mo (Morrell) Devlin (PA) -- "Smile, Fish - Creating stunning aquatic photos"

Showcasing the unique challenges and capturing stunning images of tropical fish at home. Reviewing effective and creative lighting set ups for aquariums big and small. Overcoming the challenges of the animals nature to create images that tell a story. Overall just taking something as simple as a fish and turn it into something you can hang on a wall.

George Fellner (CT) -- Creating Your Photography Book: Design and Publishing

Photographers may ponder the potential notion of creating a photography book. There are certainly numerous components to consider and many options to evaluate. This presentation explores the initial spark for a book idea, theme and message, along with the development of contents. A review of format, text, image, layout, cover design, review/editing, and associated criteria is presented and the bookmaking process with basic strategies is outlined. Traditional publishing is discussed along with the strategies for

submission. In turn, self-publishing is presented with design/layout options, example features, format, content requirements, text specifics, image specifics, and importing information. In addition, there is an outlined review of the upload process for both printed books and eBooks, as well as a discussion about selling platforms and marketing strategies. Ultimately, the intent of this presentation is to demystify the processes and to inspire photographers interested in the design and publishing of a photography book.

George Fellner (CT) -- Architectural Photography: Concepts and Strategies

This program covers the essentials of architectural photography in terms of concepts, mindsets, goals, and strategies. Architectural form and elements, building/site contextual relationships, and human aspects are explored as they relate to both exterior and interior architectural photography. Subjects include equipment, camera settings, lighting, composition, and perspective. In addition, playful juxtapositions are presented, revealing the potential for creative images. Photographers interested in the built environment and in celebrating the rich diversity that is inherent in architecture will benefit from this program. As both an architect and a photographer, George Fellner provides his unique insights on architectural photography, reviewing strategies, and sharing his personal experiences. There will be a separate Architecture Photo Walk (bring camera)

Judy Host (GA) (Sigma) -- Branding your style with Creativity- Steampunk

This program is for the photographer who is ready to do something fun and different. Branding yourself as a “Creative” is the purpose and how you go about creating a unique look to your work. For me, that was Steampunk According to Wikipedia “SteamPunk is a subgenre of science fiction or science fantasy that incorporates technology and aesthetic designs inspired by 19th-century industrial steam powered machinery.” It also refers to any of the artistic styles, clothing fashions or Victorian-era fiction and films from the mid-20th century. That, being said, there are apparently no boundaries as far as how to portray a SteamPunk person or fashion. Photographically speaking, how fun to have that kind of freedom and with that in mind, I have pretty much gone crazy with my styling of SteamPunk design imagery. This doesn’t have to be a difficult thing to do. With very little costuming and a lot of imagination, you can take a simple outfit and with a pair of goggles, a SteamPunk inspired hat and/or a leather corset and you’re ready to go. The location or backdrop also helps to create an illusion of another world of sorts adding to the fantasy of it all. I like to use a variety of lenses in my work. It all depends on what perspective I need for the job I’m doing. My first step to any project is to create a storyboard and pre-visualize how I want my images to look. It also depends on whether I’m inside or outside, how large a space I’m working in and whether or not I’m using natural light, which I do most of the time, or studio lighting. I also get a lot of questions about my usage of textures and graphics in Photoshop. I am without a doubt, a Photoshop Junkie. I have been using textures and graphics in my work for many years and spent a lot of time on tour teaching them to my peers through a company called Graphic Authority. These days, I use Adobe Paper Textures, which is a free download from Adobe, and a process they have made extremely easy to use. The hard part is always trying to find the right combination of textures to enhance the image without making it all about the process.

Judy Host (GA) (Sigma) -- Grace and Balance - Photographing Ballet

For the last three years I have allowed myself to follow my passion for photographing dancers. The Art of Ballet has always intrigued me along with the grace and elegance that comes with it. The passion a dancer has for their craft mimics my own passion for photography. There is a natural flow of energy that captivates me and I find myself completely immersed in the moment. As an artist, I find I need that kind of distraction so that I can create freely and purposely. So it is with great pleasure that I share that experience with you and the journey it has taken me on. My program has been customized specially for this group. My topics will cover the following: 1. The importance of light quality for creating dramatic dance portraits, (Low

Key/High Key) 2. Studying the positions of your dancer and understanding how your camera angle showcases your subject. 3. Styling the shoot. Customizing your sessions with costumes and beautiful dresses. 4. Create storyboards of positions for yourself for lighting and for your dancer. Most dancers are not use to selecting poses for the camera. 5. Location versus studio. Where do you want your session to take place? What is the overall feel of the image? 5. What is your vision for the session? What are you trying to create? What is your message? For those of you who are interested in following your passion for something different, this program will hopefully inspire you to move forward now. We are artists after all and we need to feed our souls with the magic we have the talent to create.

William Innes (CA) (Panasonic/Lumix) -- Travel Photography in 2020 – Capturing Awesomeness!

As we become more mobile and travel – are we putting too much emphasis on the gear and not the experience? Regardless if we are visiting our local zoo, a National Park or traveling around the world – we want to capture awesome imagery while being in the moment and enjoying the experience. Our choice of equipment and “stuff” has a huge impact on our ability to create. After visiting more than 45 countries in every continent except Antarctica and over 44 of the 50 States, I have an appreciation for keeping it simple, while creating images that tell a story. I will share images from these voyages and discuss how to create photographs with impact using the latest camera systems. We will also discuss many general travel hacks and tips – to make your trip more enjoyable. Things like packing, clothes, navigating airports, security and camera gear.

Some of the benefits of traveling simple and light include:

- Less weight!
- Being present and enjoying your travel experience.
- Ease of editing images on the go.
- Less Stress!!!

Items to be covered will include:

1. Why use mirrorless cameras versus DSLR's
2. Equipment considerations – including accessories and gear to edit like a pro on the road.
3. Preparation – what to do before your trip to increase the odds of capturing great photographs.
4. William's top five secrets for great travel images!
5. How to be a minimalist during your travel I'll share hacks and tips.
6. How to share your travel photos during your trip and after you get home.
7. Easy and quick post-production – the finishing touches. What software and Apps to use.

Scott Kelby (FL) - Featured Presentation: The Stuff They Don't Tell You

When Scott did this class for the first time, right after the class you know what so many participants came up to Scott to ask? “Why didn't anybody tell us this stuff?! These are the things that, once you realize them, can propel your image-making to the next level because it opens your eyes to things that are usually passed one-on-one (maybe from a mentor to an apprentice), or not at all, but Scott lays it all out there, and really opens your eyes to a new way of thinking about photography that will transfer directly to the type of images you make from here on out. This will be one you'll be talking about.

Scott Kelby (FL) - Featured Presentation: Travel Photography: Capturing the Essence of a City

Scott shares his travel photography techniques for coming back from your trip with pro-quality travel photos that make your friends and family say, “Wow - I have got to go there!” Scott covers everything from

camera settings, recommended lenses and accessories (and which ones to leave at home), and how to capture the flavor, color and excitement of a city in a way that captivates your viewers. You'll learn which type of shots work, how to get great shots of the locals, and a shooting list of topics that make great travel photos no matter where you're visiting.

Jackie Kramer (FL)-- Luv Blooms In-Camera Techniques to Bring Out the Character in Your Floral Images

Shooting flowers to bring out their personality and/or impart a feeling demands more than making a technically proficient image. Jackie will share a variety of techniques to bring out the character in floral subjects. She will offer examples and behind the scenes insight into creating images using techniques such as straightforward macro with selective focus, shoot-throughs, abstracts, multiples, textures, and more. Hear her rationale as it applies to decisions in the field pertaining to selection of the subject, background, approach, composition, lighting, exposure, and depth of field. You will leave with fresh ideas to apply next time you head out to shoot flowers! Learn how to bring out the character in flowers using techniques such as straightforward macro with selective focus, shoot-throughs, varying lens choice, abstracts, multiples, textures, and more.

Jackie Kramer (FL)-- Phlorography: Post Processing Techniques to Make your Floral images Stand Out

Making the image in camera is just like mixing ingredients for a cake. Post-processing is the equivalent to baking the cake and in this session you will learn how to set yourself up with the right ingredients. Hear about what type of images you can shoot in the field that can serve as textures to enhance the artistic nature of your final images. In this session, Jackie will walk you through examples of her post-processing techniques, using techniques including the addition of textures, gradients, and filters in Adobe Lightroom and Photoshop.

Lisa Langell (AZ) -- Photographing Birds in Flight & Motion

"Photographing birds in flight (BIF) and motion can be challenging for even the most experienced photographers. This session will break down what settings and techniques may work best for you with regard to photographing birds in flight. Via warm, friendly and supportive instruction, this class will help get you on your way to photographing birds in motion beautifully!

Designed for those with DSLR and mirrorless cameras, we will focus upon the following skills:

- Focus settings: AF-C or AI Servo
- Setting the proper focus points
- Best aperture and shutter speed settings for photographing birds in motion
- Finding the bird in the frame before you can photograph it
- Composition, panning, and related techniques for artistic effect
- How to envision the design, look and feel of your image prior to shooting"

Lisa Langell (AZ) -- Creative Flat Lay Photography

"Flat Lay Photography is such a fun, creative type of photography that has infinite possibilities. It is a wonderful option for days when the weather, light or subjects for traditional nature photography are not ideal. It can even be done indoors. The purpose behind this type of photography includes stock imagery, greeting cards, business cards, posters, advertising/ marketing, wall art, and more. The sky's the limit with what you can do.

Participants will learn:

1. The concepts and principles of flat lay photography
2. Techniques for shooting flat-lay images of high quality
3. Lighting tips
4. Indoor and outdoor options for flat-lay
5. Important principles for the proper composition and layout of your flat lay design
6. A few key post-processing techniques that will elevate the look and feel of your work without changing the integrity of your image"

Frans Lanting (CA) - Featured Presentation "Eye to Eye with LIFE" - Friday Evening in Fine Arts

Master photographer Frans Lanting has a gift for connecting people with the lives of wild animals and showing us the world through their eyes. His powerful personal perspective illuminates the big stories behind his images, which are drawn from three decades of work in wild places from the Amazon to Antarctica. His presentation provides insights into his unique approach to visualizing ideas about the natural world and includes the story of his LIFE symphony, a multimedia orchestral performance featuring Lanting's imagery and the music of Philip Glass—a work that tells the story of life on earth from the Big Bang to the present and has captivated audiences around the world www.FransLanting.com

Susan Magnano (NY) -- Get Creative with Long Exposures

Susan Magnano will show you how to get creative with long exposures in any lighting condition. She will discuss how to adjust your camera, use ND Filters and how to add awesomeness to your images. Susan will dive into light painting, light graffiti and night portraits and is happy to share with you how she makes an ordinary scene become extraordinary. She promises you will walk away inspired to go experiment with long exposures and to expand your artistic vision.

Susan Magnano (NY) -- Photographer's Guide to Acadia National Park

Acadia National Park is a photographer's paradise with its beautiful rocky coastline, granite peaks, pristine lakes and coniferous woodlands, it has it all. Susan Magnano will take you on a visual tour and share with you the proper tools to prepare, what gear to bring, where to go and how to capture the best light. She will take you to her favorite spots and share tips on how to create unique and iconic images.

Joe and Mary Ann McDonald (PA) (Olympus) -- Photographing Wildlife and Nature

Just over two years ago Joe and Mary Ann McDonald switched to the Olympus micro 4/3rds system, and both agree the change was the most exciting advance in photography they've ever experienced. This program will detail the many features and advantages switching to a micro 4/3rds system has to offer. If one can get past the ego of looking like a pro with a big, heavy lens, the world opens up with an ease of use and increased mobility difficult or impossible to achieve with a traditional full-frame DSLR. Carrying a light weight system not only makes traveling easier, especially for those who fly, but also for in-the-field mobility where weight and bulk are no longer a concern when hiking hills or mountains or great distances. In-camera and lens stabilization make shooting with long focal lengths possible – imagine hand-holding 840mm for shooting birds! The program will highlight two important features Olympus offers for wildlife and nature photography. Some of these features are available with other camera systems, too, and the tips offered here can be applied to those camera systems as well. These features include ProCapture, probably the most exciting of them all, which captures, pre-shutter release, up to 35 frames, allowing you to capture action that your reflexes, and your cameras inherent delay, miss. How many times have you 'captured' an empty branch when a bird launched from its perch? With ProCapture, you'll get that frame, and the 35 preceding it, which will show the bird through its entire lift-off. The possibilities for capturing images like

never before truly makes this a game-changer, provided you recognize the conditions that best utilize this feature. Joe will be explaining those conditions, preparing you for great shots. Those conditions include framing, timing, shutter speed, and focus. With ProCapture, it is important to leave room for you to capture a sequence. A tight-shot of a perched bird won't work when the bird lifts off in flight, and you must anticipate the subject's direction and how big or how large it may be when flying, or leaping, or jumping. Timing is important, too, since experienced photographers are accustomed to firing as soon as the action occurs, in the hopes that their reaction time, and the inherent lag-time of a camera, is fast enough to capture peak action. With ProCapture, it is actually helpful to be a bit slow on the reaction and to not try to time the shutter release for the peak action. Since ProCapture can record up to 35 frames before the shutter is released, it is more effective to actually fire the shutter after a bird leaves the frame! In practice, that's actually quite easy to do. Shutter speed is important, too, and the choice of shutter speeds depends on the speed of the subject, the light, and the ISO used. Some wildlife subjects move very fast, especially if the subject is close to filling the frame, and fast shutter speeds are imperative. Since an electronic shutter, rather than a mechanical shutter, is used in ProCapture, shutter speeds as high as 1/30,000th sec are possible. Rolling shutters, a distorted optical effect that may occur with an electronic shutter, will be explained, and the pros and cons discussed in greater depth. Although a rolling shutter effect may spoil a few images in a series or burst, there is a far greater chance that of the remaining images, usually the majority of images, will not be affected, and the results absolutely outstanding. Focus is dependent upon the choice of ProCapture modes. In ProCapture high, the focus is fixed once ProCapture is engaged. Autofocus (AF) works to acquire the subject, but when the shutter is pressed half-way, engaging ProCapture, the AF is locked. If a subject changes position or distance, a simple toggle with the shutter button or back-button focus will reset focus. On ProCapture Low, AF is continuous because the frame rate is less, but I find I rarely use that because I'm interested in capturing the action at its peak, and the fast frame rate, as high as 60fps, with ProCapture High allows me to do so. The other exciting feature is in-camera focus stacking, where the camera automatically shifts focus and composites the shots into a single image, enabling great depth of field macro shots. Using macro lenses, wide-angle lenses, or super telephotos, you can capture macro subjects, landscapes, and wildlife like never before. Focus Stacking takes a series of frames, determined by you, at varying focusing distances. You can shoot up to 15 frames, with 7 in front of and 7 behind your focus point, and you can change the focus differential from very small to as large as possible. Although there is no set rule for determining that focus differential – trial and error is the only one that I find works, your choice of aperture does matter. Usually, we think of small f-stops, like f16 or f22, as the best apertures for depth of field, but using those apertures can have two unwanted effects. One, the clarity of the image may suffer slightly because of optical distortion, as light bends through a small aperture, and the smaller apertures may require slower shutter speeds or higher ISOs. Subject movement may register at slower shutter speeds, and increased noise may occur at higher ISOs. Two, and perhaps even more important but less considered, increased depth of field increases the degree of apparent sharpness in the background. You may only want your subject to be sharply in focus but you would like a soft, bokeh-like background. At small apertures, the background may appear with some detail, not necessarily in focus, but nonetheless distracting. Shot wide-open, Focus Stacking will keep the subject sharp, yet minimize any background distraction. We normally don't think of f4 or f5.6 for macro details, or to maximize the depth of field to cover your subject, but with Focus Stacking is often a valuable option. Shooting with a wide aperture and using Focus Stacking, you can have your subject sharp throughout, yet still maintaining a soft-focus background. There is another advantage as well. Even with a small aperture, like f22, depth of field, particularly in macro, is quite small. For example, if you were photographing a three-inch-long dragonfly or frog facing you, not sitting parallel, even at f22, a frame-filling dragonfly or frog might only have the area immediately around the eyes in sharp focus. The mouthparts of the dragonfly and the wings and abdomen would be progressively less in focus, similarly so would the snout and body of the

frog. With Focus Stacking, using a combination of f-stop, focus differential, and number of shots (up to 15), you could get virtually the entire animal in focus. There is really no set combination or formula for doing this, but by a little trial and error and experimentation, for the subjects you like to shoot, you can create a template that will work. I'd suggest using a ruler or yard stick, facing you, not parallel, and conducting a series of tests to see what combination works best for the size subject you'll be shooting.

Joe and Mary Ann McDonald (PA) (Olympus) -- The Advantages of Shooting Mirrorless

For many, the advantage of mirrorless cameras is their smaller size and weight. For photographers approaching their twilight years, where lugging a 15-pound telephoto lens is no longer appealing or even possible, mirrorless offers a new lease on your photographic life. Air travel has always been a source of nerve-wracking anticipation every time one waited to board a plane, as photographers questioned 'will I be able to bring on my carry-on?' That anxiety is radically reduced with mirrorless. Ego and being one of the 'big boys or girls' sporting big, impressive glass is, I believe, one of the obstacles photographers must be aware of and must dismiss as silly when considering mirrorless. Touting around a 300mm, that may have an equivalent focal length of 600mm with a full frame D SLR, requires some self-confidence, as photographers not in the know dismiss the smaller lens, and the photographer carrying one, as not being a 'player.' For those using and enjoying a mirrorless system, particularly the micro 4/3rds system, that dismissal should only be a cause for pity, as these mirrorless shooters are truly in the vanguard of a new age in photography. Regardless of the camera system, be that a full-frame mirrorless or a micro 4/3rds system, almost all mirrorless cameras are smaller in size and weight than a traditional D SLR. While there is certainly an advantage in this alone, mirrorless cameras provide the most effective exposure method available. Mary and I used to advocate spot-metering and manual mode for determining exposures most accurately, since backgrounds or foregrounds or differences in light within a scene would not affect an exposure taken for the subject. In programmed modes, a dark background surrounding a small middle tone subject could result in an over-exposure on the subject since the dark background could bias the exposure. Photographers often relied on 'chimping,' checking their LCD monitors after each shot to compensate for any error. This resulted, too frequently, in losing shots when one could have had their eye to the viewfinder and shooting frames. Because mirrorless incorporates a live view picture, both in the LCD monitor and the viewfinder, one sees IN REAL TIME what an exposure actually is. There is no guess work, and no need to check an LCD monitor after the shot to confirm an exposure – you have done so when you made the shot. This saves so much time, and results in not missing poses or activities that may not be repeated. Mary and I still shoot on manual mode so that changes in backgrounds or subject position or other variables do not affect the exposure we set for our subject or for the effect we desired. Mary still shoots on spot-metering (an old habit) while I generally shoot on an evaluative or matrix-like metering pattern, but it really doesn't matter. What we see in our viewfinder is what we'll record, so the metering pattern alone makes no difference. This live-view feature through the camera's viewfinder is especially valuable if you shoot video. With traditional D SLRs, shooting video required using the camera's LCD monitor for seeing the video image. The viewfinder did not work. In bright light, seeing a camera's monitor could be quite challenging, requiring photographers to either use accessories, like a Hoodman loupe, to cover the monitor and to act as a de facto viewfinder, or a coat draped over the head and camera to provide shade. Either method created some degree of inconvenience, if not outright comedy. With mirrorless, one can look through the viewfinder and follow the action without the need of any accessory, which makes switching from stills to video to stills again a simple, effortless process. As mentioned earlier, size and weight are very important factors to consider. This is particularly true with the micro 4/3rds system. As an example, a 300mm f4 lens in the micro 4/3rds system produces an image that is the equivalent of a 600mm lens, but with a size that is less than half, and often less than a third the size and weight of a traditional full frame D SLR. Besides the obvious convenience one experiences in packing and traveling with smaller, lighter gear, there is

another enormous advantage that is not, too often, considered. And that advantage lies in mobility. I've often wondered, since switching to the smaller micro 4/3rds system, how many times I might walk back and forth on a long boardwalk as I searched for a Least Bittern or similarly hard-to-find bird if I were carrying my old 800mm lens, heavy D SLR pro camera, and the required heavy tripod head and tripod? From personal experience watching shooters still using that type of gear, I suspect I'm moving and checking far more frequently than I would have in the past simply because I'm not burdened by the weight of that much heavier equipment. Virtually all camera brands offer image stabilization today, either in-camera or via the lens. Some systems, like Olympus, incorporate both, providing up to 7 stops of stabilization. For those who've heard this term but didn't understand exactly what it means, 7 stops means a shutter speed of 1/15th is, via the stabilization, 1/2000th sec. Hand-holding smaller lenses for landscape images is a simple process, and with fast shutter speeds big telephoto lenses can be hand-held as well. The freedom this provides is priceless. Keystone correction is another useful feature. Buildings or trees seem to fall backwards when shot with a wide-angle lens, if the subject is relatively close to the photographer. The reason for this is wide-angle distortion – the top of a tree is further from the shooter than is the base – think of a right triangle – and objects further away appear to be falling backwards. With Keystone correction, you can adjust an image prior to the shutter release to correct for this keystone effect. LiveView Boost enables you to see what you are shooting in dim light, perfect for photographing hummingbirds with flash at the end of the day when the light is poor and the birds are most active. While another feature, Live Composite, makes photographing stars, lightning, cityscapes, lightning bugs, fireworks, and more, possible and easy, incorporating time-lapse photography that only records light that is brighter than the original exposure. One sees the effect as each lightning bolt appears, allowing you to choose when the shot looks just perfect and end an exposure. Live Composite does take a little experimentation to get proficient with this feature. After the initial exposure is determined and shot, nothing else registers on the sensor unless it is brighter than the original capture. Consider stars. As the earth rotates, the stars seem to move through the sky. At the initial exposure, the area around each star would be black, but as the earth rotates and the star shifts position, the bright area has moved over what was a darker area. Consequently, it registers, and with a long-time exposure you can record a long arc or star trail. While star trails can be done in other ways, in a traditional long exposure, any ambient light that was present in the image would continue to build as additive light, and would eventually be over-exposed. That won't happen with Live Composite. The limitation for Live Composite is the shutter speed, usually at ½ second, so Live Composite can't be used during bright times of the day, say for lightning strikes, unless you use a Neutral Density filter too. By using one, and I'd recommend a variable ND filter that covers 8 or 10 stops of light, you can shoot during the day, allowing you to capture multiple lightning strikes. Once the initial exposure is made, the base exposure is set. A gray, stormy sky stays gray, and only if a lightning bolt occurs will anything change, as Live Composite records the new, brighter light source. Obviously, for day light shooting with a ND filter you'll need to use a low ISO and a small aperture to obtain a ½ second exposure. Video, available in many camera systems, will be covered as well, as Joe explains the advantages of shooting large file video clips, and slow-motion, for various subjects. By shooting large files, meaning 4K video, it is possible to capture individual frames that can be saved as TIFs or JPGs. You'd need Photoshop or Lightroom for this (and other programs may do so as well), but the key is the subject must be still. For just video, 4K video works best at shutter speeds of 1/48th sec or 1/60th sec, but if your subject is moving, those shutter speeds won't work. If you catch a subject during a momentary pause, however, then those shutter speeds will work. I've done so often. The other alternative I love using is High Speed video, at a frame rate of 119 frames per second. Since viewing normally is played back at 30 frames per second (fps), one second of High-Speed Video provides approximately four seconds of screen time. A three second clip gives nearly 12 seconds, and at that slow playback time the muscles of a walking lion, the heavy, dust-stirring steps of a bull elephant, the leap of a salmon into a brown bear's jaws, all are revealed. Joe will explain the features he and Mary Ann use most

frequently for capturing wildlife and nature, and will illustrate the talk with exciting images that show those features in action.

Charles Needle (CO) (Lensbaby) -- Creative Macro Photography

Learn how to create unusual and striking close-up images both in the field and in your own backyard and/or home studio. Award winning fine art photographer and workshop leader, Charles Needle, will guide you through all the necessary steps to take your macro photography to the next level. He will cover more advanced topics, such as selective-focus macro, "shooting through" with a telephoto lens, close-up lenses/diopters, wide-angle macro, and macro with specialty lenses, such as Lensbaby Velvet lenses and a Taleidoscope lens. Charles will also discuss specific methods for shooting water droplets, reflections on iridescent glass, mylar, and abstract closeups of everyday household objects.

Note: If you'd like to try some of the techniques and tabletop set-ups discussed in this program firsthand using Lensbaby loaner lenses and/or your own macro lens, Charles will be offering a hands-on session.

Charles Needle (CO) (Lensbaby) - iPhoneography "Pixels in Your Pocket: Creative iPhone Photography Revealed"

Learn how iPhone photography can make you a better photographer and how you can craft creative, expressive images using nothing more than your mobile device. In the first half of this session, Charles will lecture on some of the technical aspects of iPhone photography, including native camera features, accessories, workflow, image storage and printing considerations. Then in the second half, Charles will show you how to use several key creative shooting and editing apps in a "live" demonstration with his phone projected on a screen.

Note: This session is primarily geared toward iPhone users; however, you can certainly participate if you own an Android phone. (Just keep in mind, many of the apps Charles will discuss and demonstrate are only available for iOS devices. You can probably find an equivalent in the Google Play Store.)

What to Bring: Please bring a fully-charged iPhone with the latest iOS software update, as well as a cable to charge your phone and portable battery pack (if you have one). If you want to download a few apps beforehand and follow along, feel free to do so. Some recommended apps include: SnapSeed by Google (free), Camera+ 2 by LateNightSoft S.L., Average Cam Pro by Dominik Seibold, Slow Shutter Cam by Cogitap Software and Artista Impresso by JixiPix, LLC.

Lou and Todd Nettelhorst (IL) -- ADDING PIZZAZZ: Photoshop® Not Required

Did you know that "playing" can help you access your creativity? In this session, Lou and Todd explore many creative techniques for "playing" photographically to enhance your images without relying on Photoshop®. Join us as we explore fun ideas and methods for ADDING PIZZAZZ to your photography. Have you ever thought of creating abstracts by shooting through glass or isolating subjects using selective focus? What about time exposures, or using artificial light to illuminate subjects in unique ways? Multiple exposures can be used to form impressionistic images. Creative sequences enhance slide show imagery, and unusual angles set up unique compositions. Double exposed images as montages; shooting through water droplets using Rain-X®; and catching reflections on water, metal, Mylar® and other surfaces are also ideas that will be explored. Todd and Lou show how you can use these techniques and more in the field, to create interesting, artistic images in-camera, rather than with software. Tap into your creativity and have fun exploring some new ideas, and some old ones, differently!

Clifford Pickett (NY) -- Pushing the Limits of Mobile Photography:

Your guide to leveraging the full creative potential of the camera you always have with you. This presentation is designed for the photographer who wants to learn more about the future of photography and how best to harness the full creative potential of their smartphone. However good you think your smartphone camera is, prepare to be surprised. By utilizing specialized apps, hardware and various techniques, these cameras are capable of truly stunning results, well beyond what you think is even possible. It's time we move beyond comparing them to DSLR's, they represent an entirely different segment of cameras. They are at once, the most simple and the most advanced cameras ever made. This class is about taking your preconceived notions about mobile photography and turning them on their head. We'll go well beyond just how to navigate their inherent obstacles, tiny sensors, low resolution, low light capabilities, dynamic range, lack of interchangeable lenses, etc and we'll take you into a world that leverages all of their inherent advantages. Not only will you learn how to achieve stunning results with your phone, you'll discover a new approach to photography, how to lighten up, mentally and physically, and become a better photographer in the process. What happens when you use a camera with no options, with no buttons even? When there's no decisions to be made other than the ones that actually mater... Light, color, composition, gesture, decisive moment. Image quality starts to take on a whole new meaning. This class will focus as much on perspective as it will on technique. Come join the lightside!

Topics to be covered include:

- Overview of the current state of mobile phone cameras and demonstration of their capabilities
 - Camera app recommendations and demonstrations - go well beyond the native camera app's functionality
 - Lens choices as well as gear and app recommendations
 - Working with the native app, auto HDR, deep fusion and night mode as well as RAW, HDR, exposure bracketing and long exposures using third party apps
 - Workflow solutions and Post-processing demonstrations
 - Various Multi-shot techniques to drastically increase resolution, reduce noise and extend dynamic range
 - Additional tips and techniques to get the best possible image quality
- Perspective - How to lighten up, how to simplify and how to not just capture but be in the moment

Clifford Pickett (NY) -- The Ultimate Workflow: A fully automated, modern solution that actually works. Anywhere. Every time. With one click.

What if I told you your workflow can be automated down to just one click to organize and two clicks to find any image you've ever taken? The best workflow is one that requires the least amount of work possible. Less work, more flow. Seriously, this really is the ultimate workflow solution. Also, if your workflow doesn't work ALL of the time, it doesn't work at all. The workflow outlined in this class is the ONLY workflow that works ALL of the time. This updated solution leverages all of the capabilities of Adobe's creative cloud to offer a fully mobile solution. Now you can hit the road and leave your laptop behind. And your hard drives. And your backups. And your memory cards. And power cables. You get the idea. Simplify. Lighten up. If you travel at all you're going to want to see this. You can be shooting in China and your original RAW files, including edits will all be backed up to your computer and hard drives at home, in the right folders, with all of the edits and ratings intact. This really is the solution for every photographer. It's the ultimate workflow.

Juan Pons (ME) -- Wildlife Photography

Wildlife photography has to be one of the most challenging and at the same time, rewarding types of photography. In this presentation Juan will share with you the style and techniques he has developed over

the past 30 years exploring and photographing some of the majestic creatures on earth. Topics covered will include aesthetics, composition, backgrounds, techniques and gear.

Juan Pons (ME) -- 20 Tips for Great Nature, Travel and Wildlife Photographs

In this program, Juan will share with you the 20 best insights he has developed over the years for making great Nature, Travel and Wildlife photographs. Having spent thousands of hours in the field, Juan has learned to maximize his time in the outdoors and zero in on those opportunities that will provide truly memorable images.

Aaron Priest (ME) -- PhotoPills Part 1, Planning the Shot

Learn how to plan legendary shots with PhotoPills! Aaron will present a hands-on, in-depth tutorial of the planner tool in PhotoPills to place the sun, moon, eclipses, the Milky Way, and meteor showers in your images. For beginner and advanced ephemeris users alike, we will be covering most of the functions and layers of the planner tool and how to use them, both when you are onsite with AR views, or from the comfort of your couch preparing for a future trip. You will want PhotoPills installed on a phone or tablet (iOS or Android) to follow along. If you've never used an ephemeris app before, or even if you are a long time "PhotoPiller", you will likely learn some new tips and ideas with this wonderful app!

Aaron Priest (ME) -- PhotoPills Part 2, Advanced Features

Join Aaron for a hands-on walk-through of some of the advanced tools of PhotoPills. In this second tutorial we will be discussing more complicated topics like hyperfocal distance, circle of confusion, diffraction, field of view, depth of field, and how PhotoPill's tools can make these calculations easy. We will spend some time using the dedicated tools of FoV, DoF, Spot Stars, Exposure, Timelapse, and Meteor Showers and see how they complement the Planner tool. While attending the first tutorial on the planner tool is not a prerequisite, this presentation does require some familiarity with PhotoPills and is for the intermediate to advanced user. You will want PhotoPills installed on a phone or tablet (iOS or Android) to follow along.

Corey Rich (CA) Featured Presentation: "Stories Behind the Images: Lessons from a Life in Adventure Photography" - Saturday Evening in Fine Arts

There's always more to an image than meets the eye. And Corey Rich is here to share it all. Corey started taking climbing pictures when he was 13 years old, and over the years his work has helped define the genre of adventure photography in both the editorial and commercial spaces. In his new book, *Stories Behind the Images*, he gives insight into what it means to create a career doing something you love, and how success is all about building great, lasting relationships in business and in life. Join Corey for a fun and entertaining digital presentation filled with a lot of inspiration, a bit of self-deprecation, and even better stories about all of the amazing, iconic people who appear in this book. www.coreyrich.com

Kate Silvia (SC) -- Get Creative with Photographic Textures

This program will jump head first into the world of texture overlays to enhance your images. You'll see how to create textures, where to find textures, and step by step instruction on how to best incorporate textures into your creative journey. I'll demonstrate using textures both in Photoshop CC and Topaz Texture Effects. This presentation can serve as a catalyst to your next creative adventure in post processing. I'll show you the types of images that work best with textures and give you guidance in choosing the right texture for the right photo. Introduction to textures is an intermediate program for folks somewhat familiar with Photoshop.

Kate Silvia (SC) -- Long Exposure Creativity

During this intermediate level program, I'll walk you through all aspects of Long Exposure Photography. I'm going to show you how to achieve them, how we get proper exposures for them, and demonstrate the pro's and con's of different ND filter types and filter systems. I have step by step instructions to follow in the field so you'll avoid the frustration that often occurs when trying this technique out for the first time. Never fear, once we're done with this presentation, you'll have all the information you'll need to get amazing long exposure images with the use of ND filters.

Joey Terrill (CA) -- Look Closer: Magnifying the World with a Macro Lens

A whole range of subjects and possibilities reveals itself when we attach a macro lens to the camera. Its magnification enables us to see what the naked eye misses and reveals the many beautiful textures and colors waiting to be captured. Best of all, when stormy weather or short days limit the opportunities for photography, macro pictures can easily be created anytime in the comfort of the warm indoors. In this session, we'll explore a variety of subject possibilities including the colors and textures of flowers, the intricate details of feathers and butterflies, the surprising results of photographing water droplets on glass, and why the local home store is a terrific source for some amazing macro subjects. We'll discuss the basic equipment needed for macro photography, as well as some exotic gear that makes high-magnification captures much easier. We'll examine many helpful tools for positioning subjects, devices used to precisely move the camera, readily available backgrounds, and how to select the appropriate camera and lens settings. We'll also touch on the process of focus stacking and how the latest camera technology makes an amazing technique nearly automatic. Finally, we'll explore several simple lighting techniques that will make your work stand out. Lighting that's measured in millimeters requires special considerations and we'll explore many of them. We'll discuss how to use light successfully, how to control it for maximum impact, and why mastering light will take your macro images from good to great.

Joey Terrill (CA) -- Fantastic Focus: A Simple Technique for Incredible Results

The fascinating images created using focus stacking are often described as "three dimensional," "hyperreal," or "extraordinary." Focus-stacked images appear razor sharp, deeply colorful, and with textural quality that's usually impossible to capture. But not only are the incredible results possible, the latest camera technology makes it nearly automatic. Focus stacking is a process of capturing a series of images all focused on a different part of the subject and then merging them together to create a single image that is precisely sharp—anywhere you want precise focus. This is very different from the concept of depth of field because rather than a single point of precise focus combined with the PERCEIVED focus you obtain with depth of field, focus stacking delivers ACTUAL focus—everywhere! Even the smallest f/stop on any lens would not deliver anywhere near the depth of focus obtainable with focus stacking. In this session I'll share image examples that employ focus stacking, discuss several gear choices that will make your captures more successful, review appropriate camera and lens settings, demonstrate with stills and video why focus stacking is very different from depth of field, consider workflow and software options, and recommend subjects that will make your first attempt at focus stacking a success.

Brenda Tharp (CA) -- Expressive Nature Photography

In this visual presentation, Brenda will discuss key elements that go into making nature photographs more expressive, based on her recent book. Developing an artist's eye, recognizing potential in a situation, advanced concepts of composition, point of view, visual depth, visual design, understanding color, working with the light you have, and more will be covered, including the importance of researching a location and applications that can help you plan your journey.

Brenda Tharp (CA) -- Creating Travel and Everyday Photographs with Impact

The key to creating images with impact, no matter the subject matter, is to approach each situation with both personal vision and a mastery of craft. This presentation will touch on the areas of travel and everyday photography with an emphasis on the vision part of the equation. Brenda will share key elements and concepts that you can use in your own photographic process, whether you are traveling to some exotic place or just exploring your own locales. She'll discuss vantage points, composition, contrast and color, moment and gesture, simplifying the scene, capturing the spirit of place, and themes/projects in this inspirational presentation.

Xiomaro (NY) -- Unseen Beauty along the New England Trail

The dynamic duo of the smartphone camera and social media is making it increasingly difficult to discover locations that have not been photographed to death and overrun by tourists. But there are still hidden gems within driving distance. One of them is courtesy of the U.S. National Park Service: the New England National Scenic Trail or simply The New England Trail (NET). Established in 2009, the NET is a 215-mile hiking route through 41 communities in Connecticut and Massachusetts comprised primarily of historic trail systems. Photographers will encounter classic New England landscape features: long-distance vistas with rural towns as a backdrop, agrarian lands, large forests, and river valleys. The trail also highlights colonial historical landmarks and a range of diverse ecosystems: mountain ridges and summits, forested glades, wetlands and vernal pools, lakes, streams, and waterfalls. I was commissioned by the National Park Service, the Connecticut Forest & Park Association, and the Appalachian Mountain Club as their 2016 Centennial Artist-in-Residence to create a photographic collection that will bring the NET to wider acclaim. I will show you some of the key locations and will tell you about a little-known cabin that is essentially free of charge. Finally, I will challenge you – whether you are a beginner or a seasoned pro – to consider becoming part of the tradition of artists like Eadweard Muybridge, Carleton Watkins, and Ansel Adams whose compelling images helped Americans appreciate their unique landscape. So I'll explain how you can prepare yourself to get the best photographs possible.

Xiomaro -- The Art of Phoneography

In the "The Art of Phoneography," I will show you how to take better photos that are unique to you – even with a smartphone – by learning how to see like an artist. Using iconic examples from the masters of photography, painting, cinematography, animation, and other visual arts, I will decode their work to show you how they created compelling images that have stood the test of time. The secret is in breaking down what we see into five important compositional principles. So it's not about having an expensive camera, great Photoshop skills, or other technical experience. Indeed, you can have all that and still end up with a mediocre and cliched photograph if you don't know how to see in a way that is unique to you. This program is derived from a four-hour program I teach at the U.S. National Park Service with a mere smartphone camera. To prove my point, at the program, you can examine my printed, matted, and framed smartphone photographs, which I'll have on display. Why lose a once-in-a-lifetime photo opportunity because you left your big heavy DSLR at home? The best camera is the one that is always with you. So learn how you can whip out that smartphone, and, freed from having to make cumbersome settings, create an exhibitable image that reflects your individual aesthetic and point of view.