

Southeastern Photographic Society Exposure Notes

August 2011

www.spsatlanta.org

Our Next Monthly Meeting is September 9, 2011

September Competition - Flowers

Not much to clarify here – flowers of any and all varieties in any composition you can envision.

President's Message

Coming into September I'm feeling really pumped about SPS and the really amazing year we've had! Membership continues to climb, we're getting out member's work out in the public eye at our gallery space in Decatur, and I'm continually inspired by the high quality of the images being created. Aside from just the great images though what I'm most proud of is the culture we've created at SPS; I hear it all the time from visitors and even strangers – the Southeastern Photographic Society is a group that works to continually improve the skills of its members and those same members are always willing to share everything they know and love about photography with everyone they meet. **We're not a secretive group, we don't have "clicks", and I don't know of anyone in our group that would be delighted to take a few minutes out of shooting to help a fellow member with a composition or technical question. That's something we should all feel really great about and work to nurture in new members at every opportunity.**

Have you been down to Sammiches N' Stuff yet to see our "Sacred Places" show? If not you better hurry! While there are about 4 weeks left in the run of this show it will speed past before you know it and we'll be hanging our new "Really Big Show" for ACP. I'm not going to go into much detail on that show, other than to encourage you to make plans to attend the grand opening the evening of October 1st. We're going "all out" for ACP and the quality of the show is impressive to say the least.

Keep an eye on our website (Meetup) for upcoming group shoots – Jack, Carl, and others are doing a fantastic job of finding interesting locations and subjects to explore and I'll look forward to seeing you at one or more of those events.

Now, take that lens cap off and get out and shoot!
Ken

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Digital Winners August 2011

Theme-Shot In The Dark Judge-Dean Stevenson

The obvious interpretation here is for an image taken in the dark, using natural or artificial lighting (including light painting). However, you're free to play with the theme if you have a different interpretation.



1st--Cherie Truesdale
Saint Blaise



2nd Place-Mick Finn
CNN Jazz



3rd Place-Jeff Milsteen
Hot Hands At The Free Throw Line



4th-Carl Fredrickson
Blue Hour of Atlanta



HM-Stan Bowman
Driving Home



HM-Jack Martin
Piety

Black and White Print Winners August 2011

Theme-Shot In The Dark Judge-Dean Stevenson

The obvious interpretation here is for an image taken in the dark, using natural or artificial lighting (including light painting). However, you're free to play with the theme if you have a different interpretation.



1st Place-Harriet Dye
It's A Girl Thing



3rd Place-Mike Boatright
Cirque de Soleil, Actors Tent



4th Place-Carl Fredrickson
Jackson Street Overpass



HM-Greg Comstock
Golden Gate Bridge



HM-Jeff Milsteen
Moonrise Through Temple Spire

Image Not Available
2nd-Alam Shrank
One Hour At The Snake River

Color Print Winners August 2011

Theme-Shot In The Dark _____ Judge-Dean Stevenson

The obvious interpretation here is for an image taken in the dark, using natural or artificial lighting (including light painting). However, you're free to play with the theme if you have a different interpretation.



1st Place-John McGinn
Summer Night



2nd Place-Jeff Milsteen
Summer In The City



3rd Place-Greg Comstock
Rock and Roll Hall of Fame



4th Place-Myrtie Cope
Ferris Wheel



HM-Stan Bowman
Park Stairs



HM-Jim Gallow
Moon Over Blue River

Behind the “Scene Mode” on Your Camera

*(The article is from Digital Photo online magazine, August 16, 2011;
www.dpmag.com/how-to/shooting/behind-the-scene-modes.html)*

Your camera's Scene Modes automatically adjust important camera settings for typical subjects and situations. Most entry-level DSLRs and many midrange models have Scene Modes, as do the new mirrorless, interchangeable-lens cameras and most compact digital cameras. For those learning the art of photography, these modes can help you better understand settings that you also can make manually, and all photographers—even experienced shooters—can use these modes to react quickly when there isn't time to evaluate the scene. Scene Modes vary from manufacturer to manufacturer, and from camera model to camera model—these are some of the most common.

PORTRAIT

The best portraits focus on the people in the image by subduing the background. In Portrait mode, the camera sets a wide aperture to throw the background out of focus and keep attention on the portrait subject. With some cameras, Portrait mode sets continuous advance, so you can fire quick sequences and catch that perfect nuance of expression. It also may soften the sharpness and contrast, and adjust the color rendition for pleasing skin tones. For best results, position the subject as far as possible from the background, and use a short telephoto focal length.

LANDSCAPE

Landscape mode is sort of the opposite of Portrait mode—the camera sets a small aperture to maximize depth of field, disables the flash, increases sharpening and contrast, and sets the color rendition to enhance greens and blues. While effective landscapes can be shot with everything from wide-angle through telephoto lenses, in this mode, you get best results with wide-angle lenses. With the flash disabled, it's a good idea to use a tripod, especially in dim light. Besides holding the camera steady to avoid image blur due to camera shake, the tripod locks in your composition so you can study it (Live View mode is handy for landscape work), and so you don't accidentally change the composition as you press the shutter button.

SPORTS-ACTION

In Sports-Action mode, the camera favors faster shutter speeds to freeze action subjects. Flash is typically disabled, so ISOs are increased in dim light. Sports mode sets the camera's drive to high-speed continuous advance, and with some, the AF mode to continuous. If your camera doesn't set continuous AF in Sports mode, activate it manually—you definitely want continuous AF for action photos.

CLOSE-UP/MACRO

Close-up or Macro mode sets the camera for shooting close-ups, but note that it doesn't make the lens focus closer than it can normally—for true macro work, use a macro lens (or extension tubes or close-up filters). Close-up mode favors wide apertures for good selective-focus effects. If you want to shoot at a small aperture to maximize depth of field and get as much as possible of an insect in focus, you use aperture-priority AE mode and set the aperture yourself. Close-up mode automatically activates the built-in flash unit when needed, and employs single-frame advance and single-shot AF. Note that if you use a macro lens, you should use an external flash (or no flash) because the built-in unit is so close to the lens that it may cause the lens to cast a shadow on the subject.

NIGHT SCENE

Night Scene sets the camera for photographing night scenes by natural light, adjusting exposure to maintain the natural "feel" of the scene. This involves deactivating the flash and employing long exposure times, so use of a tripod is wise. Some cameras increase the ISO in Night Scene mode and activate high-ISO and/or long-exposure noise reduction.

NIGHT PORTRAIT

Night Portrait mode combines flash with a long exposure. The flash illuminates your nearby portrait subject, while the long exposure records detail in the dim background by ambient light. Position the portrait subject within flash range (generally within around 15 feet with the built-in flash unit), and put the camera on a tripod so the long ambient-light exposure doesn't cause blurring. Since the long ambient-light exposure continues after the flash fires, ask your subject to remain still until the entire exposure is done.

(continued on page 6)

September Speaker and Judge

Larry Winslett is a nature photographer who has chronicled the natural world in many parts of North America, with an emphasis on the Southern Appalachian Mountains. He has specialized in the region's native wildflowers, rivers and streams, and granite outcrops such as Stone, Panola, and Arabia Mountains in Georgia. His photographs have been featured in a variety of publications, such as *Sierra*, *Wilderness*, and *Wild Mountain Times*. His work can also be seen in four permanent exhibits at Stone Mountain Park. The Park's Environmental Education Center showcases much of Larry's photography work at the park. Larry's fine art prints are displayed in such diverse locations as Stanford University and Cox Communications. Larry has used his photographs to help raise public awareness of environmental issues and concerns. He has organized and presented many slide shows for recreational and environmental purposes, including presentations to members of the Georgia General Assembly in support of environmental issues. Larry is also an experienced photography workshop leader and Photoshop instructor.



As an advocate for environmental protection, Larry has held many positions with conservation organizations in Georgia. He is the CEO and co-founder of the Friends of Georgia. He is the former State Conservation Chairman and the current Endangered Species Issues Leader for the Georgia Chapter of the Sierra Club. He is also the chairman of the North Georgia Sierra Club group. He was **elected four times to the Georgia Environmental Council. Larry's environmental work and photography has** focused on the protection of native biodiversity and its habitats. Using his photographs to help make a difference on conservation issues is Larry's passion. He has also helped write, and successfully lobby for, legislation to protect natural areas at Stone Mountain and Jekyll Island. He has produced numerous educational materials for the Georgia Sierra Club and other conservation organizations, including brochures on endangered species and national forests. He has also produced slide shows on Georgia's National Forests and Stone Mountain Park.

Larry and his wife, Julie, co-authored the book *Wildflowers of Stone Mountain Park*. They have recently published a photo book of nature scenes for Stone Mountain Park. This new book is titled *Stone Mountain - a walk in the park* and is currently available at bookstores and through this web site (see Store page). **Larry's work can also be seen in the books, *This is Stone Mountain Park* and *Stone Mountain Park – a Pocket Guide Book*, published and distributed by I.D. Gear.** Larry and Julie are currently working on several other book projects including a possible new wildflower book.

Behind the “Scene Mode” on Your Camera (con’t)

BEACH & SNOW

Camera meters typically reproduce whatever you meter as a medium tone in the resulting photograph. That's because a typical scene contains bright, dark and medium-toned portions that often average out to a medium tone. If you meter a particularly bright scene, such as a beach or snow field in bright sun, the meter can be fooled and provide an exposure that renders the sand or snow as a medium tone—way too dark. Beach & Snow mode automatically compensates for this by providing additional exposure to keep the sand or snow bright.

SUNSET

As you'd expect, Sunset mode punches up the warm tones—reds, oranges and yellows—and optimizes the exposure for sunsets. When the sun is right on the horizon, the light level is fairly low, so use of a tripod is wise. Although the tripod locks in your composition, remember that the sun is moving and changes position in the frame as it sets.

Meet-A-Member - Kel Kyle

1. Where do you live in Atlanta?

Chamblee area, close to Peachtree Dekalb Airport

2. What is your profession?

Web Development & Hosting Provider (self-employed, Webbed Otter)

3. How long have you been a member of SPS?

April 2010

4. How long have you been into photography, and how did you get started?

This time around, since January 2010.

When I was a kid, my first exposure to the camera beyond snapshots, was working on my photography badge in girl scouts. One of my leaders loaned me her 35mm and two rolls of film. I really enjoyed that experience and later in junior high, I took a photography class where we learned how to develop film. But overall, photography was just a hobby for a short period of time. Throughout the years I've had a point & shoot, but never really used it outside of vacations, etc.

5. Tell us about your equipment (camera brand, lens set up, gear etc.)

Canon 50D

Canon Lens: 28-135mm

Tamron Lenses: 60mm, 70-300mm and 18-270mm

Lensbaby Composer with various optics

Vanguard Tripod & Monopod

Lowepro Bags

6. What is your favorite subject/what inspires you?

Just about anything - I love the camera and finding ways to use it. I don't find myself focusing on one area right now, it's more about shooting everyday for me. Even if it's only five minutes, I find something to shoot. It often involves something my backyard where I have plenty of bird and squirrel feeders. But I shoot a lot inside as well, especially in the heat of summer.

7. If you do your own post-production work, what software are you using?

Lightroom 3, Photoshop Elements 9 and Photomatix Pro 4 for HDR.

8. Do you do your own printing? What type of printer do you use?

No. I use Costco most of the time.

9. Anything else you'd like to share about yourself or your photography?

In January of 2011, I was fortunate enough to photograph a Red Shouldered Hawk at the Callaway Gardens Raptor Center. This photo was later picked up by Tamron for usage in an online ad campaign for sites such as NatGeo.com, Audubon.com and OutdoorPhotographer.com as well as featuring it on one of their 60th Anniversary Posters. Tamron also wrote an article about my love for nature photography and devout use of the Tamron 70-300mm Di VC lens.

I'm very blessed to have quite a few pro photographers as web clients that have been more than generous sharing their knowledge and even time with me. Photography has made a profound difference in my life this time around and I just want to give back to that community. I recently started a side business called Backyard Shots, the goal of which is to motivate beginner and intermediate photographers to get out and shoot. Tamron has become a major sponsor and with the help from some of "my" pro photographers and a great writer, we have produced 8 guides to date with more on the way. I'm definitely looking forward to seeing what the future brings!

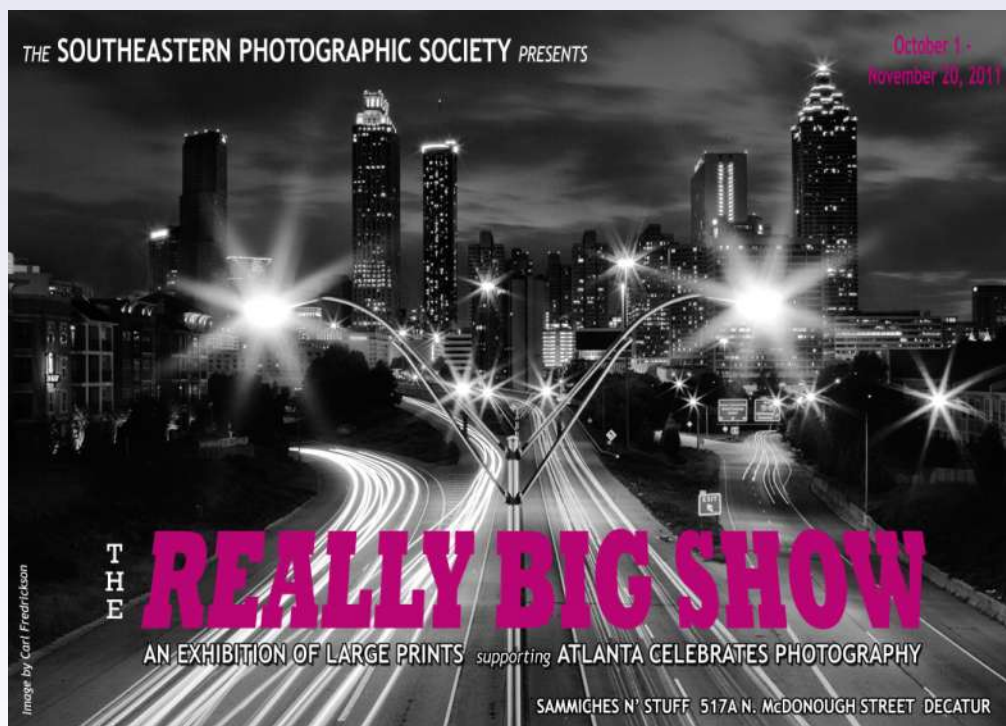
And finally, I'd be remiss if I didn't say that being involved with SPS has been a great experience for me all the way around. You are a very welcoming and supportive group of photographers. I couldn't encourage people more to get involved in a photography club whether it's in your area or online - find one, it will truly make a difference in your photography and maybe even your life. Thanks for asking me to share a bit of my story with you.



2011 Shootout Update

In preparation for the 2011 Shootout there will be a Shootout Practice Run on Saturday, September 17 at Sammiches N. Stuff in Decatur from 9:00 a.m. until 1:00 p.m. **If you've never participated in a Shootout before, you'll be amazed at how quickly time flies by.** This Practice Run will be a great opportunity to prepare for the October 1 Shootout in Cartersville and to test our processes. More detail to follow but please make plans to attend. We also need to begin collecting the \$15 per person entry fee. This can be paid with cash or a check made payable to SPS and can be given to Karen Jenkins or Harriet Dye at the September 9 SPS meeting. If you have any questions about the Shootout, want to be on the SPS team but haven't registered yet, or will be attending the September 17 practice run, please email our team captain [Harriet Dye](#).

The Really Big Show



Opening Reception October 1, 2011 at Sammiches N" Stuff

Membership News

Please welcome the following new and renewing members to SPS

Gay Allen	Zachary Hayes	Russell Stafford	Danette O'Neal
Wendell Underwood	Clare Whitfield	Jennifer Young	Ramone Pearson
	Margaret McIntyre	Carla Jenkins	

Remember, if you are an SPS member and win an award, are published, or otherwise recognized for your photographic talents, **LET US KNOW!** We'll spread the good news!

Procedure for Digital Submission Image Sizing

SPS has a new digital projector. The new projector has much higher resolution, greatly expanded color gamut, and dramatically increased contrast ratio. All of our images should look much better on the screen as the new projector will handle them much more accurately.

One change you'll notice right away—the projector will fill less of the height of the screen. Because the picture is more oblong, keeping the sides in bounds means a shorter height.

High resolution projectors are designed for HD movie and TV content, and follow the HD specs. Our projector supports 1080p, meaning its resolution is 1920 x 1080 pixels. The old projector was 1024x768.

Aspect Ratio Change

Aspect ratio refers to the ratio between width and height. The 35mm / APS-C size all of our standard cameras produce is 1.5 : 1, meaning the width is one and a half times the height.

The old projector's aspect ratio was 1.33 : 1. This is why you had to either crop your horizontal images on the left and right or not quite fill the screen.

The new projector's aspect ratio is 1.77 : 1. Once again your image will have to be cropped a bit top and bottom or display some black borders.

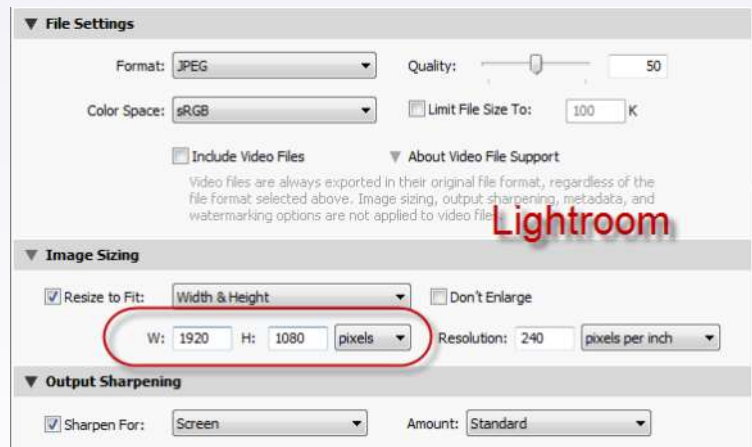
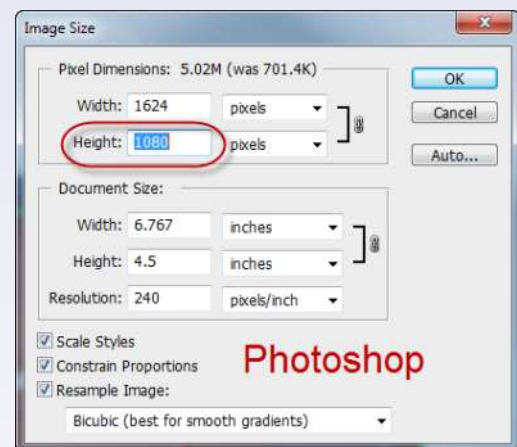
Sizing your image un-cropped

If you want to display your image un-cropped, size it so that it fits within the 1920x1080 projector dimensions. Both horizontal and vertical images will show some black margin on the sides.

Photoshop In Photoshop, for both horizontal and vertical images set the height to 1080 and allow the width to size automatically (it should end up around 1624 for horizontal and 718 for vertical). The projector will have empty black space left and right.

Lightroom

In Lightroom, set the Export Image Sizing to 1920x1080. These are constraints, so Lightroom will automatically size the image without cropping to fit in these dimensions.












2011 Competition Themes

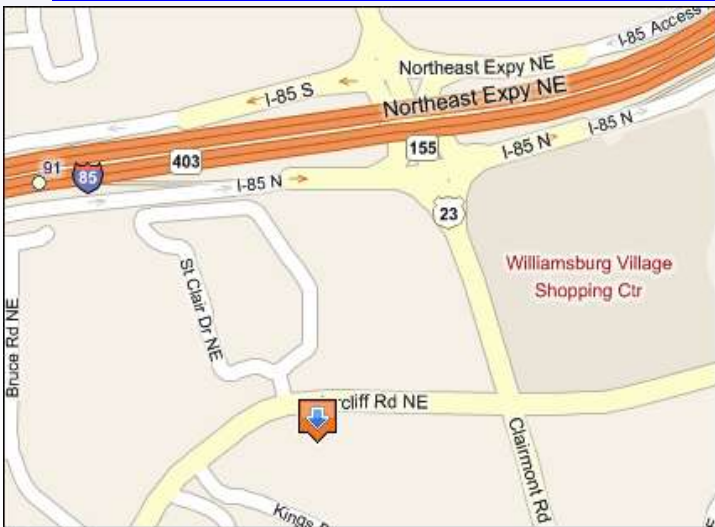
Meeting Dates Monthly / 4th Tuesday	Theme
January 7 / 25	Open (Vintage): The Open competition allows photographers to enter their best work on any subject. Since this is also a "vintage" competition, the image can be from any prior year (not just within the past 12 months as for the non-vintage themes).
February 4 / 22	Landscape: The subject for this theme should be a natural outdoor setting showing an expansive point of view. Grand vistas with few (if any) man-made objects are what we're looking for.
March 4 / 22	Travel: The primary criteria here is that the image must give the viewer a sense of place outside of Atlanta. This might be someplace out in the country [near Atlanta] or some far away land.
April 1 / 26	Macro: Show us a world in that is seldom visited, sometimes too small to appreciate in any other way. Macro is extreme close-up photography – the eyes of a bee, the ridges on a coin, or some other creative subject too small for us to appreciate without your skill and vision.
May 6 / 24	Portrait (not formal portraits): What we're looking for here is to have people (person) as the primary subject but not done as a formal portrait (not posed). Catch people in the act of being...people.
June 3 / 28	Churches and Graveyards: Explore the architecture and mood of these beautiful and sometimes haunting environments.
July 8 / 26	Death and Decay: No, not CSI photos – we're looking for images of deserted old buildings, rusting cars, deserted urban decay and maybe even some interesting dead trees. Since we already have a separate "graveyards" theme, let's avoid them for this theme.
August 5 / 23	Shot in the Dark: The obvious interpretation here is for an image taken in the dark, using natural or artificial lighting (including light painting). However, you're free to play with the theme if you have a different interpretation.
September 9 / 27	Flowers: Not much to clarify here – flowers of any and all varieties in any composition you can envision.
October 7 / 25	Patterns and Repetition: Repeating patterns is one of the strongest elements in art and something we always notice in photography. Here your challenge is to present strong repeating patterns or shapes (3 or more) in your composition.
November 4 / 22	Sunlight and Shadow: Light and shadow is what photography is all about and in this theme we ask you to really explore that relationship by making the light and shadows the actual subject of your image.
December 2 / 27	Members Choice: Show us your best image from the last 12 months whether you've already had it in competition or not. Digital submission only – no prints – and one image per person.

*4th Tuesday Topics To Be Determined. And Dates Subject to Change

*July and September Monthly Meetings are on the SECOND Friday due to holiday weekends

2011 Officers	
President 	Ken Ross ken@kennethrossphotography.com
Vice President 	Mike Boatright f64@mikeboatright.com
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Exposure Notes

Published monthly by the Southeastern Photographic Society
 P. O. Box 49646, Atlanta, GA 30359.

Newsletter Submittals: Information and articles for the newsletter should be submitted two weeks prior to the meeting date. Articles should be sent electronically to Josh Earhart at the email address above (please no .pdf documents).

Meeting Location: The Southeastern Photographic Society (SPS) normally meets in the Fellowship Hall of *Briarcliff Baptist Church*, 3039 Briarcliff Road, on the first Friday of each month at 7:30 PM.

Directions: Take the Clairmont Road exit from I-85. Go south on Clairmont Road toward Decatur/Emory. At first light, turn right onto Briarcliff Road. Turn left **into the drive way adjacent to the wrought iron fence adjacent to Ed's IGA and park in the lot. An awning labeled 7'6" CLEAR covers the entrance to the hall that leads to the Fellowship Hall.**