

# Southeastern Photographic Society Exposure Notes

September 2011

[www.spsatlanta.org](http://www.spsatlanta.org)

Our Next Monthly Meeting is October 7, 2011

## October Competition - 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.

### *President's Message*

Well the big news of course is our REALLY BIG SHOW at Sammiches being held in conjunction with the Atlanta Celebrates Photography festival and running October 1<sup>st</sup> through the end of November!! The grand opening, catered and with wine and other beverages, was held October 1<sup>st</sup>. Hey, this was the first time that SPS has ever had an ACP gallery show and so we went BIG! We had a great crowd of SPS members, friends, family, and others who just came by to check out the exhibit and start their ACP celebration with us. You can check out photos from the opening at <http://www.flickr.com/photos/burnaway/sets/72157627672612171/>. (thanks to John Ramspott).

**A big event like this takes a lot of effort to pull together and it wouldn't have been possible without the efforts of a number of SPS board members and committee chairs. Really Big THANK YOU to Sheila McIntosh, Michael Boatright, Cherie Truesdell, Josh Earhart, and all the other SPS board members who helped curate the show. Of course this wouldn't have been at all possible without the very enthusiastic support of Rob and David at Sammiches N' Stuff restaurant – they are in constant awe of the quality of the SPS work and how these shows are fundamentally changing how their restaurant is being viewed in the community.**

More exciting stuff coming up as we close in on the end of 2011, including one more gallery show this year (starting around December 3<sup>rd</sup>) **which will have a "winter" theme so start thinking around those lines. I expect we'll be having at least one fall colors shoot someplace and probably a number of other outdoor shoots now that the temperatures are down. Stay tuned!**

Now, get that lens cap off and get out there and shoot!

Ken Ross  
SPS President

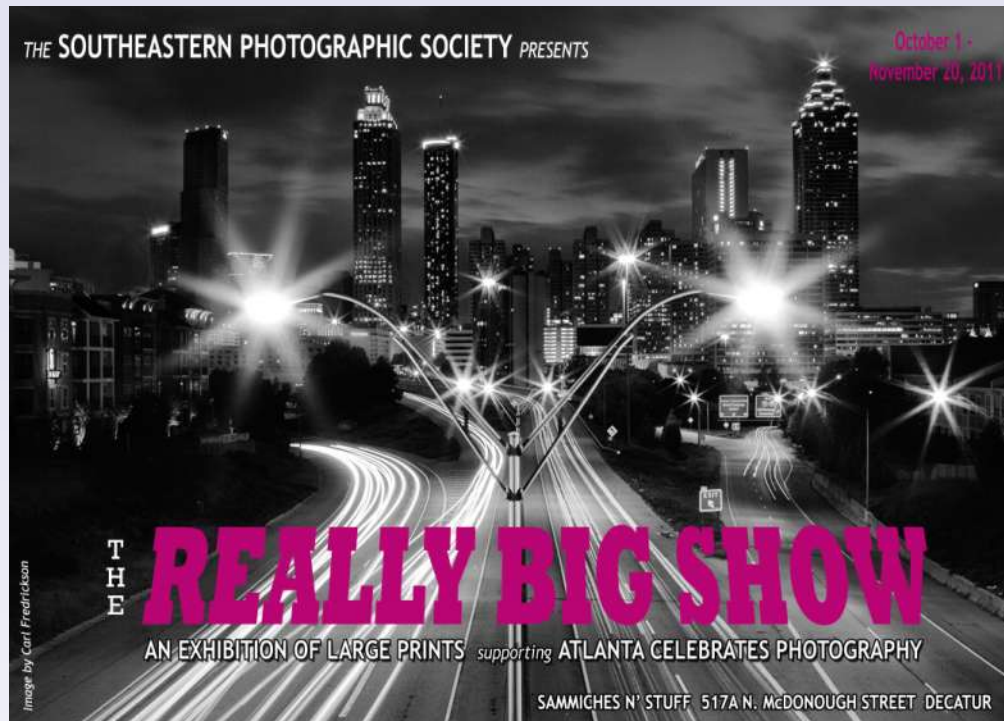
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## The Really Big Show

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## October Speaker and Judge

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We are pleased to welcome back Parlee Chambers as our guest speaker and judge for our October meeting. Parlee started Studio Chambers with her husband Don some time after migrating to Atlanta from southern California in the early 80s. Parlee is a very talented photographer, and her people photography speaks for itself. She operates out of her studio in the Inman Park area of Atlanta. Be sure to check out Parlee's work at Studio Chambers [studiochambers.com](http://studiochambers.com).

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## Membership News

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Please welcome the following new and renewing members to SPS

Joyce Glover

Jen Ludlum

Mary Melton

Christine Zahniser

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!**

## Color Print Winners September 2011

Theme-Flowers Judge-John Mariana

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



1st – Greg Comstock  
*"Backyard Magic"*



2nd -John McGinn  
*"Lady Finger"*



HM-David Dobbs  
*"Drops"*



HM-Myrtie Cope  
*"Dogwood"*

Image Not Available  
4th - Larry Schnee  
*"Lily with Dragonfly"*

Image Not Available  
3rd - Jack Martin  
*"The Twins"*

## Digital Winners September 2011

Theme-Flowers Judge-John Mariana

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



1st--Gay Allen  
*"Lily Portrait"*



2nd –Kel Kyle  
*"Knockout Rose"*



3rd –Jackie Porteous  
*"Morning Glory"*



4th-Jack Martin  
*"Lotus Bud"*



HM-Victor Williams  
*"Lily 3"*



HM-Jeff Milsteen  
*"Shy Orchid"*

## Black and White Print Winners September 2011

Theme-Flowers Judge-John Mariana

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



1st -Harriet Dye  
*"A Rose is a Rose"*



2nd-Kel Kyle  
*"Iris You Were Here"*



HM-John McGinn  
*"Night Shift"*



3rd Carl Fredrickson  
*"Zinnia"*

Image Not Available  
4th Place-Jack Martin  
*"Perfection"*

## Meet-A-Member - Clay Fisher

1. Where do you live in Atlanta? Midtown  
2. What is your profession? IT Program Manager  
3. How long have you been a member of SPS? Two years this coming Fall.

4. How long have you been into photography, and how did you get started? I've used various cameras throughout my growing up years using instamatics and disposables. In high school and throughout college, I started focusing on developing my photography skills starting with the fundamentals and basics when I purchased my first 35mm camera; the Minolta XG-A. Then with the advent of technology, I moved into digital point-in-shoots approximately 10 years ago. I just got into serious



DSLR photography after attending a weekend workshop conducted by Craig Tanner back in 2008. He really inspired me to consider photography as another opportunity for expressing myself artistically.

5. Tell us about your equipment (camera brand, lens set up, gear etc.) In 2009, I purchased my first D-SLR from Showcase prior to a planned vacation in southern Utah; the Canon XSi. The trip really triggered my passion for photography and I haven't put down a camera since. In early 2011, I purchased the Canon 7D and have thoroughly enjoyed the camera and advocate this model to anyone who's considering purchasing a semi-pro model. Generally speaking, I only use 2 - 3 lenses on a regular basis. I own the Canon EF-S 18-55mm f/3.5 - 5.6 IS lens, the Canon EF-S 55-250mm f/4.0 - 5.6 IS Telephoto Zoom lens, and the Tamron SP AF 10-24mm f3.5 - 4.5 wide-angle zoom lens. I also play around with the LensBaby Composer, which is a lot of fun for experimental/artistic work; however like the game Chess, it can be learned within a couple of hours but requires a lifetime to master...ha! Perhaps my prized possession is a Manfrotto tripod and ball head grip that I use religiously. I seldom shoot without a tripod, which contributes to some of my best, well composed images.

6. What is your favorite subject/what inspires you? My favorite subjects are landscapes and generally anything outdoors. However, living in the city, I enjoy architecture and street and nighttime photography. I suppose my inspiration comes from any object, person or scene that is forgotten, overlooked, underappreciated or lost by most humans. With our lives constantly intruded with continuous media, it's the simplistic, ignored or undervalued things in life that most inspires me.

7. If you do your own post-production work, what software are you using? I mostly use Adobe Bridge (ACR) and Photoshop for my post-production work. However, on occasion and when appropriate, I'll use plug-ins such as Topaz Adjustments, Nik Software's Silver EFEX PRO 2 and Viveza 2. For HDR work, I use Dynamic Photo HDR.

8. Do you do your own printing? What type of printer do you use? I don't do any of my own printing as I simply don't have the additional time required to master that art. Our local friends, Digital Arts Studio has been an enormous help to me this year with all my presentation needs from printing to matting & framing. Likewise, I've become familiar with White House Customer Colour (WHCC) and their printing services, which I've utilized numerous times throughout this summer and have been extremely pleased with their work as well.

**9. Anything else you'd like to share about yourself or your photography?** I would like to thank both the Board and members of SPS for their continued support and expertise over the past 2 years. I have met a lot of supportive folks who have personally befriended, encouraged, and supported me and my work (hugs to Myrtie Cope and Marshall Dewell). Likewise, the monthly critiques, learnshops and fieldtrips have greatly contributed to improving of my skills. I'm always looking for new challenges and eager to learn and grow both personally and professionally with my photography. Check out my website at [www.cfphotoimages.com](http://www.cfphotoimages.com) and continue to provide feedback and suggestions, which will be continually appreciated.

## *Tips for Photographing Fall Colors*



Color accuracy is always important, but never more so than when you're photographing something with a bright, bold color that's integral to the "story" of your picture. Take fall foliage, for example. With the wrong color balance, what in actuality is a bright and beautiful orange stand of trees could look more like a pale-green reflection of reality. So, how do you make sure your color is correct? By following these five simple steps.

1. Use manual white balance. If you put your camera on Auto White Balance, chances are it could correct for the very leaf color changes that you're out to photograph. To prevent this, instead of AWB set your camera to one of the preset White Balances—either the Daylight setting or a manual Kelvin temperature setting in the 5400 range.
2. Set a custom white balance. If the utmost in color accuracy is what you're after, consider photographing a gray card in situ under the same light you'll be shooting leaves with. This way when coupled with a RAW capture you can choose the perfect neutral gray with the eyedropper tool in your preferred RAW processing software. Alternatively, photograph a neutral gray or white card and use that image in-camera to select a custom white balance. Either approach works, but be careful not to overdo it. If you're shooting in especially warm or cool light—say a sunset or open shade, for example—setting a custom white balance could neutralize the great color imparted by the light.
3. Deliberately use the "wrong" white balance. Fall colors are warm, right? Browns and oranges and earth tones are all associated with the season, so why not impart that warmth to the images you capture. If your custom white balance is too neutral, or (heaven forbid) too blue, deliberately tweak the white balance to a higher color temperature well above normal daylight. This will create an orange shift that warms up autumn images perfectly.
4. Use a polarizer to eliminate glare. This technique always works exceptionally well for photographing leaves anyway, but during fall months when leaves are brightly colored, it's even more important that that color shines through. To eliminate glare from leaves, simply strap on a polarizing filter to the lens and rotate it until you see brightly colored leaves—not a reflection of the sky and scattered sunlight—shining back at you. Super simple and unbelievably effective.
5. Pick the perfect time of day to shoot. The magic hours of sunrise and sunset provide beautiful warm light that's the ideal companion to fall foliage. Even if you're not in place for the perfect magic hour glow, the low-angle light toward sunset enhances texture and will be inherently more golden than the midday sun. If you add to this equation ideal positioning of the sun *behind* the subject in order to backlight brightly colored leaves, they'll look illuminated from within as they glow brightly. Perhaps no technique works better than this to make fall foliage photographs look truly special.

*(reprinted in part from online magazine Digital Photo, [www.dpmag.com](http://www.dpmag.com))*

## 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.

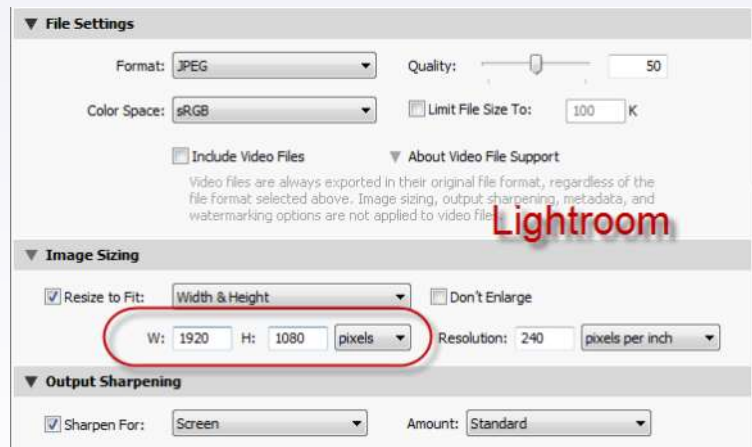
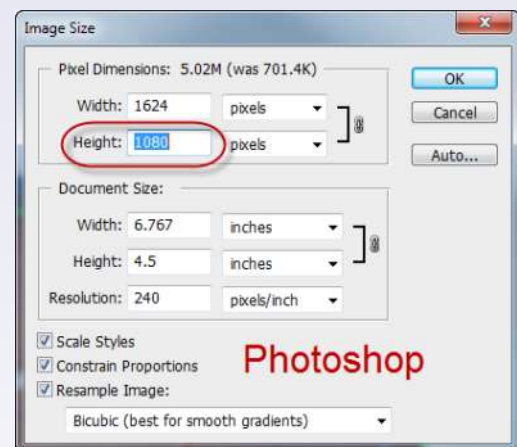
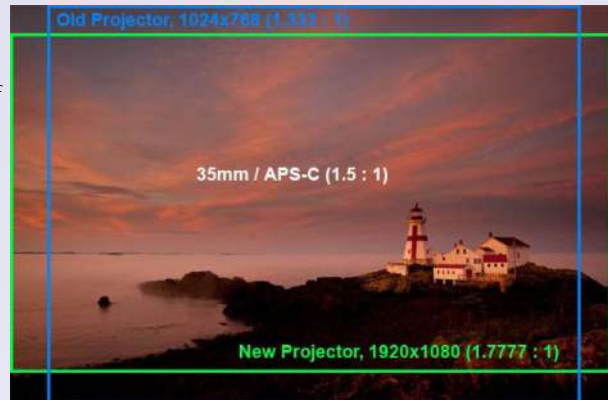
### Sizing your image un-cropped

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

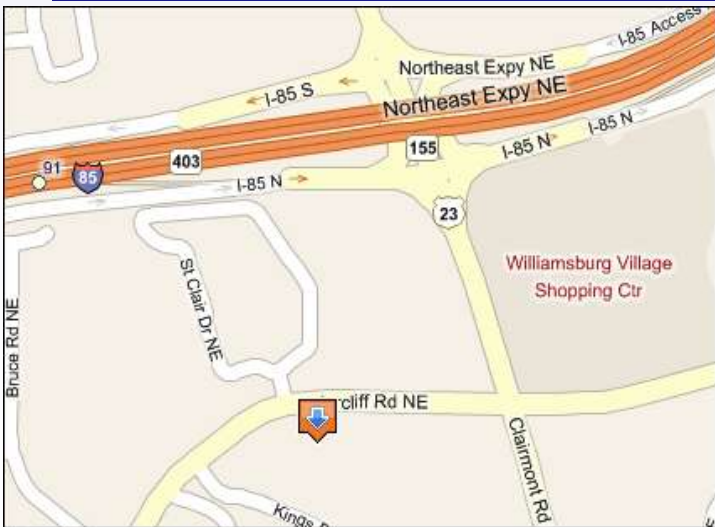
Meeting Dates Monthly / 4th Tuesday	Theme
January 7 / 25	Open (Vintage): The Open competition allows photographers to enter their best work on any subject. Since this is also a "vintage" competition, the image can be from any prior year (not just within the past 12 months as for the non-vintage themes).
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): <b>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.</b>
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 – <b>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.</b>
August 5 / 23	Shot in the Dark: The obvious interpretation here is for an image taken in the dark, using natural or <b>artificial lighting (including light painting). However, you're free to play with the theme if you have a different interpretation.</b>
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: <b>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.</b>

\*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	
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## Exposure Notes

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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.