

Southeastern Photographic Society
Exposure Notes

June 2011

www.spsatlanta.org

Our Next Monthly Meeting is July 8, 2011

July Competition - 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.

President’s Message

GET READY TO RUMBLE!! Ok, maybe the “monster truck” announcer voice is a bit over the top but WOW do we have an exciting year shaping up at SPS! First up – we now have a permanent gallery space in Decatur at the Sammiches N Stuff restaurant!! This location is just off the square, right under the popular Eddie’s Attic music venue. Sammiches is open 7 days a week, week days until 6pm and weekends until 4pm, giving us great exposure to both the local professionals that frequent the restaurant and also the many visitors to the frequent Decatur festivals (not to mention the all the jurors who come through the courthouse across the street). The owners of Sammiches N Stuff couldn’t be more supportive and while their space is great for exhibiting photographic prints of all sizes they are working with us to make it even better by installing a gallery-grade hanging system on the main walls and all new halogen lighting throughout the premises. In fact, our friends at Digital Arts Studio are assisting by conducting a site survey so they can lend their many years of presentation experience to the lighting and hanging updates.

With a permanent home we will be having even more opportunities for our members to get their work out in the public eye and we are planning to have back-to-back shows in our gallery that run for roughly 2 months each. Most of those shows will be based around different themes and some may even be competitive shows where we can invite the public to participate in selecting their favorites.

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July Speaker and Judge

We are pleased to welcome Tom Vadnais as our guest speaker and judge this month. A consulting automotive engineer by day, he first learned about landscape photography by taking a workshop in the Fall of 1999 with the late Galen Rowell. In addition to his own work, Tom is very generous with his time and instructs others about photography. Twice a year, he teaches workshops in the Smokies with Willard Clay (Fall) and Bill Lea (Spring). In addition he teaches with Lori Kincaid in her Spring workshops in the Max Patch area of the Appalachians. In 2005, 2006, 2008, and 2010, he helped British landscape photography master Charlie Waite put on his Master Class workshops in the US and is currently working on a fifth Master Class for 2011.

Tom has also judged numerous photography competitions, and given many photography and Photoshop talks, workshops, and classes for various clubs and groups around the country. He is a past President of the Roswell Photographic Society (RPS) and served on the RPS Board for four years. As a founding member of the North Georgia Camera Club Council (NGCCC), he is currently on that Board of Assembly. Tom is on the Board of the Georgia Nature Photography Association (GNPA), where he serves as Chairman of Education & Workshops.

He has been fortunate to win numerous awards, and has sold images in a number of shows and galleries. For several years, White Sands National Monument sold his images in their museum store. Find out more about Tom and his work on his website, www.tomvadnais.com.

3 Stupidly Simple Reasons Why Most People's Photography Doesn't Improve

The article is paraphrased from the online Digital Photography School, www.networkedblogs.com

Warning: None of this is rocket science; sometimes the basics need to be said!

1. You Don't Take Your Camera With You

If you don't practice using your camera you're unlikely to ever grow in your understanding of and skill in photography and if you rarely have it with you – you'll not get that practice. Does that mean you need to lug your DSLR and all your cumbersome gear around with you all the time? Maybe. If that's not practical, at least make sure you have a smaller point and shoot or even a decent camera phone with you at all times. While the quality might not be as great, at least you'll be practicing your composition, thinking about light, color and other aspects of photography.

2. You're Going Too Fast

Many of us lead life at such a fast pace that we rarely stop to see the opportunities right before us to take wonderful images. You can carry your camera around with you 24/7 for the rest of your life but unless you learn to slow down and to look at the world a little differently you may never actually use it. Find ways to slow down – or at least slow down temporarily to set aside time to be a bit more intentional about photography. Build photography into your daily rhythm and in time it starts to become a more natural thing.

3. You Are Worried What Others Will Think

Some people may suffer from 'framing paralysis'. The person is simply worried about what others around the will think if they use their camera. Will they look stupid? Will people think that they're photographing them? The key to moving through framing paralysis is to grow your confidence as a photographer. The more photos you take the easier it gets. Find a photography buddy to go out with – two of the taking shots somehow seemed less confronting than him doing it alone.

Digital Winners June 2011

Theme-Churches and Graveyards Judge-David Akoubian

Explore the architecture and mood of these beautiful and sometimes haunting environments.



Carl Fredrickson
1st "Honor"



2nd Harriet Dye
"San Luis"



Hoke Smith
3rd "Somber Dawn"



4th Cherie Truesdell
"Winter Sunset at Cemetery"



Jim Gallow
HM "Untitled"



Victor Williams
HM "One Cemetery Picture"

Black and White Print Winners June 2011

Theme-Churches and Graveyards Judge-David Akoubian

Explore the architecture and mood of these beautiful and sometimes haunting environments.

Carl Fredrickson
1st
"Air Force Cathedral"



Jeff Milsteen
2nd
"Cramped Quarters"



Kel Kyle
HM
"Keeping Up With the Jones"



Mike Boatright
4th
"San Geronimo Church"



Harriet Dye
HM
"Into the Light"

Image Not Available

Ron McKittrick
3rd
"Known But To God"

Color Print Winners June 2011

Theme-Churches and Graveyards Judge-David Akoubian

Explore the architecture and mood of these beautiful and sometimes haunting environments.

Carl Fredrickson
1st "Reflecting"



Clay Fisher
2nd "Rock Springs in Early Spring"



Kel Kyle
HM "Stone Wall"



Hoke Smith
4th "Unknown But Not Forgotten"

*Image
Not Available*

Ron McKittrick
3rd "Journey's End"



Jim Goetti
HM "Rio de Janeiro Cathedral"

Meet-A-Member— Nancy Cutrer

1. Where do you live in Atlanta?

I have lived for over 30 years in the Oak Grove area of Dekalb County which is right off Lavista Road between Toco Hills and North Lake.

2. What is your profession?

I guess I am retired. I was the Claims and Litigation Manager for BellSouth Risk Management **until AT&T purchased BellSouth. My job moved to San Antonio and I didn't, so I took an early retirement package. I think about going back to work but it hasn't happened yet!**

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

I joined SPS in April of 2009.

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

I bought my first DSLR in the summer of 2007. Although I have always had an interest in photography and art in general, **it wasn't until digital made photography affordable that I was finally able to really get involved with it. I absolutely love** the creative satisfaction that taking pictures provides me.

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

I use a Nikon DSLR. I have moved up the ladder with cameras during the last 4 years thanks to a wonderful friend who passes along his hand-me-downs. I started with a Nikon D40, then went to a Nikon D80, then a Nikon D90 and I am just beginning to use a Nikon D7000. I have 3 lenses; a Nikkor 18-200mm f/3.5-5.6 VR which is my go-to lens for most of my shoots; a Sigma 10-20mm f/4.0-5.6 which is great for interiors and landscapes; and a Nikkor 50mm f/1.8 that is fabulous for portraits and shots when I want a shallow depth of field. I have a monopod and a tripod, a Nikon Speedlight SB-80 (accessory flash) and I carry my equipment in a Lowepro backpack. I also have a Canon PowerShot that lives in my purse **so I have it with me all the time. Even though it's a point-and-shoot it has 12.1 mp and does a great job capturing moments that I would otherwise have missed because I didn't have my DSLR with me.**

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

I started out taking lots of nature photos (flowers, butterflies and trees), and it wasn't until I joined SPS and got involved in the competitions that I branched out. The monthly themes forced me out of my comfort zone and now my interests are very diverse. I enjoy architectural detail and I've been experimenting with macro photography of late. I have also started to concentrate on working more people into my images.

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

I shoot in RAW and I use Photoshop CS4 and Elements 9 as my digital darkroom. I have dabbled with Lightroom, but I have become quite comfortable with Photoshop so I stick with that.

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

I do not do my own printing and I know that because of that I lose quite a bit of control. I have been using My Photopipe to do my printing. The guys over there have been really good about working with me to get my print quality to where I am **satisfied. It's close by, they have good turn-around times and they also have some great sales!** I use Pantone Huey Pro software to color calibrate my monitor.

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

I am a huge proponent of participating in the SPS monthly themed competitions. They force you to focus on subjects that you might otherwise overlook, and they push you to see things more artistically. And when you begin to shoot subjects that **are not what you are used to, you become a better all around photographer. I'm excited about the new SPS and Sammiches relationship, and the opportunity that SPS members will have to display their work.**



A Beginners Guide to Capturing Motion in Your Photography

Paraphrased from an article in the online Digital Photography School. For the complete article, go to www.networkedblogs.com. Thanks to Carl Fredrickson for passing on the article.

Photographs, by definition, capture and immortalize a small slice of life. However, there are images that need to communicate motion. For example, you may want to capture a dog running, a train barreling down the tracks, or trees that are blowing in the wind. Each of these scenes can come alive within your photographs if you learn how to convey motion properly.

Reasons To Capture Motion

Sometimes, there is a need to blur certain elements in the image while focusing sharply on a few subjects in the foreground. Other times, you may want to freeze or blur everything. The direction you take depends upon your objective for your photograph. There are many reasons to capture motion. Movement can communicate mood. You can also use motion to eliminate elements in a scene that may serve as distractions to the viewer.

Two Major Techniques for Capturing Motion

1. Blurred Subject With Background In Focus

Let's assume you're photographing a speeding train against a wall of trees in the background. You can blur the train while leaving the trees in focus. Doing so would instantly communicate to the viewer that the train is moving quickly. To accomplish this, you would use a slow shutter speed. (It's also important to use a tripod. That way, your camera remains steady.) You'll often see this technique used in nighttime photographs with car headlights cutting through the image.

2. Blurred Background With Subject In Focus

This second technique keeps your photograph's subject in sharp focus while the background is blurred. Using our train example, the train would be in focus and the wall of trees would be blurred, thereby conveying the train's movement. Similar to the first method, you need to use a slow shutter speed. However, instead of using a tripod, you'll be panning your camera along the directional path of your subject.

Panning Explained

Most beginning photographers are trained to "secure" their cameras. That is, your camera should remain as still as possible for certain types of shots. By contrast, panning requires that you move your camera with your subject. Specifically, you'll be matching your subject's rate of movement and the direction in which it is traveling. The best results occur when you have a clear view of the moving object and ample room to swivel your camera along a parallel axis to it.

Panning effectively can be difficult. You can practice and perfect your technique by photographing athletes who move quickly (for example, basketball players). Try to capture their facial expressions while blurring everything in the background. It will take some time to get it right, but once you do, the technique can be a valuable addition to your repertoire.

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Capturing Motion in Your Photography (continued)

3. Other Techniques To Capture Motion

Besides the two main techniques described above, you can also freeze the entire field of vision or blur everything. Freezing the entire scene can give your photographs a unique look, especially if the objects strongly imply movement. For example, consider a bird that is flying in front of a waterfall. Both imply motion to the viewer. Freezing the entire scene captures that motion in a single moment and can produce a breathtaking image. You should use a shutter speed of at least 1/1000th of a second for this type of shot.

Blurring everything produces the best results when the scene offers bright, contrasting colors or varying shades on the grayscale.

Another effective method for capturing motion within your images is 'chrono photography'. Using the continuous shooting feature on your camera, you can capture a series of shots and join them together in the post processing stage. A tripod is essential when attempting to shoot motion using this method.

4. Determine The Proper Shutter Speed

A lot of novice photographers ask what the proper shutter speed is, given their objective for their **photographs. Every situation is unique. To identify the right shutter speed, you'll need to ask yourself a few questions:**

1. How fast is your subject moving?
2. How much distance exists between the camera and the subject?
3. How much motion do you want your photograph to convey to the viewer?

The faster the shutter speed, the more frozen and crisply-defined your subject will be. That being said, the **numbers only serve as a rough guideline. You'll need to experiment with different shutter speeds in a variety of situations.**

5. Potential Issue: Excess Light

When you slow your shutter speed to blur elements in your image, there's a chance that too much light will enter and impact your photograph. It's a common problem, but there are a couple of ways to resolve it. First, check the aperture on your camera. The larger it is, the more likely excess light will enter. Try adjusting the settings to reduce its size. Second, review the setting of your ISO. When it is set high, the image sensor in your camera may be overly-sensitive to light. This can create unwanted noise in your image.

President's Message (continued)

In addition to these regular gallery shows, we also have our Digital Arts Studio Show coming up in August! The DAS show [more details to follow] is what we like to think of as our "learning to show"; this is the absolute best opportunity for SPS members who have never participated in a gallery show to get started – there will be great discounts from DAS on getting your work framed, workshops to discuss how to prepare your images and presentation options, and lots of opportunity to get with DAS staff and more experienced SPS members to help you over the unknowns and anxiety of showing your first print to the public. Our goal with the DAS show is to help ease you into presenting your work and have a lot of fun doing it!

BUT WAIT, THERE'S MORE!! [sorry, the announcer voice came back out] For the first time in a very long time, SPS is participating in the Atlanta Celebrates Photography month-long October event with a very special show in our Decatur gallery entitled, the Southeastern Photographic Society's Really Big Show!! This show, running October 1st through November 30th, will showcase the very best work from our SPS members in a very big way – all prints in the show will be very large framed prints or gallery wraps, a fine art presentation that's sure to attract a lot of attention during ACP. In addition, something else that will make this show special is that for the first time we will be conducting a joint show with one of the other popular photographic Meetup groups in the area, the Decatur Digital Meetup. DDM, who also holds monthly critique meetings at Sammiches N Stuff, shares quite a few members with SPS and it's not at all uncommon to spot DDM members at SPS shoots and vice-versa. With no shortage of space at Sammiches, and with them opening up even more space for the ACP event, we're really looking forward to seeing a great cross-section of fine photography from the local community.

Of course we're not JUST working on shows; check out our calendar on our Meetup site and you'll see a lot of other exciting activities coming up! The Alpharetta Coffee & Critique (June 25th), our "Deep Dive into Bridge" Learnshop (June 28th), our July 8th Club Meeting featuring Tom Vadnais (www.tomvadnais.com), our Decatur Coffee & Critique (July 9th), and a Night Shoot at Centennial Olympic Park under a full moon (July 16th). That's just what's happening in the next 3 weeks!

Of course, we're always looking for more ideas for activities, shoots locations, and just more of what you'd like to do as a member of SPS so keep those suggestions coming!

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

Ken Ross
SPS President

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.

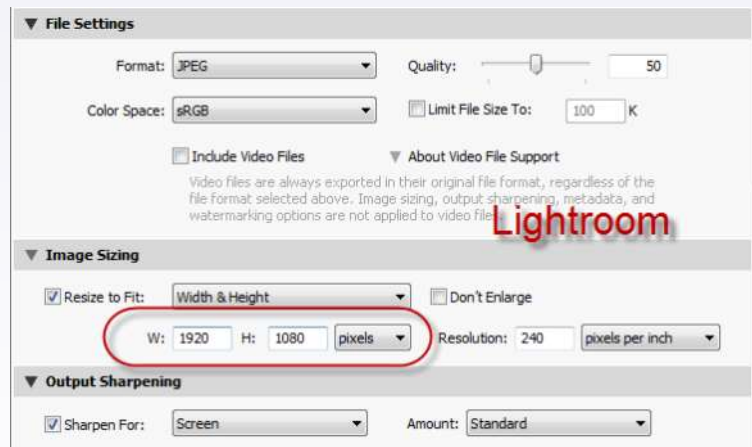
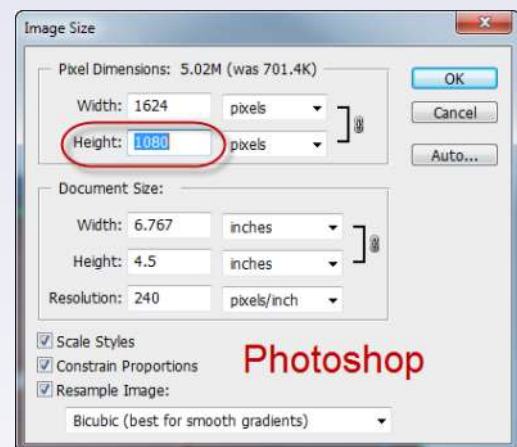
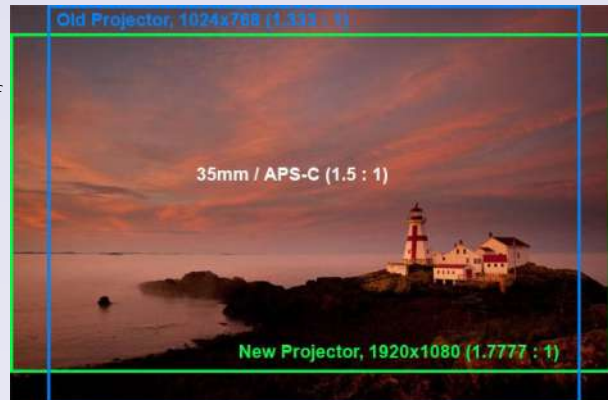
Sizing your image un-cropped

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

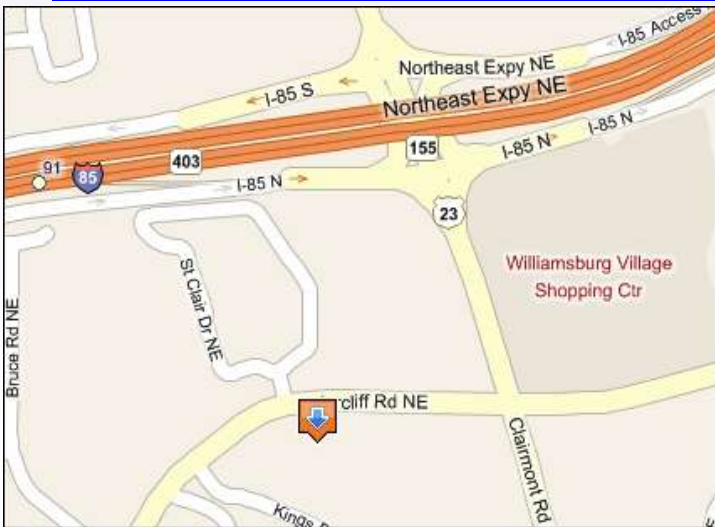
Meeting Dates Monthly / 4th Tuesday	Theme
January 7 / 25	Open (Vintage): The Open competition allows photographers to enter their best work on any subject. Since this is also a "vintage" competition, the image can be from any prior year (not just within the past 12 months as for the non-vintage themes).
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	
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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.