

Southeastern Photographic Society Exposure Notes

March 2011

www.spsatlanta.org

Our Next Monthly Meeting is April 1, 2011

April Competition - 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.

President's Message

We had our first SPS gallery show opening for 2011 last night at Red Brick Brewery – it was awesome! Not only do we have some fantastic work on display, **really showing off what SPS members are capable off, but we've also broken new ground** [for SPS] in this being our first corporate gallery partner. The pieces on display (and for sale!) will be seen by several thousand people over the month of April as the brewery holds its regular (and very popular) beer tasting nights along with steady booking for parties and other events. The tasting evenings alone bring in 200-500 people each night!

If you weren't able to attend opening last night (sorry, I lost track – we had between 80 and 100 people stop by!), please take advantage of the brewery's tasting & tour nights in April to come on out and see for yourself. These are really fun events and **if the weather is good, there is even a good chance you'll be able to enjoy some live music along with that Red Brick Porter or Ale.**

Also, if you were really hoping to participate in this show and just couldn't do so because of the time constraints (yeah, it was a little tight...sorry), we are planning at least two more shows this year and you'll have plenty of time to get ready for them! We'll announcements out soon for two shows coming up in August and October, and will keep everyone informed of the details as we get them finalized.

I also need to go on record here to thank our new Gallery and Events coordinator, Sheila McIntosh for her tireless efforts in working through the details of these shows and in particular chasing down a variety of loose ends and handling 11th hour **"oh shoot!" situations that at times seemed like they could kill the whole event!** Not only did we make it through all that, but the opening went off without a hitch and everyone there had a great time! Thanks Sheila!!!

Looking ahead, wow, so much planned for the upcoming months. Workshops, great speakers, critique sessions, and we hope to launch our mentoring series with our first field trip in just a few weeks – stay tuned to our Meetup site for details!

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

Ken

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April Speaker and Judge



We are please to welcome John Williams as our guest speaker and judge for our April meeting. John is the General Manager of Showcase Photo and Video in Atlanta. John joined Showcase in 2010 after leaving his 25 year position at John Williams & Associates, a manufacturers' representative firm for photographic products. He served three years in the U.S. Army as an Infantry Officer and was a founding instructor of the Nikon School of Photography. He has a degree in Economics from Farleigh Dickinson University.



Revisit Those Old Original Image Files

by Gordon Kilgore

Yesterday I retrieved a picture from a slideshow produced in 2008. After looking at the JPEG image, it occurred to me that I could likely improve it a bit. So, I dug up the original RAW capture and using only the latest version of Adobe Lightroom, the results were much better than what I had done three years ago.

This got me to thinking about the other pictures in the slideshow. Could they too be improved? Today I have assembled the RAW files from that show and am in the process of optimizing them a second time. Perhaps a third of pictures were OK but the balance could be improved. This is due to the advancement of Lightroom 3 over Lightroom 1. On top of that I now have HDR and several other software programs that **give me tools that I only dreamed of three years ago. Now I can't wait to go back to files from ten years ago and see what I can do.**

So, think about some of those old files that were almost a picture. Maybe you now have the tools to make **them into a "wall hanger"**.

Membership News

Please welcome the following new and renewing members to SPS

Marcus Williams

Therese Rojas

Jay Gee

Marti Jeffers

Craig Commesser

Ruth Weston

Maurine Flynn

Congratulations to SPS Member Susan Perry. Susan won Honorable Mention for her image "Whole Lot of Shaking Going On" in the "Puppy Love: An Exhibition of Unconditional Love", a juried photo exhibit featuring man's best friend. The show runs through March at A Novel Experience Bookstore in Zebulon, Georgia.

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!**

How To Keep Your Camera Gear Safe When You Travel

The following article is paraphrased from an online article written by Peter West Carey for Digital Photography School. The complete article can be found at <http://networkedblogs.com/eW9CW>. Thanks to SPS Member Carl Fredrickson for passing on the article.

For many of us who travel, there's always a fear of being robbed and having our photography equipment stolen. This may have already happened to some of you. Although being robbed is unlikely, it can happen, and you should take precautions to limit the potential of having your equipment stolen. Below are a few ideas.

Listen To Intuition

The first line of defense is to trust yourself. Whether you are a worrier or not, listen to your intuition and make a change if it is sounding warning bells.

Use An Old Bag

The point is to not have your camera bag look like a camera bag. Opportunists are looking for likely subjects and a flashy new camera bag will attract them.

Tone It Down

Tone down that nice, new camera bag you bought specifically for this trip. Get it dirty. Beat it up a little. **Toning it down also goes for your dress. You don't want to scream "tourist" with your appearance.**

One Eye Open

When shooting, keep your non-shooting eye open and searching. It is important to not be overly distracted, especially in crowded areas. Use the reflection on your LCD display as a means to check behind you.

The Buddy System

Traveling with a friend? Great! Employ the buddy system for shooting just as you would for other travel situations.

Swap Cards Often

One of the great aspects of modern memory cards is the size. They are huge! And can store thousands of **photos. Trying not to get sucked into the 'bigger is better' mentality as it will leave all your eggs in one basket.** Swap your cards out often.

Have A Backup Plan

There are many drive manufacturers these days who offer a backup drive for use without a computer and they can be a godsend if disaster strikes (be it theft or an accident).

Bag In Front

One of the simplest ways to stay safe is to wear your bag up front. It may look funny, but in high traffic places, like a market, it can help. Also wear it over both shoulders if there are the straps for it.

(Next month, we'll conclude with the remainder of the article, with ideas on how to protect the gear you leave in your hotel when you are out for a day of shooting)

Meet-A-Member—Janerio Morgan

Where do you live in Atlanta?
I live in downtown Atlanta.

What is your profession?
Design Engineer

How long have you been a member of SPS?
two years

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

It was a required class for Industrial Design majors. I stopped for several years and picked it back up in 1999 when I started scuba diving.



Tell us about your equipment (camera brand, lens set up, gear etc.).
I shoot with an Olympus E3, but used an Olympus 5050 and E410 in the past.

Equipment:

- Olympus E3
- 14-42mm
- 14-54mm
- 9-18mm
- 70-300mm
- Seatool underwater housing
- Inon, Olympus and Athena ports
- Inon D2000 strobes (2)

What is your favorite subjects/what inspires you?

Underwater subjects, especially macro. Inspiration comes from not being at work and trying to be creative with subjects that have been shot many times before.

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

Lightroom 3 and Photoshop CS5

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

Just purchased my first printer, Epson 3880. Starting to learn the art of fine art printing.

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

Still learning the finer point of exposure and lighting. Would like to really learn more about printing.

Digital Winners March 2011

Theme-Travel Judge-Marti Jeffers

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.



Mike Riley
1st "Road Closed"



Roy Gordon
2nd "Peggy's Cove"



Charlie Miller
4th "Niagara International Bridge"



Bonnie Gallow
3rd Untitled



Jeff Milsteen
HM "Paradise Sailing"



Jim Gallow
HM "Mountain Mission"

Black and White Print Winners March 2011

Theme-Travel Judge-Marti Jeffers

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.



Sheila McIntosh
2nd "Munich
Skylight"



Ken Ross
1st "Vacation
Lost"



Laura Kresmin
3rd "St. Francis
of Assisi"



Mike Boatright
4th "Taos Pueblo,
Hlaauma-North
House"



Bonnie Gallow
HM "San
Francisco"



Clay Fisher
HM "Cowboy
Town"

Color Print Winners March 2011

Theme-Travel Judge-Marti Jeffers

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.



Mike Boatright
1st "Rio Grand
Gorge Bridge"



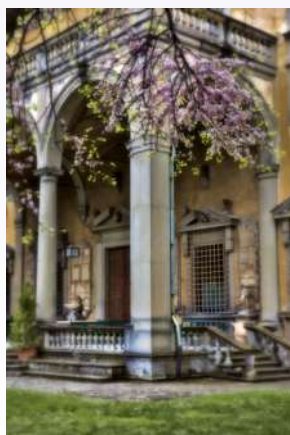
Jeff Milsteen
3rd "Beach
Solitude"



John McGinn
2nd "Stormy
Monday"



Ken Ross
HM "East Quoddy
Head"



Catherine Costolo
4th "Italian
Dream"



Mary Jean Jackson
HM "Biloxi
Palm"

Where Did I Take That Picture?

By Gordon Kilgore

In the digital age it is standard procedure for me to take a picture of name plates, signs, and other things to help me identify what I am photographing and where it is. This is particularly important when travelling. A few months ago I purchased a GPS that attaches to my camera. Now every picture has embedded in the metadata the co-ordinates of where the picture was taken. Here is the neat part of how it works. Using Adobe Lightroom each picture has a line in the metadata information that contains the GPS co-ordinates of that particular picture. If I am connected to the internet, one click on this information takes me directly to Google Earth and I will be looking down on that exact place in the world.

I recently took a fine art picture of a broom in the window of an abandoned house in Georgetown, Grand Cayman Islands. I had taken a picture of the number 240 on the front of the house but failed to note the street name. One click to Google Earth and I knew instantly that it was N. Church Street.

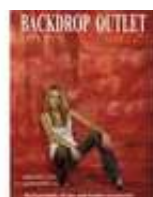
All cameras do not support a GPS but many do. For the Nikon D3s I had two choices. B&H sold one from Nikon, called GP-1 for \$189. It looked to be exactly like a similar one sold by Dawn, a Hong Kong company (www.di-gps.com). Converting Hong Kong dollars the cost would be \$118 but unless you happen to be going to Hong Kong, the shipping will be \$42 bringing the total cost to \$160. I did not want to wait so paid a bit more and got mine from B&H in New York.

There are some limitations. The GPS does not work inside large buildings, cruise ships, or tunnels. It also takes a few minutes to connect to the satellites when the camera is first turned on. A green light shows when satellites are found and a connection is made. I have actually been inside a building with lots of windows and still had my GPS function. There is no battery in the GPS because it works off the camera battery and seems to draw very little current. When it comes to photo gear, this is most certainly not a necessity, but is fun and can be useful.

Gordon is a long time SPS member who has traveled the world and used his photography talents to document what he has experienced. You can see Gordon's images at www.gordonkilgore.com.

SPS Club Sponsors and Supporters

Click on the image to access their websites.



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.

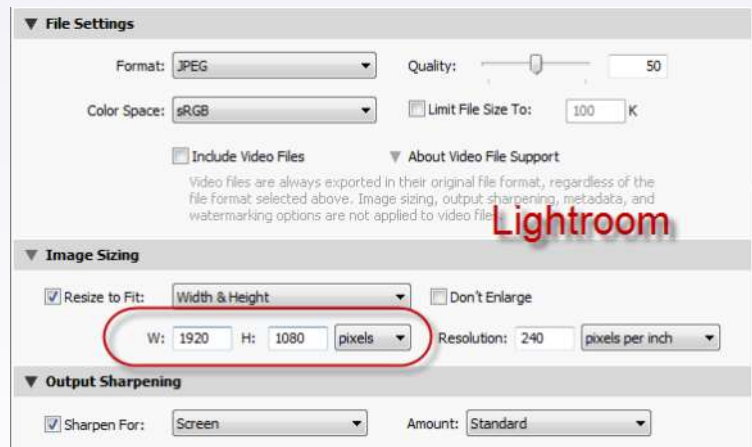
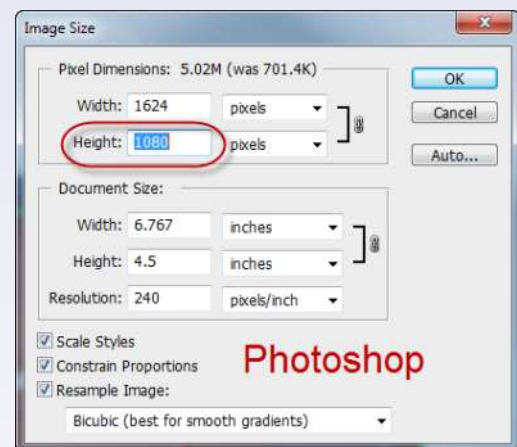
Sizing your image un-cropped

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.



How to Judge Art: Five Qualities You Can Critique

The following article is paraphrased from an online article written for Empty Easel. The complete article can be found at <http://emptyeasel.com/2006/11/18/how-to-judge-art-five-qualities-you-can-critique/>.

Thanks to SPS Member David Dobbs for passing on the article.

Knowing the difference between good and bad art can be difficult. You can't always trust the art experts; many times it's hard to even understand them. The five characteristics below can be used to determine the quality of art, ranging from the paintings in your local gallery to the strange contemporary sculpture your boss added right outside your office. The characteristics are beauty, skill, inherent meaning, uniqueness, and fulfilled intent.

Beauty in Art

Beauty is, and always will be, in the "eye of the beholder." Your decision about the beauty or lack of beauty in a particular work of art is instinctive and natural. In fact, you probably won't even have to *make* that decision, you'll just either be captivated by a piece of art or you won't. Some aspects of art that are generally appealing to people are:

1. Repeating shapes, patterns, and symmetry.
2. Colors, especially colors that complement or enhance each other.
3. Textures, both visual and physical (like thick, impasto paint).
- 4. Crops and compositions that focus the eye and keep the viewers' attention.**
5. Movement or flow to guide viewers through the art.
6. Correct or appealing proportions of figures and objects.
7. Presentation and framing.

Skill and technique

Technical skill is the most comparable and measurable aspect of art. First, compare the works to other art you've seen in that medium before - if it is a painting, for example, decide whether this artist is more talented than others you've seen. Second, look at all the artwork on display by the artist. You might find that some are more impressive than others, or appear better made, and you'll certainly have an idea of one or two that are the best out of the entire group. Third, look at each work of art itself. Are they individually consistent? Are there places that you can see odd markings compared to another area within the same piece?

Inherent meaning

Art is powerful, not just for its beauty or the talent needed for its creation, but because it can cause emotion, make political statements, or challenge preconceived ideas. Of course not all works of art are intended to be so thought-provoking. Here are five levels of meaning in art, listed in order of increasing importance.

1. Purely representational art
2. Art that references other art
3. Art that tells a story, or evokes a specific emotion
4. Art that makes a statement
5. Art that is an allegory or metaphor

Uniqueness

This is the aspect of art which relates to not only what the artist is depicting but also how the artist is depicting it. **When you look at art, ask yourself what (if anything) is different in the work from all the other art you've seen.**

Fulfilled intent






What is the artist trying to say? If you're at a gallery, read the artist statement. Many artists just want to accurately portray a subject, or to express an emotion. The important thing is for the artist to be in control of the art. If the intent is one thing, the art shouldn't say something else. The artist statement should deepen and strengthen the viewers' understanding of the art.






2011 Competition Themes

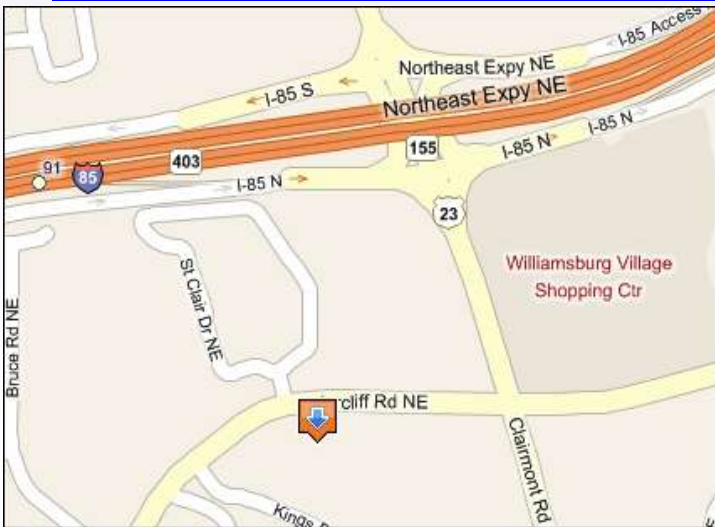
Meeting Dates Monthly / 4th Tuesday	Theme
January 7 / 25	Open (Vintage): The Open competition allows photographers to enter their best work on any subject. Since this is also a "vintage" competition, the image can be from any prior year (not just within the past 12 months as for the non-vintage themes).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