

Our Next Monthly Meeting is November 4, 2011

November Competition - 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.

President's Message

Well, it just happened – we've cross the threshold of Meetup membership that I originally set for myself; we now have 900 members!! When started the Meetup group back in Feb 2009 I had been a Meetup member myself for several months, part of a **motorcycle group. During a bit of "New Years" introspection I did a search in Meetup to see how many [Meetup] people in the Atlanta area said they had an interest in photography; the number I got back was just over 900 people!! Wow – if I could reach out to them and introduce them all to SPS that could be an amazing thing, both for them (hopefully) and SPS itself! A little over two and a half years later and we now have a membership roughly equal to all the Atlanta area photographers on Meetup when this all started (I'm sure there's even more now)!**

It's been a busy year at SPS and we've got just one more regular meeting before our annual Christmas party and Member's Choice competition. Of course we're already hard at work on events, workshops, and shoots for next year and you'll find the themes for next year published in this newsletter and shortly available on the website as a separate download. I hope you enjoy the themes and find them fun and challenging – nearly all of them are suggestions from you, our members, along with some perennial favorites.

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

Ken

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November Speaker and Judge

Our guest speaker and judge for the November meeting will be Chuck Rogers. Chuck has been a full-time professional photographer for more than thirty years. He is a member of the Professional Photographers of America and past President of The American Society of Magazine Photographers, Southeastern Chapter. His creative photography has appeared on the covers and inside of many national and international magazines such as "W" (Women's Wear Daily), Paris Match, Life, Time and National Geographic. An innovative photographer, Chuck is known for everything from award-winning corporate annual reports to album covers for top recording artists. He's best known for the NIKE series of billboards showing runners cooling in an atmospheric mist after a mini-marathon race. You can find out more about Chuck, and see his work, at www.chuckrogersphoto.com

SPS Annual Holiday Party and Members Choice Award

Yes, it's that time already. Our December meeting will be our annual holiday party, awards ceremony, and selection of the Members Choice Award. For those new to SPS, the format of this meeting is different from our other meetings. First, there is a bigger food spread than normal, thanks to the pot luck format. The club will provide a meat tray, bread, drinks, plates and utensils. Everyone else is asked to contribute with a dish. It can be an entrée, salad, vegetable, or desert. Just please bring something if you are plan to attend. Also, there is some amount of prep and set up work required to get our meeting space ready for this meeting, so if possible please try and arrive early to help set up the room.

There isn't a guest speaker, theme for a competition, or judge. What we do have is selection by those members in attendance, of the annual Member's Choice Award. Any member in good standing at the time of the December meeting may submit one digital image. It does not matter if you have entered the image in previous competitions during the year, if the image has won an award, or if you haven't entered a competition. Size the image and submit it as you would any digital entry for a competition (instructions are on page 10 of the newsletter). There is no theme, but the image has to have been taken in the last 12 months. **Members in attendance (don't forget to wear you name badge) will be given a ballot for voting.** There is a cash prize for the winning image receiving the most votes.

So remember:

- One digital image (no prints)
- Nonvintage (image taken in the last 12 months)
- No theme
- Wear your name tag to receive a ballot to vote.

Finally, the points winners for the year will be announced. According to our competition rules, everyone entering a competition during the year gets a point, and additional points are awarded for placing in each of the three categories. The points are totaled and the 1st, 2nd, and 3rd place winners in each of the three categories (black and white print, color print, and digital) will receive a certificate and prize.

We'll also be raffling prizes provided by our sponsors. Only those members in attendance will receive a ticket for the drawing, and you have to wear your name tag to receive a raffle ticket.

So get out your favorite recipe, and start critiquing your images taken in the last twelve months for submit-
tal for the Member's Choice Award. The meeting will be great time to socialize and celebrate the talent of our members.

Black and White Print Winners October 2011

Theme-Patterns and Repetitions Judge-Parlee Chambers

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.



3rd Laura Kresmin
"Linked In"



1st –John McGinn
"Suspended Ladders"



4th Place-Mikki Root Dillon
"Bridge Unbound"



HM-Jen Ludlum
"Memory Rows"

Photo Not Available
2nd-Alan Schrank
"Ball, Box, Shade"

Color Print Winners September 2011

Theme-Patterns and Repetitions Judge-Parlee Chambers

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.



1st – Jeff Milsteen
“Left Behind”



2nd –Jack Martin
“Fill Er Up”



4th - David Dobbs
“Lotus Trinity”



HM-Mary McGinn
“Time Square”



HM– Carl Fredrickson
“Tybee Piers”

Image Not Available
3rd - Janerio Morgan
“Where is Waldo”

Digital Winners September 2011

Theme-Patterns and Repetitions Judge-Parlee Chambers

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.



1st--Alan Schrank
"Rail Yard"



2nd --Carl Fredrickson
"Snowbirds"



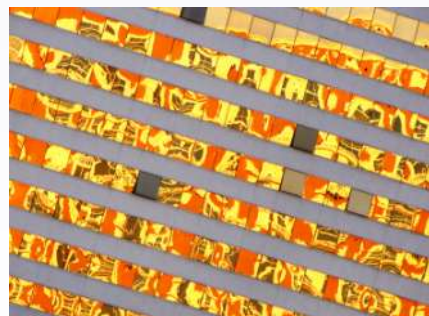
3rd --Karen Jenkins
"Old Hubcaps 2"



4th-Nancy Cutrer
"Plaid Straws"



HM-Jim Farmer
"Monastery of the Holy Spirit"



HM-Mikki Root Dillon
"Vegas Strips"

Meet-A-Member - Laura Kresmin

1. Where do you live in Atlanta?

I reside in Blairsville, but also have a home in Tucker.

2. What is your profession?

After working for 20 years at Emory University Hospital as a Medical Technologist in the Microbiology Department, I retired. The identification of some of the microorganisms is dependent upon distinguishing fine differences in structure, texture and color. This type of intensive visual training has helped me to see fine details while working on my photography.

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

I joined SPS in 1992, shortly after taking a few classes with Neil Chaput at the Southeastern Center for the Arts. That was in the film days. Then I had a time away from the club, and rejoined about 4 years ago to explore the new world of digital photography.

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

At the age of 10, I received the gift of a Brownie camera, and immediately started photographing subjects, mostly the people in my family. Later, in 1989 after the death of my husband, I took his 35mm Nikon camera off the shelf, and decided to learn more about the technical aspects of photography.

5. Tell us about your equipment

I use a Nikon D300 with a 28-105 3.5-4.5D macro lens, a 50mm 1.8D lens, and an 85 1.8D lens. I use a Nikon thin circular polarizer, and Nikon close-up filters. I have a Minolta Auto Meter IIIIF, SB 800 Speedlight, Novitron 400 watts/sec powerpack with 2 heads in softboxes, Novitron 240 watts/sec monolight with a softbox, 2 Medal Lights 100 watts/sec lights for background lighting in small softboxes, and a Bogen 3001 aluminum tripod.

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

My special interest has been portrait photography. Within a year of my first classes with Neil Chaput, I had the beginnings of a studio in my basement. I have had a great deal of enjoyment in the creation of portraits that express the personality of the subject. I recently contributed information for the Back Yard Shots Baby and Toddler Photography Guides. But, I am also enjoying exploring other subjects such as landscapes, and abstracts, as the competitions at SPS challenge me to expand my photography beyond the confines of the studio.

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

I use a combination of several software programs based on the effect that I want to achieve. These include: Photoshop CS5, Lightroom 3, Portrait Professional Studio 10, Nik Color Efex 4, Nik Silver Efex 2, Nik HDR Pro, Photomatix, OnOne Software.

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

I do my own printing on my Epson R2400 printer. I usually use Epson Ultra Premium Presentation Paper Matte (formerly Enhanced Matte).

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

During my years in Microbiology, I often trained new employees, students, and residents in the laboratory procedures used in the identification of microorganisms. I enjoy teaching, and have begun training various people in their own homes, on their own computers, with their own programs in the basic techniques of Photoshop, Elements, Lightroom, Nik Software, and portrait posing. It is a fun way of enjoying my retirement, talking about photography all afternoon!



The Exposure Triangle

*Copied in part from an article on Digital Photography School.
Thanks to Carl Fredrickson for passing on the article.*

Bryan Peterson has written a book titled [Understanding Exposure](#) which is a highly recommended read if you're wanting to venture out of the Auto mode on your digital camera and experiment with it's manual settings.

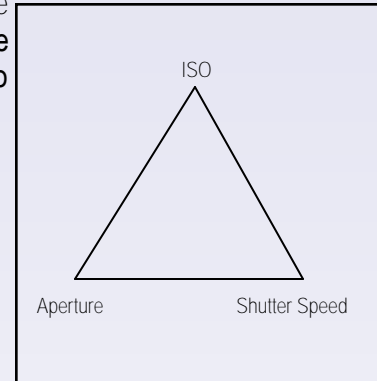
In it Bryan illustrates the three main elements that need to be considered when playing around with exposure by calling them 'the exposure triangle'. Each of the three aspects of the triangle relate to light and how it enters and interacts with the camera.

The three elements are:

[ISO](#) – the measure of a digital camera sensor's sensitivity to light

[Aperture](#) – the size of the opening in the lens when a picture is taken

[Shutter Speed](#) – the amount of time that the shutter is open.



It is at the intersection of these three elements that an image's exposure is worked out. Most importantly – a change in one of the elements will impact the others. This means that you can never really isolate just one of the elements alone but always need to have the others in the back of your mind.

Metaphors for understanding the digital photography exposure triangle:

Many people describe the relationship between ISO, Aperture and Shutter Speed using different metaphors to help us get our heads around it. Below are two, although they are far from perfect and are just for illustrative purposes:

The Window

Imagine your camera is like a window with shutters that open and close.

Aperture is the size of the window. If it's bigger more light gets through and the room is brighter.

Shutter Speed is the amount of time that the shutters of the window are open. The longer you leave them open the more that comes in.

Now imagine that you're inside the room and are wearing sunglasses (hopefully this isn't too much of a stretch). Your eyes become desensitized to the light that comes in (it's like a low ISO).

There are a number of ways of increasing the amount of light in the room (or at least how much it seems that there is). You could increase the time that the shutters are open (decrease shutter speed), you could increase the size of the window (increase aperture) or you could take off your sunglasses (make the ISO larger).

(continued on page8)

The Exposure Triangle (continued)

The Sun Tan

Another way is to think about digital camera exposure as being like getting a sun tan.

In a sense your skin type is like an ISO rating. Some people are more sensitive to the sun than others.

Shutter speed in this metaphor is like the length of time you spend out in the sun. The longer you spend in the sun the increased chances of you getting a tan (of course spending too long in the sun can mean being over exposed).

Aperture is like sunscreen which you apply to your skin. Sunscreen blocks the sun at different rates **depending upon it's strength. Apply a high strength sunscreen and you decrease the amount of sunlight that gets through** – and as a result even a person with highly sensitive skin can spend more time in the sun (ie decrease the Aperture and you can slow down shutter speed and/or decrease ISO).

As mentioned, neither metaphor is perfect but both illustrate the interconnectedness of shutter speed, aperture and ISO on your digital camera.

Bringing It All Together

Mastering the art of exposure is something that takes a lot of practice. In many ways it's a juggling act and even the most experienced photographers experiment and tweak their settings as they go. Keep in mind that changing each element not only impacts the exposure of the image but each one also has an impact upon other aspects of it (ie changing aperture changes depth of field, changing ISO changes the graininess of a shot and changing shutter speed impacts how motion is captured).

The great thing about digital cameras is that they are the ideal testing bed for learning about exposure. You can take as many shots as you like at no cost and they not only allow you to shoot in Auto mode and Manual mode – but also generally have semi-automatic modes like aperture priority and shutter priority modes which allow you to make decisions about one or two elements of the triangle and let the camera handle the other elements.

Read more about this topic, including links to additional information about ISO, aperture, and shutter speed at: www.digital-photography-school.com/learning-exposure-in-digital-photography

2012 Competition Themes

January	Open: Enter your best work on any subject, however, all images must have been exposed within the past 12 months.
February	Travel: The primary criteria here is that the image must give the viewer a sense of place outside of Metro Atlanta. This might be someplace out in the country or some far away land.
March	Humor: Impact is the key in this month's competition.
April	Food: Images must have food as the primary element. Images can be literal or abstract, but creative presentation of food as the subject is paramount.
May	Twists and Turns: Images can be of any subject, so long as they convey a clear sense of twists and turns.
June	Wastelands (Urban Decay and Abandonment): We're looking for images of deserted old buildings, rusting cars, and any other form of decay, presented within an urban environment.
July	Things in Motion: The primary element of the image must be in motion, relative to its environment and other supporting elements.
August	Wild Animals (not domestic)-Vintage: 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), so long as it has never been presented in an SPS competition before.
September	Extreme Point of View: Images can consist of any subject so long as they are taken from an unusual perspective that makes you think of the subject differently because of your point of view.
October	Making a living (workers in their work environment): The assignment this month is to convey the sense of making a living by creatively presenting workers in their work environment.
November	Architecture: The first photograph ever made was a view of buildings out a window. Now -as then- architectural images must be both aesthetically pleasing and accurate representations of their subjects, whether interior or exterior, detailed or expansive.
December	Member's 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.

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.

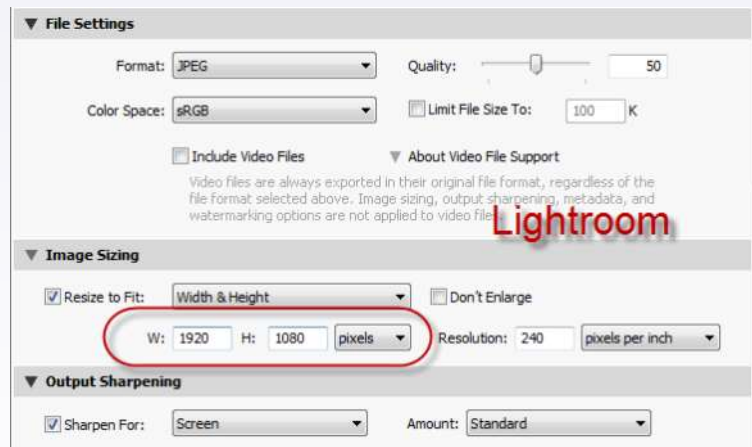
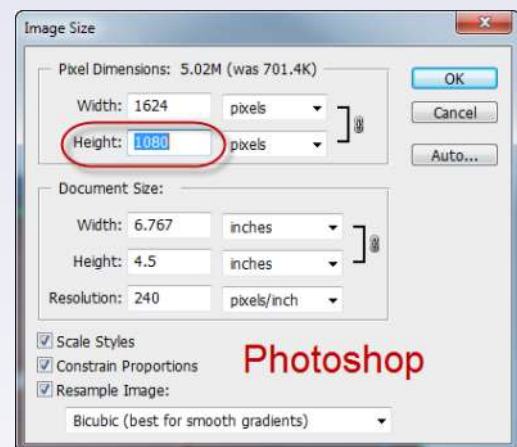
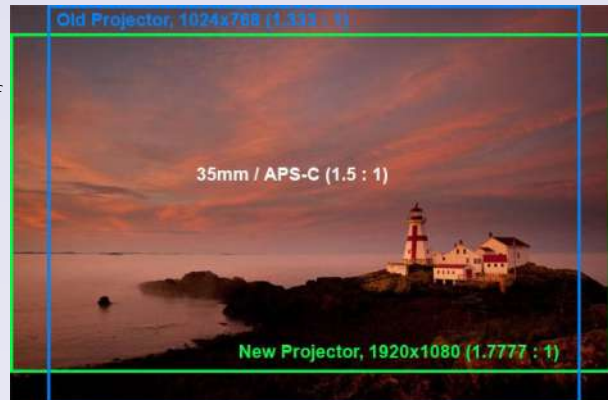
Sizing your image un-cropped

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

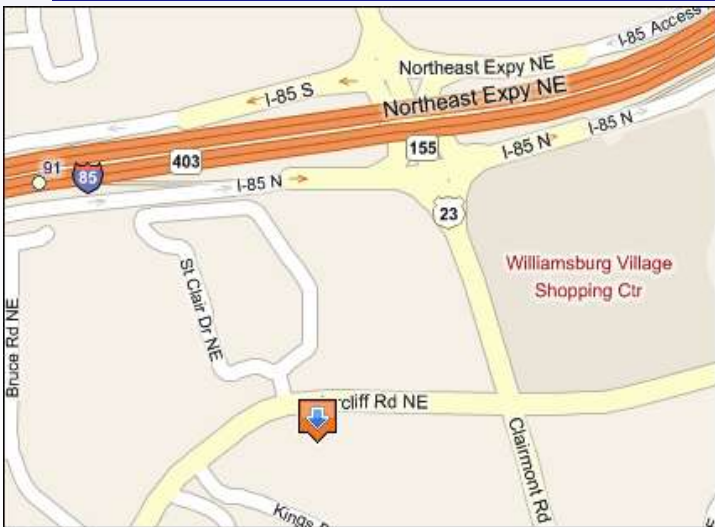
Meeting Dates Monthly / 4th Tuesday	Theme
January 7 / 25	Open (Vintage): The Open competition allows photographers to enter their best work on any subject. Since this is also a "vintage" competition, the image can be from any prior year (not just within the past 12 months as for the non-vintage themes).
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
Secretary 	Cherie Truesdell rctruesdell@comcast.net
Treasurer 	Elton Saulsberry Elton@eltonsaulsberry.com
Past President 	Wendell Tudor awtudor@comcast.net

2011 Committee Chairs	
Competitions 	Ray Davis RDavis7939@AOL.com
Facilities 	Stan Bowman sbowman64@yahoo.com
Programs 	Jack Martin jackmartinphoto@gmail.com
Membership 	Stephanie Scanlin scscanlin@aol.com
Communications 	Josh Earhart josh_earhart@bellsouth.net
Gallery Shows 	Sheila McIntosh runswith3dogs@gmail.com



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.