



Photo of the Year Steve Choatie

Speaker for May - Brannon Segroves



After graduating from Portfolio Center in 1998 and assisting in Atlanta for three years I moved to Nashville with my wife Ashley to open our photo studio.

I create photographs using light, motion, and psychedelic use of color. My clients range from musicians to studio products.

News Letter May 2012

Club meeting
7 PM Tuesday
May 15, 2012
Social at 6 PM
Guest welcome
first meeting free.

Beginner Tips

Spring Season Photography

The moment that snowdrops start appearing through the final snowfalls of the year mother nature seems to go into overdrive and it is almost as if not a week goes by without something new, different and exciting appearing in gardens and parks.

As a photographer it is my favorite time of the year, the light seems fresh and crisp and the sun remains fairly low in the sky throughout the day so to my mind it feels a little more gentle than the harsh sunlight of high summer.

To me it offers a little more freedom to the photographer and on many occasions you can abandon reflectors and diffusers and



Club Website
www.nashvillephotographyclub.com

Quote
 "Skill in photography is acquired by practice and not by purchase."
 Percy W. Harris

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Continued from Page 1 Spring Season Photography

shoot with impunity, it is almost as if the golden hours just after and just before the sun rises and sets seem to last so much longer.

That is not to say that everything becomes simple and easy, everything tends to be on a much smaller scale as spring emerges and getting up close and personal with either a macro lens or a macro diopter opens up a whole new world, everything from wasps and bees collecting blossom through to spring rainfall collecting in leafs and on flowers. There are two major difficulties with this type of photography, light and wind, so do not be afraid to give your ISO levels a little boost or invest in an off camera flash and some radio triggers.

Erratic spring winds are my chief nemesis, working at close quarters with bugs and blossom can rapidly become very frustrating as even the slightest of movements can throw off your focal point and leave you with a less than optimal picture, so I have been shooting at a pretty standard ISO400 with a shutter speed in the region of 1/800th of a second to ensure that I get more pictures. Sure you are going to get more noise in your picture but to my mind a little more noise in a picture as opposed to having no picture at all is a simple choice to make.



Another thing a photographer should never be afraid to do is get down and dirty, when shooting flowers and bugs you should be down at their level, to my mind if you don't have to brush yourself down after a photo session you are not doing it right. In order to give your close up subjects a sense of scale you should be at their level so when shooting blossom try and get up at its level and conversely when shooting stuff on the ground get down there and shoot from the ground up.

I try where ever possible not to shoot with a tripod as to me it gives me more freedom although sometimes I wish that I had the discipline to be a little more structured and spend the time setting up my tripod and lighting but I am always worried about missing a picture!

But spring is not all about little things, it is a time that sees the return of migratory birds and it is also a little easier to spot and photograph creatures like pheasant and deer in fields that will, in just a few short weeks be filled with crops that reduce your chances of getting that killer shot. I am certainly not an experienced wildlife photographer and do not really have a lens with a long enough reach to get great wildlife shots but I do know that you need to be as close as you can get, so patience and an understanding of how your subject will behave is critical to getting that killer shot.

Lastly the sky in spring offers a wealth of opportunities, with the sun lower in the sky you can capture superb cloudscapes that are lit wonderfully, in mid-summer with the sun high in the sky it is difficult to get an optimally lit shot.

"Heaven on Earth" captured by Anthony Zeder (Click Image to See More From Anthony Zeder)

In spring it is as if mother nature is doing the work for you and all you have to do is spend a little time working with what she has given you and you should end up with a fist full of photographs that really encapsulate the wonders of spring and all that mother nature has to offer! *Author:* Brian John Jones



Picture of the Month April 2011

Leading Lines

Taken near
Leipers Fork,
TN

Bob Ellis



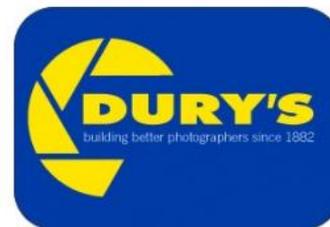
Upcoming Photo of the Month Themes

Aprils Theme "Leading Lines"

-Rules for Photo of the Month Contest -

1. You **MUST** be a member and dues paid up to date.
2. Photograph must pertain to the Monthly Theme (i.e. November is FOLIAGE).
3. Image size limits: Minimum 4 x 6 to Maximum 12" (long side).
4. Place ONE photo in the Marked Folder on the center table.
5. Photograph needs to be taken within the past 3 months.

Note: *Be sure an put your name on the back of your image.*



Sponsored by Dury's



NASHVILLE PHOTOGRAPHY CLUB Schedule of Speakers

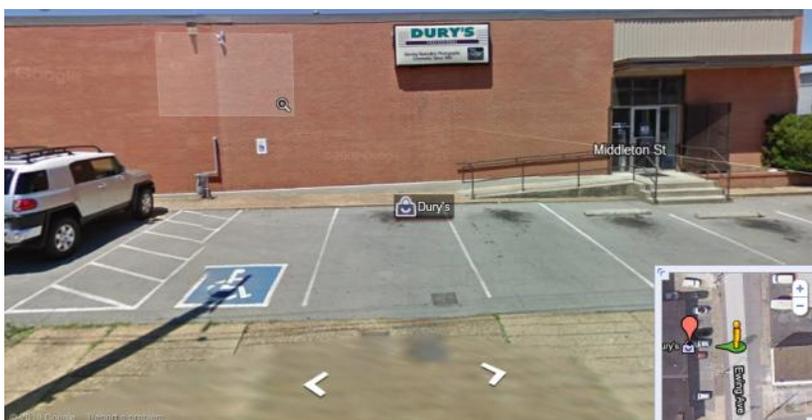
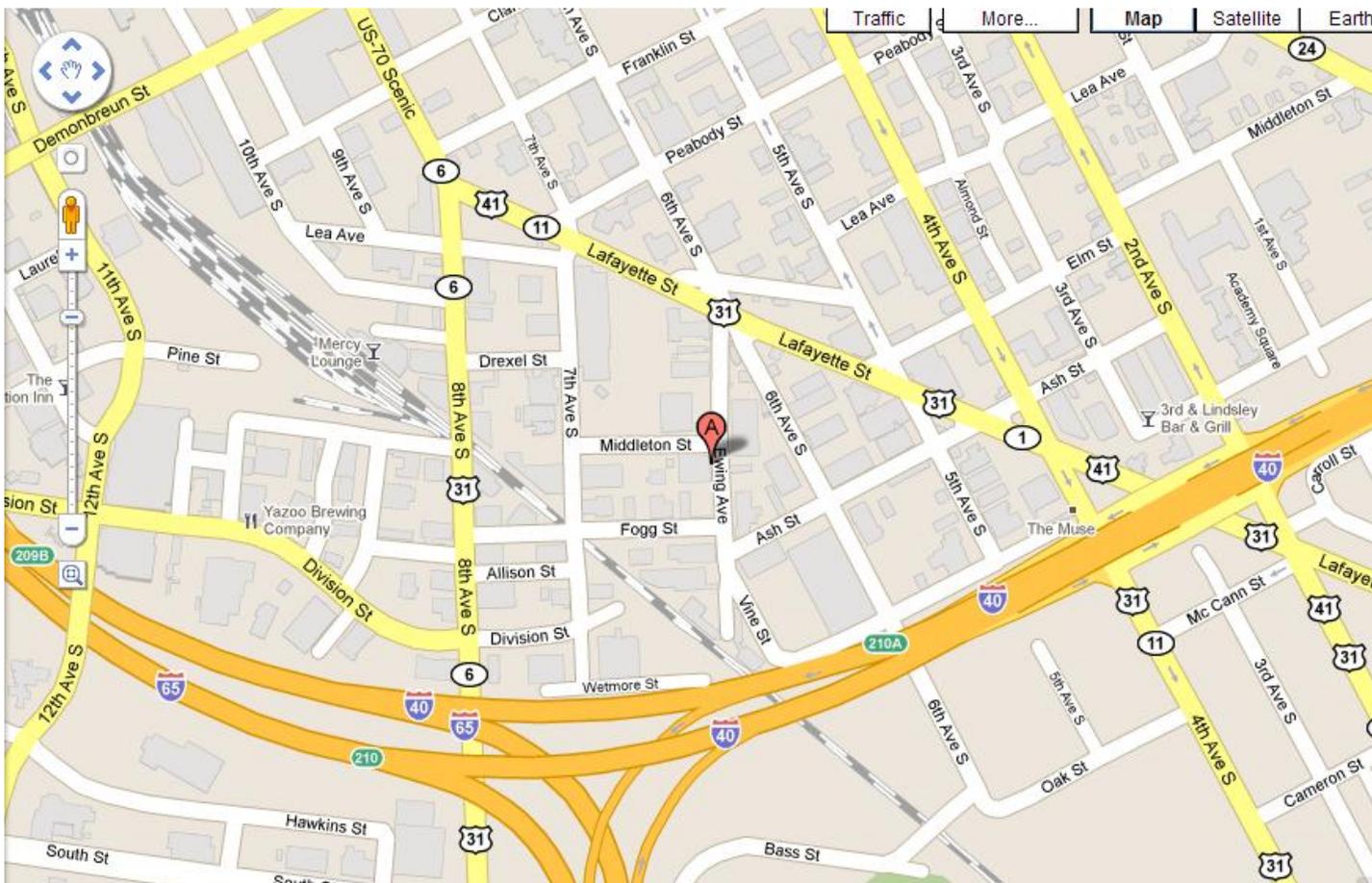
<i>Meeting Date</i>	<i>Speaker</i>	<i>Photo Theme</i>	<i>Spotlights</i>
May	Brannon Segroves	Spring	
June	Kevin Banks	Architecture	
July	Members slide show	Americana	
August	Randy Hedgepath	Black & White	
September	John Guider	Night Time Photos	James Frazier
October	Larry McCormack	Reflections	
November		Repetitive Patterns	

There are still slots for Member Spotlights for some months. Please signup so we can all see some of your best photographs and learn a little more about you. The Member Spotlight was designed to allow club members to learn more about each other. So far we have seen some amazing and wonderful work plus heard several entertaining and informative bio's.



Meeting at Dury's 3rd Tuesday of the month.

Dury's is located at 701 Ewing Ave, Nashville, TN





Essential in ensuring that you are always ready for a photo opportunity



"Brands Hatch" captured by Jim Wood

1) Access to your digital camera must be quick. As a result, it is crucial you have a digital cameras camera bag that allows easy fast access to your digital camera.

2) Make certain that you have more than one fully charged battery before you set out on a photography trip. Remember also that battery life can also be affected by the temperature so make sure you know the environment in which you are going to be shooting. If it is 10 degrees below zero, make sure you have plenty of backup power sources.



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- 3) Ensure that you clean the front and rear of your lenses to reduce spots. This should become a routine process. I have a routine where I clean the lenses at the end of a shoot and prior to going on my next shoot. I also ensure that I carry in my bag cleaning equipment as once you are in the field, anything can happen.
 - 4) Make absolutely certain that you have enough storage capacity on your camera and its additional memory cards. The routine I follow is to remove all images to my laptop and backup after each shoot.
 - 5) Ensure that your camera is preset to the settings you require for the subject you are going to shoot. This relies on experience to know the best settings for a given scenario.
 - 6) If your digital camera is fitted with image stabilization technology or vibration reduction, use it correctly. If you're going to be holding your camera for the shoot, make certain to turn these features on. If your tripod shooting, turn them off to ensure sharper images.
 - 7) Ensure you have fitted any filters prior to heading out on a shoot. This means you will have to know your subject. It is quicker to remove filters when on a shoot than fit them so always fit them before you begin.
 - 8) Now this may sound amateurish but I can admit, I have on occasions left my lens cap on and missed an opportunity as a result. So please, make sure that you have taken your lens cap off!
 - 9) Make sure your camera is switched on in anticipation of capturing an image. If your digital camera needs protection, keep it in your bag but make sure it is turned on. The seconds it takes for the camera to boot up all add up and can be the difference between a missed image and a wonder shot.
 - 10) Don't look at images on your LCD and revel in the excellence. Do a quick check to ascertain settings are correct then move on to the next shot. Experience is crucial in photography, without it you will struggle to capture professional images. The tools of your trade are an essential companion on your journey to professional excellence.

Roaming the fields and hedgerows looking for that perfect moment honed the skills I now rely on daily.

Author: Mark Inglis



[Amazing Extreme Video \(4 min 43 sec\)](#)



Photos from the Picnic James Frazier ([Click on Photo above to view more](#))



What you should know when buying SD/Memory Cards



Standard SD



Micro SD



SD Adapter

Think you only need to pick a storage amount for your card? Think again! Transfer speed is just as important as storage size.

Memory cards use multiple classifications to advertise their read and write speed. You'll see everything from Class 4 to 133X to UHS-I. What do these letters and numbers really mean?

First, you have to figure out which type of memory card your device uses. Cameras usually use Secure Digital or Compact Flash cards. I'll focus on the more-common SD specifications first.

Transfer speeds for SD cards are represented as classes. These are - in order of speed - Class 2, 4, 6, 10 and UHS-I. UHS-I is the fastest, but it's compatible with only a few devices.

For continuous shooting modes like burst shooting, Class 4 or 6 will work fine. If you want to shoot HD video or pictures in the RAW format, buy Class 6, 10 or, if supported, UHS-I.

Some equipment is optimized for a specific class. Your manual should say which classes work with your device.

Here's a riddle for you: How are some memory cards like Archie Bunker? Answer: They have no class!

Seriously, though, not every memory card uses classes. You may see numbers like 50x, 133x, 266x, 300x and 600x. These are used mostly for Compact Flash cards.

These numbers are based on 150 kilobyte-per-second transfer rates. You have to multiply the number on the card by 150KB to find its true speed. For example, 133x equals about 20 megabytes a second.

I recommend buying 266x at a minimum. That will work for almost any situation. Author Kim Komando

PS: I've seen some cards advertised on-line at great prices lately but on closer examination of the spec's, they have all been the slower cards.—Rod



Head Shot Photography

The thought that renowned headshot photographer Peter Hurley puts into creating a basic headshot, isn't very basic. As a former model turned professional photographer, Hurley knows what it's like to be in front of the camera and behind it. He's used his experience to perfect his trade and has been kind enough to share his insights with us via a seminar hosted at **B&H** and this one is certainly a standout. Even at two hours long, the seminar is entertaining and very informative ([you can see the video by clicking here](#)):

Hurley is capable of keeping things upbeat and moving along. If you're interested in improving your headshots, watch the video in full. There's countless bits of information dispersed throughout that can help you progress as a photographer.

Some things to remember when photographing headshots:

Keep it simple - The only thing in the photograph should be the subjects head. Shoot only one person at a time. If you're not shooting against a solid color background, throw the background out of focus so the eye is naturally drawn to the head.

Cropping is crucial - Crop selectively, it's better to crop out the top of the head than crop out the neck and shoulders, much like in the photo below. (put screen crop from 22:48)

The rule of thirds - Always keep the eyes above the center line.

Give Direction! - It's your responsibility as a photographer to make sure your photographs look the best they possibly can. This often means directing your subjects so that they are in a flattering pose.

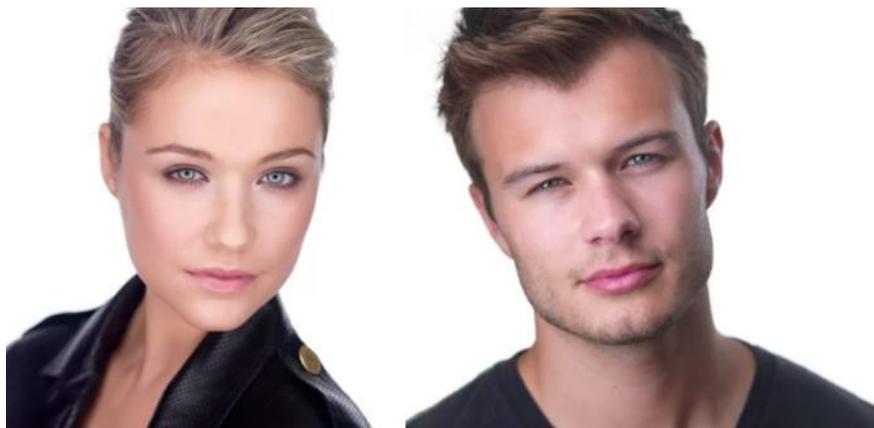
Lighting setup – Hurley uses **Kino Flo** fluorescent lighting on the subject and 2 Alien Bee's to light the background. He then throws in a kicker light highlights. He recommends using a square setup for women and banking lights 2-4ft on either side when photographing men.

One last essential piece of information the Hurley said during the seminar can be said of any style of photographer. To quote him:

“A professional is at his best regardless”



Ideal lighting setup for professional headshot photography.





Think Outside the Box: How Bed Sheets Can be Used

Some of you might have already thought of some potential items that can be effectively used. Indeed, when you look around you, at home, office, attic you will notice many useful objects that can be of use. But, one simple item that I have found very handy is a basic white sheet



Click on picture above to view short Video (5 min 18 sec)

It all happened by coincidence. On one occasion my wife was throwing away a king size bedroom sheet, that in her opinion, not mine, was worn out. In fact, I salvaged the sheet and stored it in the garage. I was pretty sure that it would come handy during my outdoor photo shoots in some way or another. Indeed I was proven right time and time again.

Hereunder is **a list of some of the things you can do with a bedroom white sheet** while shooting an outdoor photo session:

- It is an effective reflector to lighten up those dark shady areas. Being a big reflective object the quality of light is superb. Light reflected is soft.
- Likewise, it can diffuse strong midday light by standing the model underneath the sheet. The sheet mimics the advantages of a soft box. Light diffused would produce better skin tones. Also, a shady area can easily be created so as to avoid the scorching sun during summer time. Your models would surely appreciate it during their break.

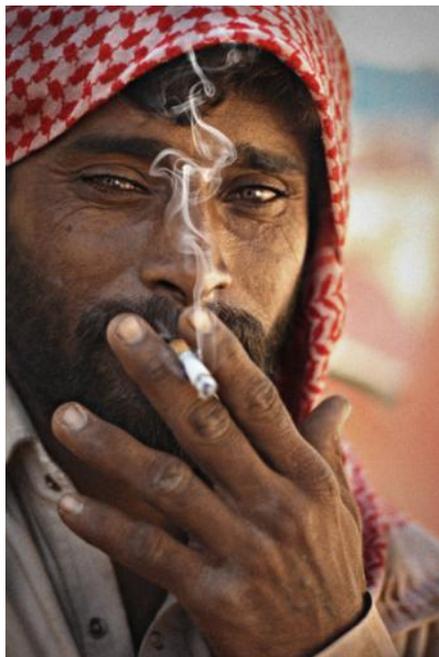


- It can be used as a do-it-yourself changing room where models can discreetly change their clothes behind the sheet. To be effective, the sheet should not be too fine and delicate where one can easily see through.
- It can be used as a prop in order to design some creative work. It is a very effective accessory during windy days and lingerie shoots.
- The sheet can be very useful to screen unavoidable noise in the background. Furthermore, it can be used as an effective backdrop to make your model stand out over a white background.

The number of different uses is only limited by your imagination. I am sure that the next time you are about to throw away your bedroom sheets, you would think twice before doing it. If you take the time to look around you, will be amazed by the number of household items you can pick up, that can come handy and aid your photographic work.

I hope that this little piece of advice can help you turn your outdoor photo shooting into a more creative, fun and comfortable experience. *Author Michael Abela*

Depth of Field in Portrait Photography



There is nothing like a great portrait. The really good portraits stand out because the subject (especially the eyes) is sharply focused while the background is blurry. This sharp subject versus blurry background creates drama that draws the attention of the viewer to the subject where it should be focused.

The contrast between what is in focus and what is out of focus is known as “depth of field.” A good photographer knows how to control the depth of field using his camera, and that is what creates the great shot.

Understanding and being able to control depth of field is paramount to getting the portraits you desire. In fact, it is the most important technique in this type of photography.

The Equipment

The first thing you need is a proper camera. It will take a digital SLR camera to be able to control the depth of field (it is possible with point-and-shoot cameras but you have less control).



The second thing you need is a good portrait lens. Not just any old lens qualifies as a portrait lens, but you might be surprised at how many will qualify if you know some of the techniques involved in controlling the background blur.

A portrait lens has two main requirements. The first is a telephoto range of between 50mm and 135mm, with the optimum being about 85mm. That means that a zoom lens will work, although many photographers prefer prime lenses for this type of photo shooting. The second lens requirement is a wide aperture. Normally f/2.8 and wider are the best, but for longer focal lengths, you can use up to f/4.0.

The Method

Attach a lens with the proper focal length to your digital SLR. Longer focal lengths are best at reducing the depth of field (when set at the correct aperture as you will see below). There are many photographers who love using a 70-200mm zoom lens for portraits. Others use 85mm lenses for their best shots. Wide angle lenses do not work well for shooting portraits.

Set the camera on “Aperture Priority”, and set the aperture at a very wide setting. The lower the number, the wider the aperture, and the wider the aperture, the less depth of field there is in the photo. For example, with an aperture of f/1.4, it is much easier to get a shallow depth of field than it is with an aperture of f/4.0.



Position the camera at the correct distance from the subject. This is a variable that will depend on the focal length of the lens, but you should be at the closest distance from the subject that will fill the camera frame with the subject. The closer the camera is to the subject, the less depth of field there will be in the final image. In simple terms, if the subject is only 10 feet from the camera, there will be less depth of field than if the subject is 20 feet from the camera.

Practice, practice, practice. The more experience you have, the more you will understand the effects on depth of field that each one of the settings mentioned have on the final outcome. The best portraits are a result of using the right equipment along with the techniques outlined above. Contrary to what you may think, a good portrait lens will help more than a more expensive digital SLR camera. *Author: Wayne Rasku*

Continued from page 1

Using Histograms in Photography

The trick with taking pictures is getting the exposure correct. The exposure is a product of the ISO, shutter speed and aperture. How can you tell if your exposure is correct? You might say “Look at the back of the camera, and just look at the image. It looks fantastic!”

I hate to tell you this but the LCD screen on the back of the camera can be a liar! If you just look at this to check you exposure you are not going to get the results you want. Don’t fret. There is a trick to getting perfect exposures. It is the histogram.

“The histo-what?” You ask.

The histogram. It is a graph that tells you where your information in the file is on the scale of light to dark. Hit the info button a few more times when you are playing back your image and it will come up on your display.

This graph looks like a mountain. The slope of the mountain can let you know tons about the image.



Every image you shoot is translated into a file. The file has information. This information is either in the highlights, mid-tones or the shadows of the image. The histogram will let you know where the information is in the file. The left side of the histogram is dark, the right side is light, and the middle is the mid-tones.

“How do I read a histogram?”

In an average scene with some dark areas, some light areas and an easy transition between the two with most of the info in the middle you will get a perfectly even mountain. This will slope up from the left to its highest point in the middle and then back down to “sea level” to the right.

If you have a lot of white and bright areas (sand or snow) in your shot you will get a mountain that is taller on the right side. The slope will be gradual on the left side and then ramp up significantly to the summit in the right one-third or quarter of the graph, and then slope sharply down to “sea level” before you reach the end of the histogram.

Now for a particularly dark image (nighttime) you will have the same kind of graph, only it will be reversed around the middle. So you will have a sharp rise from the far left line to the left one-third, or quarter of the graph. The slope will then return to sea level as it moves to the right. You want the slope to go to sea level on each of the far ends of the graph no matter what

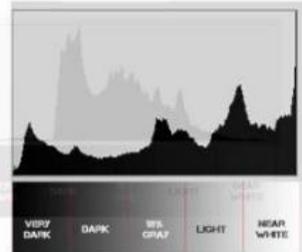
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kind of image you are shooting. If your graph ends and you have not gotten to sea level it's not so good. This will look like you drew a mountain and then took scissors to the paper and cut off part of it. You have clipped information that could be in the file, but is not. When you clip you never get that information back because you didn't capture it.

The trick is to get a histogram that matches the scene you are shooting, so a nighttime shot; heavier on the left, an average shot; a beautiful mountain, and a beach scene, or snowy day; heavier on the right. If you clip information, change your exposure to get a good histogram.

Reading the Histogram (Photography in 90 Seconds)

Share More info



Short Video above on Histo-grams (1 Min 41 sec

Author: Christian Grattan



Commendation for Christian Sperka from the city of Nashville

Here is a camera you may want to think about if you have a lot of money
or come into a lot of money

mamiya



Price: \$34,495.00

[Calculate Shipping](#)

Usually ships in 7-14 days [?]

B&H # MADM80LSK ■ Mfr# 020-00980B

[write a review](#)

Product Highlights

- Mamiya 645DF Camera Body
- Mamiya Leaf Aptus-II 80 Digital Back
- Mamiya Sekor 80mm LS Lens
- Phase One Capture One DB Software
- Leaf Capture Software

Bill Me Later

No payments, No interest if paid in full in 6 Months. On orders over \$250. Subject to credit approval. See Terms
Lease for as low as \$1,169/month



**Mamiya
Leaf Credo 80MP Digital Back**

- 80MP Resolution • 53.7 x 40.3mm DALSA CCD Sensor
- 3.2", 1.15MP Touch Screen LCD
- Dynamic Range of 12.5 f-stops • 35-800 ISO Sensitivity
- 1/10,000 - 120 Second Exposure Time • 16-Bit Color Depth
- Fast, New Dual-Core Microprocessor
- FireWire 800 and USB 3.0 Connectivity
- Compatible with Over 80 Cameras

B&H # MALC80DB

New Item, Available for pre-order
Expected availability: August 01 2012

IF you need to upgrade here's the new back.
Comes in 40 and 60 meg backs as well .

No prices yet.

Club officers Elections coming in June.

Positions to be filled

Vice President, Treasurer, and 2 board Members

Now is the time to step up and help your Club

I've held all three of these positions and need to let you know they are not hard to do. Each of them will take a few minutes to a few hours each month plus the time for the club meeting.

- (1) The Vice President job is the most fun but it does involve some speaking to a large group of people.
- (2) The treasure job is somewhat tedious but everything is in place and if you can use a spreadsheet it's not hard to do. Maintaining the membership list takes 5 to 20 minutes a month with another 5 to 20 minutes to write an occasional check and print new name tags.
- (3) Member at large involves getting input from club members and taking their thoughts and concerns as well as your own to the board meeting for discussion.

Rod Shean your Newsletter editor

PS: There are people to help if you are not sure of what to do or how to do something.

Upcoming Charitable Events

Monday, June 25 MS Celebrity Golf Tournament

October 6 and 7 the MS Jack N' Back to Lynchburg, TN

November 4, TN Hemophiliac Walk in Nashville

[See website for additional information](#)

Blue Ridge Mountain National Juried Nature and Fine Art Exhibit

The Blue Ridge Mountain Photographers would like the N.P.C. members to enter our 2012 National Juried Nature and Fine Art Photography Exhibit.

Last year more than 150 photographs were selected for display in The Art Center, an historic courthouse in Blue Ridge, Georgia. Our judge this year will be Professor Paul Dunlap of North Georgia College and State University.

A total of \$2000 in prize money will be awarded. Early deadline is June 1, 2010. Final deadline is July 2, 2012. Detailed information and entry form can be found at www.blueridgemountainphotographers.com

or www.blueridgearts.net/BRMPNationalShow.aspx

If you have any comments, complaints, suggestions email at

rodshean@bellsouth.com

If you want something included in the newsletter please email no later than the second Tuesday of the month.