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Photo of the Year Steve Choatie

News Letter Nov. 2011

## November Speaker, Ashley and Brannon Segroves



Ashley Segroves wakes up everyday to follow her passion in helping great people love their life's beauty. Since Ashley was a young child, she loved helping people and loved making pictures. Ashley graduated with a Bachelor of Fine Art in Photography from The University of Georgia where she met her husband, Brannon, also a photographer. She worked for some of the top commercial photographers in the country for 3 years before she & Brannon decided to move to Tennessee.

Ashley started her portrait business in Nashville in 2001. After just one year, she was voted #1 portrait photographer in Nashville by Nashville Parent Magazine and is humbled to hold the title for 9 years.

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**Club meeting Tuesday  
November 15 : 7PM-9PM**  
**Note:**  
**Meeting is at Dury's**  
**6 P.M Informal Visitation**  
**7 P.M. Meeting**  
**8 P.M. Speaker**  
**9 P.M. Adjourn**

[Map to Dury's  
Club Website](#)

- [www.nashvillephotographyclub.com](http://www.nashvillephotographyclub.com)

*Quote*

*"We don't see things as they are, we see them as we are."  
Anais Nin*

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## Beginner Tips for Exposure



Following The Tide" captured by Mark Broughton

Exposure is a term you will hear a lot in photography. It is used to describe the amount of light traveling through the lens and camera body, eventually collected onto the film or image sensor. Correct exposure is obtained through a delicate balance between shutter speed, aperture, and the sensitivity of the film or image sensor (this is generally referred to as ISO).

There is a correct exposure (objectively speaking) for every scene. For the purpose of this hub, we will focus on the techniques to obtain proper exposure.

Though there are quite a few things to consider when it

Continued from page 1

comes to exposure, the most important thing to grasp is that good exposures require a general understanding of how to measure light. It also requires a lot of practice.

It's important to master exposure so you can spend your energy being creative instead of wondering if the image will be too dark or too light. One of the best ways to accomplish this is to shoot in manual mode so that you are in control of this important part of making images. Digital cameras help this learning process by providing instant feedback on your shot via the LCD display. You'll therefore know immediately if your shot is underexposed or overexposed, allowing you to adjust accordingly when needed.

### *Shutter Speed*

Let's discuss the concept of shutter speed in greater detail, as it is a key factor in determining the correct exposure for a scene. The shutter is an opening in the camera that allows light to pass to the film or image sensor. How much light it lets in is not based on size, but rather the amount of time it is open. A shutter speed can be fast, like 1/1000th of a second, or it might be slow, like 1/4th of a second.

A fast shutter speed will stop action, while a slower speed will render moving objects as blurred.

It is important to note (this will be repeated several times) that proper exposure is a relationship between shutter speed (time), aperture (amount of light), and ISO (sensitivity of the film or image sensor).

### *Aperture*

The aperture is the opening of the lens. It controls how much light passes through the lens elements, based on how big or small the opening is. An adjustable bladed-metal iris enables the photographer to control the size of the opening, which is measured in f-stops (such as f/5.6, f/8, or f/16). Higher f-stop settings translate into smaller aperture openings; lower f-stop settings yield wider apertures. This can be confusing as it is counterintuitive (one would expect a higher number to correspond to a bigger opening); however, if you consider that this measure is actually a fractional relationship, then it is easier to remember. For example, you'd likely rather have 1/5th of your favorite pizza or pie (for example) than a mere 1/16th.



"Batting Those Baby Yellows!" captured by Debra Vanderlaan

### *Equivalent Exposure*

One of the most important aspects to understanding exposure is this relationship of shutter speeds and apertures. This is also referred to as reciprocity. The most important reason to understand the concept of equivalent exposures/reciprocity is so that, in any given situation, you can prioritize creative choices at a moment's notice, based on what is happening in front of you when you have your camera to your eye.



Shutter speed and aperture work together to create a proper exposure. You can explore many different combinations of aperture (which controls the amount of light that passes through the lens) and shutter speed (which controls the amount of time light is exposed to the image sensor). This allows you to shoot several images of the same subject, which will have different qualities of depth of field (what's in focus from front to back); yet, they all have equal amounts of exposure.

The chart below shows equivalent exposures based on an aperture of  $f/5.6$  and a shutter speed of  $1/125$ . As you can see, when you move up or down an  $f$ -stop, you need to halve or double the shutter speed, respectively.

### *Aperture Shutter (in seconds)*

Most Light  $f 2 \ 1/1000$

Least Light.....

$f 2.8 \ 1/500$ .....

$f 4 \ 1/250$ .....

$f 5.6 \ 1/125$ .....

$f 8 \ 1/60$ .....

$f 11 \ 1/30$ .....

$f 16 \ 1/15$ .....

$f 22 \ 1/8$ .....

$f 32 \ 1/4$ .....

$f 45 \ 1/2$ .....

Less Light  $f 64 \ 1$  Most Light

If you understand this most basic concept, many things will fall into place to help you get correct exposures. This is especially true if you take the time to memorize full stops of exposure. All of the settings above are full-stop measures of exposure. Think of them as inch-marks on a ruler, or full values. Many of you are shooting with cameras that also have  $1/3$  or  $1/2$  stops. If you have two shutter-speed settings between 15 and 30, for example, you know you have  $1/3$ -stop increments; if you only have one, then you have  $1/2$ -stop increments.

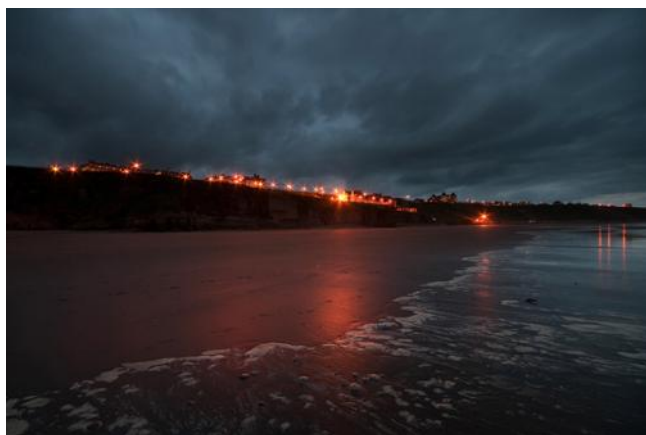
### *ISO (Sensitivity)*

The other factor beyond shutter speeds and apertures that will affect the overall exposure is ISO (which is a measure of the sensitivity of film or images sensor).

ISO, or sensitivity, is a measure of how fast the film or image sensor reacts to light. A higher sensitivity means that the camera needs less light to make an exposure. This allows an exposure to be made with either a faster shutter speed or a smaller



aperture. The specific film type or ISO setting you choose determines this sensitivity. If you've shot film before, then you are

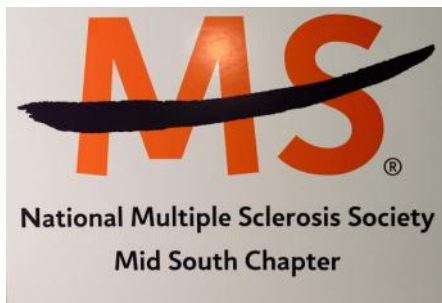


"The Town Lights" captured by Tony Taffinder

probably already familiar with this as the ISO ratings of film, such as 100, 200, or 400. Films for extremely low-light photography are available in ISO speeds as high as 1600 and 3200. The higher the ISO rating, the more sensitive to light the film is. And with a digital camera, the higher you set the ISO, the less light will be needed. When using a higher ISO, for example, it is more likely you will be able to hand-hold a shot in lower light — without the shutter speed dropping so low that camera shake will yield a slightly blurred image. If you are using a lower ISO, you will need much greater light levels, or a tripod, to ensure a steady shot that is sharp.

Author: Angel Whisenant

**Charity Event for Multiple Sclerosis Society—Grapes & Grains Photographed by Bob Ellis.**  
Check out the [Charities Page](#) on the website for info on upcoming charities that need our help with photographing their event.





Picture of the Month Oct. 2011

"Barns"

Congratulations to

**Randy Harris**

Equipment: Canon 7D w/EF 70-200 mm lens

Settings: ISO 200 F/10 1/160 sec Shot at 125 mm focal length Tripod

Location: Triune, Tn., I-840 at Hwy 41-A (Nolensville Rd.)



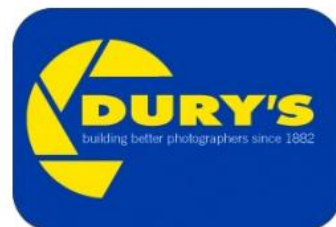
Upcoming Photo of the Month Themes

November - Hills

-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

<u>Meeting Date</u>	<u>Speaker</u>	<u>Photo Theme</u>	<u>Spotlights</u>
October 18th	Peter Nash	Barns	Virginia Gregory-Kojac & David Jones
November 15th	Ashley & Brannon Segroves	Hills	Wayne Wilkerson & Shirley Williams
December 2nd	Christmas Party	See additional info below	MEMBER'S SLIDES
January	Jason Tucker	Christmas/Holiday decorations	
FEBRUARY	Russ Harrington	Love	
March	BOB GLOVER	Winter	
April	GEORGE BRADFIELD & GAIL STEWART	Leading Lines	
May		Spring	
June		Architecture	

**“Mark your Calendar” for the N.P.C. Christmas Party.**

**It is at Dury’s. Friday night, Dec. 2nd. More details to come soon.**

The NPC Christmas Dinner Party will be Friday, December 2 starting at 6:00 PM.

Location will be the Dury's meeting room where we have our monthly club meetings.

Cost will be \$10.00 per member \$15.00 per non club member. Cost is non-refundable.

You can pay for your reservations at the October 18 or November 15 meeting or by mail.

Cool Cafe of Franklin will cater the event.



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**Time to begin getting your images ready for the Nashville Photography Club Christmas Dinner Party slide show**

Each member can submit up to 12 images for the show. We had 42 members contribute for the July slide show, let's see if we can have even better participation for the December slide show. I would also like to get some type of self portrait or self image that can be displayed before your images so that club members can better associate a face with a name of the contributing photographer. Following are some details for submitting your images:

All images must be submitted by Friday, November 18 in order to get them in the slide show.

Images should be 1024 on the longest side by 120 DPI.

Images need to be labeled in the following manner (Photographer Name\_#

ex. Chris Kringle\_1). I need the photographers name in order to give credit to the photographer for their work.

You can use WeTransfer file transfer to send me the images or you can give them to me on a CD at one of the meetings, or you can e-mail them to me. I prefer using WeTransfer file transfer, but I can take them in the other methods also.

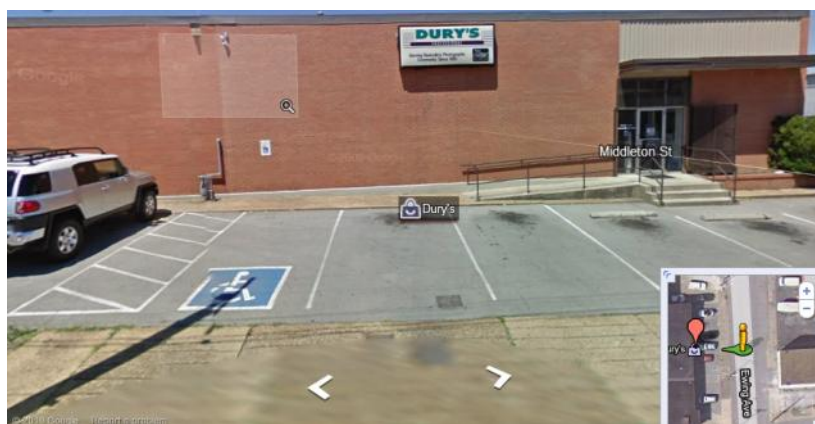
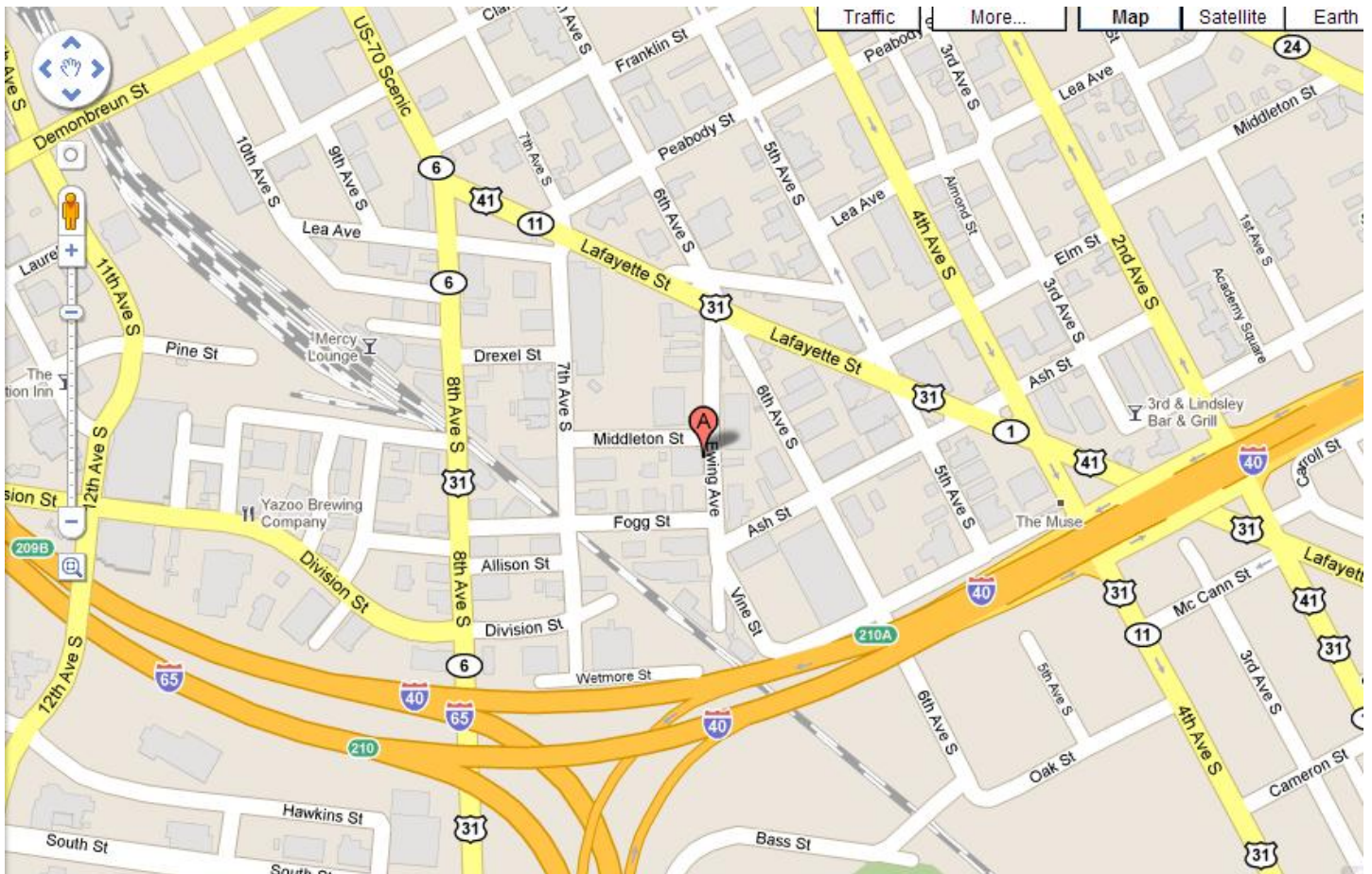
Contact me at my e-mail address or see me at one of the meetings if you have questions. My e-mail address is: [BWrightback@comcast.net](mailto:BWrightback@comcast.net)

Don't forget to sign up for the [Members Spot Light](#). We have several opportunities coming up in the next few months. Members Spot light gives you the chance to show off some of your work and also allows other members of the club to get to know you a little better. Look for the signup sheets on one of the tables or email Brent Wright to be included. [BWrightback@comcast.net](mailto:BWrightback@comcast.net)



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

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





## Pet Portrait Photography Tips

Taking great photographs is not easy. It takes time, patience and a little bit of knowledge! This article will focus on taking photographs of pets or animals, and the challenges this sometimes poses.

What follows are a few tips I've learned over the years shooting animals and pets (but these tips can also translate for shooting other subjects as well!)

### 1. Patience & Positive Attitude

This is definitely #1 for me. If you rush through the shoot, and become frustrated the results will suffer. A positive carefree attitude is felt by our furry friends and in turn they become much more comfortable with having a camera in their face (as Cesar Milan would say "calm assertive" is the best approach!). If you're feeling frustrated or getting impatient, just take a break and get back to it when you're in a better frame of mind.

Don't rush the shoot, it can sometimes take hours to get a great shot.



"Fashion" captured by Geir Østen Berg

### 2. Enjoy it!

If you're not enjoying yourself, you can't expect to get good shots. Have fun and the pictures will practically take themselves.

### 3. Natural lighting

When possible, opt for this option. Try shooting either at dawn or dusk, as this can create great natural shadows and light. Avoid high noon, as this is the harshest time of day to take photos outside. If it's cloudy, not to worry! This is the absolute best scenario! Cloudy days offer a soft lighting on your subject, without the harsh shadows. If it's a sunny day and you need to do the shoot then, go to a shaded area and shoot there.

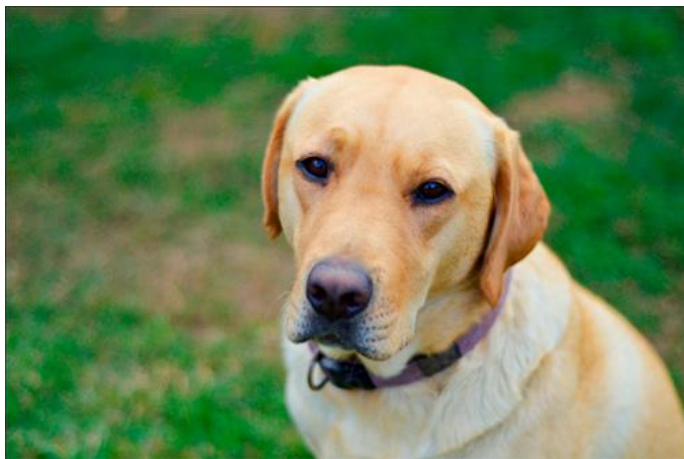


"Max in the Sun" captured by Mike Milton

Indoor shoots can be a challenge but with the right equipment they turn out great. You need a flash or a very big bright window to get good lighting. If you have a DSLR, a mounted flash is great when bounced off the ceiling or walls. If you're using a point and shoot, I would opt for natural window lighting as the flash on those things is usually terrible. With cats I often have to use my flash, but since I bounce it off the ceiling and surrounding walls they don't seem to be bothered by it.

#### *4. Experiment*

Try different angles, lighting, and composition to get the best variety. Change things up as much as possible.



"Beautiful Soul" captured by Katelyn "Kate"

Author: Leigha Taylor

#### *5. Shutter speed and aperture*

As with any portrait, make sure you have these at optimal settings. For a nice blurred background you want a very wide aperture. If you've just got a point and shoot, this likely won't mean anything to you but the auto modes can do a nice job on their own.

#### *6. Restrict their movement*

This sounds cruel, but I just mean keep them contained so you can get the shot. For example, with cats that are a little nervous, you can keep them confined to one room so you're not chasing them around the house. This works great for kittens!



[Click on Photo above to view short Video on Pet Photography](#)

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Cold weather doesn't have to stop you from making photographs.

## Still Life Photography

This is a study of an inanimate object, such as a vase of flowers or bowl of fruit. You'll need:

A source of light (window is good)

A subject. I suggest a nicely arranged bowl of fruit.



"A Bowl of Kersen Fruits" captured by Ryan

### *Camera Setup:*

**Mode:** Aperture Priority (Often shown as Av on the mode wheel)

**ISO:** 100 or so (there will be lots of light)

**White Balance:** Custom

**Aperture:** Experiment!

**Watch out for:** Lighting the image. Make sure your light has some directionality, coming from the side. Otherwise it will be flat and boring.

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**White Balance Setup:** Take a shot of your reference paper in front of the subject. Make sure it's bright grey, and set custom WB.

**The Pose:** Arrange the subject so that it's visually pleasing and there are no stickers on the fruit. You can try a bit of spray water for a fresh look. Arrange you and the subject so that some light falls on the item from a side angle. If the light is bright daylight (sun) or a lamp, the shadows will be sharp and harsh. If the light is overcast or through a diffuser (shades, a sheet, etc), the light will be very soft and spread out.

**Framing the Image:** You can shoot still life as a centered image, or not, this is your choice. Since a still life print is often used as a "peaceful" image, a centered composition will connote balance and harmony. Watch the background on this. If your f-stop is not too wide open, you'll see elements of the background in focus. If it's a bit busy, consider arranging a dark cloth or other plain background to limit distracting elements. And consider your camera angle – 20-30 degrees above horizontal may be the most appealing angle, but you can experiment.

**Take the Image:** Watch your shutter speed here, and stabilize your camera if it gets below 1/60 second.

**Analyzing and Improving:** Experiment with different light directions, camera angles, and light diffusion. Really look at the light and the shadows before you take the image. This is one of the benefits of this activity – you have the time and a patient subject, so use the opportunity to study the lighting, and the background and the subject.



"Caffeine Mono" captured by Czar Kristoff

**Advanced Tricks:** In post production, you can play with the levels tool or brightness/contrast tool to tweak the brights and darks. You can use the saturation tool to increase the color of the image, but be careful to not overdo it! You can use the soften tools and any available painterly effects, such as watercolor or pastel, to turn your image into a painterly masterpiece!

*Author:* John Huegel

Interesting tutorial on High speed flash Sync

Click on Photo to right to go to tutorial.



Continued from page 1

By 2004, the Segroves' outgrew their home studio & renovated a 2000 square foot studio in downtown Nashville where Ashley currently serves clients from Nashville & throughout the country. Her simple style and sincere desire to capture unique and spirited moments has kept Ashley's clients coming back year

## Free Photo Editing Software

Photoscape v3.5 is a free photo editing software package that has several interesting features, it even has a screen capture function. I downloaded it and played around with it a bit; it is easy to use and has a lot more features that you want find in a lot of other free editing packages. It's basic interface is different than what I am use to so it took me about a minute or two to figure out how things work. If you are looking for an intermediate level photo editor this one is certainly one you should try. The price is impossible to beat. There are several video tutorials on Youtube. Click on picture below to go to a introduction video.



## Free Photo magazine for the Ipad.

Scott Kelby has a new Photo magazine which is for the Ipad only (will be available for the android in 2012). The first edition is free each additional edition will be \$2.99. Find it at the Apple App store under "light it digital magazine"