

Peach Tree here this month with Camera Cleaning for \$30.00 Special Club price.



Photo of the Year Steve Choatie

News Letter Sept. 2011

September Speaker, Sheri O’Neal



Commercial photographer Sheri O’Neal brings her storytelling spirit to every photo shoot. Each assignment is the chance to record a moment—an emotion—with timeless soul and style. For 17+ years, she’s captured memora-

ble images for editorial, corporate and advertising use. A look through her portfolio is proof that ‘commercial’ photography, no matter the subject or industry, can live and breathe with beauty and purpose. O’Neal’s creative intuition is revealed in every image.

Florida born and raised, O’Neal felt the call of the Music City and transplanted to Nashville in 2001. Approachable and professional, O’Neal has quickly gained the trust of art directors, editors and business associates in Nashville just as she had in her native Florida. Her career is built upon her unwavering commitment to the client and her love of people and the art of photography. Though a seasoned pro, O’Neal takes on new projects with fresh energy—always excited about the next story to be told. The result is a unique style of imagery that shows compassion, strength and beauty.

Sheri is also pursuing writing and mixed media art (<http://www.thinkingdiva.com>) (<http://www.inspirationavenue.com>).

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**Club meeting Tuesday
September 20 : 7PM**
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

Quote

“It’s one thing to make a picture of what a person looks like, it’s another thing to make a portrait of who they are.” – Paul Caponigro

12 Ways to Make Photographs That Are Guaranteed to Improve Your Portfolio

Here are a dozen ways to make pictures that are guaranteed to improve your portfolio.

1. Photograph the same object over all four seasons or a certain period of time and document it’s change and the changes to its surroundings.
2. Photograph something unique; something you’ve never photographed before.
3. Take a road trip where photography is the only goal.
4. Photograph something inspirational; something that makes you want to do better, be better or hope for better.
5. Photograph something that makes you smile; it will probably make someone else smile too.
6. Photograph something controversial; if it’s controversial, it will cause people to react.
7. Spend a weekend shooting with and mentoring a new photographer. Nothing inspires learning and improvement in your photography like having to teach someone else.
8. Photograph something that gives a sense of belonging; people gravitate toward tribes.



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9. Photograph something that tells a story; you've heard the phrase "A picture is worth 1000 words?"
10. Photograph something over and over and over; the more you get to know a subject, the better you'll be at photographing it.
11. Spend time on a personal project. Don't shoot anything but images for that project for a week. Then select the best image from that project for your book.
12. Photograph something through a child's eyes. Think about how a five-year-old sees the world. Shoot like that.

Improving your portfolio is not about improving your gear. It's about improving your eye, your mind, your patience, your perseverance, your dedication, your work ethic, your desire to achieve, your ability to relate and your hope for a better result. Go out and shoot like that.

Lens Length and Other Factors

Perhaps one of the more confusing subjects in the world of digital cameras is lens length. We hear terms like "telephoto", "wide angle", "field of view", "5X" and a host of others to describe our lenses. Then once we get all of that business sorted out we crank in other arcane phrases like "crop factor" and "35mm equivalent". Is it any wonder that it's tough to make a decision on a



lens? "Kit lens :p" captured by Arief AlAminy (Click Image to See More From Arief AlAminy)

While it is easy to grasp that a longer lens length offers more magnification and a short lens length provides a wider view, it helps to understand what a standard lens length is before we begin making comparisons.

There is a way to use math to determine what constitutes a standard lens length for any camera and I'll add that bit of mathematic fun at the end of this discussion. That kind of mental gymnastics is interesting stuff to us photo geeks but the other 98% of the world I believe would rather have root canal.

That said we are going to make an assumption: On average, digital cameras using an APS-sized image sensor will have a standard (sometimes called normal) lens length of 28mm.

OK, big deal, what does it mean? What this little bit of information tells us is that if we mount a lens on a DSLR and set it to a length of 28mm the view through the camera shows the world in the same perspective as we might see it through one open eye. In other words this is a "normal" or "standard" lens length. We have our benchmark length that can be used to compare lenses. Let's do some mental housekeeping first. I would like to encourage you to disregard a few terms. We can forget "crop factor" and "35mm equivalent" for now. Since the majority of new DSLR camera buyers never owned a film camera with interchangeable lenses these terms simply add needless layers of numbers and confuse the subject.

Another term to set aside for the moment is the "X Factor". Compact camera lenses are described with phrases like "5X zoom lens" which frankly is kind of meaningless. Expressing lens length this way is handy but ineffective and here's why. A lens that is 20-100mm is a 5X lens, but then so is a 50-250mm lens. The "X Factor" is ad-speak and only superficially useful in the world of compact cameras.

So we are left with wide angle, telephoto and field of view. These are three good terms we can sink our teeth in and here's how: As we have just discussed, a DSLR with a 28mm lens has a field of view similar to that of one open eye. Any lens tim 28mm lens length is generally considered "normal" on all APS-sized digital cameras.

The math looks like this: $22.7\text{mm}^2 + 15.1\text{mm}^2 = 743.3\text{mm}$. Then we find the square root of 743.3mm, square root of 743.3mm = 27.26mm *Author:* Stu Eddins



Elements to Consider in Portrait Photography



Location: Where is the photo session going to take place? Is it indoors or outdoors? If it is indoors, is it a residential setup or a corporate office? How much light is available and what other types of lights should you consider, tungsten, fluorescent or others?

Also, keep in mind that when you are required to travel outside your area, carrying additional equipment will be cumbersome and you may have to incur additional costs in transporting it.

Outdoor location photo-shoots are more challenging as the local weather conditions may throw some new surprise elements. What time of the day you will shoot depends on the subject or model's comfort level, attire and your own expertise in handling the situations.

Most of the professional photographers in my area, shoot in locations that are popular like beaches and in front of famous monuments like Taj Mahal, Leaning Tower of Pisa etc. In order to avoid excessive glare of the sun, many professionals shoot in the 'golden hours'. The hour after sunrise and before sunset are considered good, as there are no hard shadows and the temperatures are also more soothing to the subject.

During noon time, with the sun blazing overhead, you can experiment with large diffusers available commercially or you can get them custom-made as per your requirements and specifications.

Light: Photography is all about light. Whether you are shooting indoors or outdoors, the light will play a crucial role in the final results. There is a limitation to the amount of post production manipulation that you can undertake in editing software like Adobe Photoshop. One of the best sources is the natural light: Sun. The best portrait photographs are often taken in natural light with a couple of reflectors and maybe diffusers. How the reflectors and the diffusers are used, depends entirely on your creativity and the results expected from the photo-shoot.

Artificial lights can be tungsten or fluorescent. You will have to transport the lights and may require assistance from your friend or hired helping hands.

Another manner in which portraits are shot is using a dedicated external flash unit, either mounted on the hot-shoe of the camera or off the camera using a trigger. The direction of the light will make lot of impact on the final result. In most of the cases, you can bounce the light from the white ceiling or in some cases, from a white sheet of plastic or board.





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Subject: A lot depends on the subject who will be photographed. Are you clicking formal photographs or informal ones? Are you shooting a man, woman or a child? What mood are you trying to capture? There are many points and issues that have to be addressed, before you can book a portrait photography session.

Capturing the mood is the key to good portrait photography. One of the key points is to communicate openly with the model or person who is going to be photographed. There are entire books written on this subject and investing in some of them will be a good move.

Portrait photography is rewarding monetarily as well as creatively. You can explore the various styles of other renowned photographers and develop your own unique style to create visually arresting images, that are cherished by your subjects as well as you feel proud to add to your portfolio. *About the Author:* Pashminu Mansukhani

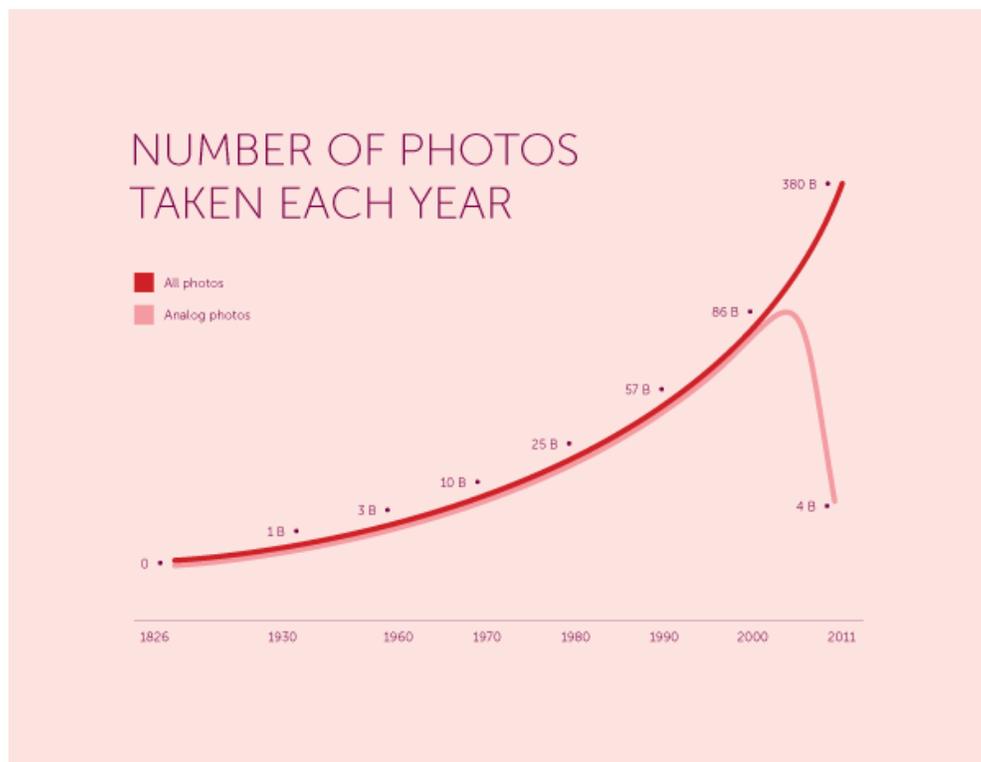
Film Photography peaked in 2000 with 85 billion pictures taken the plummeted

Since photography emerged in the early 1800s, the number of photographs created every year has grown exponentially. A dramatic shift occurred around the year 2000 though:

Year after year these numbers grew, as more people took more photos – the 20th century was the golden age of analog photography peaking at an amazing 85 billion physical photos in 2000 — an incredible 2,500 photos per second [...] in total we have now taken over 3.5 trillion photos. The kind of photos we are taking has changed drastically – analog photos have almost disappeared – but the growth of photos continues.

This isn't to say that analog photography is dead — billions of

film photos were created last year alone, and enthusiasts will likely keep the medium strong for years to come — but, as you know, the consumer market has almost completely shifted over the digital in the past decade.





Picture of the Month July 2011

Congratulations to
Mandy Marshall
Melting Ice shot in
August 2011

Nikon D200 90mm lens
f/22 1/125 sec @ ISO
800 ambient light



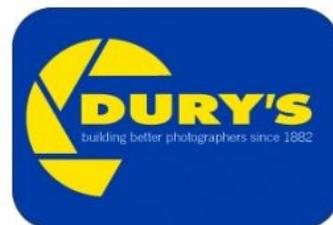
August "Chillin"

Upcoming Photo of the Month Themes

- September - Silhouette
- October - Barns
- 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.



Sponsored by Dury's

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



NASHVILLE PHOTOGRAPHY CLUB Schedule of Speakers

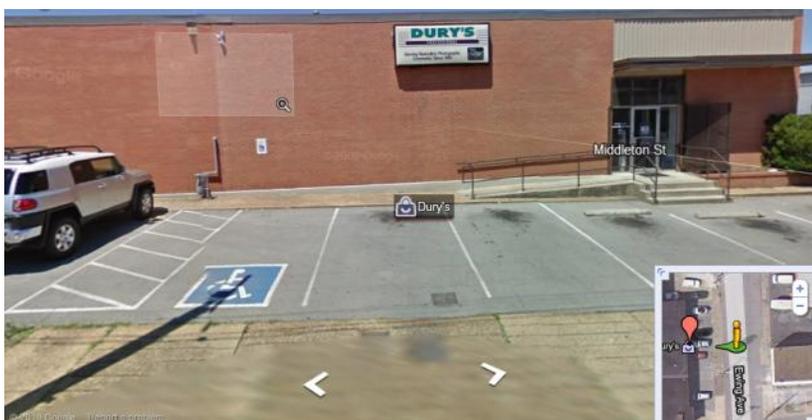
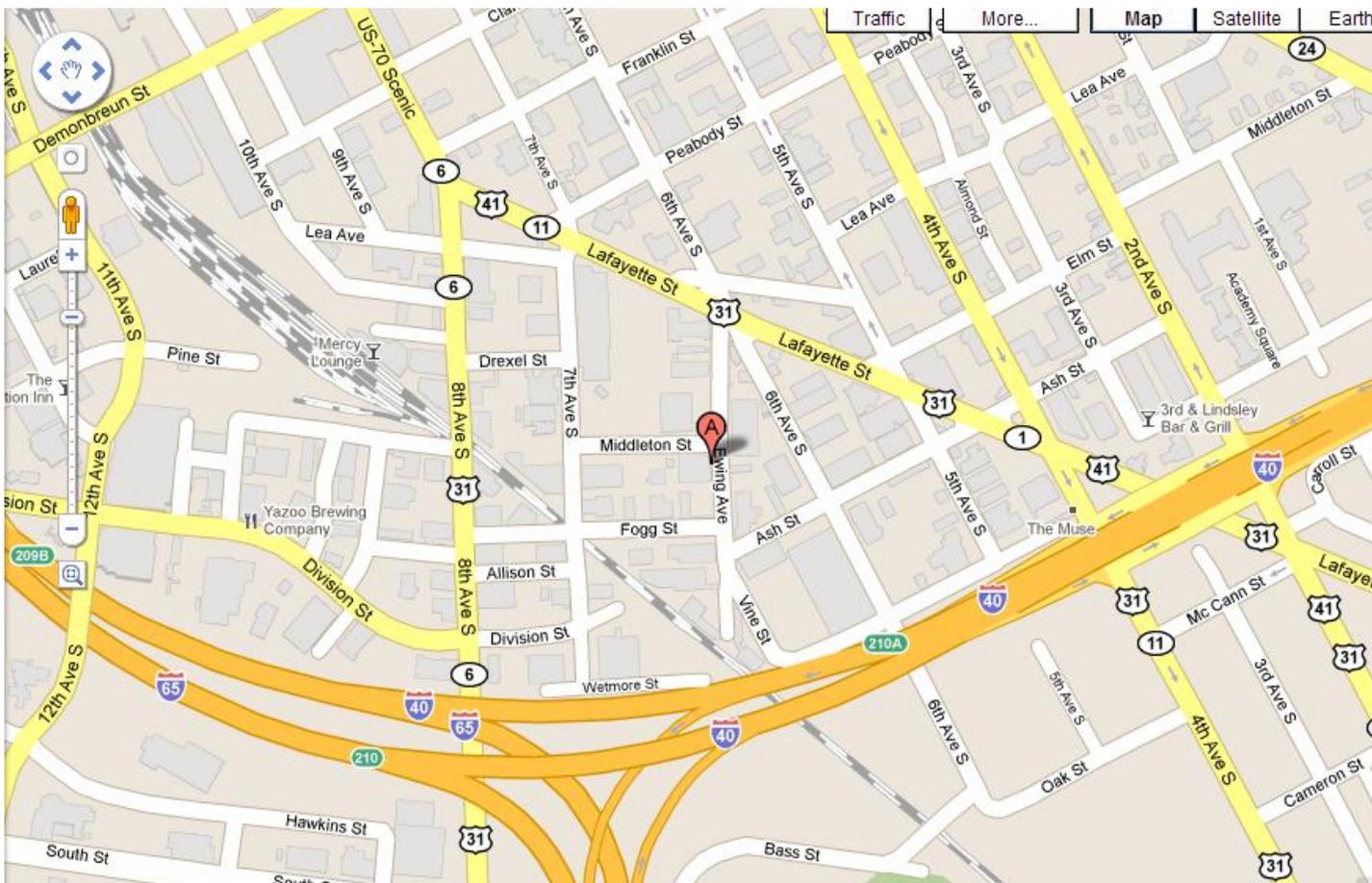
<u>Meeting Date</u>	<u>Speaker</u>	<u>Photo Theme</u>	<u>Spotlights</u>
September 20th	Sheri O'Neil	Silhouette	Denise Gerkey
October 18th	Peter Nash	Barns	Virginia Gregory-Kojac & David Jones
November 15th	Ashley & Brannon Segroves	Hills	Wayne Wilkerson & Shirley Williams
December 2nd	Christmas Party	N/A	MEMBER'S SLIDES

**“Mark your Calendar” for the N.P.C. Christmas Party.
It is at Dury’s. Friday night, Dec. 2nd. More details to come soon.**



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

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



Shutter Lag in Compact Digital Cameras

If you've ever tried to take photos of your kids whilst they're running about you will probably have experienced this. You



wait 'till they are perfectly positioned in the frame, press the shutter, and end up with a shot of the back of their heads leaving the picture. That's shutter lag and most digital cameras have it to some degree or another. What causes shutter lag?

It's caused by a few things but the main one has to do with the digital camera technology itself. The image recording chip inside the camera is actually producing a moving video picture all the time. This is what you see on the camera's screen or viewfinder. When you press the shutter button you are actually capturing a "freeze frame" of this video.

This is why your camera manual might refer to the picture taking process as "image capture". Whatever it's called, the fact is that it takes quite a lot of processing and therefore can take a significant length of time. Digital cameras, like all digital devices, get more powerful with each generation so you should expect that a newer camera would have less shutter lag than an older one, but there is no guarantee of that.

What can you do about it?

There are three possible approaches to the problem of shutter lag. You can either eliminate it, minimise it or anticipate it. Of course, a fourth option would be to ignore it and, if you only ever take photographs of relatively static scenes, you will probably never even have noticed it. It's only when you're trying to capture a fleeting moment or a moving subject that you'll find this to be a problem.

Eliminating shutter lag

There is only one sure-fire way to do this and that is by using a semi-professional or professional Dslr type camera. These cameras have an "old fashioned" mechanical shutter that has no lag. However because of that, you don't get a "live" view in the back of the camera so you have to use the eyepiece just like you did with a film camera.

Minimizing shutter lag

The way digital cameras capture images is not the only reason for the delay, some of the settings on your camera can have a profound effect on the amount of lag. The worst culprit by far is an "anti-red eye" flash setting. This will fire your built in flashgun several times before taking the picture.

A friend of mine once took lots of pictures at a party with his new digital camera. He thought his camera was broken because, in all the pictures, he had managed to cut everyone's head off. It only became clear what the problem was once I saw him take a picture.

Basically, he was doing everything right except that the anti-red eye system took ages to fire all the flashes and only the very last



one actually takes the photograph. By the time that one fired, he was bringing the camera down and looking for the next group to photograph. Hence the cut off heads. Once he learned to wait for the very last flash to fire, his picture composition improved immensely.

A smaller, but still sometimes significant, delay can be caused by your camera setting the exposure and focus before it takes the picture. Both of these things are done with tiny motors moving parts of the lens about and this will always take a certain amount of time.

You can stop this happening in two ways. One is to set the exposure and focus manually on your camera. Not all cameras will allow you to do this and I suspect that not all that many people will want to “go manual” anyway, but all is not lost. You can usually still minimize the delay whilst leaving all the controls on fully automatic.

The double switch shutter button

Take your camera into a quiet room and very slowly press the shutter button. Before the button has reached the end of its travel you should hear (and possibly feel) the motors in the lens being activated. This is your camera setting its exposure and focussing before it takes the picture. Only when the button reaches the very end of its travel is the photograph actually taken.

The trick (or technique) is to press the button only half way down, and hold it there. Having done all the slow stuff in advance, pushing the button the rest of the way will take the photograph with the absolute minimum of shutter lag. This technique can also be used to “pre-focus”. For example, if you wanted to focus on something at the edge of the frame. You would centre on it, push the shutter half way then re-frame, press the shutter right down and take the picture.

Anticipating shutter lag

As you might expect, this will take a little time, effort and practice on your part but it could make the difference between taking a picture you would want to hang on your wall and one you want to instantly delete.

To find out how much lag your camera actually has you can try the following: Find a scene with a strong vertical line, like a lamp post or end of a wall etc. Pan your camera slowly through about 50 degrees so the line passes the edge of the frame. Do this a few times to get a consistent speed. It might help to slowly count as you are panning.

On one pass, press the shutter as soon as your marker line appears at the edge of your viewfinder – but keep panning, this is important. Your marker should appear in the middle of the frame. How far into the middle will depend on the amount of lag. Repeat this a few times and you should begin to get a feel for the amount of delay on your camera.

Now try anticipating the moment. Panning the camera the other way, try pressing the button when your marker gets to the point it was in the photograph you took and keep panning. This time, your marker should be right at the edge of the frame when the photograph is taken. If it is then you should now have a good sense of just how much shutter lag your camera has.

Keeping the spontaneity

Shutter lag is most annoying if you are trying to take candid, spontaneous photographs. That “perfect moment” is easily lost if you have to wait for the camera. One technique you can try is to start with your subject facing well away from the camera. Ask them to

turn and face the camera when you call their name. The trick is to press the shutter as you call their name.

If they are still turning towards the camera when the picture is taken then just ask them not to look so far away from the camera at the start. Most people's facial expression is much more natural if they are doing something at the time (like turning round) rather than just staring at a camera waiting for their picture to be taken.

If all else fails – cheat

Even if you have a feeling for the lag in your camera, it will still be tricky to capture precisely the perfect moment but there is one last thing you could try. It relies on your camera having a “multi-exposure” setting. However, many of them do. This setting will take several pictures one after the other as quickly as possible. So the technique is simply to take lots and lots of pictures.

This is a perfectly legitimate technique used by professionals all the time in fast moving situations. It's just statistics really, if you take enough pictures then one of them is bound to come out “just right”. If it doesn't then you simply haven't taken enough pictures.

This used to be one of those things that separated amateur photographers from professionals because the cost of the film would hinder anyone not being paid for the work. Of course, in the digital world, this has all changed. Anyone can now virtually guarantee getting a good photograph whether their camera has any shutter lag or not.

Author: Colin Aiken

Types of Panoramic Photography

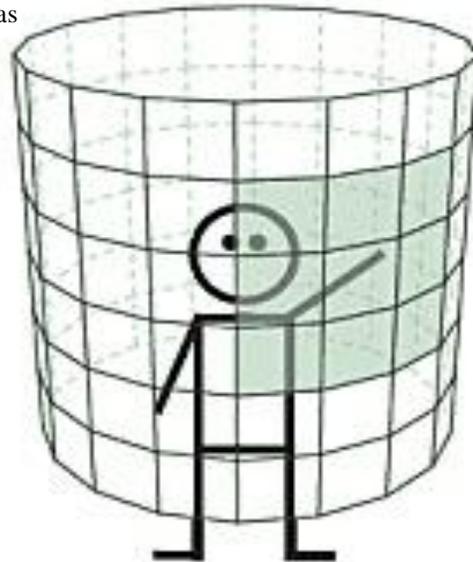
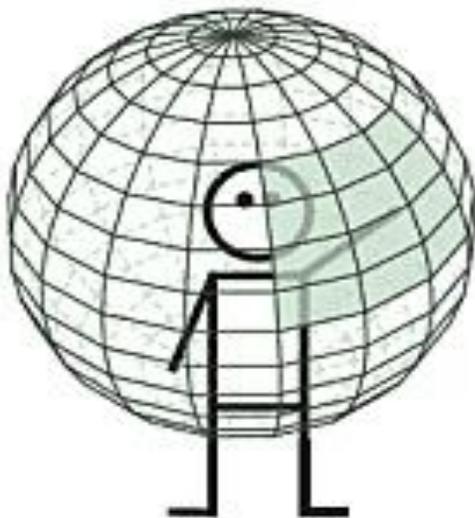
Panoramic Photography can be classified into 3 types: the cylindrical, spherical and planar panoramas. And the cylindrical panorama includes inner-cylinder and outer-cylinder panorama. The shooting technique of the cylindrical-panorama involves 3 methods: horizontal method, vertical method and oblique method. And the spherical panorama includes inner-sphere and outer-sphere panorama.



Inner-cylinder panorama: The setting of the camera stays fixed while shooting, and the image is formed through the post processing of the photos taken by turning the camera or rotating 360° of the conventional camera. This method is known as the inner-cylinder panorama. Since the images for display must be placed inwards from end to end to form a cylinder, the viewers standing in to appreciate the images, so this technique is called the inner-cylinder panorama.

Outer-cylinder panorama: When you take this type of panorama, keep the subject fixed and take photos of the whole circle of the subject. When the images are for display, they are also placed from end to end to form a cylinder but they should be outwards, and the viewers stand outside of the cylinder to appreciate them. So we call this kind of technique Outer-cylinder panorama.

Inner-sphere panorama: At present there are two methods to shoot this kind of panorama. One is: shoot the images of the sub-
Cylindrical and Spherical Panoramas



ject's front, back, left, right, up, and down side with the splicing form by conventional medium format cameras the scenes all around are included. For display, the images should be put together to become a hollow ball, with the images inwards. And the viewers stand inside of the ball to watch them. The other is: use the fish-eye lens or a conventional lens to shoot many pieces photos, and then put them together for composition by special software. The panoramic display of this form can only be demonstrated through the computer. The above two methods are known as Inner- sphere panorama.

Outer-sphere panorama: The subject must be a sphere or close to a sphere. While shooting, you should rotate at equidistant around the subject to make the multi-dimensional rotation shooting, until the whole scenes of the sphere are completed. Then the images should be pieced together to form a sphere, with the images outwards. This technique is called outer-sphere panorama. Now, we can see the whole Earth satellite photo map online, which is shot by this very technique.

Planar-panorama: This kind of technique is generally used for the images that cannot be completed in one time, such as streets or building groups. The camera is translated at equidistant along the subject, until the whole subject is completed. Then the pieces are synthesized to be a panoramic photo, which is called Planar-panorama. *Author:* Smith Chen

Peachtree will return this meeting

Sept. 20th

for camera and lens cleaning. Special
Club price of \$30....

Starts at 6 p.m. and pickup after the
meeting.



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The Friedman Archives

High-impact Photography Seminars ***are returning to Boston!*** ***October 1-2, 2011!***

Love your camera but hate your pictures? Learn to take “Wow!”-type pictures using the camera *you already have!*

You are invited to come spend a fun and memorable weekend jump-starting your creativity and gaining an intuitive sense of photography's technical side with the Friedman Archives Seminars! Geared toward *anyone* who owns a digital camera, this pair of day-long seminars is for all photographers who would like to learn more, reinforce what they already know, experiment, and become inspired to become better photographers. All in a fun, friendly, and nurturing environment.

The seminar is different from all other photo courses -- Whereas the other guys bombard you with the technical stuff first, The Friedman Archives Seminars recognizes that modern cameras do a pretty good job with focusing and exposure, but do a miserable job with composition and the art aspect of photography (realms best left for the HUMAN). Attendees of all skill levels have left with enthusiasm and two very big “thumbs up”!



When: October 1-2, 2011
Where: Hampton Inn & Suites
583 Donelson Pike
Nashville, TN 37214

More information, a detailed itinerary, and a signup form can be found at www.FriedmanArchives.com and click on “Seminars”.

The Friedman Archives Seminars will take your Photography to the next level!

I attended Gary's Seminar last year it was excellent. He covered much of the basic's and then moved on what makes a great picture. He is a wizard on hardware but explains technical information where anyone can understand it. He has written and published several books on photography. The book on my camera is the best technical guild I have ever read. I have it loaded on my Ipad so I have it with me all the time. The Seminar is well worth your time and money. Rod Shean



A few places are still available at the

Advanced Animal Photography Class at the Nashville Zoo
with Zoo Photographer Christian Sperka
on Saturday, September 24, 2011 - 8 a.m. to 6 p.m.

For details and/or book the class go to <http://www.nashvillezoo.org/education/animal-art-photography-ii-adult>

Other 2011 photography Classes:

Oct 2, 2011 - Picture Post Processing

Oct 8, 2011 - Teen Photography Class

Oct 11, 2011 - Animal Art Photography II (Advanced)

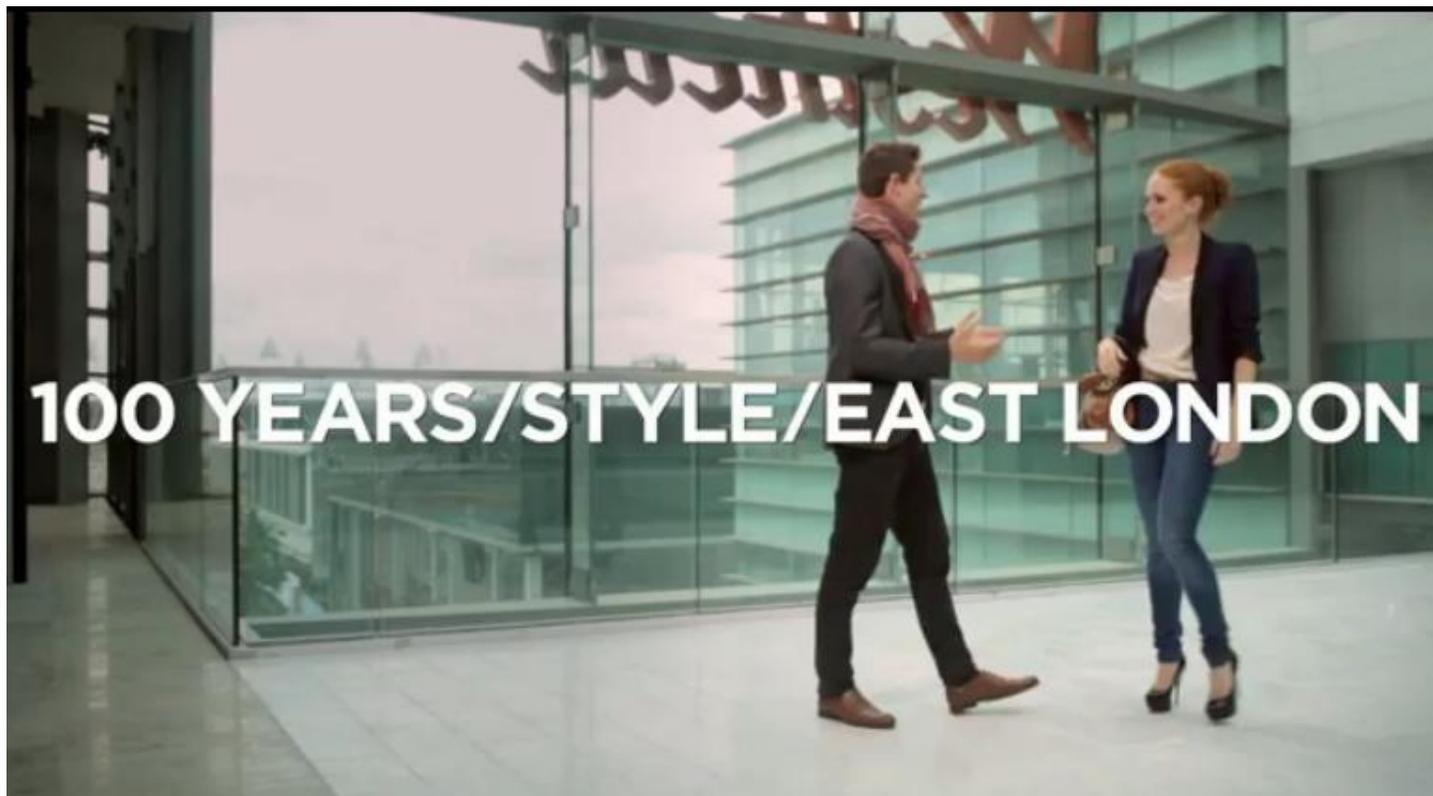
Nov 19, 2011 - Animal Art Photography II (Advanced)

Dec 3, 2011 - Animal Art Photography I

For more information go to <http://www.nashvillezoo.org/education/photography-classes>
or contact me directly - christian@sperka.com / (347) 819 3030

Just for Fun

Click on the Picture below





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She is available for freelance work, commissioned art pieces & assignments outside of her commercial photography.

Clients include: American Spirit Magazine, Averitt Express, Baptist Hospital, Black Enterprise Magazine, Boy Scouts of America, Bruger Bagels, CBS, CFO Magazine, CIO Magazine, Cirque Du Soleil, Darden Restaurants, Florida Sports Network, Gateway Health System, Gaylord Entertainment, Georgia Trust Bank, Golf Magazine, Guidpost Magazine, Harcourt Inc., Hard Rock Cafe, INC Magazine, Kodak, Lifeway Christian Resources, Mercury Outboards, Nashville Predators, O'Charleys, Scholastic Book Fairs, Symantic, The Discovery Channel, The National Arthritis Foundation, Titans of Nashville, United Way, Vanderbilt Center for Better Health, Vogue Magazine, Warner Chappell Music

Specialties

Offering pr, music, editorial & advertising photography, digital formats, high quality imagery, creative intuition, set design, detail oriented, fine art & licensing, writing services, alternative style to marketing, business branding, advertising and impeccable service. Her team of designers, digital tech's, web developers, printing and PR companies help keep cost down yet provide the highest level of expertise in the industry.

Just for Fun

Click on the Picture below

