



Photo of the Year Steve Choatie

News Letter Feb 2012

Speaker for February - Russ Harrington



Ever since the night he borrowed his brother's camera to shoot a Molly Hatchet concert, Russ Harrington has loved photographing musicians. Harrington studied photography in college (meeting his future wife in the darkroom) and further developed his style while shooting models and fashion ads for a local high-end department store. That work led to one of his first big breaks, an editorial photo shoot with Trisha Yearwood. Once Yearwood saw the Polaroid's from that day's session, she hired Harrington to shoot her next cover. More than 500 album covers later, Harrington has captured revealing images of the world's most-photographed musicians and performers – from his iconic portrait of Loretta

Club meeting
7 PM Tuesday
Feb 21, 2012
Social at 6 PM
Guest welcome
first meeting free.

Bio Continued on page 2

Beginner Tips - Point and Shoot

Why You Need To Pre-Focus Your Photos with Point and Shoot Cameras

If you're just starting out in digital photography, you'll realize that many of your shots can get out of focus or ruined if you're not careful with exposure and camera handling technique. One of the more common problems I find is the presence of shutter lag in digital cameras. You depress the shutter button on the camera, expecting the shot to be taken – but to your surprise the camera waits just a little bit before it “clicks”. That kind of shutter lag can lead to missed photo opportunities and disappointment.



So, what's the solution? Well, it's simple – you just need to “pre-focus” your shots. In this

Club Website
www.nashvillephotographyclub.com

Quote
 “ I always thought good photos were like good jokes. If you have to explain it, it just isn't that good. – Anonymous

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March meeting—Sensor Cleaning, \$30 for any size DSLR sensor and one lens. Service is first come, first serve. Please Pre-Pay to speed up the Pickup after the meetings. Payment for Sensor Cleaning should be Check or Cash . Also, Repairs can be picked up at the meeting. Have camera in need of repair? Peachtree will take cameras back to Atlanta for repair as well.

Continued from Page 1 Bio

Lynn and Jack White captured for the cover of Lynn's Grammy-winning "Van Lear Rose" to his candid shot of Robert Plant cracking up Alison Krauss and an unexpected image of Brad Paisley covered in mud. His portfolio features a who's who of the music business, including Taylor Swift, Keith Urban, Al Green, Tim McGraw, Faith Hill, Dolly Parton and Reba McEntire.

Continued from Page 1 Point and shoot

article, I'll explain to you what "pre-focus" means and why it is absolutely essential to achieving good photo quality.

1. Understanding Shutter Lag

One of the basic things you need to know about digital cameras is the concept of shutter lag. What is shutter lag? Well, it's the time lag between the moment you depress the shutter button to the time the camera actually opens the shutter to capture the shot. This lag is mostly inevitable, especially in older digital cameras – due to the limitations in mechanics between the shutter button and the camera optics.

Many budding photographers ignore this lag and expect that a photo will be captured the precise moment the shutter button is depressed. The result? Out of focus pictures and poor quality. It'll also lead to many missed photo opportunities and quite a bit of frustration.

2. Learn To Pre-Focus

The solution to the shutter lag problem is to learn to pre-focus. What does this mean? Well to pre-focus means to press down half-way on the shutter button while you compose the shot. Don't depress it fully yet. Only when the shot is nicely composed and you've all your subjects smiling properly and so forth, do you fully depress the shutter button. By doing this, the camera will take the picture the moment you fully depress the button – leading to much less or negligible lag.

So train yourself to walk around with the camera's shutter button half depressed! I know I do it very often when I'm out for vacations and seeing many photo opportunities around me!

3. Shutter Lag In Modern Cameras

Most new digital cameras these days have mechanics which significantly reduce shutter lag. However, on older digital cameras have the lag issue and that's where you need to apply the pre-focus technique. Whenever I'm holding an old digital camera (e.g. I still have an old Canon Digital IXUS from five years ago) – I'm conscious I should always depress the shutter button halfway down, readying myself for any photo opportunity that comes up.

In summary, shutter lag poses quite some problems for new photographers. The essential thing is to practice the pre-focus technique so that you're already ready at the shutter button when a photo opportunity comes up. Keep applying this technique and the quality of your pictures will improve by leaps and bounds. Good luck! *Author: Gary Hendricks*



Picture of the Month Nov. 2011

"Christmas Holiday Decorations"

Congratulations to
Christie Wall
Canon 5D Mark II
50mm
ISO 800
Shot indoor w/o flash
F 1.8



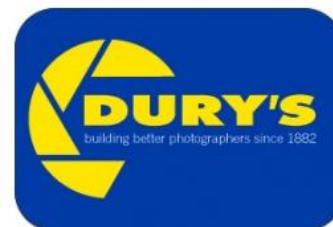
Upcoming Photo of the Month Themes

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

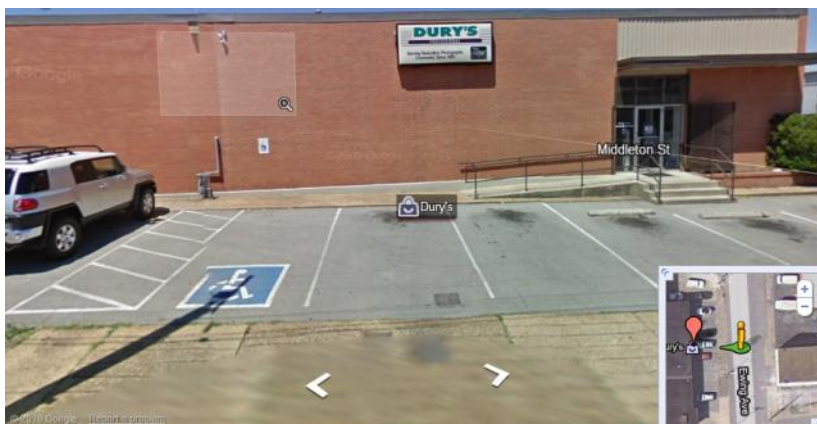
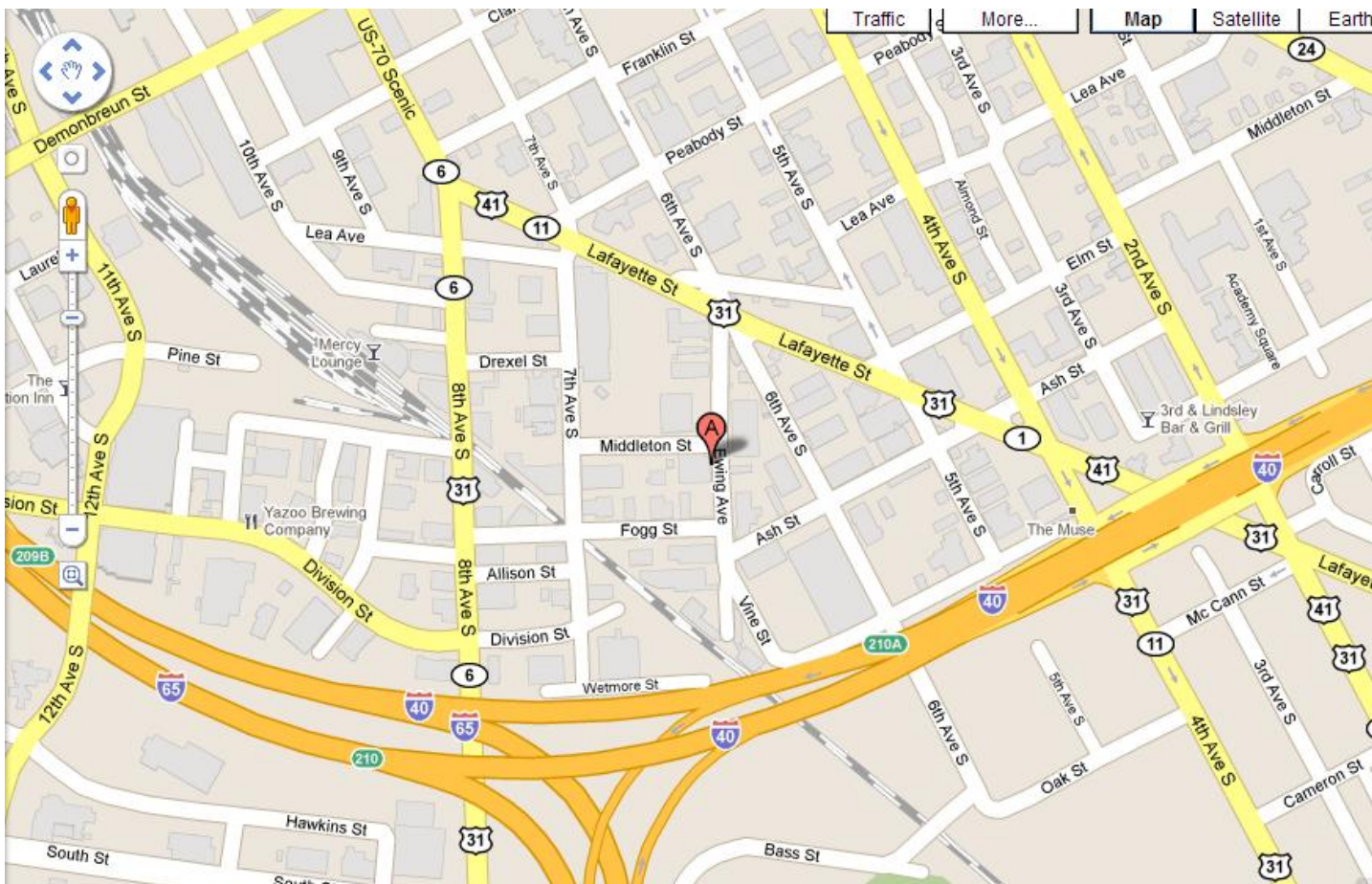
<u>Meeting Date</u>	<u>Speaker</u>	<u>Photo Theme</u>	<u>Spotlights</u>
January	Jason Tucker	Christmas/Holiday decorations	Trish Kaberle, Joyce Erickson, Misty Ellis
FEBRUARY	Russ Harrington	Love	Jon Warren, Larry Fuldauer, Yvonne Johnson
March	BOB GLOVER	Winter	Dana Barrett, Joe Fizer, Christie Wall
April	GEORGE BRADFIELD & GAIL STEWART	Leading Lines	Verna Turner, Bob Ellis
May	Brannon Segroves	Spring	
June		Architecture	
July	Members slide show	Americana	
August		Black & White	
September	John Guider	Night Time Photos	James Frazier
October	Christian Sperka	Reflections	
November		Repetitive Patterns	

There are still slots for Member Spotlights for May to Dec. 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





There will be 3 cones in front of Durys to designate Handicap Parking
Please to not park in these spaces unless you have a Handicap placket



Know what "Bokeh Photography" is check out the video above and find out. Plus find out how to take your own Bokek photos.

Why would you upgrade to a New DSLR

If you're feeling limited by what your [point-and-shoot camera](#) or your older SLR/DSLR can do, there are plenty of reasons to consider a newer D-SLR. These advanced shooters feature larger image sensors, superior optics, robust manual controls, faster performance, and the versatility of changeable lenses. All this added functionality doesn't come cheap, though, the cost of a D-SLR can add up, especially when you start buying lenses. And the cameras are understandably larger and heavier than their compact and mirrorless interchangeable lens counterparts. You also need to remember that you're buying into a camera system. If your first D-SLR is a Canon, chances are that your next one will be as well, simply for the fact that you'll be able to make use of existing lenses and accessories. Here are the most important aspects to consider when you're shopping for a digital SLR:

Understanding Sensor Size

Most consumer D-SLRs use image sensors that, while much larger than those found in point-and-shoot cameras, are somewhat smaller than a 35mm film frame. This can be a bit confusing when talking about a camera's field of view, as focal lengths for compacts are often expressed in terms of 35mm equivalency. The standard APS-C sensor features a "crop factor" of 1.5x. This means that the 18-55mm kit lens that is bundled with most D-SLRs covers a 35mm-equivalent field of view equivalent to 27-82.5mm. If you're upgrading from a point-and-shoot that has a 3x zoom lens that starts at about 28mm, the D-SLR kit lens will deliver approximately the same field of view.

There are many inherent advantages to a larger sensor. It allows you to better control the depth of field in images, making it possible to isolate your subject and create a blurred background. This blur is often referred to by the Japanese term bokeh. Much has been written about the quality of the bokeh created by different lenses, but the general rule of thumb is that the more light a lens can capture—measured numerically as its aperture, or f-number—the blurrier the background can be. A lens with a maximum aperture of f/1.4 lets in six times as much light as one of f/4, and can create a shallower depth of field at an equivalent focal length and shooting distance. Another reason to go for the big sensor is to minimize image noise. A 14-megapixel D-SLR has much larger pixels than a point-and-shoot of the same resolution. These larger pixels allow the sensor to be set at a higher sensitivity, measured numerically as ISO, without creating as much image noise. Another advantage to the larger surface area is that changes in color or brightness are more gradual than that of a point-and-shoot. This allows more natural-looking images with a greater sense of depth.

Some professional D-SLRs, like the [Canon 5D Mark II](#) (Best Deal: \$2,719.00 at [RytherCamera](#)) feature sensors that are equal in size to 35mm film. These full frame cameras are much more expensive than their APS-C counterparts. If you do see yourself moving up to a full frame camera in the future, be careful in buying lenses. Some lenses are designed to be used with APS-C sensors. Canon refers to its APS-C lens line as EF-S, while lenses that cover full frame are EF. Nikon takes a similar approach, calling APS-C lenses DX



Continued: on page 8

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and full frame lenses FX. Sony, the only other manufacturer that currently offers a full frame D-SLR camera, adds a DT designation to its APS-C-only lenses.

Choose a Camera That Feels Right

It's very important to choose a camera that feels comfortable in your hands. While most D-SLRs are similar in size and build, the styling of the handgrip, position of controls, and other ergonomic features can differ drastically. The camera you choose should be one that you are most comfortable using. If a D-SLR is too big or small for you to hold comfortably, or if the controls are not laid out in a way that makes sense to you, chances are that you won't enjoy shooting as much as you should.

Get the Best Viewfinder

By definition, a D-SLR features an optical viewfinder that shows you the exact image that the camera's lens is capturing—but not all of these viewfinders are created equal. A mirror directs light from the lens to the viewfinder, which is one of two types. The first, the pentamirror, is generally found on entry-level cameras like the [Canon EOS Rebel T3i \(Best Deal: \\$699.95 at MacConnection\)](#) and [Nikon D5100 \(Best Deal: \\$799.99 at Dell\)](#). This type of viewfinder uses three mirrors to redirect the image to your eye, flipping it so that it appears correct, as opposed to the upside down and backwards image that the lens is actually capturing.

The second type of optical viewfinder is the pentaprism. This is a solid glass prism that does the same job as the pentamirror. A pentaprism is generally heavier and brighter than a pentamirror. The extra brightness makes it easier to frame images and to confirm that your photo is in focus. Pentaprisms usually start appearing in mid-range D-SLRs, like the [Canon EOS 60D \(Best Deal: \\$1,104.00 at RytherCamera\)](#), and are standard issue on pro bodies like the [Nikon D300s \(Best Deal: \\$1,889.00 at BUYDIG.com\)](#).

You should also pay attention to magnification and coverage numbers for pentaprism finders, as they give you an idea of the actual size of the finder and how much of the captured image can be seen. In both cases you'll want to look for a higher number.



Another Option: The EVF

A few cameras on the market offer a third viewfinder option—an electronic viewfinder. Sony cameras that feature fixed, translucent mirrors, like the [Alpha55 \(Best Deal: \\$669.95 at FumFie.com\)](#), are referred to as SLTs. Rather than redirecting light to your eye, the semi-transparent mirror in these cameras redirects it to an autofocus sensor. If you aren't set on an optical finder, these cameras are worth considering. Models that use OLED EVF technology, like the Sony Alpha65, produce a viewfinder image that is brighter and crisper than pentamirror finders, but not quite up to the same level of optical quality as a good pentaprism.



Continuous Shooting and Autofocus Speed

D-SLRs have another big advantage over point-and-shoots—speed. The time that it takes between hitting the shutter button and the camera capturing a picture, referred to as shutter lag, and the wait time between taking photos—

Continued page 9



recycle time—are often concerns with compact cameras. D-SLRs generally focus very quickly and deliver shutter lag that is nearly immeasurable.

Continuous shooting is measured in frames per second. At minimum, you should look for a camera that can shoot 3 frames per second, although sports and nature shooters will want to look for a camera that can shoot faster than 5 frames per second. Of course, the autofocus system has to be able to keep up with the frame rate. Basic D-SLRs like the [Nikon D3100 \(Best Deal: \\$596.95 at Adorama\)](#) often only have a few autofocus points, which can slow performance. Continuous shooting and autofocus performance go hand-in-hand, so it is important to look for a camera that does both well.

Live View and HD Video

Video recording, which was unheard of for D-SLRs prior to the release of the [Nikon D90 \(Best Deal: \\$1,099.00 at BUYDIG.com\)](#) three years ago, is now a standard feature. When shopping for a D-SLR, look for one that continues to autofocus while recording. You should also check its autofocus speed when taking photos using live view, as that can often be very slow. A microphone input jack is important if you plan on using the video function often—an external mic will capture much better sound than the camera's built-in microphone.

Be Realistic about Lenses and Accessories

Most first-time D-SLR users aren't going to purchase a whole bevy of lenses, but there are a few to consider to supplement the kit lens that ships with the camera. The first is a telezoom to complement the standard 18-55mm lens. There is usually a matching zoom, starting at 55mm and ranging up to 200mm or 300mm, that will help you get tighter shots of distant action. Plan on budgeting \$200-300 for this lens.

Another popular lens choice is a fast, normal-angle prime lens. Before zooms were popular, film SLRs were often bundled with a 50mm f/2 lens. Because of the smaller sensor in consumer D-SLRs, a 35mm f/2 is the current equivalent. The normal-angle gives you a field of view that is not far off from that of your eye, and the fast aperture makes it possible to shoot in lower light, and to isolate your subject by blurring the background of your photos. Prices for these lenses vary a bit depending on your camera system, but expect it to run you between \$175 and \$350.

Even though consumer D-SLRs have built-in flashes as a rule, many photographers opt to use a more powerful external flash. These flashes emit more light and can often be repositioned so that you can use reflected light to illuminate a subject. Bouncing flash off of a ceiling to brighten a room is possible with a dedicated flash unit, but not with the ubiquitous D-SLR pop-up flash. Depending on your needs for power, recycle time, and movement, dedicated flash units can cost anywhere from \$150 to \$500.

Is a D-SLR Too Big?

Want speed and top-notch images, but don't want to haul a heavy D-SLR? You may also want to consider a [Compact Interchangeable Lens \(CILC\)](#) camera, like our Editors' Choice [Sony Alpha NEX-C3 \(Best Deal: \\$524.95 at FumFie.com\)](#). That camera packs the same APS-C sensor found in a D-SLR into a more compact package, but it lacks an optical or electronic viewfinder—you'll need to use the rear LCD to frame photos. This newer class of cameras, which launched by Olympus and Panasonic with the Micro Four Thirds standard, relies on live view to rather than optical viewfinders. This makes it possible to pack larger sensors into smaller bodies, giving you many of the image quality advantages of a D-SLR without the added bulk. You'll want to pay attention to sensor size, as they

vary between formats—Micro Four Thirds cameras and the [Nikon J1](#) (Best Deal: \$746.95 at Adorama) system feature sensors that are smaller than those in a D-SLR, and the tiny [Pentax Q](#) (Best Deal: \$649.00 at Adorama) uses a point-and-shoot-sized image sensor, but adds the benefit of interchangeable lenses. You won't save a ton of money on a CILC, as current models are priced between \$500 and \$900. But if you're willing to skip the traditional optical viewfinder, a

Nikon D800: Announced Today with a Staggering 36.3 Megapixels



MELVILLE, N.Y. (Feb 6, 2012) – Today, imaging leader Nikon Inc. announced the highly anticipated D800 HD-SLR, engineered to provide extreme resolution, astounding image quality and valuable video features optimized for professional still and multimedia photographers and videographers. A camera with an unmatched balance of accuracy,

functionality and image quality, the Nikon D800 realizes innovations such as a high resolution 36.3-megapixel FX-format CMOS sensor, a 91,000-pixel RGB Matrix Metering System, Advanced Scene Recognition System and many other intuitive features designed to create the preeminent device for the most demanding photo and video applications. [Can be found here for pre-order at Amazon](#)

Whether shooting high fashion, weddings or multimedia content, Nikon's highest resolution sensor to date, a groundbreaking new 36.3-megapixel (7360 x 4912 resolution) FX-format CMOS sensor, affords flexibility and astonishing image quality to satisfy a myriad of client requests. The Nikon D800 incorporates the latest 91,000-pixel 3D Color Matrix Metering III and the Advanced Scene Recognition System, coupled with an improved 51-point AF system for images with amazing sharpness, color and clarity. With its compact, lightweight D-SLR form factor and extensive video feature set, the D800 allows photographers to transition to multimedia to create an immersive story. Professional videographers will appreciate practical features that go beyond NIKKOR lens compatibility and Full HD 1080p video, such as full manual control, uncompressed HDMI output, and incredible low-light video capability. With this innovative combination of features, the D800 celebrates resourcefulness and a dedication to the flawless execution of an epic creative vision. All of this is driven by Nikon's latest EXPEED 3™ image processing engine, providing the necessary processing power to fuel amazing images with faithful color, a wide dynamic range and extreme resolution.

“Whatever the project, visionaries need a tool that is going to help them stay on-time and on-task. The Nikon D800 re-imagines what is possible from this level of D-SLR, to address the needs of an emerging and ever changing market; this is the camera that is going to bridge the gap for the most demanding imaging professionals, and provide never before seen levels of SLR image and video quality,” said Bo Kajiwara, director of marketing, Nikon Inc. “The D800 is the right tool for today's creative image makers,

affording photographers, filmmakers and videographers a versatile option for capturing the ultimate in still image quality or full HD content, with maximum control.”

The new Nikon developed 36.3-megapixel FX-format (35.9 x 24mm) CMOS sensor realizes Nikon’s highest resolution yet, and is ideal for demanding applications such as weddings, studio portraiture and landscape, where there is no compromise to exceptional high fidelity and dynamic range. Nikon’s first priority is amazing image quality above all else, and resolution of this magnitude affords photographers the ability to portray even the smallest details, such as a strand of hair, with stunning sharpness or crop liberally with confidence. Photographers also shoot with the assurance of NIKKOR lens compatibility, because only a manufacturer with decades of optical excellence can provide the glass to resolve this kind of extreme resolution.

For shooting with minimal noise in a variety of lighting conditions, the D800 features a wide native ISO range of 100-6400, expandable to 50 (Lo-1)-25,600 (Hi-2). Nikon engineers have created innovative ways to manipulate light transmission to the sensor’s photodiodes, giving users the ability to shoot with confidence in challenging lighting conditions. Internal sensor design, an enhanced optical low pass filter (OLPF) and 14 bit A/D conversion with a high signal to noise ratio all contribute to a sensor capable of excellent low light ability despite the extreme resolution. Every aspect of this new FX-format sensor is engineered to deliver amazing low noise images through the ISO range and help create astounding tonal gradation and true colors, whether shooting JPEG or RAW. Images are further routed through a 16-bit image processing pipeline, for maximum performance. To further enhance versatility, users are also able to shoot in additional modes and aspect ratios such as 5:4 to easily frame for printed portraits or a 1.2X crop for a slight telephoto edge. For even more versatility, photographers can also take advantage of Nikon DX-format lenses for more lens options and enhanced focal range (1.5X), while still retaining sharpness and details at a high 15.4-megapixel (4800×3200) resolution.

Contributing to the camera’s rapid performance and amazing image quality is Nikon’s new EXPEED 3 image processing engine that helps professionals create images and HD video with amazing resolution, color and dynamic range. From image processing to transfer, the new engine is capable of processing massive amounts of data, exacting optimal color, rich tonality and minimized noise throughout the frame. Despite the immense data, the new EXPEED 3 also contributes to energy efficiency, affording the ability to shoot longer.





The D800 also features the Advanced Scene Recognition System with the 91,000-pixel 3D Color Matrix Meter III to provide unrivaled metering in even the most challenging of lighting conditions. At the system's core is a newly designed RGB sensor that meticulously analyzes each scene, recognizes factors such as color and brightness with unprecedented precision and then compares all the data using Nikon's exclusive 30,000 image database. Additionally, this new sensor now has the ability to detect human faces with startling accuracy, even when shooting through the optical viewfinder. This unique feature is coupled with detailed scene analysis for more accurate autofocus (AF), Auto exposure (AE), i-TTL flash control and even enhanced subject tracking. The Color Matrix Meter also emphasizes priority on exposure of the detected faces, allowing for correct exposure even when the subject is backlit. Even in the most difficult exposures the D800 excels, such as maintaining brightness on a bride's face while retaining the dynamic range to accentuate the intricate details of a wedding dress beside a black tuxedo.

Advanced new automatic systems make it even easier to capture amazing images. The camera features a new enhanced auto white balance system that more accurately recognizes both natural and artificial light sources, and also gives the user the option to retain the warmth of ambient lighting. Users can expand dynamic range with in-camera High Dynamic Range (HDR) image capture, and enjoy the benefits of Nikon's Active D-lighting for balanced exposure. Another new feature is direct access to Nikon's Picture Control presets via a dedicated button on the back of the body to tweak photo and video parameters on the fly, such as sharpness, hue and saturation.

True Cinematic Experience

The Nikon D800 has a compact and lightweight form factor that's preferable for a production environment, yet is packed with practical and functional features. The D800 is ideal whether the user is a filmmaker on location or in the studio or a documentarian in the field who requires portability and the NIKKOR lens versatility and depth of field that only a HD-SLR can offer. Filmmakers have the choice of various resolutions and frame rates, including Full HD 1080 at 30/24p and HD 720 at 60/30p. By utilizing the B-Frame data compression method, users can record H.264/MPEG-4 AVC format video with unmatched integrity for up to 29:59 minutes per clip (normal quality). This format produces higher quality video data without increasing file size for a more efficient workflow. The optimized CMOS sensor reads image data at astoundingly fast rates, which results in less instances of rolling shutter distortion. The sensor also enables incredible low-light video capability with minimal noise, letting filmmakers capture footage where previously impossible or expensive and complex lighting would otherwise be necessary. Users are also able to have full manual control of exposure, and can also adjust the camera's power aperture setting in live view for an accurate representation of the depth of field in a scene. Whether shooting for depth of field in FX-format mode, or looking for the extra 1.5X telephoto benefits of DX mode, the high resolution sensor of the D800 allows videographers to retain full 1080p HD resolution no matter which mode they choose to best suit the scene. Users are also able to easily compose and check critical HD focus through the 921,000-dot, 3.2-inch LCD monitor with reinforced glass, automatic monitor brightness control, and wide viewing angle.

Short Movie Filmed on the D800:

For professional and broadcast applications that call for outboard digital recorders or external monitors, users can stream an uncompressed full HD signal directly out of the camera via the HDMI port (8 bit, 4:2:2). This output signal can be ported into a display or digital recording device or routed through a monitor and then to the recording device, eliminating the need for multiple



connections. This image can also be simultaneously viewed on both the camera's LCD and an external monitor, while eliminating on-screen camera status data for streaming purposes. The D800 also includes features concentrated on audio quality, such as a dedicated headphone jack for accurate monitoring of audio levels while recording. Audio output levels can be adjusted with 30 steps for precise audio adjustment and monitoring. The D800 offers high-fidelity audio recording control with audio levels that can be set and monitored on the camera's LCD screen. A microphone connected via the stereo mic jack can also be adjusted with up to 20 steps of sensitivity for accurate sound reproduction. What's more, recording can be set to be activated through the shutter button, opening a world of remote applications through the 10-pin accessory terminal.

Wield Speed and Performance with Astonishing Accuracy

Whether shooting the runway or fast moving wildlife, the enhanced 51-point AF system of the D800 delivers blazing fast AF with tack-sharp results. Nikon has enhanced the Multi-Cam 3500-FX AF sensor module and algorithms to significantly improve low light acquisition, for precise focus to an impressive -2 exposure value (EV). The focus system utilizes 15 cross-type AF sensors for enhanced accuracy, and the system also places an emphasis on the human face, working in conjunction with the Advanced Scene Recognition System to provide accurate face detection even through the optical viewfinder. The camera also utilizes nine cross-type sensors that are fully functional when using compatible NIKKOR lenses and teleconverters with an aperture value up to f/8, which is a great advantage to those who need extreme telephoto focal lengths (single cross type sensor active with TC20E III). For maximum versatility in all shooting situations, whether photographing portraits or static subjects, users are also able to select multiple AF modes, including normal, wide area, face tracking and subject tracking to best suit the scene.

The D800 delivers upon a professional's need for maximum speed when it counts. The camera is ready to shoot in 0.12 seconds, and is ready to capture with super-fast AF and response speed. To photograph action in a burst, the camera shoots up to 4 frames per second (fps) in FX mode at full resolution, or up to a speedy 6 fps in DX mode using the optional MB-D12 Battery Pack and compatible battery. Further enhancing the speed of the camera and overall workflow, the D800 utilizes the new USB 3.0 standard for ultra fast transfer speeds.

Construction and Operability

The body of the D800 is designed to offer a compact form factor and a lightweight body for the utmost versatility. The chassis is constructed of magnesium alloy for maximum durability, and is sealed and gasketed for resistance to dirt and moisture.

Users are able to easily compose through the bright optical viewfinder, which offers 100% frame coverage. For storage, the D800 has dual card slots for CF and SD cards, and offers users the ability to record backup, overflow, RAW/JPEG separation, and the additional option of shooting stills to one and video to the other. For high speed recording and trans-

fer, data can be recorded to recent UDMA-7 and SDXC / UHS-1 cards. The shutter has been tested to withstand approximately 200,000 cycles, and the camera also employs sensor cleaning. The D800 also features a built-in flash and is compatible with





Nikon's acclaimed Creative Lighting System, including a built-in Commander mode for controlling wireless Speedlights.

D800E – Maximum Resolution Unleashed

In addition to the D800, Nikon will also be releasing a supplementary model for those professionals who demand even higher resolution and D-SLR versatility; the D800E. This model treads in medium format territory for studio work or landscape photography when there is no exception to only the highest fidelity and sharpness. This unique alternative model will effectively enhance the resolution characteristics of the 36.3-megapixel CMOS sensor by cancelling the anti-aliasing properties of the OLPF inside the camera. By doing this, light is delivered directly to the photodiodes, yielding an image resulting from the raw light gathering properties of the camera. A color moiré correction tool will also be available within Capture NX2 to enhance the D800E photographer's workflow.

Pricing Information

The Nikon D800 will be available in late March for the suggested retail price of \$2999.95.* The D800E version will be available in mid April 2012 for a suggested retail price of \$3,299.95.

New video from a former Photo Club speaker, Chuck Arlund

Chuck use to live here in Nashville but has move to Kansas City. If you ever saw him shoot he often would have his flash off the camera and mounted on a monopod. He would have the camera in on hand and the monopod flash in the other if he couldn't find some one to hold the flash for him. He is now a featured photographer for Radio Popper remotes. You will hear him reference that rock star look during the video. Chuck was in a successful glam rock band for years before he became a professional photographer. (Click below to watch video)



Know Your Digital Camera's Enemies

Your digital camera is a precious device that allows you to capture great memories as they happen. And since you spent your hard earned money to buy it, you need to protect it at all cost.

Having a camera bag or casing is a basic thing to remember. But what many camera owners forget are the other enemies of their photographic gadget. These can be found just about anywhere the reason why you need to be aware of them. It's your responsibility as well to know how to avoid these elements to save the life of your digital camera.



Photo captured by Evans C. Smith

Did you know that your sunscreen and insect repellent can actually harm your camera? It's true because these products are oily and can affect the delicate parts of your unit. If possible, never let the parts of your body that have these lotions on touch your camera. What you should do then is to wash your hands first before holding the gadget so in that way, you can freely enjoy shooting. If in case you forgot and you touched the camera, make sure to wipe the grease right away.

Be careful as well not to put any of those items inside your camera bag. Some of you who don't want to bring another bag when going to the beach, the pool or the campsite may think that it's okay to do that because they're covered anyway. In fact, it's not okay because you're just risking the life of your camera.

Keep your cam away from the sand, too. The sand has very tiny particles that could damage the mechanical part of your gadget when they're able to get inside. So if you need to bring your gadget to the beach or the park, for instance, be sure to put your camera inside a sealable bag if not in use. You can also bring along a toothbrush or extra cloth that you can use to wipe away sand that comes close to your cam.

Another danger of being at the beach is the risk of exposing your camera to salt. Salt can cause corrosion which you need to avoid. To protect your camera then, do wipe it clean after using. If you're using a DSLR, a better protection to use is the UV filter. Remember as well to avoid opening your camera to change batteries and memory cards when in salty places.

While you're at the beach or pool, be mindful about water that could get into your gadget. You could be enjoying splashing around with your friends and then taking photos or worse, you could drop the cam in water but please be more careful as you could get water in your camera. Do keep in mind that moisture can damage your unit so after you arrive home, do wipe your gadget clean and make sure that it's dry.

Using silica gel packs will also help keep your camera dry while inside its bag. These will be helpful particularly during times when your area experiences sudden changes in temperature.

Other elements harmful to your camera that you need to avoid are dust, bumps, drops and of course, the thieves.



FOR IMMEDIATE RELEASE

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PHOTO CONTEST FOCUSES ON TENNESSEE'S CIVIL WAR HERITAGE

Murfreesboro, TN – February 7, 2012:

In recognition of the 150th anniversary of the American Civil War, Scenic Tennessee's 18th annual (now biennial) photo contest commemorates Tennessee's distinctive Civil War sites and landscapes. Scenic Tennessee, in partnership with the Tennessee Civil War National Heritage Area, invites submissions to "Living Legacies: Capturing the Scenic Beauty of Tennessee's Civil War Heritage."

Since 1989, Scenic Tennessee has worked to protect, honor and enhance all of Tennessee's scenic assets, including those that convey its history and heritage. The Tennessee Civil War National Heritage Area's mission is to tell the whole story of America's greatest challenge, 1860-1875, through historic sites across the state, such as farms, buildings, cemeteries and monuments. The Center for Historic Preservation at Middle Tennessee State University administers the Tennessee Civil War National Heritage Area, which is a partnership unit of the National Park Service. This partnership-based effort preserves, enhances and interprets the legacy of the Civil War and its aftermath across the state.

The "Living Legacies" photo contest has three goals: (1) To commemorate the sesquicentennial anniversary of the American Civil War across the state of Tennessee. (2) To use photography to tell Tennessee's full Civil War story, by capturing its military, home front, occupation and emancipation landscapes. (3) To showcase the photographer's art in framing, interpreting and deepening our understanding of those places and times.

The Tennessee Civil War National Heritage Area partners with the Tennessee Department of Tourist Development and the Tennessee Department of Transportation to implement the statewide Tennessee Civil War Trails marker and signage program. Contest entrants are encouraged to use the Trails marker program as a guide to find numerous subjects across the state, including historic landscapes, period buildings and architecture, monuments and final resting places. Go to www.civilwartrails.org to follow the Trail throughout the state.

An online brochure outlining the categories and submission guidelines can be accessed at www.scenictennessee.org; click on Photo Contest. The contest ends April 1st, 2012, with the winning photographs exhibited at The Heritage Center of Murfreesboro and Rutherford County (www.hcmrc.org) from June through August 2012. The winning photographs exhibit will then travel to other places across the state. For further information about the Tennessee Civil War National Heritage Area, go to www.tncivilwar.org.

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

Chase Jarvis work flow

If you are interested in how a big time photographer, videographer, and director does his workflow check out the Video below it is about 10 minutes long



Chase Jarvis is well known as a visionary photographer, director, and fine artist with a consistent ambition to break down the barriers between new- and traditional media, fine- and commercial art.

As a photographic master, Chase has won numerous awards from Prix de la Photographie de Paris, The Advertising Photographers of America, The International Photography Awards, and numerous photographic trade magazine throughout the

The Club picnic will be Saturday, April 28 at Long Hunter State Park. Cost of the picnic is \$5.00 per person. The club will furnish Whitts Barbecue and we are asking people to bring a desert or some type of covered dish to share. Also bring what you want to drink, no alcohol allowed on State Park property. We are collecting money for the event now. The money must be turned in no later than April 6th to reserve your spot at the picnic. Come enjoy Long Hunter State Park and the fellowship with your fellow club members.



Video on “How to take great Portrait Photos” only 4 minutes long

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.