



Photo of the Year Steve Choatie

News Letter Jan 2012

## Speaker for January - Jason Tucker

### *Prepare, Create, Inspire*



Join us for an interactive night of discovery. Jason will share images from exotic locations around the world and right here at home. This program is about you unlocking the passion that keeps you clicking. Jason will share over 15 years of experience to allow you to prepare, create, and inspire.

Jason currently owns Tucker Photography in Nashville, TN, where he and his team photograph over 1000 sessions a year. The studio specializes in Fine Art Children's Portraits, but Jason's passion takes him all over the world searching for the perfect image.



Bio Continued on page 2

**Club meeting  
7 PM Tuesday  
Jan 17, 2012  
Social at 6 PM**

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

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

*Quote*

*"The camera cannot lie, but it can be an accessory to untruth."*

*Harold Evans*

## Beginner Tips - Rule of Space

If everybody needs space, so does the subject in your portraits. This is a rule in photography more commonly known as the rule of space. This rule states that if the subject is not looking directly to the camera, or looks out of the frame, there should be enough space for the subject to



look into. This technique creates intrigue in the minds of the viewers. Moreover, studies show that people viewing this kind of image will naturally look at the area where the subject is looking at.

Also, if you are taking pictures of moving objects like cars, bicycles, running animals and the like, this theory should still be applied. The image should present

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Continued from page 1-Jason Tucker Bio



Jason's adventures have taken him amazing places like the Amazon River, Costa Rica, and deep to the bottom of the ocean.



We will discuss what it takes to prepare for a portrait session, a beautiful sunset, or the trip of a lifetime. Jason will reveal his secrets to preplanning and packing the right gear for the job.

You will also learn how to use each piece of equipment to compose, light, and capture the perfect image. We will discuss dynamic techniques that will make every image count.



Finally learn how to inspire others with the images you create. We will talk about what happens to the image after it is taken. Making the ordinary extraordinary with artwork, printing, and presentation.

Continued: from page 1—Rule of Space

a moving object with more active space and less dead space. The active space is the area where the object is facing. On the other hand, the dead space is the area behind the subject. This strategy builds impact, shows the expression that the object is actually moving and has a destination. This also enables viewers to instinctively look to where the object is heading, thus, building excitement within the image and sets its mood.

Not only does it add dramatic accents in your photos, but it also creates a flow to naturally drag the attention of viewers to the direction of the subject.

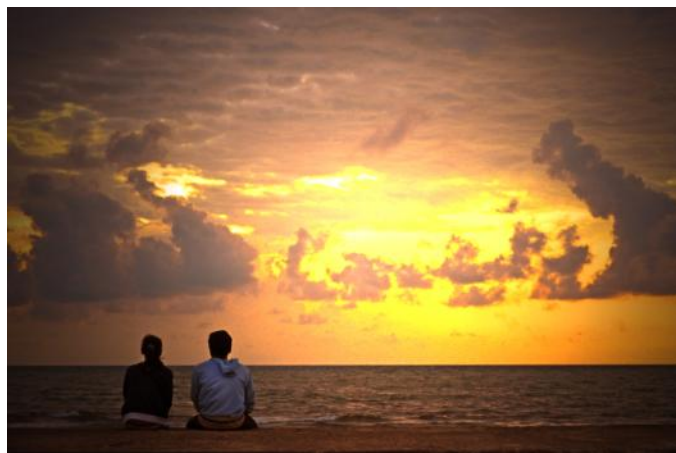
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While following this technique can help you achieve your desired photo, it can also be very interesting if you break this rule.

Breaking this rule, especially in moving objects where the space behind is what breaks or makes the image. Doing this kind of tactic will give the viewer an idea how fast the object had been and where did it come from.

Changing the framing and the look-space direction will also give a different meaning. A subject who runs and has too much dead space behind, means that he is leaving swiftly. But if you put active space in front of it, then it would suggest that the subject is leaving with a goal or target in front. This may also mean the start of his journey. Either way, you can experiment on your own. Who knows? You might be able to discover something new, something fresh and never been known. Just bear in mind what the rule of space states – put some active space to where your subject is facing in order to capture the element of creativity.



*Author: Samanta Vis*

## **Rusty Bright has a photo show coming up in January**



### **Discovering Mount Olivet**

A Photographic Journey Through  
Historic Mount Olivet Cemetery

**By Rusty Bright**

January 2 thru January 31, 2012

@ The Green Hills Branch Library  
3701 Benham Avenue - Nashville, TN 37215

M-Th 10-8; Sat 10-5; Sun 2-5; Closed Friday

Reception Sunday January 15  
2:30pm - 4:00pm

[www.rustybrightphoto.com](http://www.rustybrightphoto.com)



Picture of the Month Nov. 2011

"Hills"

Congratulations to

**CANDY KIDWELL**

LOCATION: CADES COVE (TN)

Sept 30 2011

Canon PowerShot 1300 IS

1/125, F8, ISO 80,

5 MM FOCAL LENGTH



Note: there was not December 2011 Picture of the month due to Holidays

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 im-  
age.*



Sponsored by Dury's



## NASHVILLE PHOTOGRAPHY CLUB Schedule of Speakers

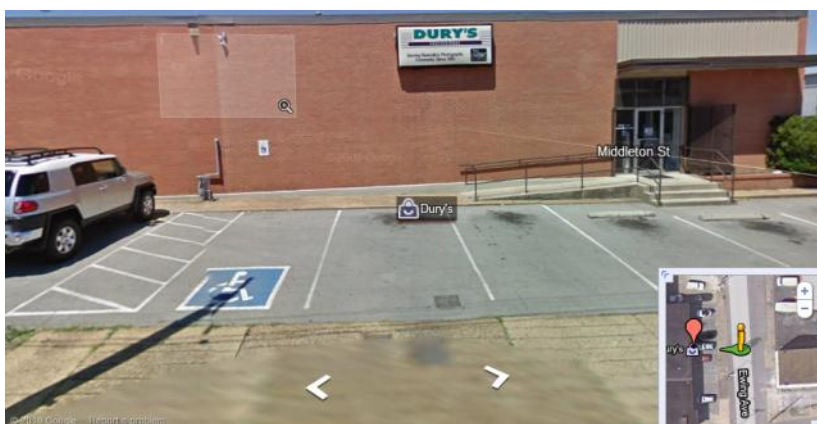
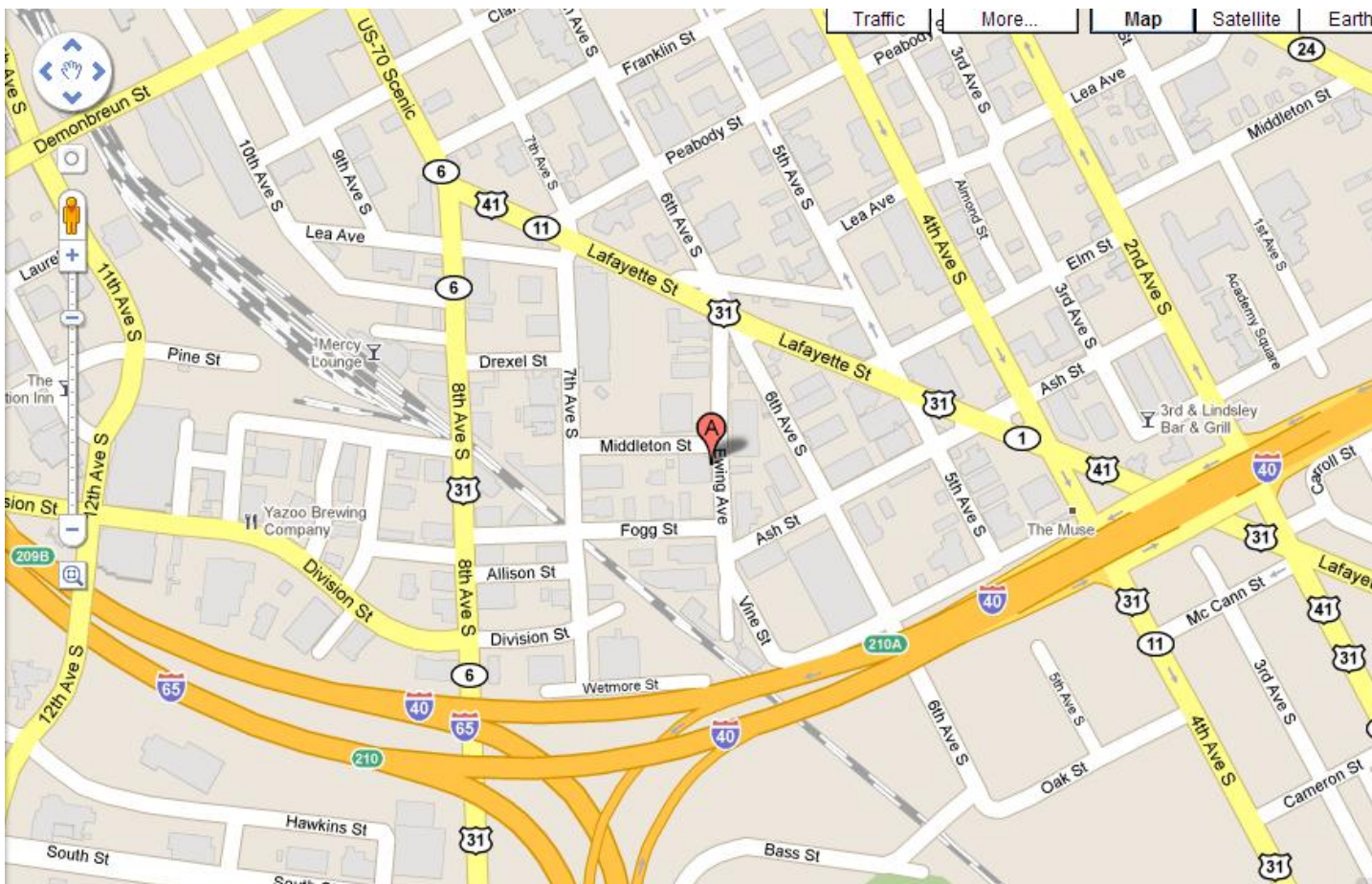
<i>Meeting Date</i>	<i>Speaker</i>	<i>Photo Theme</i>	<i>Spotlights</i>
January	Jason Tucker	Christmas/Holiday decorations	Trish Kaberle, Joyce Erickson, Misty Ellis
FEBRUARY	Russ Harrington	Love	Jon Warren, Larry Fuldauer, Yvonne Johnson
March	BOB GLOVER	Winter	Dana Barrett, Joe Fizer, Christie Wall
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		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





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## 30 Years of BAD Photography for National Geographic's

Eight minutes of your time is a small investment to receive the wealth of photographic riches that are contained in this video. To compress a thirty year career of making pictures for National Geographic into such a short time span required a lot of editing. Bruce Albert Dale, (the initials BAD give the video it's title), traveled the globe to create over two thousand images that were published in the pages of National Geographic and on several covers. Take a moment and enjoy:



Click above to play video

His achievements include being named National Geographic “Magazine Photographer of the Year” twice and “White House Photographer of the Year” in 1989. The video also shows the photo, that was chosen from his work to be representative of life on earth, and travel beyond the solar system on the Voyager spacecraft launched by NASA.

A highlight of the video is the technical background for the holographic cover that was published for the 100th anniversary issue of National Geographic magazine. When the magazine came out, many people speculated that the photo was not the capture of an actual event, but some computer generated effect. Mr. Dale explains the process in a short section that taken alone, would make the video worth watching.

Bruce was one of the first photographers to visit China when Western visitors were permitted and made a total of ten trips for

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National Geographic exploring the country. The images shown in the video are superb insights into the life of Chinese people and capture the look and feel of the country before Western influence became a factor.

Working in over 75 countries, Bruce travelled extensively and only a few highlights of his published photos were touched upon. The images are always stunning with underwater, landscape, portrait and special effect photographs that span the gamut of photographic possibility.

When National Geographic gave out assignments they often did not give explicit instructions as Bruce explains, "In actual fact, you were often given a subject; like time. Actually, as a photographic pun, I decided to photograph killing time and I asked Cartier to give me some counterfeit watches that I shot bullets through." Revealing his sly sense of humour, Bruce "shot" the watches with a gun as well as his camera. This short section of the video shows an interesting effect that he achieved during this process.



My personal favorite section of the video was the technical explanation of how the cameras were mounted on the tail of a jumbo jet to achieve the breathtaking landing image that has become so well known. The focus and depth of field are perfect as he captures the runway lights.

Mr. Dale left National Geographic in 1994 to explore innovative work in digital imaging that has brought him honors from the Smithsonian Institution and freelance work. He has created several books including his most recent, *The American Southwest*, published by National Geographic in January 1999.

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## Winter Photography



So the climate is changing and our weather is becoming not only more unpredictable but also more extreme. Some of the huge drifts of snow and freezing wonderlands are coaxing out photographers to record the beautiful country side in all its winter glory but as many of you will find it's not without its problems.

We are going to take a look at some of the problems that can get in your way of producing the images that you want and tips in achieving wonderful images.

First off lets look at exposure for landscape pictures and then look at lighting for portraits in snowy conditions.

### Exposure

Your digital camera will like to do all the work and many of us use the auto light balance option on our cameras. In normal condition this works a treat and is certainly what my camera a Canon 5D is set to most of the year, but snow is sneaky and confuses your auto settings, so we need to compensate for this.

You are not automatically going to know what to set your white balance to so take a number of shots adjusting your white balance and choose the setting where the snow is less Grey or blue and closer to white.

### White Balance

The purpose of white balance is to equalize colors based on the lighting conditions. Snow is very reflective and will cause your DSLR camera sensors to misread the white balance. This will usually cause snow to look Grey or Blue.

When this happens and there is not enough ambient light to correctly light the scene it is often helpful to overexpose by +0.3 to +1.0 EV for a better exposure value achieving a truer whiteness but taking care not to overexpose too much and lose any detail. How much of an increase you will need depends on a number of factors as all cameras have slightly different settings and what the light around you is doing. So have a play around.

### Lighting..really? really!

When lighting a subject such as a portrait you need to get as much of the subject in the frame as possible this will allow the camera to take a better and more accurate reading and avoid the subject being too back lit which will cause a silhouette effect. The best way would be to take a meter reading from just in front of your subject, then light and set meters accordingly but for amateur purposes the former is better especially if you are relying on the camera to do the lions share of the metering.

Flash is often avoided by photographers when photographing snow but it can be beneficial in picking up detail that would otherwise be missed. It can add sparkle to a winter scene and if you have subjects in the frame and are happy to lose some background detail it may make all the difference. Using your Fill flash option can help fill in the shadows and the back lit subjects in the foreground.



Of course much of this may be altered in post production using

for example Photoshop but it would be wise to have the correct information there in the first instance. Once detail is lost from over exposure it is gone forever and the same can be said for too much shadow. Putting up the exposure post production may leave you with a grainy image.

If the detail is all there in a picture but you would like more light on the subjects as they have been back lit a little too much then you can increase the exposure if you are happy to lose some of the background detail.

For static landscape scenes when the light is going using a slower shutter speed will give you a nice effect, however this should only be used in conjunction with a tripod or perhaps using a wall otherwise too much camera shake will occur.

#### **Other things to think about...**

- Take out lots of batteries as they are used up much faster in freezing conditions. It can be useful to have them in a pocket close to your body heat.
- Use camera cards better suited to extreme conditions for example Scan Disc extreme.
- Don't allow your lens cap to get wet and then place it back on your lens causing spots and condensation.
- Sounds obvious but keep your camera and lens dry. Problems may occur when moving in and out of freezing conditions so allow your camera to warm up slowly. Even better if you need to start shooting again indoors then make sure you have a camera inside. Otherwise you may be stuck with a foggy lens while your camera warms up!
- And the most important... Wear thick socks and gloves. I wear fingerless ones with grips on the palms.



61 M-4 tank crews of the United States, Fort Knox, Kentucky, June 1942. Reproduction from color slide. Photo by Alfred T. Palmer. Prints and Photographs Division, Library of Congress

## NEW YEAR RESOLUTIONS FOR PHOTOGRAPERS

### 1. Read your camera manual

Please don't stop reading this article because I said this. Go back to the box and get the manual out. In order for you to become a good photographer you need to do just that. Unless you know the basic functions and specifically the creative modes, you are going to struggle to get the good images you see in books and magazines. This is going to be important if you want to proceed to the next resolution. So, learn the basic functions and not the whole manual.

### 2. Find a basic photography course

This can be a book, an online course or a local photography course.

Whatever it is resolve to find something that is going to lay a foundation and teach you the basics. You need to get your foundations right from the word go. If you are a self-starter then find books, magazines and internet based material that you can self-study. Whatever you do find something that works for you.

### 3. Plan photography time

Photography is not something you just decide to do and when you feel like it, pick up your camera and take some shots. You need to plan uninterrupted photography time into your schedule. This is not reading or learning time but finger on the shutter button time. Time dedicated to taking photographs on a daily or weekly basis is so important if you want to go anywhere in your photography journey.

### 4. Discover your photographic passion

What do you like doing in your life? What are your hobbies or interests? If you are a stamp collector or extreme sports person then the chances are that you will want to take photos of your passion. This is not always the case but it will help you discover your passion. So sit down, if you don't already know, and write down what you love doing. Then ask yourself if any of these interests are what you like to shooting. There will be equipment limitations based on your camera and lenses so work within these restrictions.

### 5. Think before you shoot

Purpose in your mind right at the outset of your photography journey that you are going to think before you shoot. The disease of digital is indiscriminate shooting without a plan, purpose or thought. It's like spraying a target with machine gun fire and hoping to hit the bull's eye. Pretend you are shooting film and only have 36 exposures in your camera. If you can think before shooting and not hope that out of a hundred photos a few may be good, you are on your way to becoming a great photographer.

Remember that because you own a camera it doesn't mean you are a photographer in the same way owning a box of paints doesn't make you an artist. Resolve to do these things as you enter a new year with a new camera and start your new photography journey as you learn digital photography. Happy shooting! *Author: Wayne Turner*

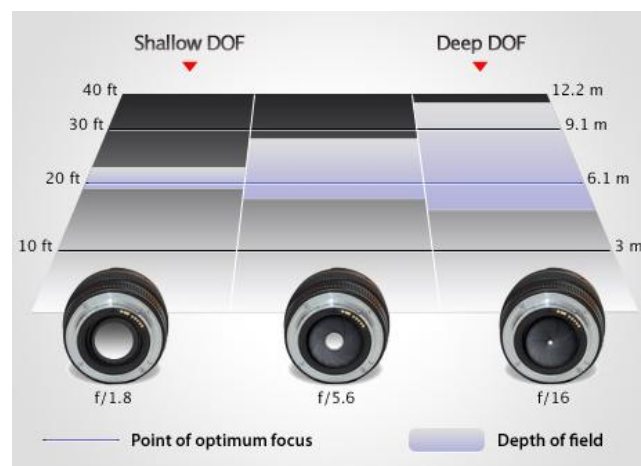


## Focusing Basics

We're going to discuss several crucial elements for exercising greater creative control over your final photographic image. Other than lighting, composition and focus (which includes depth of field) are the main elements that you can exercise complete command over. Focus enables you to isolate a subject and specifically draw the viewer's eye to exactly where you want it. The first thing to understand about focus is depth of field.

### (1) Depth of Field

Depth of Field (DOF) is the front-to-back zone of a photograph in which the image is razor sharp. As soon as an object (person, thing) falls out of this range, it begins to lose focus at an accelerating degree the farther out of the zone it falls; e.g. closer to the lens or deeper into the background. With any DOF zone, there is a Point of Optimum focus in which the object is most sharp. There are two ways to describe the qualities of depth of field - shallow DOF or deep DOF. Shallow is when the included focus range is very narrow, a few inches to several feet. Deep is when the included range is a couple of yards to infinity. In both cases DOF is measured in front of the focus point and behind the focus point. DOF is determined by three factors – aperture size, distance from the lens, and the focal length of the lens. Let's look at how each one works.



### (2) Aperture

The aperture is the opening at the rear of the lens that determines how much light travels through the lens and falls on the image sensor. The size of the aperture's opening is measured in f-stops - one of two sets of numbers on the lens barrel (the other being the focusing distance). The f-stops work as inverse values, such that a small f/number (say f/2.8) corresponds to a larger or wider aperture size, which results in a shallow depth of field; conversely a large f/number (say f/16) results in a smaller or narrower aperture size and therefore a deeper depth of field.

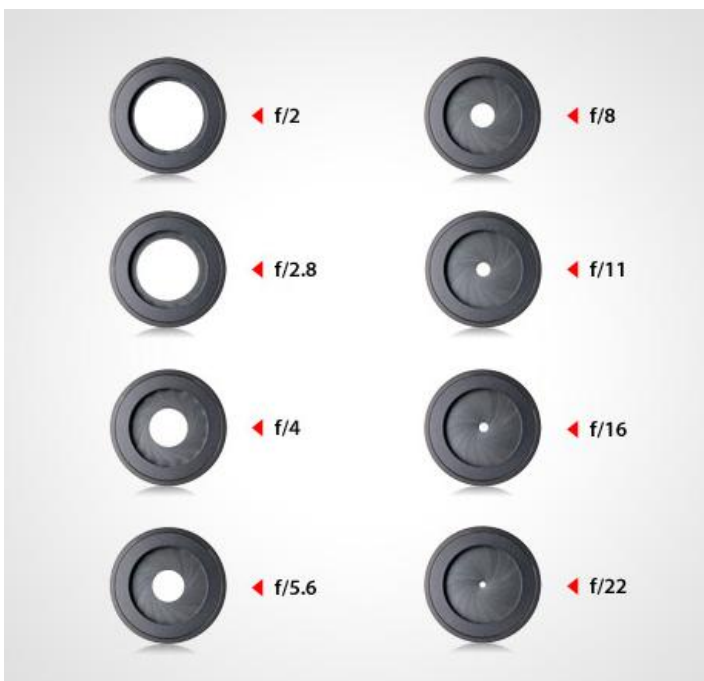
### (3) Small vs. Large Aperture

Manipulating the aperture is the easiest and most often utilized means to adjust Depth of Field. To achieve a deep, rich and expansive DOF, you'll want to set the f-stop to around  $f/11$  or higher. You may have seen this principle demonstrated when you look at photos taken outside during the brightest time of the day. In such a case, the camera is typically set at  $f/16$  or higher (that Sunny 16 Rule) and the Depth of Field is quite deep - perhaps several yards in front of and nearly to infinity beyond the exact focus point. Let's take a look at these two photos as examples. The photo on the left has an expansive DOF, most likely shot around noon (notice the short, but strong shadows), with an  $f/22$  aperture. The photo on the right has an extremely shallow DOF; probably an  $f/2.8$  aperture setting. However, to achieve an identical proper exposure, the shutter speed is probably closer to  $1/1000$ th to compensate for the increased amount of light entering the lens at  $f/2.8$ .



### (4) Aperture Range

The aperture range identifies the widest to smallest range of lens openings, i.e.  $f/1.4$  (on a super-fast lens) to  $f/32$ , with incremental "stops" in between ( $f/2$ ,  $f/2.8$ ,  $f/4$ ,  $f/5.6$ ,  $f/8$ ,  $f/11$ ,  $f/16$ , and  $f/22$ ). Each f-number represents one "stop" of light, a stop is a mathematical equation (which is the focal length of the lens divided by the diameter of the aperture opening) that determines how much light that enters the lens regardless of the length of the lens. Such that an  $f/4$  on a 50mm has smaller opening than an  $f/4$  on a 200mm, but an equivalent amount of light travels through both lenses to reach the image sensor thus providing the same exposure. Each movement up the range (say  $f/2$  to  $f/2.8$ ) reduces the amount of light by one-half and each movement down the range (say  $f/11$  to  $f/8$ ) doubles the amount of light passing through the lens. It's important to understand this concept and how it affects exposure because it works in tandem with the shutter speed (we'll discuss this in another section) to establish a given exposure value. Basically, when you change the aperture size one stop, you have to shift the shutter speed one stop in the opposite direction to maintain a consistent exposure... and this change in aperture alters the depth of field (DOF) accordingly.



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## (5) Distance from the Lens

The last element affecting depth of field is the distance of the subject from the lens - you can adjust the DOF by changing that distance. For example, the closer an object is to the lens (and the focus is set on that object) the shallower the DOF. Conversely, the reverse is true - the farther away an object is and focused on, the deeper the DOF. Changing the distance to subject is the least practical way to manipulate the depth of field, and by changing the distance from a subject to the lens, you immediately change your image's composition. To maintain the compositional integrity of the shot, but still have the change in DOF from a distance, you can change the focal length (either by changing lenses or zooming in). Why does changing the focal length negate the effects on DOF? This is because the visual properties of a given lens either provide either greater DOF (shorter lenses) or shallower DOF (longer lenses). The physical properties of a lens at a given focal length also affect the depth of field. A shorter focal length lens (say 27mm) focused at 5 meters, set at f/4 has a deeper DOF (perhaps from 3 meters in front and 20 meters behind) than a longer focal length (say 300mm), also set at f/4 focused at 5 meters. The 300mm lens has a remarkably shallow depth of field. Incidentally, to help you with this, every lens has a manual with a DOF chart for each f/stop and the major focusing distances. DOF is just a matter of physics, and it's important to grasp this concept.

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## Conclusion

Manipulation of depth of field is a good way to modify the characteristics of your photo, and manipulating the aperture is the ideal way to do this because it has little or no effect on composition. You simply need to change the shutter speed (or change the light sensitivity – ISO) to compensate for the changes in the exposure from the adjustments to the f-number. Changes in distance and focal length also affect DOF, but these changes have trade-offs in terms of composition. Therefore, changes to aperture are the best way to manipulate DOF without affecting a photo's composition.

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**Remember you are capturing today's world for tomorrow's.  
Check out the link below for some great photographs from the 1940's**

<http://extras.denverpost.com/archive/captured.asp>

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If you have any comments, complaints, suggestions email at

[rodshean@bellsouth.com](mailto:rodshean@bellsouth.com)

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

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