

# Meeting at Dury's



## Picture of the Year James Phillips



### Members Slide Show

This month's program is our yearly "Members Slide Show" once again put together by our new vice president Brent Wright. Brent has always done a wonderful job of incorporating music and motion to make the shows something special. Our members are amazingly talented the quality of their work can't be beat

We will also be voting on "Picture of the Year" to be picked from the 11 monthly winners of Picture of the month. The winning picture will be displayed in the heading on our website plus on a new business cards for the club. Check out the 11 pictures below.



### Vibrant Color Photography Tips (for the beginner)

Taking photos in colour is easy, but taking colour photographs with a wow-factor requires a little thought. It is vital to be aware just how powerful colour can be in an image and how you can use this to your advantage. Too many different bold colours in an image will invariably produce a confusing and unsatisfying image. It is important to ensure that the hues you are including in your photograph do not compete with each other for attention, but contribute to a

### News Letter July 2011

**Club meeting Tuesday**  
**July 19 : 7PM**  
**Note:**  
**Meeting is at Dury's**  
**6 P.M Informal Visitation**  
**7 P.M. Meeting**  
**8 P.M. Slide Show**  
**9 P.M. Adjourn**

*Map to Dury's  
 On Club Website*  
 • [www.nashvillephotographyclub.com/](http://www.nashvillephotographyclub.com/)  
**" Twelve significant photographs in any one year is a good crop. Ansel Adams**  


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**" 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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well balanced composition.

### Tips to Make the Most of Colour

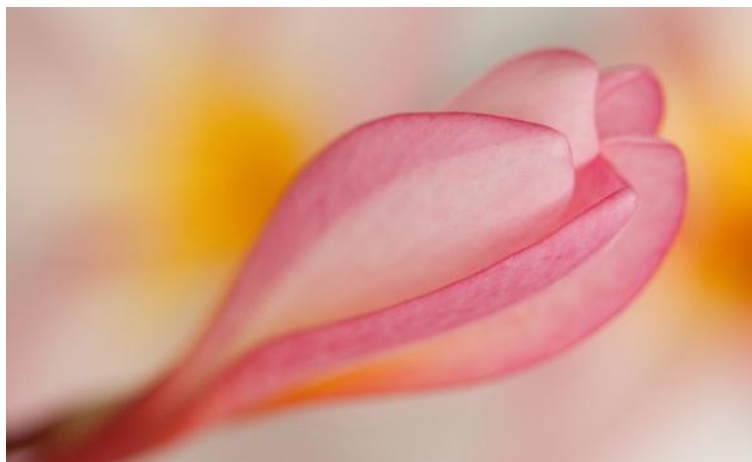
**Look for a Dominant Colour:** Colourful scenes are usually the ones that inspire photographers to grab their cameras, yet they are often the least likely to result in striking images unless considerable care is taken in the composition. Too many vivid and bright colours will compete for the attention of the viewer and make it difficult to find a focus point. One way of giving a colour photograph a bold, eye-



catching quality is to select a subject in which one particular hue completely dominates the scene. This can be achieved by a careful choice of viewpoint, and the way in which the image is framed. The result can be even more spectacular if the other colours in the image are either quite subdued or create a pleasing contrast.

**Use a Colour Contrast:** Bold, eye-catching pictures can be almost guaranteed if you know how to make good use of contrasting colours. The most striking effect will be created when just two colours from well separated areas of the colour spectrum are included in the image, such as red against green, or orange against purple. The use of a colour wheel can help you understand the relationship between complementary and contrasting colours. As a general rule, the simplest combinations are the strongest, and the more saturated the colours are, the more eye-catching the result will be.

**Keep it Simple:** If there's a good general rule to follow in photography it is to keep it simple, and this is especially true when working in colour. An image that includes only the essential elements of the scene will invariably have more impact than a complex image with too much detail. Always identify the element in the scene that appeals most strongly to you within the subject, and then consider which of the surrounding details you need to include.



**Create Mood with Colour:** One of the most elusive qualities to capture on film is that of mood or atmosphere. Keep in mind how the viewer responds emotionally to colour.

Blues and greens evoke a peaceful and relaxed atmosphere, while orange and yellow might create an upbeat, happy feeling. Bright, saturated colours suggest a vigorous and energetic atmosphere, and dark and muted colours suggest a more somber and introspective response from the viewer.

**Experiment with Filters:** If you want to make the most of colour in your images, play with filters. There are a variety



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of coloured filters on the market that will give an edge to your images. Try fitting a polarizer to the lens to enhance a blue sky and make the clouds stand out more. You can also use filters to cut down on reflections in glass and water.

**Master White Balance:** If colour plays an important part in your composition, then you should take the trouble to make sure that the colours are accurate by taking control of the white balance setting. When the white balance is set to Automatic, the camera measures the colour temperature of the light and then sets the 'white balance' to produce a neutral result. However, sometimes you don't want a neutral colour balance. Perhaps you want your scenery to have a golden glow when you photograph it at sunset. In this case you could set the white balance to 'Daylight' or 'Cloud' for a warmer feel.

**Learn how to Boost Colour in Post-Production:** If your images aren't as eye-pleasing as you had hoped they would be, make sure you know how to boost colour in the digital darkroom. Whether you want a specific colour to leap out or blend in, the Hue/Saturation Tool will help you to get the effect you want. You often don't need much; just increase the Saturation slider until the image looks nicely pumped up. Be conservative. Always keep in mind that excessive editing will lead to image degradation in the form of noise and posterisation, where colour transition appears in abrupt steps rather than a smooth flow from one tone of colour to another.

**Calibrate your Computer Monitor:** All computer monitors display variations in colour, contrast and brightness. Make sure that your computer screen is properly calibrated so that the colours you see on your computer screen are the colours you get when printing your photographs. Some monitors come with integrated calibration systems, but if yours don't, you may want to think about investing in a colorimeter. *Author Mia Rose* (Note Mia is Austrian therefore Color is spelled with a "u".)







Picture of the Month June 2011

**Congratulations to Mike Miles**

**Camera: Nikon D200 w/ 80-200 mm**

**ISO 200**

**1/1500 sec**

**f 4**

**Shot at 130 mm**



Theme - "Sports"

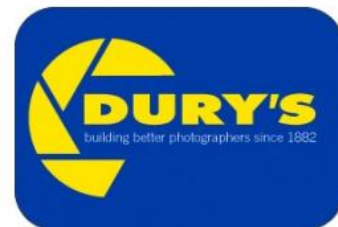
Upcoming Photo of the Month Themes

July - Eyes

Aug- Chillin

-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>
July 19th	Member's Slide Show	Eyes	N/A
August 16th	Chris Hollo	Chillin'	Mark Ashburn & Doug Almy
September 20th	Ashley & Brannon Segroves	Silhouette	Gary Cole & Denise Gerkey
October 18th	Peter Nash	Barns	Virginia Gregory-Kojac & David Jones
November 15th	OPEN	Hills	Wayne Wilkerson & Shirley Williams
December 2nd	Christmas Party	N/A	MEMBER'S SLIDES

Chris Hollo is our August's speaker. He is President of National Assoc. of Media Photographers (N.A.M.P.) and Official Photographer of the Grand Ole Opry. <http://chrishollo.com/index.html>

If your Antivirus software is not current or you are not running antivirus software you are courting a disaster. Here is a free antivirus software programs you should look at. They also have a paid version. AVG - [Download the AVG free version from here](#)

Need more photo training? Creative Live: <http://www.creativelive.com/courses> all courses are free when viewed live.



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## ***Basic Photography Classes Start Next Month***

To: ***All those who plan to attend the Basic Focus Group Course.***

The Basic Course will begin on Thursday August 18th at 7 PM. This will be the Organizational Meeting to register you and to meet you and organize you into sections, this meeting will take about an hour. Our course will last 14 weeks and we will be meeting weekly for (2) hours from 7 to 9 PM for our regular classes. Due to the large number of responses, I will split the class into (2) sections, one to meet on Wednesdays and one to meet on Thursdays. I would like all of you to attend the organizational meeting if possible. After 8-18-11 we will start meeting on the two nights I have mentioned. All you need for the first meeting is a notebook and pen, please do not bring any camera equipment until told to do so. We will meet at my home for all of the classes.

I am located at **308 Ash Grove Drive, Nashville Tn. 37211.**

Directions as follows, from Harding Place and Nolensville Rd. go South on Nolensville Rd. to Ash Grove Drive on the left (Auto Latino Used Cars on the corner). Turn left onto Ash Grove and go to 308 Ash Grove Drive. Look for a brick mail box with a Postal Truck on it, be careful as there is more than one brick mail box. 2nd way to come is as follows from Old Hickory BLVD. and Nolensville Rd. go North on Nolensville Rd. to Ash Grove Drive and look for 308.

Since there is a large number of cars coming PLEASE DO NOT BLOCK ANY DRIVE WAYS. My drive can hold 3 or 4 cars, please use it to park, the rest of you can park on the street, PLEASE BE COURTEOUS TO MY NEIGHBORS. The parking problem will resolve itself when we start meeting as sections, each section will receive the same instruction as the other.

Also it may be necessary for you to bring a folding chair as seating is limited we will know better after the first class. In preparation for your classes please read your camera manual all the way thru at least twice, this will help you to learn your camera and it's many features.

If you have any questions or get lost you can call me at (615) **331-1494** or e-mail: **xmacroman@aol.com**

Best Always, **Bill Kotas**

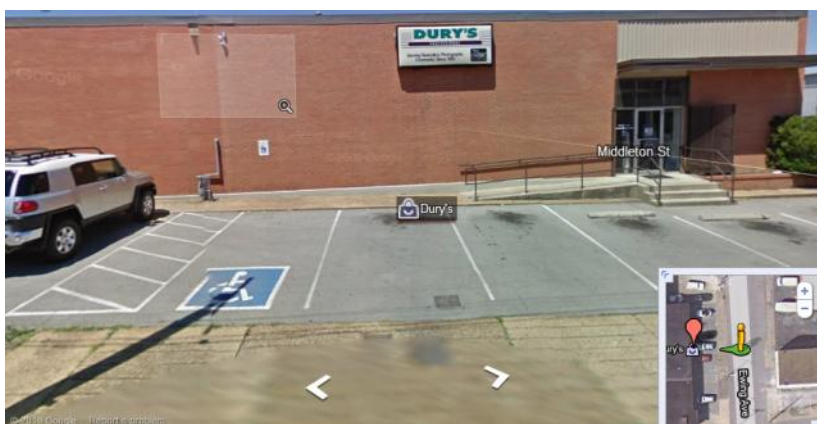
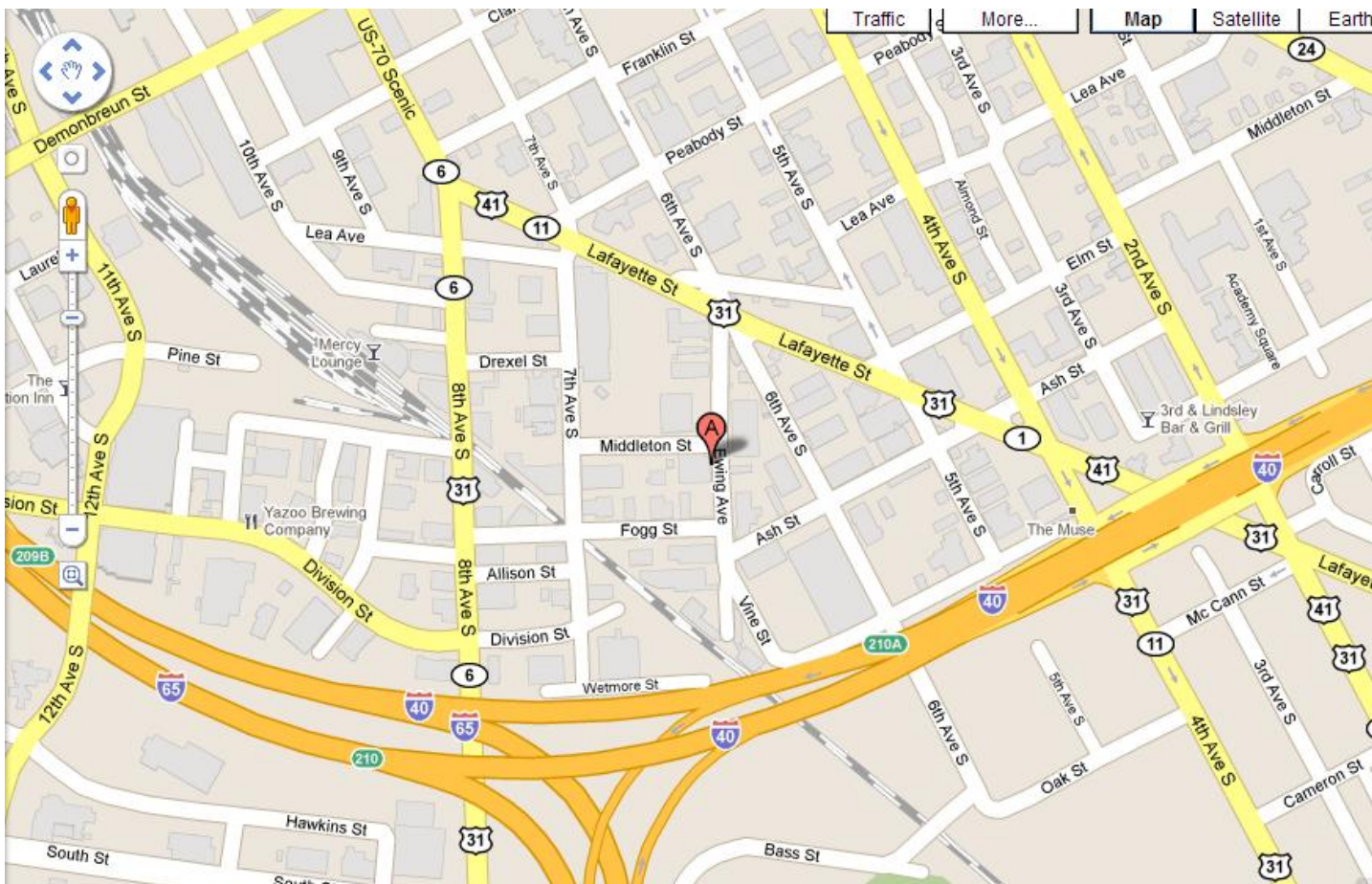
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**Meeting at Dury's 3rd Tuesday of the month.**

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





## Landscape Photography How to

Landscape photography is a genre of photography devoted to capturing and sharing vast open spaces all around the world. It is an area that specializes in seizing the true essence of life the way nature has intended it to be, with little or even no human obstruction or involvement.



There is no absolute rule that defines a landscape photo. Landscape photography is a broad term that could include seascape, nature, urban, industrial, and even macro photography.

On the other hand, nature photography is known to refer to capturing natural outdoor elements such as landscapes, seascapes, wildlife, plants, and the like.

So as you see nature photography and landscape photography are pretty well connected with each other (to be honest with you I can't tell the difference, except maybe that landscape photography could be considered as a more specialized branch of nature photography. But who cares right!).

### **Nature & landscape photography gear**

**A wide angle lens:** This could be something between 16 or 24 to lets say 70mm. A wide angle lens is essential for nature and landscape photography for it encompasses a broad area of the scene, and includes sufficient information within your frame. It also adds a hint of dimensionality giving more depth to your photographs, contrary to long lenses that tend to compress perspective.

**A shutter release cable or a remote control:** This would come in very handy especially in long exposures, cause the tiniest camera shake can cause your shot to appear soft and blurry. If you don't have one, you could just easily use your camera's timer, so you wouldn't have to touch the cam at the moment of taking the shot.

**A sturdy tripod:** A tripod is a tool that will be needed often in nature and landscape photography, especially for long exposure shots. You would need a way to secure your camera while taking the shot, and a rigid tripod can very efficiently do the job.

**Lens hood:** A lens hood can really come in handy for stopping direct sunshine from spilling onto the lens, causing unwanted flare. To be honest with you I'm very much of a flare person so I don't really bother much with lens hoods.





But if you don't like flare, a lens hood is the tool for you.



### Tips for amazing photography results

**Consider the time of day:** When shooting outdoors, try to wake up early at sunrise or free yourself around sunset to capture sweeping landscapes at their glory. During those times, also known as the golden hour, the sun would be low in the sky and the light would be soft and diffused instead of direct and harsh which would cast hard shadows onto your scene and bring up the contrast to a higher dynamic range than you could possibly capture with one shot.

Shoot with the **smallest lens opening and slowest ISO setting possible**. This is to ensure that your photographs are stark sharp and noise free.

Whenever possible try placing an **interesting object in the foreground** of your landscape and nature shot, for more intriguing and unique results.

Consider shooting with a **polarizer filter** to darken the skies and saturate colors of your scene, for more dramatic effects.

**Shoot RAW** whenever possible for greater latitude in image manipulation.

Always give your landscape and nature photographs an **interesting focal point**, such as: a dramatic looking tree, an interesting rock or other sort of structure in the sea, a silhouette... and pay extra attention where you place your point of focus within the frame just as well.

**Consider your skies:** If the sky is dramatic and colorful, try giving it 2 thirds of your frame. In the same sense, if the sky is dull and lifeless consider attracting more attention to an interesting foreground.

**Look for drama:** Don't go shooting only when the skies are clear and the seas are calm. Stormy clouds, dramatic skies,

wavy seas, rainy days, and rainbows all present great opportunities that can end you with interesting, colorful, and dramatic results.

**Make sure your horizons are horizontal:** Sure everything can be fixed in Photoshop, and sure who cares about a few lost valuable pixels, and unnecessarily wasted time? Well you should!



**Experiment with perspective:** get down low, find a high vantage point, experiment all you can with your angle of view.

This will not only yield unique interesting compositions, but will also make you a better photographer in the long run.

**Capture movement:** Yes nature is calm and serene, but that doesn't mean you cannot convey dynamism in your shots.

Seize a flying bird above your head, or silky blurry waters, or moving clouds... You might wanna consider using a neutral density filter (ND filter), to further accentuate movement and create dramatic results.

*Author Diana Eftaiha*

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## Flash Memory Cards: What you need to know

MicroSD, MiniSD, SD, SDXC, SDHC? Not sure which card do you need for your camera, phone, or other mobile device? Here's how to make sense of flash memory formats, sizes, and speeds.



With most people carrying around smartphones, MP3 players, digital cameras, pocket camcorders, or all of them, flash memory cards have become a requirement for keeping your digital life running smoothly. If you got a shiny new device that can snap photos or play music, odds are (unless, of course, it's an Apple product) it's going to use a flash memory card to offer additional storage capacity. To get more granular, it's most likely going to use some variety of Secure Digital (SD) card. SD has emerged as the dominant flash memory format, but it's not that simple. There are scores of SD cards of all shapes, sizes, and speeds available, so picking the right one for each device can be slightly confusing.

When it comes to flash memory cards, there are three aspects you need to consider: physical format, size, and speed. Each of the three variables has its own set of classes, so you can have anything from a 1GB Class 2 microSD card to a 32GB UHS-1 SDXC card. We'll explore the distinctions below.

### Physical Format

The first thing to consider when getting a memory card is where you're going to use it. Different cameras, camcorders, and smartphones use different sizes of card, and while you can start with the smallest and use adapters to work your way up, it's generally best to use the card size intended for the device.

The standard SD card is the largest and has been in use the longest, measuring 32 by 24 by 2.1 mm (HWD), weighing 2 grams, and showing the signature cut-corner profile SD cards are known for. Most digital cameras you can buy today use standard-size SD cards. Even though they're the largest SD card, they're still very small, and are dwarfed by the CompactFlash cards used by professional photographers in high-end digital cameras, like the \$5,000 Canon 1D Mark IV. However, the cards can get even smaller. MiniSD cards, the least frequently used format these days, measure 21.5 by 20 by 1.4 mm (HWD) and weigh just a gram, making them just over a third the volume and taking up just over half the area of a full-size SD card. Instead of cut corners, miniSD cards have a tapered corner to help you orient the card when putting it in a slot. This design aspect follows with the smallest of the SD cards, the microSD card.

MicroSD cards, which are used in most cell phones and smartphones, are downright Lilliputian, measuring 15 by 11 by 1 mm (HWD) and weighing only half a gram. With a total volume of 165 mm<sup>3</sup>, you could fit nine microSD cards inside a single SD card (though realistically, with the slight lip found on the end of microSD cards, you could probably only squeeze in six).

Generally, microSD cards cost slightly more than SD cards of the same size and speed class, but that, along with the physical size are the only effective differences.

### Capacity

This one is very simple. SD cards offer different storage capacities, and that amount of space determines the card's size classification. Odds are the microSD card in your smartphone isn't a microSD card. It's a microSDHC card, or Micro Secure Digital High Capacity. "Standard" SD cards max out at 2GB capacity, based on their classification and the controller used by SD-only devices. Most SD cards you'll find today are technically SDHC, with capacities between 4GB and 32GB. The largest class is SDXC, or Secure Digital Extended Capacity, can range from 64GB to 2TB. (Currently, no cards actually get anywhere near 2TB; the largest capacity available is 128GB.)

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While larger is better, you need to make sure your device can use the larger card. The SD/SDHC/SDXC classification isn't just for cards, but for devices as well. Older digital cameras can only read SD cards, making SDHC cards useless. Similarly, cameras that aren't SDXC-compatible won't accept 64GB cards. Most current devices are SDHC compatible, but double-check your older devices before getting SDHC cards, and check the specs on your newer gear before getting SDXC cards.

### Speed Class

SD cards are also available in various speeds. If you're using a point-and-shoot digital camera or a standard-definition pocket camcorder, speed class won't matter much. If you're shooting high-resolution RAW photos with a digital SLR, however, you need a quick card to take more than two or three shots at a time. SD cards are generally described by their Speed Class, ranging from Class 2 (slowest) to Class 10 (fastest). There's also a separate, even faster category called UHS Class 1 (for Ultra High Speed), but most current devices can't use them.

While the SD Association (the group that defines SD card technology) doesn't release exact speed standards for card classes to non-members, it does offer loose guidelines for which classes are acceptable various uses. Class 2 is suitable for standard-definition video recording, while Class 4 and Class 6 can record high-definition video. Class 10 is the card for HD video and "HD still consecutive recording," which, like the classes' speeds, is ill-defined. The various card classes seem to have different speed ranges according to different memory manufacturers. According to Sandisk, for example, Class 4 cards offer read and write speeds of 15 megabytes per second (MBps), Class 6 cards can handle 20MBps, and Class 10 cards reach 30MBps. Kingston, on the other hand, describes its Class 4 cards as delivering a 4MBps data transfer rate, Class 6 as having 15MBps write speed, and Class 10 offering a 40MBps data transfer rate. According to Sandisk, UHS-1 SD cards can transfer up to 45MBps, and according to the SD Association, the maximum transfer speed based on the interface bus used is 310MBps (though this limit won't be reached by cards for a long time, likely after several faster UHS speed classes are defined).

Generally, if you want to shoot HD video or if you plan on taking a lot of high-resolution photos in quick succession (or use a digital SLR's RAW image file format), buy a Class 10 card. If you're planning to just take snapshots or occasionally shoot videos, Class 4 or Class 6 will do. Since even smartphones can record HD video these days, Class 2 cards aren't the best choice. They're simply too slow to record HD video, so you're limiting your device's features. The price difference between Class 4, Class 6, and Class 10 cards can vary, but not vastly. At the time of this writing, on Newegg.com, 32GB SDHC cards made by Kingston Technology were available in Class 4 for \$54, Class 6 for \$66, and \$73 for Class 10. UHS-1 cards are much, much more expensive than the other cards; Kingston was offering a 32 GB UHS-1 SD card for \$293, and that was *on sale*. Unless you're a professional who needs absolute certainty in speed when dealing with very large images or high-bitrate video, you don't need UHS-1. In fact, unless you have professional or semi-professional equipment, you probably won't even be able to use these cards. Always check your device's documentation for support information before you commit to a memory card. **By Will Greenwald**





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### Holiday Greeting card Fundraiser

The Phoenix Club of Nashville, a local non-profit that supports the Boys and Girls Clubs of Middle Tennessee, is currently seeking artists to participate in our annual holiday greeting card fundraiser. This campaign relies on donated work from local artists that capture the spirit of the holiday and/or our city. 100% of the proceeds benefit the Boys and Girls Clubs of Middle Tennessee.

Last year's campaign raised over \$50,000. In addition to supporting a worthy cause, our artists receive favorable publicity and exposure. Each card will have the particular artist's citation (logo, website, trademark, company or school) as they want it to appear. In addition, the artists' work will be displayed on our website, which shall include the citation and an artist's bio. The artist will receive visibility with the clients and friends of our charitable customers (leading corporations, banks, and marketing, public relations, and law firms). We typically sell 30,000 to 40,000 units per year.

If you are interested, please send us your artwork, logo and a short biography. Please let me know if you have any interest or questions. I have attached a file with the greeting cards we used for last year's campaign. Thanks again for your consideration.

If interested in helping please contact Todd Meador at 615.389.9000 or [jtmeador12@hotmail.com](mailto:jtmeador12@hotmail.com).

Deadline to Submit Artwork: Artwork due August 8; finalists chosen August 15

#### Benefits of Helping:

- Help children of the Boys and Girls Clubs
- Exposure for yourself, company or school
- Publishing opportunity
- Chance to win \$300

#### Contest Details:

Up to nine designs by local artists will be selected to be published. The Phoenix Club calls on businesses locally and some businesses nationally to sell the greeting cards. The designer of the card that sells the most will receive \$300. You are not required to sell the cards yourself although we appreciate any sales you may be able to point in our direction.

#### Design Options:

- City of Nashville
- Nashville during the holiday season
- Holiday images such as a snowman, presents, Santa, ornaments, etc.
- We only need the design for the front of the card (we will write the content for the inside of the card)
- We will select one design with the words Merry Christmas on the front

Please help us spread the word about the Holiday Greeting Design Contest and distribute this email and attached documents to other potential designers. Thank you for your support.

If interested in helping please contact Todd Meador at 615.389.9000 or [jtmeador12@hotmail.com](mailto:jtmeador12@hotmail.com)

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