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Sensor Cleaning this month



Photo of the Year Steve Choatie

## Speaker for March - Robert Glover

News Letter March 2012

Robert has 20 years experience producing images for numerous national and international campaigns in areas such as automotive, boating, fishing, recreational vehicles, etc.

He has shot on locations across the United States and developed resources to complete any project. He has a full production team and a 5,000 square foot modern studio in downtown Nashville that he has operated in since 1986. He has shot a wide range of studio projects for Home Depot, Honda and Bridgestone. He is also very established in the boating industry and have produced photography for national and international clients that include Boston whaler, ranger boats, mercury marine, Yamaha and Bayliner boats. Robert says " this is one of the toughest ways to make a living, but I enjoy what I do"



<http://www.workbook.com/portfolios/glover>

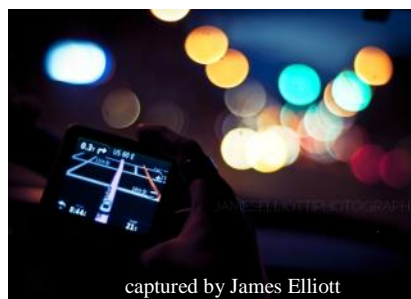
**Club meeting**  
**7 PM Tuesday**  
**Mar 20, 2012**  
**Social at 6 PM**  
**Guest welcome**  
**first meeting free.**

*Club Website*  
[www.nashvillephotographyclub.com](http://www.nashvillephotographyclub.com)

*Quote*  
*Learn from the mistakes of others, because you won't have time to make them all yourself. - Anonymous*

## Beginner Tips

I get a lot of questions from photographers new to the profession asking how to best begin their work or more so, how to hit the ground running. Usually my answer is pretty vague (arguably unhelpful) and reads something like, "It really is to each his own. Get a good camera, take great pictures, and find a niche that fits you."



captured by James Elliott

As these questions have become more and more common I've decided to put together a little guide to really help those of you who are just into photography or are thinking about joining the fray. Below is a list of things that will best set you off in the right direction – We'll call it the 'The Photographer's Starter Kit'.

### 1. The DSLR – Your new best friend

First and foremost you are going to want get yourself a nice DSLR. Be sure to get one that comes with a lens, most commonly it'll be an 18-55mm, as the camera body and lens will be the bread and butter to your photography. Now don't kid yourself, this isn't a cheap hobby. With that being said there are some

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This 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 Point and shoot

great entry-level DSLR's at reasonable prices. The **Nikon D5100** and **Canon EOS Rebel T3i** are the first that come to mind. Both cameras boast excellent quality, ease of use, and a price point around \$800 with a kit lens from certain retailers. Then you will want to spend time learning everything there is to learn about your new camera. Don't be afraid to pull out the manual and get acquainted. Knowing your camera means knowing your craft.

### *2. A Tripod – Your three-legged acquaintance*

The next thing you should be considering getting is a tripod. While it may not seem as important as some of the other items on the list I assure you that you'll find yourself using it more often than not. Tripods are essential for sharp photographs in low-light or similar situations. They're also needed for **HDRs**, **Panoramas**, and pictures using a **slow shutter speed**. A great starter tripod is the **Oben AC-1410**.

### *3. A Telephoto (or zoom) Lens – Your back-up*

While it's not exactly necessary, the more serious photographer will eventually find themselves wanting or needing another lens. The first deviation from their kit lens should be a telephoto lens. This will open you up to a whole new world of photography that you may have not known existed. Nikon, Canon, and even third party lens-makers like Sigma offer great telephoto lenses. Be careful that the lens you're looking at is compatible with your current DSLR. As a Nikon man I recommend the **Nikon 55-300mm f/4.5-5.6G** or the **Sigma 70-300mm f/4-5.6** (Sigma also offers this same lens for Canon).

\*Important Note – If you're at the point where you're acquiring new lenses and accessories then you're also going to need something to put all this stuff in. There are tons of bags and back-packs out there, just find the one that suits your needs and price range.

### *4. Adobe Lightroom 3 / Photoshop CS5 – Your digital darkroom*

If you want to get the most out of your work then you're going to need some professional software to process your images. Adobe products are the industry standard for photo processing and enhancements. **Lightroom** and **Photoshop** work hand in

hand to help photographers get the very best from their photographs. It's not necessary to have both as Lightroom serves as an advanced processing tool; allowing you to do all things from cropping, exposure adjustment, color enhancements, sharpening and contrast adjustments, and even a bit more. Photoshop does all of the above and even more, but it is a touch more complicating to use, as well as much more expensive. If you're serious about your work you'll want to pick one if not both up.



### *5. The Internet – Your Freebie*

You're using the internet right now. In fact you're reading an article about improving your photography, which means you're already heading in the right direction! This is your freebie. The internet is filled with thousands of great photography outlets; so use them to your advantage. Take time to read some articles on improving your skills. Maybe you could improve your composition, or

maybe your technical skills need some brushing up – I assure you there's help out there.

So that's it, your basic starter kit for photography. Hopefully this helps you in some way, and maybe even opens the door for you to the wonderful world of photography. Good luck, Happy Shooting. *Author: James Elliott*



Picture of the Month Feb. 2011

"Love"

Congratulations to  
**Kathi Mitchell**



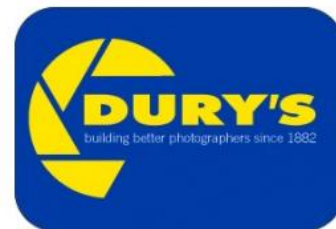
Upcoming Photo of the Month Themes

Aprils Theme "Leading Lines"

-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	Randy Hedgepath	Black & White	
September	John Guider	Night Time Photos	James Frazier
October	Christian Sperka	Reflections	
November		Repetitive Patterns	

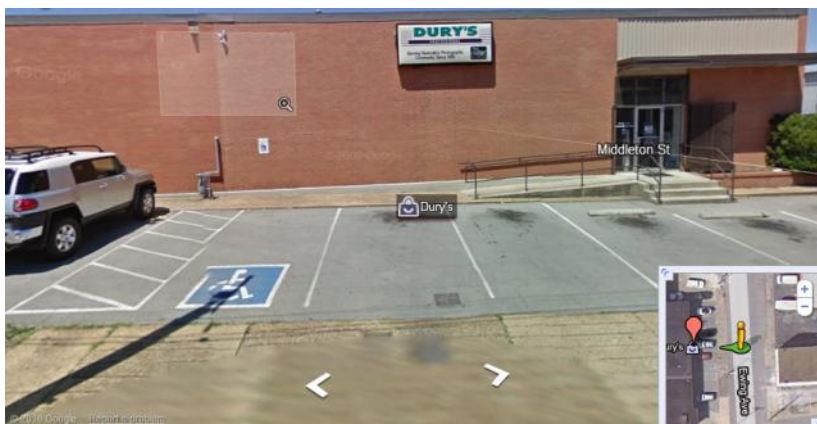
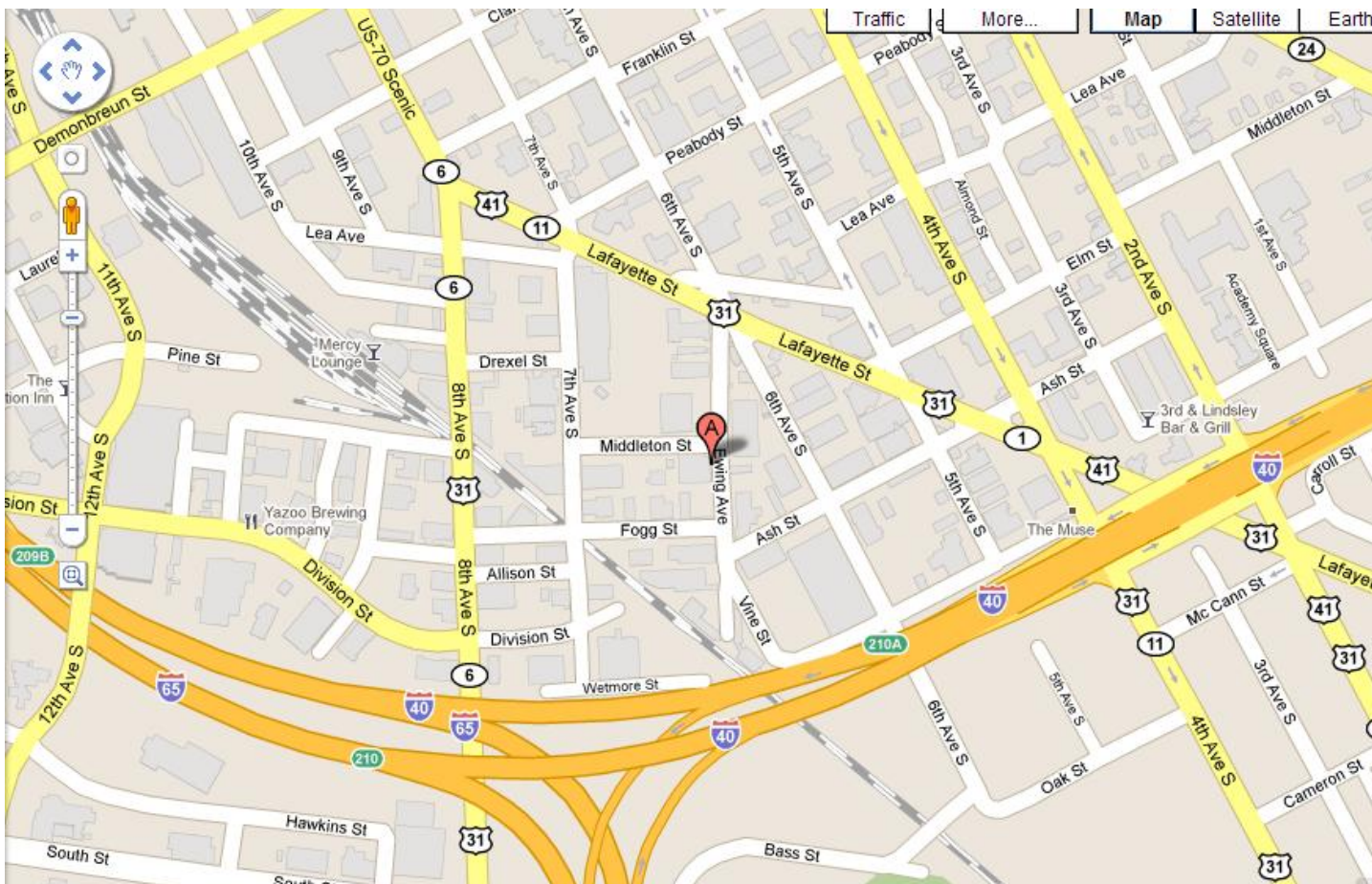
**There are still slots for Member Spotlights for May to Dec. Please signup so we can all see some of your best photographs and learn a little more about you. The Member Spotlight was designed to allow club members to learn more about each other. So far we have seen some amazing and wonderful work plus 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





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.

The club has found a source of good quality inexpensive T shirts the cost is \$8 (S- XL), \$9 (XXL) & \$10 (XXXL). You can't hardly buy a plain T Shirt for that price .

The Shirts are silk screened with the clubs logo.

Send the completed form to [Elaine Williams at 1018 Victoria Lane W Hendersonville, Tn. 37075](#) or order at the March club meeting.

Elaine must RECEIVE the Order Form and check or money by

**March 31st deadline** on T-Shirts

(See order form on next page)



Name: \_\_\_\_\_ Date: \_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

**Nashville  
Photography  
Club  
T-Shirts**

# ordered	amount
_____ small	_____
_____ medium	_____
_____ large	_____
_____ x-large	_____
_____ xx-large	_____
_____ xxx-large	_____
Amt Enclosed \$ _____	

Shirts sizes small – x-large \$8.00    xx-large \$9.00    xxx-large \$10.00





## What is ISO?

ISO is perhaps one of the most difficult aspects of photography to understand. Its origins are based in film photography, where it was used to rate the sensitivity of film. The term has crossed over to the digital age as a way of rating the how the sensor reacts to light. Unlike in the film era, where one particular type of film would have a specific ISO, these days digital cameras have one sensor that can be many ISO ratings. In this video, Dylan A Bennett sets out to explain how a sensor works in relation to ISO.

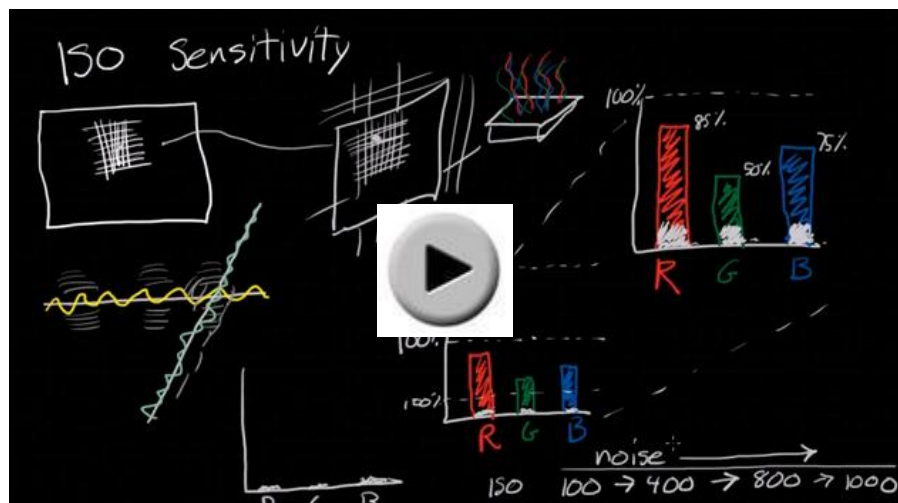
Using a simple blackboard style of graphics, Dylan shows us that the sensor is basically a grid of microscopic sensors that we know as pixels. Taking a single pixel as an example, he explains in a bar graph, how the light is read by the sensor, by breaking it into the primary colours of Red, Green and Blue. The ratio between the three represents the final colour the pixel will show in the image.

The very top of the graph, 100% represents the maximum amount of light the sensor can receive. With a new graph, Dylan shows us that when the sensor is receiving a lower amount of light, the percentage of Red Green and Blue, compared to the previous graph, is much lower resulting in a dimmer image. To brighten the image, the camera, artificially lowers the 100% level to nearer the top of the RGB values, effectively scaling up the sensitivity of the sensor to light.

Dylan then goes on to explain that there has to be a trade off to this scaling up of sensitivity. As each sensor is electronic, the circuit that connects it gives off a magnetic field. As the sensors are closely packed, and the camera contains many electronic circuits, the magnetic fields, interfere with each other resulting in tiny changes to the signal.

To demonstrate the effect of this we are shown that even in a graph representing a completely dark room, the effect of the interference means the sensor believes that there is some Red, Green and Blue light hitting it. When recording something with actually light in it, the sensor adds on this tiny amount of interference, changing the color of the image very slightly from the original and adding a tiny amount of noise to it.

When the light levels are low and the sensor scales up the light, it also scales up the interference and hence the noise levels in the image. Dylan goes onto explain that this is where the term ISO is used in digital cameras. The optimum ISO is when the sensor is producing the minimum amount of interference or noise. In the example 100 ISO is the optimum and Dylan shows us the effect of how scaling up to 400, 800 and 1000 introduces progressively more noise into the image.



Click on black board above to view video

Dylan's interesting explanation goes a long way to show how smaller sensors with many pixels will have more noise than larger sensors with fewer pixels.





## Canon 5D Mark III Has Finally Arrived (And it Looks Amazing!)

On the 25th anniversary of its world-renowned EOS System, Canon is proud to announce its latest model, the new EOS 5D Mark III Digital SLR Camera. Positioned between the extremely popular EOS 5D Mark II and Canon's top-of-the-line professional EOS-1D X model, the EOS 5D Mark III delivers superb image quality, thanks to a new 22.3-megapixel full-frame Canon CMOS sensor, a high-performance DIGIC 5+ Imaging Processor, a 61-point High Density Reticular Autofocus (AF) System and six frames-per-second (fps) continuous shooting speed.



### The Highly Anticipated Canon EOS 5D Mark III

Building upon the trailblazing success of the EOS 5D Mark II, the EOS 5D Mark III also incorporates enhanced video features for professionals in the fields of cinematography, television production and documentary filmmaking, including better noise reduction, longer recording times and a built-in headphone jack for audio monitoring. The EOS 5D Mark III is Canon's answer to hundreds of thousands of advanced amateurs and emerging professionals looking for a compact, high-quality camera system to help them achieve their artistic vision, whether it be through still or video imagery. The EOS 5D Mark III introduction coincides with Canon's 25th anniversary celebration of the EOS camera system. Canon's award-winning EOS system first debuted in March of 1987 with the introduction of the EOS 650 SLR camera and three EF lenses.

"We are extremely excited to announce the highly anticipated follow-up to our EOS 5D Mark II, a camera which has been called a 'game-changer' in most professional photography and videography circles. The EOS 5D Mark III will carry on that tradition, de-

living better and more advanced features, helping our customers achieve excellent image quality for stills and video,” stated Yuichi Ishizuka, executive vice president and general manager, Imaging Technologies and Communications Group, Canon U.S.A. The EOS 5D Mark III inherits many features from Canon’s recently announced flagship DSLR, the EOS-1D X, including a DIGIC 5+ Imaging Processor and a high-performance 61-point High Density Reticular AF array with up to 41 cross-type points and five dual cross-type points available, depending on the lens in use. The enhanced processing power enables fast continuous shooting of up to six fps, exceeding the speed of the EOS 5D Mark II model by more than 50 percent, and with improved weather resistance the EOS 5D Mark III is a serious option for sports and wildlife photographers.



### *EOS 5D Mark III Video: The Legacy Continues*

The EOS 5D Mark II blazed the trail for EOS cameras and Canon to enter the professional video and cinema markets, paving the way for Canon’s recent introduction of the Cinema EOS system of cameras and lenses. Now, the EOS 5D Mark III continues Canon’s commitment to these new markets with new and requested features from cinematographers, television production professionals and independent filmmakers. This new model captures 1080p Full HD video at 24p (23.976), 25p, and 30p (29.97) fps; 720p HD recording at 60 (59.94) and 50 fps; and SD recording at 30 (29.97) and 25 fps, giving cinematographers and videographers more flexibility and options for video capture. The EOS 5D Mark III includes new H.264 video compression formats to simplify and speed up post-production work: intraframe (ALL-I) compression for an editing-friendly

format and interframe (IPB) compression for superior data storage efficiency, giving professionals options to help achieve their ideal workflow. Like the EOS-1D X, the 5D Mark III also includes two methods of SMPTE-compliant timecode embedding, Rec Run and Free Run, allowing video footage from multiple cameras and separate audio recordings to be synced together in post production.

The new full-frame CMOS sensor and DIGIC 5+ processor have enhanced the camera’s image processing performance over the 5D Mark II, significantly reducing moiré, and color artifacts in scenes with horizontal lines. The video footage produced will exhibit less moiré, than seen in previous DSLR models, resulting in a significant improvement in HD video quality. Accommodating document-



tary filmmakers, and event videographers using EOS DSLR cameras, the 5D Mark III includes the ability to record video continuously up to 29 minutes and 59 seconds across multiple 4GB files. Long-form filmmakers will enjoy the camera's automatic file splitting in combination with the extended memory capacity offered by dual card slots ([for those of you reading this by email you can see the video here](#)).

The Canon EOS 5D Mark III also includes manual audio level control with 64 levels, adjustable both before and during movie recording. There is also an automatic audio level setting, or sound recording can be turned off entirely. A wind filter is also included. Sound can be recorded either through the internal monaural microphone or via an optional external microphone through the stereo mic input. Notably, the EOS 5D Mark III is the first EOS Digital SLR to feature a built-in headphone jack for real-time audio monitoring during video capture.

### *Newly Developed Canon CMOS Sensor*

With its completely new 22.3-megapixel full-frame Canon CMOS image sensor, the EOS 5D Mark III becomes the highest resolution Canon Digital SLR released to date. It is eminently suitable for a wide variety of assignments including weddings and portraits, nature and wildlife, travel and landscapes as well as commercial and industrial photography. With a gapless microlens design, a new photodiode structure and improved on-chip noise reduction, the new sensor achieves higher sensitivity and lower noise levels for both RAW image

data as well as in-camera JPEGs and EOS Movies compared to the 5D Mark II. The result is outstanding image quality in all shooting conditions, even low light. An eight-channel readout doubles the speed of image data throughput from the sensor to the DIGIC 5+ processor, resulting in better video image quality as well as six fps for still photos.

The low-light capability of the EOS 5D Mark III is evident in its incredible ISO range and image quality in poor lighting conditions. Adjustable from ISO 100 to 25,600 within its standard range, the new model also offers

a low ISO 50 setting for studio and landscape photography and two extended ISO settings of 51,200 and 102,400, well suited for law enforcement, government or forensic field applications.







The new 5D Mark III is also equipped with Canon's EOS Integrated Cleaning System, featuring a Self Cleaning Sensor Unit with a fluorine coating that repels dust and dirt particles.

### *Canon-Exclusive DIGIC 5+ Imaging Processor*

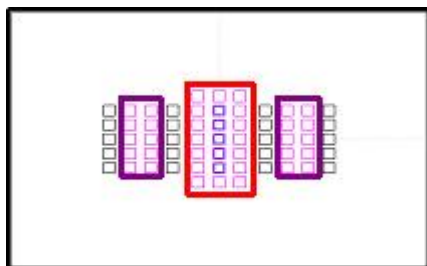
The EOS 5D Mark III's new DIGIC 5+ Imaging Processor is 17 times faster than the DIGIC 4. The EOS 5D Mark III uses that extra speed not only for improved image quality, but also to add no less than nine new features that do not exist on the 5D Mark II. These new features include six fps continuous shooting, HDR and Multiple Exposure modes, in-camera RAW processing, a comparative playback function, Scene Intelligent Auto mode, two forms of movie compression, and support for high-speed UDMA 7 Compact Flash memory cards

Another extremely valuable feature enhanced by the DIGIC 5+ Imaging Processor is the EOS 5D Mark III's choice of reduced resolution M-RAW (10.5 megapixel) and S-RAW (5.5 megapixel) recording modes. These settings are particularly useful to wedding photographers for candid photos that do not require the EOS 5D Mark III's 22 megapixel full resolution, because they take up less space on the memory cards and speed up post-processing without losing the critical benefits of RAW image data, such as high-light and shadow control as well as white balance adjustment. M-RAW and S-RAW also preserve the full field of view rather than cropping the image or resorting to JPEG mode to reduce resolution.

### *High-Performance 61-Point High Density Reticular AF*

For still photographers, Canon has included its new 61-point High Density Reticular AF System, originally introduced with the top-of-the-line EOS-1D X professional camera. A significant advancement over previous 5D-series AF systems, the new 61-Point High Density Reticular AF included in the EOS 5D Mark III is the most sophisticated SLR AF system Canon has ever released. All 61 points are manually selectable and sensitive to horizontal contrast with maximum apertures larger than or equal to f/5.6 ([for those of you reading this by email you can see the video here](#)).

The camera's twenty one focusing points in the central area are also standard precision cross-type and effective with maximum apertures larger than or equal to f/5.6. The center five points are ultra-high-precision diagonal cross-type points for maximum apertures larger than or equal to f/2.8. The 20 outer focusing points function as high-precision cross-type points with maximum apertures larger than or equal to f/4.0. Other innovations of the new 61-point High Density Reticular AF include expanded AF coverage area, superior focusing precision and low-light sensitivity to EV -2, and greater low-contrast subject detection capability compared to earlier EOS AF systems. (See image below for AF point configuration)



All AF functions now have their own menu tab for quick and easy access (formerly AF custom functions in previous EOS models). A new AF Configuration Tool allows for customized setting of tracking sensitivity, the acceleration and deceleration of tracking subjects, and AF point auto switching, all of which are easily accessed and adjusted via the new AF menu tab. A built-in Feature Guide advises photographers on which settings to use according to subject matter.



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The EOS 5D Mark III uses the same high-performance AI Servo III AF tracking algorithm as the flagship EOS-1D X professional DSLR. This new feature works together with the 61-point High Density Reticular AF system to provide superb tracking performance that blends very well with the new camera's 6 frames-per-second high-speed continuous shooting capabilities.

Similar to the AF point selection options offered in the EOS 7D and EOS-1D X camera models, the EOS 5D Mark III offers six AF point selection modes: Spot, Single Point, Single Point with surrounding four points, Single Point with surrounding eight points, Zone selection and Automatic AF point selection.

### *iFCL Metering*

Complementing the EOS 5D Mark III camera's 61-point AF system is Canon's 63-zone iFCL dual layer metering system. The 'FCL' stands for 'Focus, Color and Luminance,' and references the fact that the metering system not only measures color and luminance data, but also analyzes the data provided by each point of the AF system. Canon's iFCL metering keeps exposure levels stable from shot to shot, even as the light source changes. The camera's autofocus information is also used to help determine which area of the scene is of greatest importance in determining exposure.

### *HDR Mode*

The EOS 5D Mark III camera features a built-in HDR mode, merging three images at various exposure levels into a single image, in-camera, for stunning photographs of landscapes and architecture with enhanced tonal gradation beyond the range of the naked eye. The exposure levels in the camera's HDR mode can be set to cover a range of up to 3 stops, in a choice of five settings: Natural, Art Standard, Art Vivid, Art Bold and Art Embossed providing unique visual effects. Individual source images can be saved as separate files, and the HDR mode has an optional automatic alignment function that can be useful for hand-held shooting. The EOS 5D Mark III's standard Auto Exposure Bracketing function has been upgraded to allow for up to seven exposures per sequence, and exposure compensation can now be set for up to +/- 5EV.

### *Multiple Exposure Mode*

The EOS 5D Mark III is the second EOS Digital SLR after the EOS-1D X to feature Multiple Exposure capabilities with the ability to combine up to nine individual images into a single composite image, with no need for post-processing in a computer. Four different compositing methods are provided for maximum creative control, including Additive, Average, Bright and Dark. Compositing results can be viewed in real time on the camera's LCD monitor, and there is a one-step Undo command that allows photographers to delete an image and try again if desired. The EOS 5D Mark III camera's Multiple Exposure mode even allows photographers to specify a previously captured RAW image as the starting point for a new Multiple Exposure composite image, or shoot continuously when photographing moving subjects.

### *Comparative Playback*

A new feature seen for the first time in the EOS System on the 5D Mark III is Comparative Playback allowing photographers to display two images side by side on the camera's 3.2-inch LCD screen. The images can be displayed with a histogram to check exposure levels, or magnified to check for focus or facial expressions ([for those of you reading this by email you can see the video here](#)).

### *Durability, Reliability and Other Features*

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The EOS 5D Mark III features a rugged camera body with magnesium alloy body covers and a stainless steel lens mount. The new camera also has dust- and moisture-resistant design with improved gaskets and seals. Although not quite as weatherproof as an EOS-1D-series camera, the EOS 5D Mark III does feature improved weather resistance over the EOS 5D Mark II model. The EOS 5D Mark III's newly developed shutter unit has a durability rating of 150,000 exposures, and shutter release lag time has been reduced to 59 milliseconds, making the shutter button very responsive. Canon's locking mode dial is standard on the new model and a new custom function allows photographers to shut off other dials to prevent inadvertent operation.

The EOS 5D Mark III uses the same LP-E6 lithium-ion battery pack as other popular EOS cameras like the 5D Mark II, 7D and 60D. Battery life is estimated at 950 exposures at normal temperatures, an improvement of 100 exposures more than the EOS 5D Mark II. The EOS 5D Mark III body weighs approximately 33.5 oz. with a battery installed, and the dimensions are approximately 6.0 x 4.6 x 3.0 inches.

The EOS 5D Mark III incorporates Silent shooting modes, available for low-speed continuous shooting as well as single exposures. This feature is ideal when photographing in quiet environments. For better file management especially when working with multiple cameras, the new model also supports custom file names. There is also a new image rating feature that lets photographers rank their photos from 1 to 5 stars for quick editing.



The EOS 5D Mark III features a 3.2-inch Clear View II LCD screen with 1,040,000 dot resolution. This is the same screen that's used in the top-of-the-line EOS-1D X. The camera's optical viewfinder has been upgraded to approximately 100 percent coverage, and it features an Intelligent Viewfinder display with an optional grid on demand. The EOS 5D Mark III also has a built-in Dual Axis Electronic Level that can be displayed on both the LCD screen and the optical viewfinder.

The EOS 5D Mark III accepts both Compact Flash Type 1 and SD/SDHC/SDXC memory cards in a dual card slot configuration. Three recording methods are supported: Record the same data to both cards, record different file sizes or types to each card, or automatically switch to the second card when the first card is full.

### *Accessories*

The EOS 5D Mark III DSLR also has a number of new optional accessories, including the new Canon Wireless File Transmitter WFT-E7A featuring wireless LAN support for 802.11 a/b/g/n signal protocols for various network environments. The WFT-E7A



Continued from page 1

connects to the camera through its USB port and includes a built-in gigabit Ethernet connection, time syncing for multiple cameras on the same network, FTP mode, EOS Utility mode, WFT Server mode and Media Server mode. With this new WFT model, professionals can synchronize clocks on multiple cameras and use the unit to support linked shooting when utilizing multiple cameras. In addition, Bluetooth-compatible equipment can be easily linked to the device as well.

The EOS 5D Mark III also has an optional Canon GPS Receiver GP-E2, which can be connected to the camera via the accessory shoe or a USB cable. With a GPS logging function built-in, the GP-E2 will log latitude, longitude, elevation, and the Universal Time Code – and allow viewing of camera movement on a PC after shooting. With its built-in compass, the GP-E2 receiver will also record camera direction when shooting, even when shooting vertically. The Canon GPS Receiver GP-E2 is compatible with the EOS-1D X and EOS 7Di as well as the EOS 5D Mark III.

Battery Grip BG-E11 is an optional accessory for the EOS 5D Mark III that accepts one or two LP-E6 lithium-ion battery packs or a set of six AA-size batteries. This new grip has a multicontroller and a multifunction (M.Fn) button together with a full set of grip controls for easy operation when shooting portraits or other vertical format photos. The BG-E11 is made from sturdy magnesium alloy and has the same degree of weather resistance as the EOS 5D Mark III.

### *Speedlite 600EX-RT*

In addition to the EOS 5D Mark III, Canon is also announcing the first professional Speedlite on the market with a built-in wireless radio transmitter, the new Speedlite 600EX-RT. The new Canon Speedlite 600EX-RT is the flagship model in the Speedlite line, ideal for wedding portrait and photojournalism. Compatible with all EOS Digital SLRs, this new model eliminates the need for accessory radio slave units and their inherent limitations.

Speedlite 600EX-RT features Master-Slave two-way transmission, letting the photographer control the Speedlite settings directly from the “Master” camera. **Amazon has**

**this flash available for pre-order here: [Canon Speedlite 600EX-RT](#)**



Radio-based Wireless E-TTL can be performed with up to 15 Speedlite 600EX-RT “slave units”, used off-camera up to 98.4 feet (30m) away, and triggered by either a “Master” 600EX-RT on-camera, or the optional new Speedlite Transmitter ST-E3-RT. Used with the EOS 5D Mark III or EOS-1D X, up to five groups of flashes can be completely controlled, independently, off-camera. And, it remains fully compatible with Canon’s legacy optical-based Wireless E-TTL technology, for users already committed to

existing EOS Speedlites. The Speedlite features enhanced weather-resistant construction – matching that of the EOS-1D X camera body – and a more reliable electrical contact. The flash head zoom range now reaches from 20mm to 200mm. The Speedlite also allows remote shutter release of a single EOS camera, or Linked Shooting (simultaneous firing of up to 15 cameras, when one “Master” camera is fired), and includes gelatin filters and a dedicated filter holder to help photographers match ambient light ([for those of you reading this by email you can see the video here](#)).

### *Speedlite Transmitter ST-E3-RT*

Canon is also introducing the new Speedlite Transmitter ST-E3-RT. Providing full support of Canon’s new radio-based wireless flash technology, the new ST-E3-RT can control up to five groups of flashes, up to 98.4 feet (30m) from the camera. The remote shutter release capability enables photographers to either fire a single camera remotely (by pressing a button on the ST-E3-RT), or to fire up to 15 EOS cameras with Canon’s Linked Shooting feature. Making it easy to control and adjust, all of the Speedlite Transmitter features are accessible through the Flash control menu of the EOS-1D X and EOS 5D Mark III cameras.

### *Pricing and Availability*

The Canon EOS 5D Mark III Digital SLR camera is expected to be available at the end of March 2012 and will be sold in a body-only configuration at an estimated retail price of \$3,499.00. The EOS 5D Mark III will also be available with the EF24-105mm f/4L IS USM zoom lens in a kit for an estimated retail price of \$4,299.00. The Wireless File Transmitter WFT-E7A is scheduled to be available by the end of April 2012 at an estimated retail price of \$849.99. Availability for GPS Receiver GP-E2 is expected by the end of April 2012, with an estimated retail price of \$390.00. Battery Grip BG-E11 is scheduled to be available at the end of April 2012 for an estimated retail price of \$490.00. The Speedlite 600EX-RT and Speedlite Transmitter ST-E3-RT are also scheduled for end of March 2012 availability at estimated retail prices of \$629.99 and \$470.00 respectively.

## We have a problem

with the meeting space for the Digital Focus Group. We have outgrown the current room which is great since it shows its popularity. But a problem has arisen with getting a larger room at the Fifty Forward Center. The problem (which may actually be an opportunity) is solvable but will require some assistance from some of our club members. Randy will discuss at the next meeting. If we can’t solve the problem at the Fifty Forward Center we will need to find a new location.

If you know of any locations that are available and will accommodate 20 to 30 people either for free or very inexpensively please let either Randy Harris or Bret Wright or Steve Choatie know.

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## Composition Basics in Macro Photography



Thoughtful composition can turn a good shot into a great image.

It's hard to overstate the importance of composition. For all of the emphasis we as photographers tend to place on which camera, lens or other gear to use, there's nothing that contributes more to a pleasing image than careful attention to the framing of your subject. In this article I'm going to discuss some of the compositional techniques most applicable to macro photography. I'll illustrate these with a lot of images, as these concepts are often much easier both to understand and apply with visual examples in mind.

I have already mentioned POV (point of view) in an [earlier article](#) as a critical aspect of composition in macro photography. Shooting from the same vantage point as the subject creates a feeling of intimacy which is so important in wildlife imagery.

### Lead room

The concept of 'lead room' is important in macro as well as other wildlife photography. The idea is that the frame should contain extra space in the direction in which the animal's eyes are looking. Indeed, having a subject looking at the nearest edge of the frame can be unappealing. The use of appropriate lead room contributes greatly to a sense of balance in the image. Consider the examples below.

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This gorgeous strawberry poison dart frog was facing right. I thus positioned it on the left side of the image, and left some lead room to the right.

Lead room doesn't have to be overly drastic to be effective. I'm not suggesting you shove your subjects all the way into one corner or the other. You want just enough additional space in the direction to which the eyes are looking to give the image room to 'breathe'.



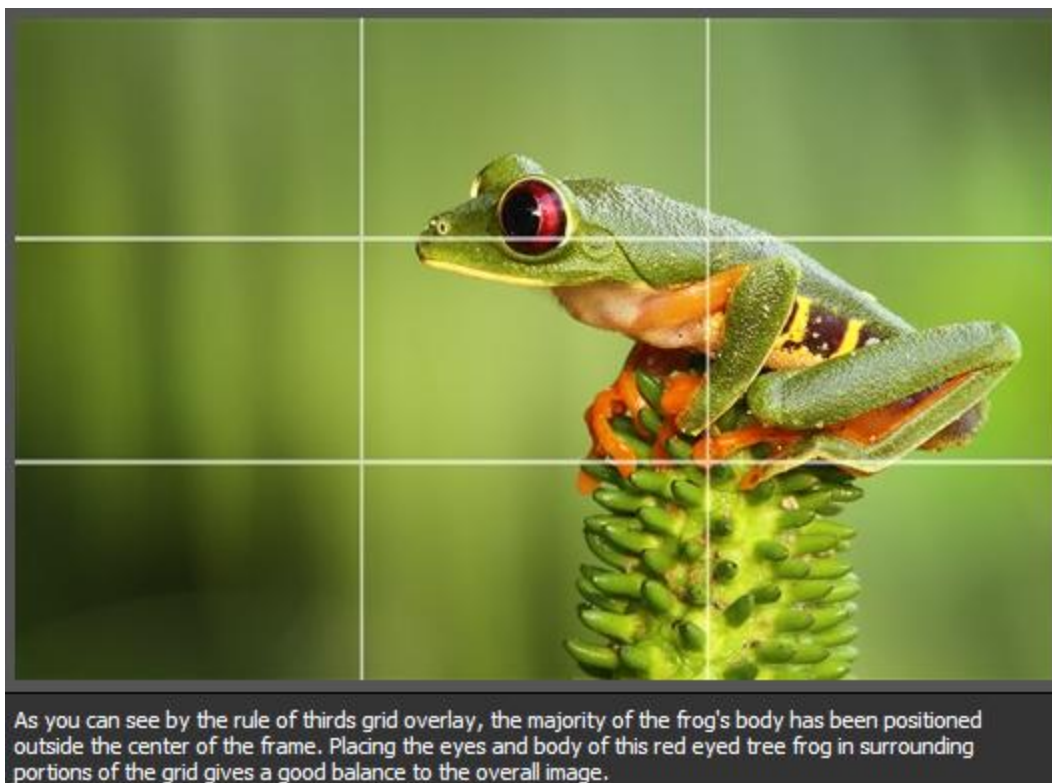
Lead room doesn't only exist to the right or left. This Dragonfly was looking downward and to the left, so that's where I left extra space.

This basic understanding of lead room can be augmented for an even more appropriate application to macro. For creatures whose eyes are not prominent features, the amount of lead room should be based instead on the subject's shape and body structure. In macro, many of our subjects (like the damselflies shown below) have very long and narrow abdomens. In fact, the damselfly is so long, it's very tempting to just fill the frame with it. Yet here I would argue that the damselfly's center of mass should be used as the reference point from which to apply lead room, rather than the entire body. This is much easier to demonstrate than explain, as you'll see below.



## Rule of thirds

The rule of thirds offers another guideline for maintaining balance. Most of my images are either centered or follow the rule of thirds - this usually depends of whether the subject is looking straight at the camera or to either side.



Of course there are many situations in which it does make sense to center the subject in the frame, as you can see in the example below.



This fly is looking straight into the camera, so it was a good idea to position it in the center of the frame. This strengthens the visual quality of this alien-looking species.

## Diagonal lines and compositional weight

Another important thing to bear in mind is that having the major lines in the image parallel to the edges is often unappealing. Try to give your images diagonals, and they will benefit greatly.



Note how the diagonal position of the plant gives this image a dynamic feel. The robber fly seems ready to attack!



The same subject in a poorly-composed image. The parallel lines and lack of lead room render this image boring and unattractive.





This shot has a very dynamic feel, thanks to the diagonal lines prevalent in its background.



This dragonfly's wings are themselves very strong diagonals. The "X" shape defines the frame, giving it a unique look.

When shooting invertebrates in the classic 'animal standing on a diagonal plant' pose, I avoid having the plant exit the frame at both corners. Why? The subject itself has a compositional weight, reflecting its actual physical weight. Making the plant or twig exit the frame edge closest to the subject at a lower point can enhance the physicality of the shot.



The branch exits the frame under the corner-to-corner diagonal, to balance the katydid's presence.



This orange-tip butterfly adds compositional weight and 'pushes' the leaf on which it's standing below the diagonal, thus creating a balanced image.

The degree to which you depart from the corner-to-corner diagonal should depend on the compositional weight of the subject. Notice that even though the plant or twig is not exiting the frame at the corner, a good composition often aligns the subject's body part nearest the frame edge with the corner. See the examples below.





Note how the composition completes the corner-to-corner diagonal by pointing the robber fly's back side exactly toward the corner. This enabled me to maintain balance while using the visual properties of the subject.



This ladybug has little compositional weight, so I allowed myself to place the leaf on which it was standing close to the diagonal.

## Tight crops

When deciding whether or not to include a subject's entire body, one guideline to remember is to 'cut hard or not at all'. It's often problematic to include the whole macro subject in a frame. Apart from anything else, some insects have very long antennae, so including the whole body would mean shooting at a relatively small magnification ratio.

This often conflicts with our wish to obtain good detail in the subject's body, so sometimes a compromise is necessary, whereby we crop just some of our subject's protruding body parts. Yet this can often be a mistake that seriously hurts the balance in the image, leaving us with neither good composition nor good detail.

My advice? If you find long body parts too obstructive, just get as close as you need without regard for cutting



When shooting these red eyed tree frog embryos, I left most of the eggs out of the frame and concentrated on just a few of them as the subject. This not only created an interesting and more abstract look - but it allowed me to unravel the fascinating detail visible in the image. Note that I still put a strong emphasis on a balanced composition. This still has to be considered, especially when cropping tightly.



I cropped out much of this spider's body in order to get good detail in its front section. Still, the image is well balanced and I am at peace with the composition.



To get better detail on this red eyed tree frog's semi-transparent eyelid, I cropped out most of its body.

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them off. You'll sometimes get a very good, detailed and balanced result even if you leave a large portion of your subject out of the frame.

## Be bold

It's extremely important to stress that these rules are meant to be broken. Experiment with composition, try unusual methods and feel free to ignore conventions. But, and this is a big but, always do so with conviction and be thoughtful about it. Breaking the rules is fine, even desirable when you are truly committed to the reason for doing so. This is what art is all about. *Author* Erez Marom

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## 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](http://www.blueridgemountainphotographers.com)

or [www.blueridgearts.net/BRMPNationalShow.aspx](http://www.blueridgearts.net/BRMPNationalShow.aspx)

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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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