



Photo of the Year Randy Harris



Speaker This Month - Larry McCormack



Larry McCormack, a photojournalist with the Tennessean in Nashville, got his start in small town newspapers. After graduating from Middle Tennessee State University in 1980 with a degree in Mass Communications he worked for the Daily News Journal in Murfreesboro until July 1981. He then moved to the Clarksville Leaf-Chronicle until 1983 when he accepted a position with the Nashville Banner, where he stayed until it closed in 1998. He has been with the Tennessean since 1998 and continues to photograph business, news, sports, fashion, food, and everything that is required in this challenging field. Though he started photographing in black & white he has advanced through color and adapted to digital in the very early years of that medium.

As the newspaper landscaped continued to evolve Larry has continued to adapt to social media, audio podcasting, video and other multimedia platforms. "Visual storytelling is what I do."

Beginner Tips - Basic Photography

Using Natural Light in Landscape Photography

Along with composition, the quality of light is perhaps the most important factor affecting the success of a landscape photograph. Whilst composition can be completely controlled, good quality light on the other hand cannot. We can however control the direction of the light and therefore use the optimum angle of light to enhance the appearance of our main subject and ultimately the success of our landscape photograph. There are four main types of lighting; top, side, front and back lighting. Consider how your envisaged scene will appear under each type of lighting and then choose which type of lighting will

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Newsletter October 2012

**Club meeting
7 PM Tuesday
Oct 17, 2012
Social at 6 PM
Guests welcome
First meeting free.**

Club Website
www.nashvillephotographyclub.com

Quote
"The camera is an instrument that teaches people how to see without a camera."

Dorothea Lange

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best portray your subject and shoot at the specific time and in the specific position to capture your subject in this light.

Occurring during the middle

hours of the day:

Top Lighting

Generally speaking for landscape photography, top lighting is to be avoided as it does not cast any shadows and therefore does not convey texture, form and shape which are so important to emulate dimension in a landscape photograph. The only exception to using top lighting is when you wish to capture water at its most turquoise colour which occurs when the sun is positioned directly above.



Occurring leading-up to sunset and a short time after sunrise:

Front Lighting

Similar to top lighting front light also does not produce texture, form and shape and even worse your shadow will more



than likely appear in the scene. Try and avoid this lighting in any situation.

Back-lighting

Back lighting is difficult to shoot in not only because of the extreme brightness between the subject and background but also because lens flare becomes an issue. If you do choose to shoot in back

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.....
Picture of the Month Sept, 2012

Jack Flint

Canon 7D

17-55 f/2 Lens

f/8
ISO 100

4 Secs



Nighttime Photography

The Stalman Building Nashville, Tn.

.....
Oct Photo of the Month Theme

Reflections

Nov Photo of the Month Theme

Repetitive Patterns

-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 and put your name on the back of your image.



NASHVILLE PHOTOGRAPHY CLUB Schedule of Speakers

Meeting Date	Speaker	Topic	Photo Theme
October	Larry McCormack	Photojournalist	Reflections
November	Steven Creech Anderson	Underwater Photography	Repetitive Patterns
December	None	Christmas party	None
January	Byron Jorjorian	Fine Art Photography	Bridges
February	Dean Dixon	Advertising, Media, Celebrity	Abstract
March	Tom & Pat Cory	Photography Instructor	Macro/Close up

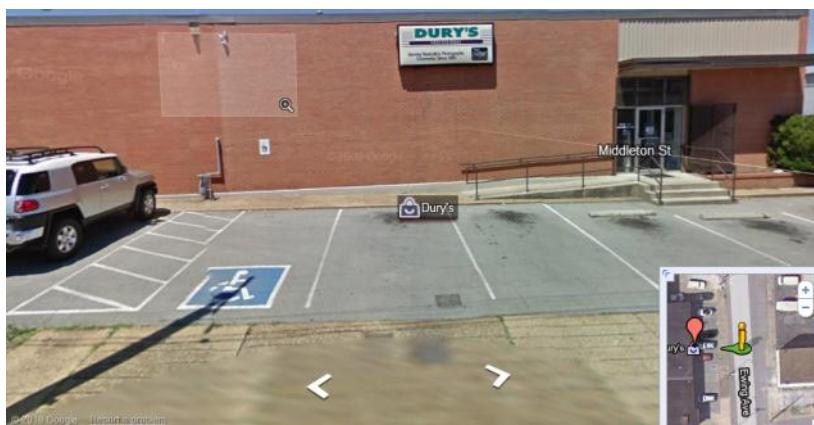
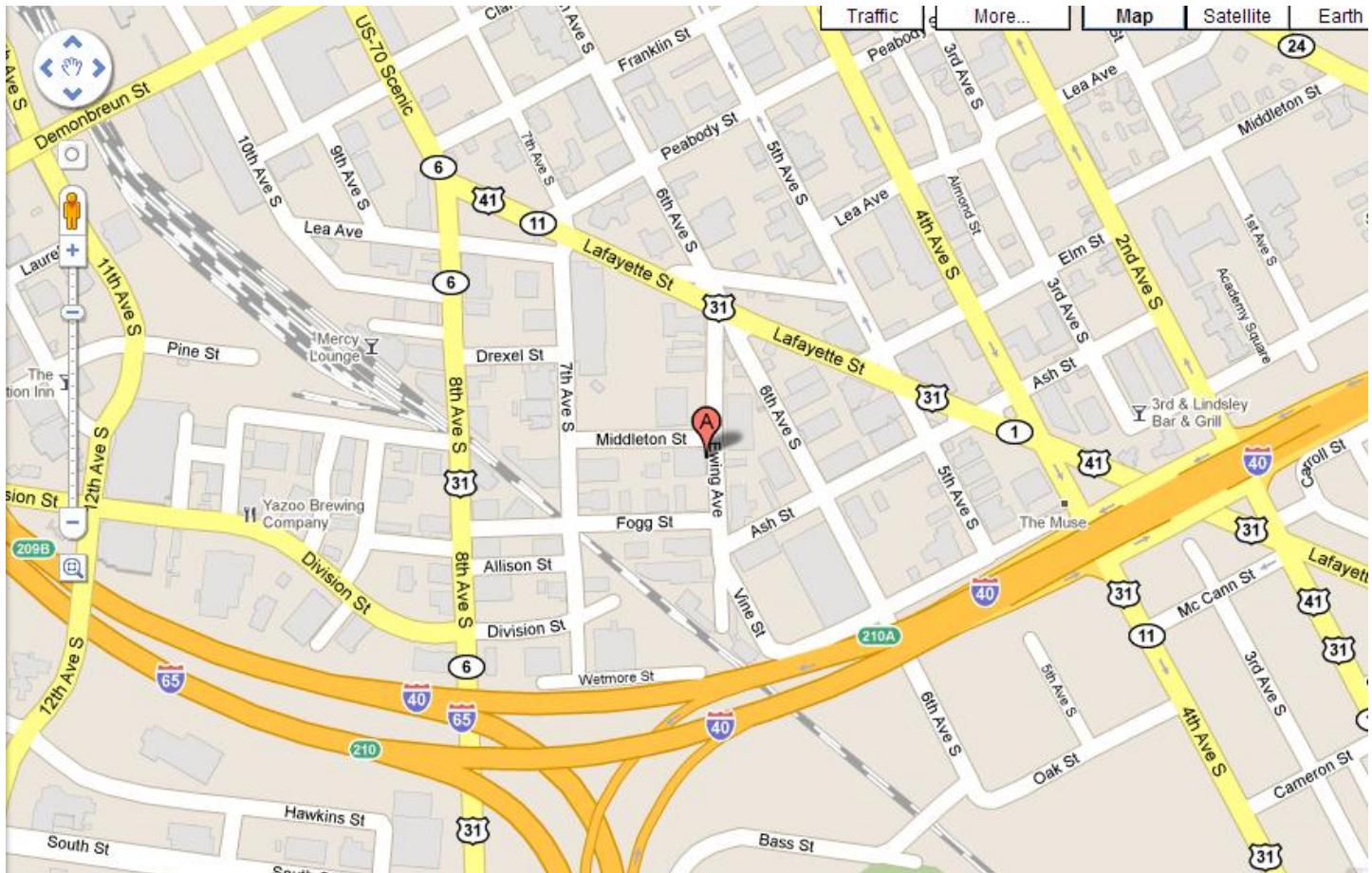
There are slots open for Member Spotlights for the first quarter of 2013. The Member Spotlight was designed to allow club members share their work and learn more about each other. So far we have seen some amazing and wonderful work plus heard several entertaining and informative bio's.



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

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

(They are a long time sponsor of our club and we appreciate their contribution)





lighting conditions then it's recommended to use a lens hood to shade the top of the lens in order to prevent flare. The only exception to using back lighting in landscape photography is when you wish to create a silhouette of your subject which is only possible using back lighting.

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Side lighting

Side lighting is the ideal light source to reveal a subject's texture, form and shape as it casts beautiful subtle shadows to provide a sense of dimension of the subject and therefore creating a more 'life-like' image that the viewer can better relate to.

As creating a three dimensional image is often one of the main goals of the landscape photographer, strive to capture your subject using side lighting.

To control the direction of light simply change where you stand and capture the image from!

Finally an interesting note is that shooting during the different times of year can actually produce different results under the same lighting conditions and angle. For example the colour of water is different depending not only on the angle of the sun but also the time of year. For example trying to achieve turquoise water is best achieved right in the middle of the day as the top light penetrates straight through the water. However the same image taken at the same time in winter compared with summer will result in the water not becoming as turquoise because the sun does not completely travel overhead during the shorter winter days and instead only rises up as far as $\frac{3}{4}$ during the middle of the day.

Author: Ricardo Manuel Da Cunha





Aperture Priority vs Shutter Priority on DSLR Cameras

The many modes modern cameras can shoot in can sometimes overwhelm their owner. When setting up to take a picture, many DSLR users will use either Aperture Priority or Shutter Priority. Both shooting modes are great for specific scenarios. I'm going to help you figure out where you should apply them.



First, what is Aperture and what is Shutter Speed? I could (and will) write a whole article on each of these items, but for now let's just keep it simple. Aperture is essentially the size of the optic opening. It controls the amount of light let in to the camera.

The human eye has its own built in Aperture in the form of pupils. When the outside environment is very bright, your pupil will narrow to allow a very small amount of light through in any given time interval. Since there is more available light for your eyes to use, it essentially filters out most of it to allow your vision to correctly see the world in the right amount of light.

Conversely, when the outside environment is dark, your pupil will dilate (open) to allow as much visible light in as possible in any given time interval. Your body does this automatically, your camera does not however (unless you're in full auto mode, and that's boring).

On your camera, there's more to aperture than just the amount of light hitting your sensor. Aperture also controls the depth of field, or how much of your image is in focus. The wider (more open) the aperture, the more shallow the depth of field is. A shallow depth of field will leave less items in focus, but is often a desired effect in photography (think bokeh).

Shutter Speed refers to the length of time that you actually take the picture for. This is another method of controlling the amount of light that hits your sensor. A fast shutter speed will allow less light to be captured, a slower will do the opposite. Faster shutter speeds are used for freezing images in their moment of time. Slower speeds can allow for moving items to "drag" across your image. You can do some really cool things these days with long exposures (very very slow shutter speeds).

Aperture in combination with Shutter Speed will determine the amount of light that hits the sensor in total, and they need to be balanced according to the amount of available light in order to properly expose an image. An over exposed image will have areas of pure white where the detail within has been lost forever. Conversely, an under exposed image will have areas of pure black, where the detail within is also lost.

Controlling both the Shutter Speed and Aperture while in Manual Mode (not to mention ISO and other settings) can be a bit overwhelming to new photographers. Even experienced photographers may miss a moment while fumbling around in Manual



Mode. It is easy to over expose or under expose images without proper knowledge or time to set up the shot.

Aperture Priority is found by turning your Mode Dial to “A” or “Av”. Aperture is measured in what is called “F-Stops”. Many cameras and lenses will allow for partial F-Stops in 1/3 or 1/2 stop measurements. The smaller the F-Stop number, the more “wide open” the aperture is. What Aperture Priority mode will do is allow you to control the aperture, and the appropriate shutter speed will be automatically selected based upon the amount of light your camera detects. You are still able to adjust other settings such as ISO in Aperture Priority, just not the shutter speed.

Shutter Priority is found by turning your Mode Dial to “S” or “Tv”. Shutter Speed is measured in seconds, with a vast majority of your default camera’s Shutter Speeds falling under one second. Those will display as a fraction (I.E., 1/25, 1/4000). Now, you may have to recall your elementary math skills when dealing with fractions, but the smaller the number (or larger denominator in the fraction), the faster the Shutter Speed. Just like Aperture Priority, Shutter Priority will allow you to control one aspect of the two light filters on your camera while automatically selecting the other based on available light.

So, now that you know what Aperture, Shutter Speed, Aperture Priority and Shutter Priority are, the question now begs, when should I use these settings? I’ll tell you.

For my style of shooting, I spend most of my time in Aperture Priority. Why? The simple answer is that my subjects are generally not moving, so as long as I can ensure a stable shot (tripod for low light/slow shutter situations), I don’t have to worry about much blur occurring. The more detailed answer is that I prefer to control my depth of field, rather than leaving that to “chance”. If I’m taking a landscape photograph, I want to know that my entire landscape will be in focus, not just the foreground or background. Conversely, if I’m photographing an object, or person in good light, I’m going to want a low F-Stop so I can blur that background out and get a nice, 3-D feel to it.

There are times where Shutter Priority is necessary, and while I prefer Aperture Priority, I have definitely utilized Tv mode in my day. The one that instantly comes to mind is action photography! Sports, a lion chasing after its prey in the African wild – anything with fast moving objects. If an object is moving quickly, you generally want to capture the object in the moment and avoid blur (on the object, background blur is possible through photographic techniques with fast moving objects). The best way to do that is to dial in a really fast shutter speed. I also might use Shutter Priority with people in low light situations (hopefully you have a good flash). “Why not just go full Auto?”





nashville photography club



Oy... You give up all creative control over the outcome! That's why I NEVER shoot in Auto Mode. Your Aperture and Shutter speeds will be dialed in to the most safe, boring settings, and your shot will be flat and generic. If you do decide to go full auto, make sure you pop up that flash for those daylight long-distance shots..

"Why not just go full Manual and control everything then?"

Well, manual mode is great, and I definitely use it from time to time, but usually on shots where I have time to set up the shot, check the Exposure Value (EV) of my settings, fire off a test shot or two. Even with landscape or cityscape photography that can be challenging, especially if you're trying to squeeze in some pristine shots in the "golden hour". You run the risk in Manual mode of allowing too much or too little light. And while hopefully you're checking your images on your display periodically to ensure they're exposed properly, there's nothing worse than missing a great photographic moment because you over/under exposed, or were fumbling with controls.

So there you have it. Both Aperture Priority mode and Shutter Priority mode have their place, and depending on the style of shooting you do, you should adjust my advice accordingly. I personally shot a lot of HDR landscapes and cityscapes, and just still scenes in general. I stay in Aperture Priority for those for the most part (you definitely want your Depth of Field to stay the same when shooting HDR images!). I do occasionally do some people and action shooting, and will switch over to Shutter Priority as needed. I encourage you to get out there and try both with your new found knowledge on the subject. *Author:* Dan Losowski





iPhoneography Tips

The growing trend ‘i-phoneography’ challenges the concept of traditional photography, although it could be argued that this is merely a process of technological evolution in an age where technology and social trends are becoming increasingly interrelated. It is undeniable that the image quality that can be achieved from mobile phones is amazing considering that lens technology did not exist in phones until 2002. Since then progress has been relentless, 61% of the global population is now using a mobile phone.



One serious effect of this increase concerning photographers is just how much will the digital camera market be affected? With more people choosing to use their mobile phones to take photographs digital cameras run the risk of becoming obsolete. Good news for phone manufacturers, bad news for the camera industry.

With this considered should we be embracing or resisting this trend shift? My personal view is that although phone technology is advancing it is only impacting amateur photographers and enthusiasts. The more serious and professional photographers will always use digital SLR's. Also phone cameras still have a long way to go before their integrated technology can match the performance of an SLR.



One huge benefit of having a camera within a phone is that it can be very liberating by bringing the beauty of photography to millions of people who otherwise would most probably not participate.

Perhaps the biggest impact of phone camera's is 'realtime global documentation.' By this I mean that news stories and

events can be documented and shared around the world in almost realtime. The ability to view the world as others see it instantly. If used correctly for educational and reporting purposes this surely has to be the greatest result of I-Phoneography'

A few tips to consider:

Capture: The beauty of an iphone is that it allows you to take a photo instantly without too much planning, use this to your advantage and never miss an opportunity.

Use apps: The app store offers a huge collection of apps that can create almost any effect imaginable for your images.

Share: Don't be greedy, upload your work on social media sites and showcase your talent to the world!

Engage: Give feedback on other peoples images, share information and advice, you may even begin to develop a following.

Manage: Get into good habits such as deleting unwanted images, and backing up your data. Why not Sync with i-photo and make storage of your data efficient and easy to navigate.

Author: Tony McLaren

The reason I included this information is because most pictures are taken with picture phones today. Just look around sometime at any event. There is an old photography question: "What is the best camera in the world?" Answer : "The one you have with you." Rod



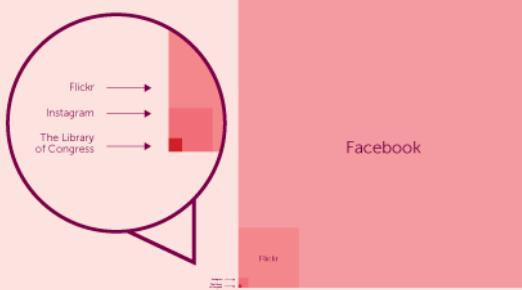
[Stats] How Many Photos Have Ever Been Taken?

Try wrapping your head around these statistics. Approximately 3.5 trillion photos have been taken since Daguerre captured Boulevard du Temple 174 years ago. The global photo count is rising swiftly due to the accessibility of digital cameras and camera phones. Today, more pictures are taken every two minutes than were taken throughout the 1800s. It is estimated that ten percent of all photos ever taken were taken in the last twelve months. Approximately 140 billion photos have been uploaded to Facebook; that's 10,000 times the number of photos in the Library of Congress. Unbelievable!

NUMBER OF PHOTOS TAKEN EACH YEAR



THE WORLD'S LARGEST PHOTO LIBRARIES



Boulevard du Temple 174 years Ago



The first picture of a person. The image shows a busy street, but because exposure time was over ten minutes, the traffic was moving too much to appear. The exception is the man at the bottom left, who stood still getting his boots polished long enough to show.



Nikon Announces the D600 and Puts FX-Format in Focus for Photo Enthusiasts

Today, Nikon Inc. announced the 24.3-megapixel (MP) [D600](#), a camera that is designed to deliver the image quality and performance benefits of a full frame FX-format sensor to the enthusiast looking to take their dedication to the next level. The Nikon D600 offers a remarkable value, merging the perfect combination of a lightweight, compact form factor and superior image quality, making the photography ever.

leap into FX-format more attractive than



D600 AT A GLANCE

Format	Megapixels	ISO Range	HD Video	Est. Price
FX	24.3	100-6,400 <small>Expandable to 25600</small>	Full 1080p HD Video	\$2,099.95 <small>Body Only</small>

Whether shooting stills or Full HD video, advanced features and Nikon technologies like the newly developed high resolution CMOS sensor and EXPEED 3 image processing engine are designed to meet the needs of the most demanding creative vision. Additionally, Nikon's new optional WU-1b wireless adapter allows users to shoot high quality HD-SLR images and transfer them to their mobile device, making it easier to stay connected, without the need for wires.

"For many, image making is so much more than a hobby; it is a way of life that changes the way the world is perceived. The Nikon D600 represents a new category of camera for this user and demonstrates Nikon's devotion to the passionate photographer who is always looking for new ways to express their creativity through their photos and HD videos," said Bo Kajiwara, Vice President of



Marketing, Planning and Customer Experience, Nikon Inc. "By offering users the advanced FX-format and key features inherited from our professional cameras, along with new functions like optional wireless capabilities, Nikon is inspiring photographers by providing an imaging experience that satisfies like never before."

Superior Image Quality

Nikon's FX-format offers photographers exciting image quality possibilities, from dazzling dynamic range and exacting detail to stellar low-light ability. The D600 employs Nikon's newly developed, large 24.3 MP FX-format CMOS Sensor (35.9 x 24mm) to offer photographers a versatile camera that provides amazing image quality and sharpness, with ample resolution to tackle almost any project. Because the needs of the advanced amateur varies widely, the new CMOS sensor provides a wide ISO range from 100-6400 (expandable from 50-25,600) to give photographers maximum low-light flexibility yielding clean images with minimal noise and accurate color. The full ISO range can also be used while capturing HD video in challenging light. Nikon's exclusive EXPEED 3 image processing engine interprets the massive amount of image data flowing from the sensor to quickly process images and HD video. The result is striking images and impressive HD video that exhibits faithful color reproduction and tonal range throughout the frame.



Precision Technology Engineered for the Enthusiast

Enthusiasts of all types demand the best from their gear, and the Nikon D600 is a camera engineered with intuitive features that give photographers an edge in the field. Whether shooting lush landscapes, action sports or the elusive animals of the Serengeti, Nikon's Scene Recognition System and 2,016 pixel RGB sensor excels in any situation. By recognizing the scene prior to capture, the system meticulously analyzes factors such as color and brightness with extraordinary precision and compares all the data using Nikon's exclusive 30,000 image database. The result is enhanced AF performance and flattering exposures.

For precise AF performance in a wide variety of shooting conditions, the D600 features a 39 point AF system with the new Multi-CAM 4800FX AF module. This AF array is well suited to a wide variety of shooting styles and disciplines, offering AF modes to let users select a single point, continuous AF, Dynamic AF or use 3D tracking to keep pace with a moving subject throughout the frame. Additionally, the system features nine cross type sensors for maximum accuracy, while seven AF points are fully functional when using compatible NIKKOR lenses and teleconverters with an aperture value up to f/8 for extreme telephoto applications.

To keep up with action sports, active wildlife or the photo opportunity that unexpectedly arises, the D600 is ready to shoot in 0.13 seconds, with a 0.052 second shutter release. The camera emphasizes speed and performance, from overall operation and image processing, helped in part by the exceptional EXPEED 3 processing engine. The camera is also capable of bursts of images at 5.5



frames per second (fps) at full resolution with full AF, to capture decisive moments. To further enhance speed and workflow, images and video can also be rapidly transferred to dual SD card slots that are compatible with the latest SDXC and UHS-1 high speed standards.

Enthusiasts will also appreciate other thoughtful features made to appeal to more advanced photographers, such as the 100% frame coverage seen through optical viewfinder. The wide and bright view makes it easy to compose in a variety of conditions, and affords the ability to enjoy shooting for hours on end with minimal eye fatigue. Additionally, the D600 features several scene modes and features to enhance creativity, including one-touch access to Picture Control functions through a new dedicated button. Photographers can also shoot images in High Dynamic (HDR) mode for amazing highlights, and create awe-inspiring time lapses with ease.

Experience Full HD

The Nikon D600 has advanced video features that are ideal for those ready to embrace the world of HD-SLR video, as well as those already enjoying its benefits such as manual control, depth of field, low-light ability and lensing options. This camera gives users the ability to record Full HD at varying frame rates and resolutions including 1080p video at 30, 25 or 24p, and 720p video at 60, 50 and 30p. When shooting HD video at the highest quality setting, up to 20 minutes can be recorded, or up to 29 minutes and 59 seconds in normal quality for added convenience when shooting static shots such as interviews and events. The large 3.2-inch 921K dot LCD screen makes it easy to preview images or video captured, navigate the menu system or confirm critical HD focus, while automatic brightness control adapts seamlessly to changing lighting conditions.



Sophisticated video features help to increase the production value on any project, including full manual control of exposure, and the ability to switch between FX and DX-format (1.5X) at Full HD for a telephoto boost and alter depth of field. Users can opt to focus manually or can take advantage of the full-time AF while recording to help ensure faces are in focus or track a moving subject. Additionally, videographers have the ability to capture audio with the onboard microphone or record stereo audio externally using the mic input. Audio can be monitored through the headphone jack and levels can be displayed on the LCD with peaking.

In addition to the ability to play back HD video and images through the HDMI terminal, users are also able to experience pro-grade video features in the Nikon D600. For monitoring and streaming applications, the image can be displayed on the LCD screen while simultaneously shown on another monitor through the HDMI, with or without shooting data. What's more, the



D600 adds the ability to transfer uncompressed video via the HDMI connection, which can then be routed to a digital recorder or similar device.

Remote Sharing and Capture

Photography is a form of expression, which can now be shared more ways than ever before through social networks and online communities. To accompany the D600, Nikon has also announced the optional WU-1b Wireless Adapter that allows users to connect wirelessly to the camera. A companion Wireless Mobile Adapter Utility application for Android™ based mobile devices is also available at no additional cost.¹ Furthermore, an application for the iPhone® and iPad® mobile digital devices will be available on September 15, 2012. When connected, users are able to share their images taken with the D600 through their mobile device to their social circles, as well as send and download images from their camera to a compatible device.³ The adapter also allows users to remotely fire the D600's shutter from up to 50 feet from the camera, which is ideal for capturing photos from unique vantage points.

NIKKOR, Speedlight and System Compatibility

Supporting the D600 is Nikon's heritage in optical excellence, more than 70 NIKKOR AF and AF-S compatible lenses for maximum versatility. Those with DX-format lenses will also be happy to know that these lenses can also be used on the camera as well as the ability to set DX crop for stills or video to extend the reach of telephoto or telephoto zoom lenses.

The new Nikon HD-SLR is also a gateway to Nikon's renowned Creative Lighting System (CLS) which illuminates a whole new world of creative image making using multiple Speedlights. A built-in Speedlight commander can control multiple Speedlights such as Nikon's SB-700, SB-910 or Wireless Close Up Speedlight System, and the camera can also control up to two individual speedlight groups for further creative control. **Constructed to Inspire**

Built to withstand the wide variety of shooting conditions enthusiasts face, the body of the D600 is sealed and gasketed against dirt and moisture. The camera uses magnesium alloy top and rear construction to provide a lightweight camera with maximum durability. The shutter has been tested for 150,000 cycles, and sensor cleaning is also employed. The battery is rated for approximately 900 shots, affording photographers the ability to shoot all day. Additionally, the optional MB-D14 Multi Power Battery Pack extends the grip for comfort and can effectively double the battery capacity when using two batteries.

The D600 is also built with an emphasis on handling with thoughtful ergonomics and button placement, in a body that is compact enough to carry comfortably on any excursion. The hand grip has been improved for comfort, while the overall impression from using the camera is reassuringly solid. To avoid accidental engagement, the shutter button has been recessed, while the Mode Dial can be locked.

The Nikon D600 will be available on September 18, 2012 for the suggested retail price (SRP) of \$2,099.95 for body only, or with the AF-S NIKKOR 24-85mm f/3.5-4.5G ED VR for the SRP of \$2,699.95. The WU-1b will be also available on September 18, 2012 for an SRP of \$59.95. The MB-D14 Multi Power Battery Pack will be available in late September for an SRP of \$322.00.



Canon Announces the EOS 6D Full-Frame DSLR

Today, Canon U.S.A. introduced the EOS 6D Digital SLR Camera, a versatile mid-range full-frame camera with the durability and performance professionals require and the creative imaging options serious photographers crave. Canon has coupled the incredible image quality of a newly designed 20.2-megapixel full-frame CMOS sensor and DIGIC 5+ Image Processor with the creative potential of built-in Wireless and GPS features. The camera also includes an 11-point AF array and 63-zone dual-layer iFCL metering sensor together with 1080p Full HD video capabilities, in an affordable camera body. Building upon the qualities that made the EOS 5D Mark II camera so successful, the EOS 6D bridges the gap for budget-minded photographers, videographers and cinematographers who are eager to step up into the world of full-frame imaging.



CANON EOS 6D AT A GLANCE

Format	Megapixels	ISO Range	HD Video	Est. Price
Full-Frame	20.2	100-25,600 Expandable to 102,400	Full 1080p HD Video	\$2,099.00 Body Only
				\$2,899.00 With 24-105mm f/4L Lens



Designed for advanced amateurs and videographers making the move to a full-frame Digital SLR, the EOS 6D fits neatly into Canon's professional imaging system with an advanced feature set including full manual options for creative control in addition to new and intuitive automatic settings to help even novice photographers capture great images. The camera's construction helps meet the needs of professionals with a 100,000-cycle shutter durability and EOS Integrated Cleaning System for high-quality vibration-based dust removal. Among the many advancements in Canon's new EOS 6D is the Company's proprietary DIGIC 5+ Image Processor that powers the camera's fast 14-bit analog-to-digital conversion for exceptionally smooth color tones and gradation. The camera offers a full-frame, 20.2-megapixel CMOS sensor and continuous shooting up to 4.5 frames per second (fps).



Thanks to the combination of its new CMOS image sensor and the powerful DIGIC 5+ image processor, the EOS 6D provides a wide ISO range from 100-25600 with a low setting, L: 50 and two high settings, H1: 51200 and H2: 102400. These outstanding low-light capabilities allow the EOS 6D to easily capture dimly lit scenes such as wedding ceremonies, indoor corporate events, or landscapes at dusk. To support the ample sensitivity of the new camera's sensor, the EOS 6D camera's Auto Focus (AF) system includes a newly-developed 11-point AF sensor featuring a high-precision center cross-type point with an exceptional EV -3 sensitivity rating for accurate focusing even in extremely low-light conditions.

The EOS 6D has a large 3.0-inch Clear View LCD monitor with 1,040,000 dot VGA resolution and 170 degree viewing angle, with high-transparency multicoating for maximum protection

and clarity when viewing images or navigating menu screens. When used for Live View shooting, the camera's bright high-performance LCD screen provides 100 percent coverage, for easy focusing and framing.

Full-Frame 1080p Full HD Video

Videographers, student filmmakers, and creative independent spirits will appreciate the full-frame video capabilities of the EOS 6D in an affordable and compact body. Borrowing from the best of the EOS 5D-series, the EOS 6D provides full manual control over exposure and audio levels while recording video. The camera features NTSC and PAL video modes at multiple frame rates, recording 1080p at 30 (29.97), 24 (23.976) and 25 fps, 720p at 60 (59.94) and 50 fps and standard video at 30 (29.97) and 25 fps. The camera provides up to 29 minutes and 59 seconds of continuous recording (with 4GB automatic file partitioning) in selectable All i-frame or IPB compressions with embedded timecode. Especially when





used with large aperture lenses, the EOS 6D camera's full-frame sensor offers a tremendous degree of creative control over depth-of-field, helping users to achieve pro-quality cinematic effects in Full HD video recordings.

Built-in Wireless and GPS

For the ultimate in DSLR connectivity and control, the EOS 6D features a built-in wireless transmitter which allows the camera to share images and video with the user's choice of wireless devices such as select PowerShot cameras, smartphones, or tablets, as well as cloud-based destinations including social networking sites through the Canon iMAGE GATEWAY. A very intuitive and useful wireless feature is the new, free Canon EOS Remote app available for iOS and Android systems which will allow a smartphone or wireless device such as a tablet to remotely connect, control and operate the connected EOS 6D. This seamless connection and control will open new opportunities for professional photographers shooting weddings or remote wildlife, without the need for tethered operation or accessories.

For on-location shooters, landscape photographers or enthusiast photo travelers, the EOS 6D features a built-in GPS receiver to record longitude, latitude, elevation and Coordinated Universal Time (UTC) as EXIF data for seamless geo-tagging while shooting. The GPS coordinates are appended to each image and easily syncs with Canon software or mapping apps on social network sites to show image locations. Use of UTC data allows images to be chronologically mapped and trails plotted and recorded.

Boundless Creativity

To help photographers unlock their full creative potential and explore all the different avenues of digital photography, the EOS 6D includes several creative modes for image capture. First is the HDR (High Dynamic Range) mode allowing the camera to capture three separate exposures and combine them in-camera for a stunning image capturing both enhanced shadow detail and bright highlights. Next is the camera's Multiple Exposure mode where users can combine up to nine individual images into a single composite image, with no need for later computer post-processing. 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 6D will even allow photographers to specify a previously captured RAW image as the starting point for a new Multiple Exposure composite image. In addition to HDR and Multiple Exposure modes are Canon's standard Scene Intelligent Auto and special scene modes to capture great images with ease. The camera is compatible with SD, SDHC, and SDXC memory cards including the new Ultra High Speed (UHS-I) cards.

The Canon EOS 6D is expected to be available in December 2012 for the suggested retail price (SRP) of \$2,099.00 for body only, or with the 24-105mm f/4L Lens for the SRP of \$2,899.00.





Paraglider and a Camera

Coming up with ideas for a photography project can be quite difficult, but one man found inspiration among friends while sitting around a campfire. You see, if there's one thing George Steinmetz likes more than photography it's enjoying his motorized paraglider. When the idea of combining the two clicked in Steinmetz's mind, the project was formed. He would spend the next 15 years of life travelling to 27 countries and Antarctica to photograph the world's most arid deserts by paraglider. Take a look at some of his stunning experiences in the following video:



Click on Photo above to play Video

As one might assume, Steinmetz is no rookie when it comes to photography and travelling. Though his formal education is in geophysics, the adventurer has set out on a number of quests while photographing for National Geographic and GEO Magazine. Below are just a few examples of his work during the paragliding quest.



Bill Kotas's basic photography class will not meet Wednesday, October 17 & Thursday, October 18. The class will resume the following week meeting on Wednesday, October 24 & Thursday, October 25. Have a great day !!

Brent Wright - President Nashville Photography Club



Upcoming events

Christmas Slide Show Information

It's time to get your images ready for the semi-annual Christmas Member Slide Show.

The member slide show will be shown at the upcoming December 7 Christmas Dinner/Member Slide Show. Each member can submit up to 12 images for the show. I would also like a portrait shot of you in addition to your images so that we can start your slides with your picture like we do the member spotlights. We had 40 members participate in the December slide show last year. Following are some details for submitting your images:

All images must be submitted to me by Saturday, November 24 in order to be included in the show on Friday, December 7.

Images should be sized at 1024 on the longest side by 120 PPI.

Images should be labeled in the following manner (Photographer's Name_# ex. Chris Kringle_1) I need your name in order to give credit to the photographer for their work.

You can send your images via WeTransfer, or as e-mail attachments, or you can give me a CD or Flash Drive with your images at the November meeting. It has to be PC readable. I prefer the WeTransfer method. If you send me images I will acknowledge that I have received them if you don't get an acknowledgment from me don't assume I have your images. Check on them !!

Listed below is some information about using WeTransfer:

Log on to WeTransfer using the link provided. <https://www.wetransfer.com> Depress "Go"

Depress the + Add Files button to add the images that you want to send.

Locate your images wherever you have them stored, highlight them and depress "enter". You can upload multiple images at once if they are stored in the same location.

Once you have added your images enter my e-mail address in the Friends E-mail box (BWrightback@comcast.net) enter your E-mail address in the box labeled for your address. You can enter a brief message in the text box and depress "Transfer" Your images will be sent to me. You will receive a message saying your images have been sent and you will receive a message when I pick them up. I will also send you an acknowledgment once I have your images. If you do not get an e-mail from me acknowledging receipt of your images don't assume I got them. Contact me and ask about your images. If you have questions please e-mail me at BWrightback@comcast.net.



Christmas Dinner Information

The dinner and member slide show will be held on Friday, December 7. Dinner will be served at 6:30 PM and the member slide show will begin at 7:15 PM. The cost of dinner is \$15.00 per person. Dinner will be catered by Doc's Fine Foods. The menu will consist of:

Grilled Chicken Teriyaki
Maple Glazed Pork Loin
Green beans
Parsley New Potatoes
Mac & Cheese
Yeast Rolls
Chocolate Chunk Brownies and Peach Cobbler
Tea - Sweet and Unsweetened
Water
Coffee

Due to space limitations we can only accommodate 95 members and guests at the dinner, so make your reservations early to ensure you have a spot at the table. If you have special dietary needs or you want a vegetarian dinner, you must provide that information when you make your reservation.

Please make your reservations by Friday, November 9 in order for us turn in an accurate head count to the caterer. You can pay for the dinner at the October 16 and November 20 club meetings or mail your check to Virginia Gregory-Kojac at the following address:

1412 Bowman Lane
Brentwood, TN. 37027





Charity Events

We will again photograph the Big Brother/Big Sister Franklin Wine Festival at the Factory on Friday night, October 19th.

Exclusive NPC Adventure Group Fall Foliage Cruise!

Candy and I have made arrangements for a private 3 hour fall foliage boat tour of the Cumberland River for [Sunday October 28th at 2 pm](#).

This adventure is a bit different than others we have set up because there is an admission fee. We will need to get 20 people to commit and pay the fee in order to book the cruise. If you are interested we will need \$15.00 per person by Wednesday October 17th. I realize this is short notice, but we thought this would be a fun outing and hope we will be able to make it happen.

We will take a show of hands at Tuesday's meeting to see if there is enough interest and if so will need to collect the money during the break. If for some reason the trip is cancelled the fees will be refunded.

Cruise Description: Travel west on the Cumberland, past Harpeth Island, and then past cozy Sycamore Creek. There's a wide variety of architecture, with several 2-story beach cottages, various rustic cabins and A-frames, and even a Spanish hacienda. You will also see a railroad bridge that was built over 100 years ago. Passengers always see Great Blue Herons, Kingfishers and Geese.

Sometimes passengers see Black-Crowned Night Herons or a Bald Eagle. During Fall Foliage season, you may also see migrating birds such as White Herons, Anhingas, and Double-Crested Cormorants.



Chaffin's Barn Dinner Theater Information

Wayne Wilkerson and Linda Hulsey are coordinating this event. If you are interested in attending please contact Wayne Wilkerson at his e-mail address: wilkersonmeister@gmail.com

Club Secretary Position Open

We need a volunteer for the club secretary position. Laurie Gibbs has taken a new job and she will be unable to continue in her role as club Secretary. Talk to Brent Wright or Jack Flint

If you are interested in back issue of the 3CT news letter click on this link to view-> <http://3ct.org/newsletters/>

You can see 3CT current Newsletter at <http://3ct.org/wp-content/uploads/2012/09/September-2012-3CT-Newsletter1.pdf>

If you have any comments, complaints, suggestions email at

rodshean@bellsouth.com

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