



September Meeting:

Digital Photography – from Capture to Projection

If you want to know more about digital photography, or even if you plan to shoot film forever, the September program will enlighten and entertain you. In this program several SANP members with experience in digital photography will provide insight on the essential knowledge you need to get set up in digital photography. In addition, Larry Perry will show some beautiful images collected on a trip to the Canadian Rockies this year.

Four main subject areas will be covered:

- Why choose to shoot digital (or not) – differences between digital and film photography
- Choosing a digital camera – point & shoot, advanced compact, or DSLR
- Image file storage and processing – file storage, organization, and processing in the field and at home
- Image output options – inkjet prints, digital lab, projection, publication, and more

The speakers will entertain questions following the presentation.

After the question and answer period, Larry Perry will show us a program of brand new scenic and wildlife images from the beautiful wilderness areas of the Canadian Rockies. In doing so, he will also be giving us a practical demonstration of digital photography, from image capture to projection, for your enjoyment.

Member News

Don't be shy! Notify the newsletter editors, mconathy@aronsha.com, if you have a service to offer members, have been honored, or have achieved something noteworthy. This is your newsletter—let others know what you are doing in photography.

Upcoming Meetings

- October 26: Kendall Chiles and Harold Stinnette, Wildlife in Cades Cove

Finding the Albino Bear...

Part 1. Digital Workflow

Last month, we invited SANP members to participate in an exchange of questions and ideas about storing and organizing photographic images. The first article in this series is on **Digital Workflow**, a topic that will be part of the discussion at this month's meeting.

The photographic process many of us learned involved loading film in the camera, pressing the shutter, processing the film (most people paid someone to do this), sorting the film images, and filing/storing the pictures for future use. What is termed "digital workflow" accomplishes the same thing, but it is slightly more complicated and it is different! The steps in the digital workflow are as follows.

Shoot the image: A well exposed digital image is as important as a properly exposed film image. Do not think that Photoshop can adequately correct for sloppy camera technique. The computer can do wonderful things, but it takes time and the best image comes from a properly executed digital file. A lower ISO setting gives the highest quality. Setting the white balance properly will result in the best digital color. Shoot at the best quality JPEG setting, or consider shooting in RAW. A RAW file is like a digital negative that has not been processed, thus letting you create the image at the computer that you saw in the field. RAW processing takes more memory space and more computer time than JPEG files, but it can be worth it. Realize that using RAW files is not absolutely necessary, since photographers using high quality JPEG files also produce great images.

Store the image: Digital images are stored in the camera on a storage card (Compact Flash cards, Secure Digital Cards, etc.). The storage card is then typically downloaded to your computer soon after the pictures are made. That is easy, but when you are on vacation or shooting a lot you will need to transfer images from the storage card, so the card can be used again. There are several ways to transfer and store images in the field: portable hard drives, portable CD burners, laptop computers. Any of these will work, so do some research to find the one that fits your shooting style and your budget.

Transfer the image: The fastest and easiest way to transfer images from the camera to your computer is to use a fast card reader. Readers that support either USB 2.0 or Firewire connections work best. Downloading directly from a digital camera is usually slow.

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SANP Officers and Committee Chairs

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Elected Board Members:

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The SANP Board meets monthly. If you have issues you would like the board to discuss, contact Lee Ownby, leeownby@mindspring.com.

SANP News is published monthly except June and July to provide information to members. Articles or ideas from the membership are welcome.

Newsletter Deadline: First of each month

Send submissions to mcononathy@aronsha.com

SANP mailing address:

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NANPA Regional Summit Coming Soon

NANPA has reserved a block of rooms at a discounted rate at Country Inn and Suites at Hamilton Place Mall, Chattanooga, until September 15. The registration deadline for the Forum is September 20, but this may be extended. Cost for 1 day is \$130 for members and \$170 for non-members, and all 3 days is \$389 for members and \$489 for non-members. Go to <http://www.nanpa.org/conferences/Regional/TN200409> for more information.

“In its highest form, nature photography as art uses imagery to directly communicate emotional response from one mind to another far more quickly, more powerfully and more completely than the written word.”

— *Galen Rowell*

*President's Corner***Rising Mist ...**

—Lee Ownby

I'm asked frequently at the usual assemblies where people gather to share conversation, *what's your favorite destination?* And, like Bob Krist (well-known travel writer/photographer), I have to say “the next place—the place I haven't yet been.” Consumed by a wanderlust that has spanned more than 35 years, it has only been within the last decade that I have been able to act in some measure toward satisfying that persistent impulse.

What does this mean for you? Since I have a monthly responsibility and desire to fill a blank space in our newsletter, I have the liberty of advancing a variety of ideas, often only tangentially linked to photography. I like my camera, but I leave to others more gifted in the club to extol the mechanics and technical aspects of picture making. So what's left is an area that is the most subjective and perhaps the most creative. And if I'm the only one convinced that my photograph of a briarpatch is outstanding, does anyone else's opinion matter?

In photography, we often hear serious photographers talk about vision or especially developing a personal vision. I have often wondered if some of them tastefully discovered a species of potent mushrooms rather than photographed them. Or, maybe, they were competent to do both. But how many of you have a recognizable personal vision that is expressed through your photographs? Don't panic. To the extent that I have one, it is still a work in progress. And perhaps I'm the only one in the club with this deficiency. But as time and space must be filled, I want to explore this theme in the months ahead. If you have a particular or even a peculiar photographic vision, please feel free to email me your thoughts for possible inclusion in a future newsletter.

The current place was once the “next place” and, thus, is the most recent “best place.” Many of you have best places to share; and in this year of travel photography emphasis, now is the time to let us hear from you. Share your photographic journeys with the rest of us. We would all would love to hear from you.

See you at the end of the month.

For Sale:

Do you have some used camera or computer equipment sitting idle in a closet? Advertise in the SANP News. It's a great way to free up some storage space for those new gadgets you hope to acquire this year!

Your Contributions to the Newsletter are Welcomed!

If you have a favorite spot for photography or a tip you find particularly useful, send in a short article about it for publication in the SANP newsletter. This is a great way for members to share experiences (and it helps your newsletter editors as well)!

Here's our email address: mcononathy@aronsha.com

Camera Basics: Back to the Pinhole

— Ron McConathy

Periodically, it helps to realize that a camera is nothing more than an aperture, a shutter, a light-tight box, and some light-sensitive material. No batteries, viewfinder, LCD, or glass lens are required.

The classic pinhole camera is an example of the basic camera. B&H sells over 2 dozen versions of the pinhole camera, priced from \$60 to \$265, for those who enjoy a simple style of photography, only worrying about composition and exposure.

A pinhole camera is designed to capture either a macro, wide angle, or telephoto scene. The pinhole camera is based on the phenomenon of the camera obscura where light leaks through an extremely small hole into a dark box. The inverted image is projected in startling detail onto film to record an extremely sharp image with an infinite depth of field. The aperture is the diameter of the pin hole, a piece of tape or a flap covering the pin hole is the shutter, and any light-tight box can become the camera body. A dark room or changing bag is need to replace exposed film (a very slow film advance mechanism!). Advanced pinhole cameras use Polaroid or sheet film holders to allow handling the film in light.

Modern cameras have improved on the pinhole camera and added extra features to make photography easier and more complex. To approach the capabilities of a modern camera, the pinhole enthusiast would need to carry a crate full of specialized pinhole cameras and other equipment. The next time you attempt to read the thick user's manual that accompanies your new camera, try to understand how all of the bells and whistles relate to the basic functions of the pinhole camera. Things then might make more sense.

When making photographs with your camera, it might also help to focus on the basics of photography and not on using all of the fancy camera functions. Exposure is determined by the combination of aperture, shutter speed, and the sensitivity of the light-gathering material (typically the ISO of film or digital sensor). Matrix metering accurately and quickly calculates exposure using miniature computers inside the camera. Zoom lenses aid in composition by using the camera's optical view finder rather than trying to aim a pin hole camera box. Computers in the lens interact with the camera's view finder computer to allow auto focusing. Things can get complicated quickly. Photographers can make photographs more accurately and quickly with a modern camera than with a pinhole camera. Some might argue that this degrades the art of photography.

I am not planning to abandon my fancy digital SLR for a pinhole camera, but it helps to relax my frazzled mind to just think about exposure (aperture + shutter speed) and composition when making photographs. The digital revolution is just another step as photography advances forward from the pinhole

camera, Brownie Hawkeye, Roloflex, rangefinder, and SLR to whatever the future brings. Maybe visual brain waves will be captured and recorded to form images, thus making the modern computerized digital camera with a lens obsolete... Only time will tell!

Finding the Albino Bear... (con't from p. 1)

Process the image: Computing power equals speed. A computer with a lot of RAM and a fast processor will speed up processing digital images. A modern and stable operating system, like Windows XP, means fewer problems. A big hard drive helps by reducing the time needed to move images back and forth between computer devices. Maintaining and keeping the computer system up to date and secure reduces problems: update software, manage hard drive files, and use antivirus and firewall software. Select image processing software that matches your needs, e.g., Photoshop, Photoshop Elements, PaintShop Pro.

Use color management: There are books written on this subject. Tim Grey is a good author to search for. Proper color management allows you to control what your camera and computer is doing to the colors in your images. Digital color images can be highly accurate with good color management. Color management becomes even more important if you are transferring digital images between computer systems, i.e. between friends, submitting images to a lab for prints, sending pictures to a client.

Choose software wisely: There is new digital imaging software coming on the market every week. This software allows various levels of image processing control and ease of use. The easy and basic programs will cost from \$30 to \$120 and the more powerful software can be \$600 or more. Choose the software that meets your needs and requirements for processing speed and efficiency. Workflow is concerned with making digital image processing happen smoothly with less work. Software that helps you download images, rename and batch caption them, and make the necessary corrections is very helpful and speeds up processing time. More photographers and cameras are using the RAW format, so choosing software that handles RAW images is probably a good idea.

Make backups and catalog your data: Take time to decide on an organization structure for the images on your computer. Many digital photographers use the existing "My Pictures" folder on their computer, and then organize files by category or subject within that folder. As the number of your images increases, they will eventually fill your hard drive, so being able to burn files to CDs or DVDs is vital. In addition, some photographers use a second internal hard drive or an external hard drive to back up their files (both photographs and personal files). Finally, use cataloging software to organize your pictures. Select cataloging software that tracks all of the images on your hard drives and those burned to CDs and DVDs. Cataloging software should provide a way to quickly and easily find images; otherwise you will waste a lot of time and become discouraged.

As you can see, buying a digital camera is just the start of becoming a proficient digital photographer. New photography books and magazine articles discuss the elements of digital workflow listed above in more detail. Take some time to read those books and articles that answer your questions and fit the type of photography you like. You will be surprised how quickly it will start to make sense. Enjoy yourself and good luck!

Southern Appalachian Nature Photographers

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Southern Appalachian Nature Photographers is a nonprofit organization dedicated to "Sharing the Awareness of Nature through Photography." The club meets the last Tuesday of every month except June, July, and December at the First United Methodist Church on Kingston Pike in Knoxville at 6:30 p.m. for social time and 7 for the program. Visitors are welcome!