



April Meeting:

Exploring Time at the Extremes...

presented by Adam Jones

Adam Jones will present an insightful program that explores his recent fascination with using motion. Another way to put it, he will be "exploring time at the extremes, using very fast shutter speeds and some very long shutter speeds for artistic motion and blur photography." He will also provide some tips on selecting speeds and appropriate subject matter for exploring time. Prepare to be inspired!

For over 20 years, Adam Jones has continually honed his craft, and today this highly successful photographer's images grace prestigious national and international publications. He is widely published in a variety of consumer and commercial publications, including posters, greeting cards, magazines, billboards, textbooks, calendars, national ads, and annual reports for major corporations.

Currently Adam is represented by eight stock agencies worldwide including Getty Images. He is also on the Photographers' Advisory Board at Natural Selection Stock Photography Inc. Learn more about Adam Jones at his web site: <http://www.adamjonesphoto.com/>.

This is a rare opportunity to hear about nature photography from one of the best without having to travel far from home. Don't miss this meeting!

Upcoming Meetings

- **May:** TBA
- **June/July:** Summer break; no meetings
- **August:** TBA

The camera's only job is to get out of the way of making photographs.

— Ken Rockwell, *Your Camera Does Not Matter*, 2005

Rob Sheppard Digital Photography Seminar and Field Trip April 22

Rob Sheppard, editor of *Outdoor Photographer* and *PC Photo* magazines and author of a dozen books, is presenting a day-long seminar on digital photography on April 22, 2006, at Pellissippi State Technical Community College, Knoxville, TN.

Seminar topics include shooting with a digital camera, digital workflow, Photoshop tips, digital printing, and a Q&A session. The presentation is from 8:30 am until 5:00 pm.

For those of you who signed up and paid by April 15, the price for the Saturday Seminar of \$89/person includes \$12 for lunch. If you haven't signed up, it is **not too late to attend**, but the \$89/person payable at the door on April 22 does not include lunch. The Sunday field trip is \$49/person.

If you need more information, go to www.sanp.net or call Chuck Cole at 865.693.0232. Rob's web site is <http://www.robsheppardphoto.com/>.

SANP Dues Are Due... Update Your Membership Now!

It is that time of year again! SANP annual dues are payable by May 1, 2006. Please complete the membership application form found at the end of this newsletter and either return it to Alice Reed at the April meeting or mail the form and dues to the address on the membership application. According to the bylaws, dues shall be payable within thirty days after May 1, 2006. Dues of a new member shall be prorated to one-half the current rate if joining after December 1, 2006.

Remember: Membership Dues are payable by May 1, 2006. The form, enclosed in this newsletter, should be returned to Alice Reed either at the April meeting or to the address on the form.

SANP Officers and Committee Chairs

President	Lee Ownby	865.690.8460
Treasurer	Joyce Wilson	
Secretary	Margarete Ohnesorge	
Membership	Alice Reed	865.481.6237
Programs	Paul Hassell	
Newsletter	R/S McConathy	865.376.3976
Workshops/Trips	Kendall Chiles	865.693.2448
Salon 2006	Alice Reed & Bob Epperson	
Publicity	Open (any volunteers?)	
Web Site	Shawn Grant	

Elected Board Members:

Bill Carter	Harold Howell
Chuck Cole	Ron McConathy
Gloria Epperson	Alice Reed
Mark Frankel	Margarete Ohnesorge
Shawn Grant	Mike Williams

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 mconathy@aronsha.com

SANP mailing address:

P.O. Box 32324, Knoxville, TN 37930-2324

Member News**Dogwood Arts Photography Contest SANP Winners:**

Clarence Berkley (one 1st, two 2nd, one 3rd), Joel Buchanan (one 3rd), Bob Epperson (two 2nd), Gloria Epperson (one 2nd), Allan Pearson (one 2nd), Larry Perry (two 3rd), Julie Poole (one 3rd), Robert J. Quinn (one 2nd, one 3rd), Clay Thurston (one 2nd, one 3rd). These SANP winners accounted for 29% of the awards! Congratulations to all!

Digital Photo Tip from Brad Cottrell:

To make the image easier to see on your digital camera's LCD screen, wear a dark colored shirt or jacket while making photographs. Light colored clothing reflects brightly in the screen and makes the image harder to see.

Items for Sale

One unused SanDisk Secure Disk memory card (#SDSDB-512-A10) for a camcorder (Sony and Canon). \$30 (less than actual cost). Contact Marvin H. Bowers, 865.691.7353, mhbowers@comcast.net.

Epson Stylus Photo 1280 printer. Prints on paper up to 13 in. wide. Beautiful vivid colors. \$150. Contact Brad Cottrell, 865.691.3986.

Canon D60 digital 6.3 megapixel SLR camera (\$375) with a Canon EF 75-300 mm 1:4-5.6 IS lens (\$200) and a Canon 20mm f/2.8 lens (\$80). All three for \$600. Contact Ron McConathy, 865.376.3976, mconathy@aronsha.com.

President's Corner**Beaches, Wild Beasts and the Blank Page**

—Lee Ownby

License to regularly fill up a blank page with substantive tidbits of photographic knowledge does not always mean it should be utilized. Perhaps, it's easier to envision a photograph of your favorite place if the area is unencumbered by the printed word.

When my interest in photography moved beyond the pictures on the master dial, I used photographs to supplement my writing. Some might say that was an improvement, while others might say that I should stick to writing. Yet, even others might suggest that I give up both and explore some non-intrusive form of artistic expression.

While we all may eventually master the fundamentals for taking a good photograph, each of us will develop a unique perspective from which to showcase our photos. Part of that process can be reduced to the printed word and shared with club members. Ron, our beloved editor, is always seeking submissions to fill up the blank page. This is your chance to get published and contribute to your fellow member's knowledge.

I recently traveled to Sanibel Island, Florida, with my family for a spring break vacation. It was my intention to use this spot to describe some of my great photographic exploits, arising early for a sunrise, crawling through the mangroves, capturing outstanding bird pictures, and finally, relaxing for a sunset shot.

It didn't happen. I didn't even get bitten by mosquitoes. Do you know how difficult it is to plan an early morning foray into nature that includes participation by teenage girls? My daughter and her friend were interested in other wild animals that roamed the island, but that species didn't surface before noon. Besides, it took them a couple of hours to get presentable. I could only hope that the condominium never caught fire, because I'm not sure I could carry out all the mirrors, make-up, hair-dryers and numerous undefined items necessary to get ready to view the wild beasts. So what's a dad to do?

Relax. Some trips are not about photography. The elements may be there, but the timing is not. So I actually got more sleep, more time to observe and just take in what's out there, including the wild beach animals.

In two more years, my last child will be off to school, so there will be time to return to the frenetic pace necessary to take a good photograph. Early mornings, scoping out the middle of the day, and late evenings are all necessary if you are serious about that perfect photograph. But not all trips result in that one great photograph. This time I slowed down, but not to take a picture. I can recall the times that I've dragged my daughter through a real jungle or to the top of a steep mountain. I have those photographs. Soon, there will be a time when she won't be in the photos as often and I'll think that the pace has been too fast. She will probably bring a wild beast home with her to visit.

Send Ron your cards, letters and ideas or the page may be blank; which in my case, may not be such a bad idea. See you at the April meeting.

Handling Exposure for Bright Scenes

by Ron and Sharon McConathy

Scenes containing large bright areas, such as beach or snow scenes, can challenge both film and digital photographers. On sunny days the range of brightness between the highlights and darkest shadows can be as extreme as it gets, easily over 12 f-stops. The best film and digital sensors can only hold 5 to 7 f-stops of detail. This narrow range of exposure will hold the delicate shades of light-colored hues that appear in the image. This means that proper exposure is important to convey the details that make the scene special.

Determine the Dynamic Range of the Scene

The photographer's first step is to determine the dynamic range of the bright scene. Use a hand held spot meter or the camera spot meter to measure the brightest area and darkest area in the scene. This will be difficult if you don't have a spot meter but not impossible. Depending on the scene, it might be possible to walk up to the bright and dark areas to measure them, or you can measure areas near you that can substitute for the broader scene before you. If neither of these options works, you will have to make estimates. The light measurements will tell you how much of the scene will be outside the ability of the film or sensor to record detail. For example, a scene that measures 10 f-stops of dynamic range will have many areas that will be white or black without detail if you were to expose it using an average meter reading.

A critical decision the photographer needs to make is what part of the scene the camera will capture in the 5 f-stop exposure range. This decision determines your interpretation of the scene and how the image will appear to the viewer. Will the image have detail in the highlights and featureless black shadows, or the reverse? Most photographers choose to sacrifice the shadows for detail in the highlights. Letting a few of the smaller, brightest highlights burn out is usually acceptable.

Use the Histogram with Digital Photographs

Digital photographers have the advantage of immediate access to the picture's histogram for exposure information. The histogram of a wide dynamic range image must touch or be very close to the right-hand side; otherwise the widest range of tones with detail will be reduced. When you let a few of the smaller, brightest highlights burn out, the histogram should show a little cut off on the right hand side (the few brightest highlights) and significantly cut off on the left-hand side (the shadows).

Be aware that there are scenes that are impossible to capture with a single image, since the dynamic range is too large. A sunny scene with Alaska's snow covered Mount Denali and a foreground of dark green coniferous forest cannot be captured without burning out the mountain or having the forest go black. One solution in this situation is to zoom in on Denali and eliminate the forest in the image and therefore expose

the snow correctly. The original scene could only have been made on a cloudy or overcast day with less dynamic range of exposure.

Pictures on the white sand beaches of Florida's panhandle can present a similar problem. Needing to expose for the overall scene can result in very dark details in shaded areas or people's faces that are gray (the eye sockets can go very dark) and not very appealing.

Shoot Two Exposures for Maximum Control

One solution in these extreme conditions is to make one image exposed for the highlights and a second image exposed for the shadows. Digital files of these two images can be merged in a graphics program to create a combined image with a wider range of tones showing detail. You will need to use a tripod to ensure that the camera is not moved between the two exposures. Otherwise, you cannot be sure of a perfect merging of the two shots. Also, anything that moves in the scene between the first exposure and the second will not match up, and this will result in a double image of the object that moved.

Shoot in Raw Mode for More Control

Digital photographers have an advantage when they shoot in RAW mode for bright scenes. Carefully adjusting the exposure when processing the RAW file can bring out some of the subtle details in the scene. Photoshop exposure tools can also be used to optimize the contrast and dynamic range of colors to produce the best possible image.

Check your White Balance

Bright scenes, especially those with snow, are even more difficult since another tricky part of the exposure is getting the white balance correct. The white snow picks up color from the light falling on the scene, the sky, and other objects in the scene. Snow scenes usually have bluish shadows and dark areas like trees and rocks. Specific films have unique color balances and can give yellowish snow or greenish shadows that don't look quite right. Choose film based on personal experience or ask others for advice to avoid problems. The auto white balance setting on digital cameras may not adequately correct for the tints picked up by the snow. What appears white to your eye may not be a true white. Calibrating the digital camera white balance with a known white target will result a better looking snow scene. RAW files give greater flexibility and let you adjust the white balance of the final image.

Careful exposure, shooting digital RAW files, and using Photoshop for final adjustments will let you capture the maximum range of tones in bright scenes. Bright scenes with detailed dark shadows and detailed bright highlights that bracket delicate midtones result in images that delight both the photographer and the viewer.

Southern Appalachian Nature Photographers
P.O. Box 32324
Knoxville, TN 37930-2324

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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!

Southern Appalachian Nature Photographers Membership Form Due May 1, 2005

The Southern Appalachian Nature Photographers (S.A.N.P.) fiscal year ends April 30th of each year. Membership dues for the period of **May 1, 2005 to April 30, 2006** are **payable now**.

Please complete this form with your name(s), mailing address, phone number(s), email address, and membership category. Make your **check payable to SANP** and return your check along with this completed form to:

Southern Appalachian Nature Photographers
ATTN: Alice Reed
102 Capital Circle
Oak Ridge, TN 37830

If you have any questions concerning membership renewal, please contact Alice Reed at 865-481-6237.

Name(s): _____

Address: _____

Home Phone: (____) _____ **Work Phone:** (____) _____

Email Address: _____

_____ **Full Membership** **\$25.00 Annually**
For one person having full privileges of the club and one vote.

_____ **Family Membership** **\$35.00 Annually**
For all members of a family residing together (or away at school).
All family members having full privileges of the club and two votes.

_____ **Student Membership** **\$12.50 Annually**
For one person, attending any accredited school, having full
privileges of the club and one vote.

_____ **Associate Membership** **\$20.00 Annually**
For a business wishing to support the club. Privileges are limited
to monthly meetings and no vote.

_____ **Non-Resident Membership** **\$12.50 Annually**
For one person living over 100 miles from Knoxville having full
privileges of the club and one vote.

_____ **Family Non-Resident Membership** **\$17.50 Annually**
For families residing together over 100 miles from Knoxville having
full privileges of the club and two votes.

New Membership: If joining after December 1, dues are half price.

New Member: No Yes	Check/Cash:	Badge:
Date Rcvd:	Gave to Treasurer:	Membership List:
Rcvd How:	Notify Newsletter:	Changes: