Southern Exposure

Newsletter of the

CAMERA CLUB of RICHMOND

July 2015

President's Corner

July will be an evaluation month with Nicholas Timmons. See the VP report for his bio. See the website for a full list of our programs for the balance of the year. We have also confirmed Ken Conger for next April.

We have reviewed the suggestions and comments we got at the last meeting and will make a couple changes based upon those. We have decided not to have the 10-15 minute training sessions on evaluation nights so the meeting doesn't run late. We realize people have jobs and other responsibilities and need to leave at a reasonable time.

We have been working on the categories for the year end competition and have created new categories. These include Architecture, Landscapes, Wildlife, Flora, Portraits, Still Life, Pictorial, Altered Realism, Creative/Digital Art and the three assigned subject categories. We will provide more detail on what can be submitted in each category soon. Black and White this year will be true monochrome images (which includes infrared). If the image has any colors in it, it would need to be submitted with the color photos. We will also be strict about the submitted format. They need to be the correct size and the file name must be per the rules. We will disqualify any that don't comply. The end of the year judging is a long process that involves a lot of time from several board members. We will cover this in more detail at future meetings and in the newsletter/website. If members have any questions about the competition and the rules, contact any board member. Photos will be due by October 24, so we will have a Q&A at the September meeting on the rules and requirements.

Another suggestion was to purchase a pointer so the evaluator can stand more to the side. We now have a laser pointer for the evaluators to use.
In July, I will be speaking at the Richmond Dive Club about photography, underwater techniques and post processing underwater photos. This should be fun as I am a diver.

Looking forward to seeing everyone at the July meeting.

Harold Lanna
President, CCR
president@cameraclubofrichmond.com
804.363.3281

Camera Club of Richmond

Meets the second Wednesday of each month at:
Holiday Inn
2000 Staples Mill Rd.
Richmond, VA

Doors open at 6:00 PM for networking.
Meeting begins at 7:00

Upcoming Meetings

July Evaluation
Nicholas Timmons
August Evaluation - AS
LyndamRichards
Texture
September
Presentation
Bob Brown
Story Telling
October
Evaluation – AS
James Haskins
Story Telling
November Essay Night
December
Awards Banquet

Upcoming Board Meetings

Members Welcome-Locations TBD
July 22
August 26
September 23
October 28
November/December-TBD

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VP Corner

July is an evaluation month and we are very fortunate to have Nicholas Timmons as our evaluator. Please note that there is **no assigned subject for July**.

The assigned subject for August is "Texture". Please see the club website for details regarding submission of prints and digital photographs.

Nicholas co-founded "Double Image Studio" with Susan Delgado. Here is some information from their website:

Double Image Studio is a point of view. A Hybrid Photography studio…Double because they see the world from unique perspectives.

Susan Delgado comes from a Latin-American heritage and adds flair and warmth to every project. Nicholas Timmons, raised in France, brings a European sensibility to the studio. Their multicultural experience and approach result in distinct images. That's why their clients rely on their creative vision, whether they're ad agencies or international corporations. Double because they both shoot in still and video. Two creative minds that form one vision. They create images that are fresh, engaging and unique — which help you create successful visual brands.

Double because they can fulfill the creative vision* and *the production.
Susan and Nicholas feel at home shooting in Burma, Iceland, Chile, Parsippany — or right in your own backyard. They cast models, scout locations, build sets and do their own post-production. To them, it's all part of the process. To you it means they are twice as valuable. Twice as important, they love their work. And it shows.

They have a world-class client list which includes:

Adobe Systems, Inc.	The Martin Agency
American Red Cross	Mercedes-Benz, NA
Amtrak	Monotype Imaging
Capital One	National Health Scripts
Cendant	Nationwide Insurance
Colonial Williamsburg	National Institute of Health
Delta Airlines	Owens & Minor
Estée Lauder	Radio Heard Here
Genworth Financial	Rubbermaid
GMMB	Target
Guidepost	Vita-Mix
Hamilton Beach	White & Partners
Proctor-Silex	Wingate

Landor Associates	Wisp
Lowe & Partners	Work Labs

The following is from a 2013 interview with “Richmond GRID”:

In honor of our Mash-Up issue, we sat down with Susan Delgado and Nicholas Timmons, a pair of collaborators who just celebrated the 20th anniversary of their photography business, the aptly named Double Image Studio. As graduates of the Communications Arts program at VCU, the two crossed paths several times at commercial photography businesses in the area before officially collaborating.

It was when Delgado and Timmons discovered that they were both bilingual (but in different languages) and each came from a multicultural background that things began to come together. Starting a business together did not seem illogical. Noting that they are the type of best friends that finish each other’s sentences, it has been a self-described “fantastic voyage.” They love what they do and it comes across clearly to clients and friends alike.

“In creative services, the key driver is that everyone is working towards a common goal of the best idea or the best solution for the challenge…we see collaboration as a catalyst to a successful outcome.”

20 years of business gives you an interesting period to reflect on. For example, the complete conversion from film-to-digital occurred during that period. What have been your key takeaways?

SUSAN: We felt the central reason for our partnering and teaming together was the idea of offering twice the creativity in a single source. We’ve definitely been validated on that thinking time and time again by clients, so that was the correct idea. We bring both a female and male insight to projects; which is a plus, and we’ve also stayed open to change or even tried to stay ahead of the curve in predicting changes to the business model of commercial photography. It was pretty easy to see that the conversion to digital would move quickly and definitively. While the same is true for all creative services—advertising, architecture, mass media—digital photography called for a completely digital workflow start to finish, so we were there slightly ahead of most of our clients…which is always a good thing.

Do you have some specific examples of how your collaboration has helped your business stay ahead over the years?

NICHOLAS: Sure. Still photography and editorial video work have been on similar but separate paths for more than a decade. We felt that the technical side of these two channels would just keep getting closer and closer so we built a creative model around the two of us as a single vision team to photograph and direct the still and video pieces of the equation as one. A hybrid moment in the creative process. We proposed it to several clients and began to work that way. For the client it means a much more focused creative partner who can deliver a single, conceptual feel; the still photography plus the video, for web usage, mobile apps, websites, YouTube, etc. It fits the need to work with today’s compressed timeframes and often compressed budgets. We think of it as effective creativity when we have one location to shoot, but two photographers capturing two types of media simultaneously.

How do you see collaboration?

SUSAN: It's very essential for us; it always has been. In creative services, the key driver is that everyone is working towards a common goal of the best idea or the best solution for the challenge. So we see collaboration as a catalyst to a successful outcome. We're often part of a project team with a known set of deliverables, but the intermediate steps to get there are very fluid. Via collaboration, thinking open-sourced if you will, your contributions can not only get your part done, but they might inspire another person on the team to do their part differently. As an interesting aside; as a project increases in complexity, the level of organic collaboration often increases as well. For us this is very natural. It stems from the fact that we produce very complex work with many moving parts, but the goal of having the end-result images look simple and very natural never wavers.

What is a client project?

SUSAN: We did a great project for Radio Heard Here with agencies Work Labs, 93 Octane, O'Keefe Brands, and Fultz Marketing, the goal of which was to develop a library of on-brand images for the client that all stake- holders could access. Obviously there were lots of players and opinions involved. We'd like to think we balanced all of the inputs and delivered images that benefited everyone. Start-to-finish took about three weeks, which is, let's say, moving very fast for a project of this scale. It was a challenge but lots of fun for everyone.

How is Richmond as a home base for your studio?

NICHOLAS: Richmond has evolved at the same time our business was establishing itself and growing. For us, there is a distinct quality of life advantage that a city like Richmond has over, for example, Los Angeles. Travel times and distances for everyday life are much shorter and less stressful here than in larger cities. We have a great network with our alma mater, the School of the Arts at VCU, so that ties us in with rising talent and skills in key areas like editing and sound.

About 10 years ago, Susan got married and later started a family, so the work-life juggle of managing a business and raising a family is easier to balance here than in other places. We've also benefited from the rise of sourcing photography via the Internet. The clients who would hire us for specific types of projects are looking equitably at our work, our skills, our client base, and those items now weigh more heavily in their decision versus the city or region we are in.

Billy Sinclair
Vice President

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Activities – Just Happened

On June 5, 2015 the L'Hermione arrived in Yorktown, VA The ship traveled 3,819 miles across the Atlantic to arrive in Yorktown as the first port of call in the U.S. The Camera Club of Richmond was there and despite a rather drizzly, overcast day, there were fine pictures to be created. Made entirely of native French oak, L'Hermione is a replica of the tall ship that brought the Marquis de Lafayette to America in 1780. Under the direction of the Hermione-Lafayette Association, the project attracted skilled craftsmen from France, Germany, Spain, Sweden and the United Kingdom who began construction in 1997 in Rochefort, France using shipbuilding techniques of the 18th century. Here is a sample. These are by Donna Friend. There are some more wonderful images and you can see those on the CCR members only http://www.meetup.com/Camera-Club-Of-Richmond web site. I commend them strongly for your viewing pleasure and photographic inspiration.

Activities - Future

Photoshoot: Hollywood Cemetery - Sunday, August 30, 2015 at 7:30am. Opening at 7:30 am for our Club
412 S Cherry St, Richmond, VA
http://www.meetup.com/Camera-Club-Of-Richmond/events/221820948/
The Camera Club of Richmond will be hosting a photo shoot at Hollywood Cemetery on Sunday, August 30, 2015 at 7:30am. We will meet at the main gate at 7:15 a.m.
While I know this is one that has been done before, our club will have the opportunity to access to the cemetery 30 minutes before it is opens to the public. We have also chosen to do this photo shoot on a Sunday which means no funerals are scheduled that day so our access to the grounds should be tremendous. Given the early access and the time day the lighting should be better and the temps much cooler temps given we are doing this in August.
If you have done this before, I would urge you to please consider doing it again and help mentor a newcomer on all the great locations the cemetery has to offer.

Photoshoot: Nightshoot of Downtown Richmond Starting at Floodwall Park - Saturday, November 14, 2015 at 3:45 PM
http://www.meetup.com/Camera-Club-Of-Richmond/events/221822038/
The main Floodwall parking area is at the south end of the 14th Street Bridge (Mayo Bridge) in Manchester.
The Camera Club of Richmond will be hosting a nighttime photo shoot of downtown Richmond and the Richmond Skyline. I would like to meet at Floodwall Park. The main Floodwall parking area is at the south end of the 14th Street Bridge (Mayo Bridge) in Manchester. We will find the eastern section of the Floodwall by walking under the bridge and the western portion from the parking lot. Both of these locations offer great views of the downtown Richmond skyline and the river.
I would like our members to RSVP if they are interested in attending and also recommend any other locations they have been to that offer good opportunities for a nighttime Richmond photo shoot.

Photoshoot: Christmas At Colonial Williamsburg - Sunday, December 13, 2015 8:45 AM
http://www.meetup.com/Camera-Club-Of-Richmond/events/221822952/
Assemble in front of the William and Mary Bookstore (Barnes & Noble) 345 W Duke of Gloucester St Williamsburg, VA 23185
The Camera Club of Richmond will be hosting a photo shoot in Colonial Williamsburg. We will meet in front of the William and Mary bookstore at 8:45 on Sunday December 13, 2015. Once the group is assembled, we will walk to some of the most photographed locations in the historic area. While en-route we will stop to photograph the many beautiful period Christmas Decorations that have made Colonial Williamsburg famous at this special time of year.
Parking is available at the Prince George Parking Garage at 230 North Henry Street, Williamsburg, VA. The three level Garage provides 362 public parking spaces for the area.
The cost for parking is $1 an hour (first 30 minutes are free, maximum $12 a day) and credit cards are accepted. The Garage payment system is fully automated, and customers can use the payment stations near the pedestrian entrance on Prince George Street. The Garage is open daily from 6:00 a.m. to midnight.

Please use the Camera Club of Richmond Meetup Site to RSVP all activities.
http://www.meetup.com/Camera-Club-Of-Richmond/
Questions Contact the Activities Director:

Donna Friend
email: activities@cameraclubofrichmond.com
Phone: 804-966-1961

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Member Corner

ADD BURST MODE TO YOUR ARSENAL

(Editor's note: Don is becoming quite the technical expert and we very much appreciate his thorough and thoughtful contributions – A BIG thank you)

Continuous Shooting (Burst Mode)

Burst mode is simply a shooting technique that allows you to capture several images in rapid succession. After setting the camera up to shoot in burst, you simply press the shutter button, hold it down and allow the camera to record. Some cameras only allow a preset number of shutter actuations to occur, while others will fire continuously for the desired number of shots or until the buffer fills.

Think about the reasons you might want to employ burst mode shooting. High speed action shots immediately come to mind. It can also helpful when you know that the opportunity to capture a desired shot is going to be very brief. Rather than precisely anticipating the peak action you want to capture, a string of shots in burst mode will greatly enhance your chances of getting that acceptable frame or two.

There are plenty of other uses, some of which will get mentioned later in this article. But, a continuous string of shots will allow the photographer to screen and select the best shot for their purpose. Alternatively, string several shots together in a single display of changing action.

Why More Can Be Better

Some folks deride the technique and call it "spray and pray" or "shoot and sort later". But if you intend to utilize burst mode, one can certainly pre-think the situation and set up precisely for the task at hand, making all of the same considerations you would normally make for a single frame shot. Whether the subject is sports, kids at play or some other activity, catching the action one frame at a time is very demanding and may not be all that productive. The situation you are photographing may never again present itself. Shooting in bursts will enhance your chances of capturing the image you are seeking this time around, so give it a try.

Slow moving subjects might benefit from shooting in bursts, as well. I'm thinking of trying to capture a particular movement or the facial expression of a speaker or to optimize a street scene head shot.

Burst mode can also be an asset when shooting in low light, especially when shooting hand-held. Keeping the shutter depressed for several clicks during this situation might get you past the camera jerk that sometimes happens when grabbing shots one at a time.

Don't overlook burst mode when shooting subjects that are posing or mostly sitting still. A posed photo is just that, it looks posed and sometimes appears quite un-natural. People tend to get tense when you photograph them posing-----fake looking positions or smiles are often the result. Once they hear the shutter snap, they may relax a bit. Keep shooting continuously and the images will probably improve somewhere later in the string.

Lastly, group photos can benefit from shooting multiple frames. How many times have you taken a group shot only to have caught one or more of the subjects with their eyes closed, their head turned or standing in an awkward position? Take a dozen shots in burst and you will probably come closer to success than by just shooting one or two images.

How Fast is Fast Enough?

The speed with which multiple photographs can be taken varies greatly depending on the camera and the camera functions being used simultaneously. You can view the individually advertised burst rate for most any camera on any reputable photography web site. A good one is *Digital Photography Review* found on line at http://www.dpreview.com .

In the broadest sense, most DSLRs and many digital point-and-shoot cameras possess the capability to shoot continuously. As I said, the shutter rates vary tremendously, from 2 to 3 frames per second (fps) all the way up to 12+ fps with full auto focus. Some manufacturers say even higher with the mirror locked full up. It is incumbent on us, the users, to understand the manufacturer's claims and the camera specifications in order to employ them advantageously. The speed at which the shutter can repeat depends on many factors like the card class and capacity, the size and speed of the data buffer in the camera, and the available battery strength. There are other factors that affect continuous shooting speed, the point is that we just have to understand them and utilize them correctly. Keeping those factors in mind and planning ahead to meet your needs will ease the process for you.

A thumb rule is to use the fastest shutter speed at the highest acceptable resolution for the situation.

The Number of Shots is Also a Factor

- Shooting images continuously often means your camera will not have time to immediately transfer the images to your memory card. Instead, the camera 'buffering' system will store the shots until you finish shooting. It then sends them from the buffer to the card. The more shots you take, the more time elapses after you stop shooting before you can start shooting again as the buffer empties into the card. If you stop shooting or you reach a point where the transfer to the card cannot keep pace, the camera temporarily locks until transfer is complete.

- Your camera may have a limit to how many shots you can you to take in burst mode. Some cameras will let you take dozens or more shots continuously (depending upon the size of the images you're shooting) ----- this is more than most point and shoots but less than some DSLRs. The number of shots allowed will depend upon the format and the size of images you're shooting (RAW files are much larger and you can't shoot as many in sequence).

- Some cameras have a predetermined number of shots that they will take in 'burst mode'. It might take a sequence of 5 shots instead of just shooting until you release the shutter.

- The more shots you take, the quicker you'll run out of battery power and the faster you'll fill your memory card. Don't forget to carry backups of each.

- When shooting in burst, you might need to think about your focusing strategy. Will you need continuous auto focus and will your camera allow it in burst mode? Or, would back button focus be appropriate? Some practice and planning for the situation will help with this. During long strings of shots, continuous auto focus may not always be able to keep up. So, get a feel for the limitations of your camera by practicing before you need to use the feature.

Last Thoughts

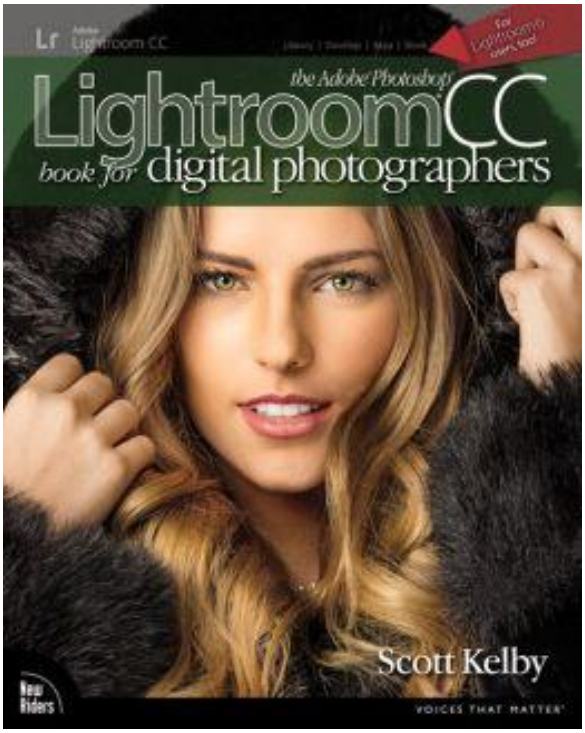
The key to successfully using burst mode is to think through the event or scene before deciding to shoot it in burst. The situation may not warrant a long series of continuous shots, but if it does, give it a try. You may get a series of really nice images rather than one or two and a whole batch of bad ones. In either case, you still will have to preview all of them and work through your selection process to select those you consider acceptable.

Don Hanna
Member

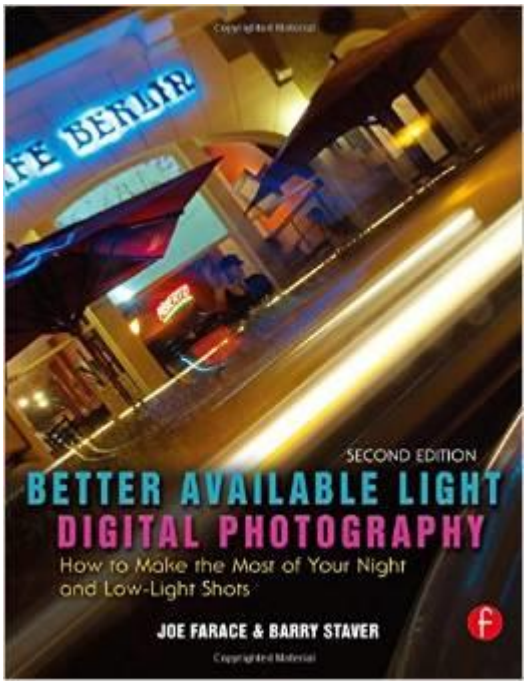
Library

Your librarian has been hard at work and there are two new books for you to enjoy.

Terry Muessig
Librarian
Librarian@cameraclubofrichmond.com



The Photoshop Lightroom Workbook



Better Available Light Digital Photography How to Make the Most of Your Night & Low-Light Shots

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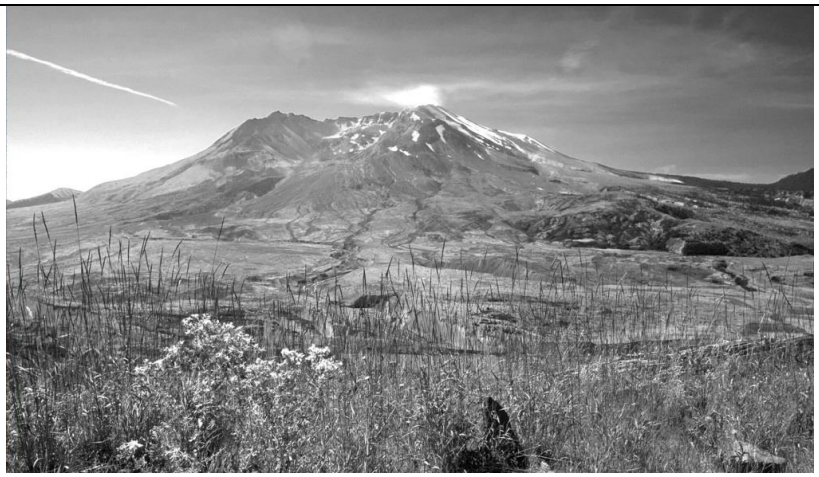
Padow's Exhibit

The Board of Directors has decided to feature the photographs that have been selected to be part of each Padow's show. Very often there are 20 or more images that are part of the show so we will include half of the images half in the current month and half the next. These are the images from the May Padow's exhibit that were not in the June Newsletter. Marvelous stuff. Do enjoy. The Padow's photographs will not replace the "editor's choice", where I will continue to select and publish anything I think can serve as an inspiration for your photography.

Andy Klein
Publications



Missing Mountaintop – by Philip Snider

Tear Drop Window by Carole Hagaman

Secret Garden in Sonnenburg by Toni Johnson

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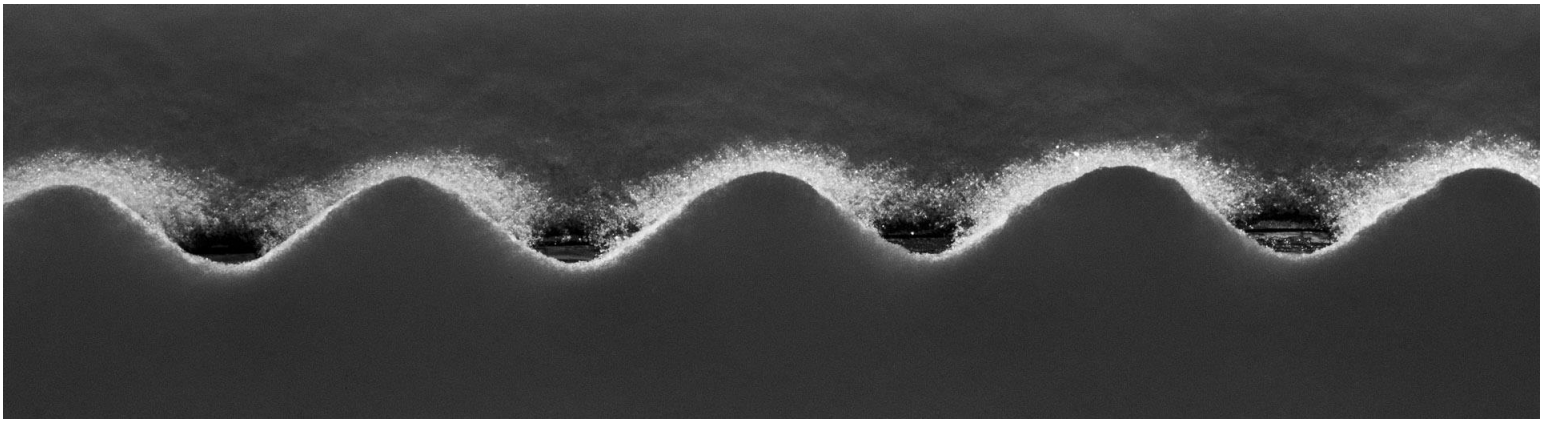
Evaluation photos your editor particularly liked – A hard choice because so many are Sooooo good!



Waves of Snow – Marcia Perry

Venice Canal by Scott Weaver

Her Body is a Canvas by Scott Pels

Kayla by Skibo Adms

Balloon over the Serengetti by Harold Lanna

Belly of the Beast – Joe Ring

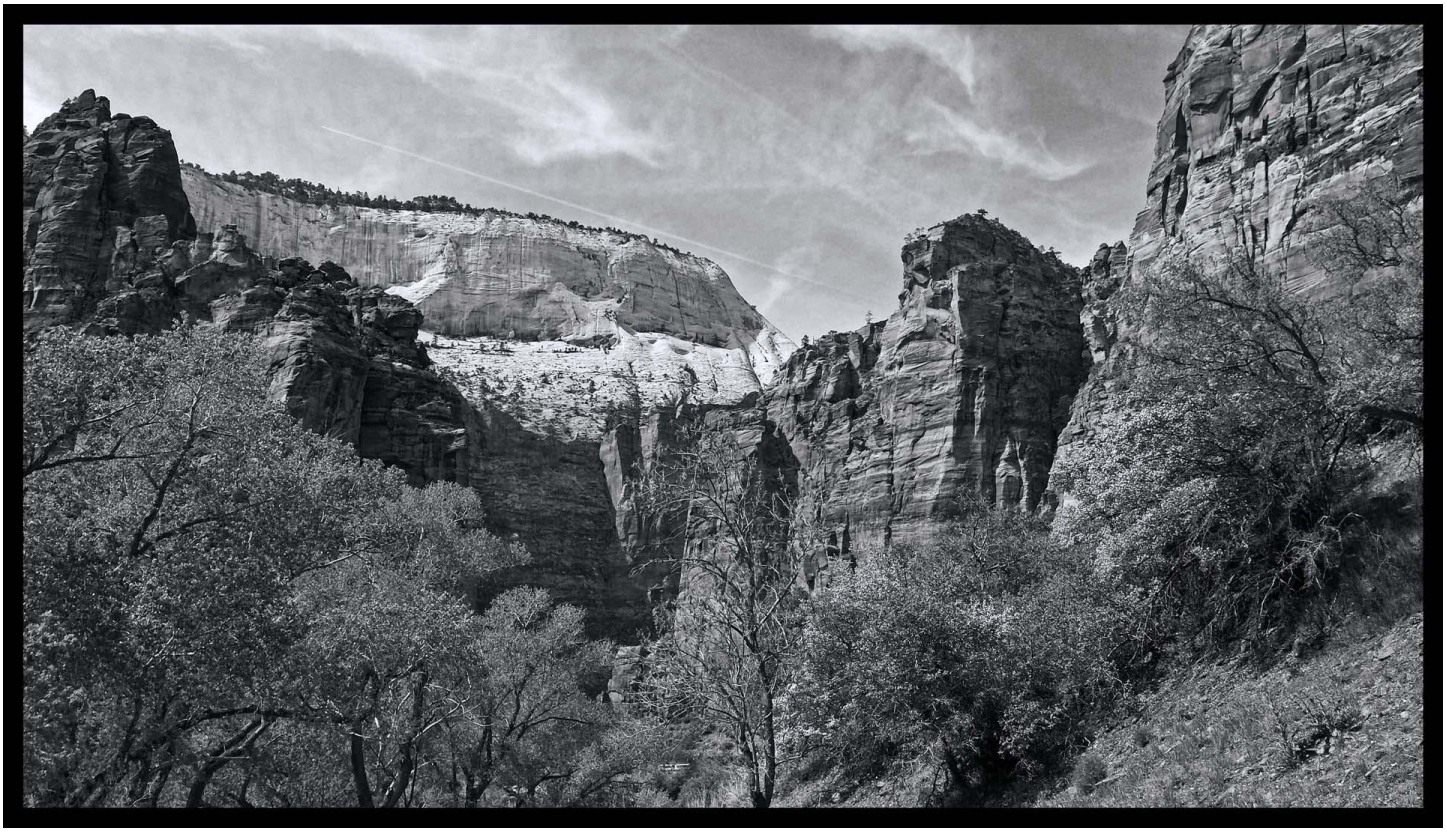
Bird Boat - Harold Lanna

Laundry Shadows by Scott Weaver

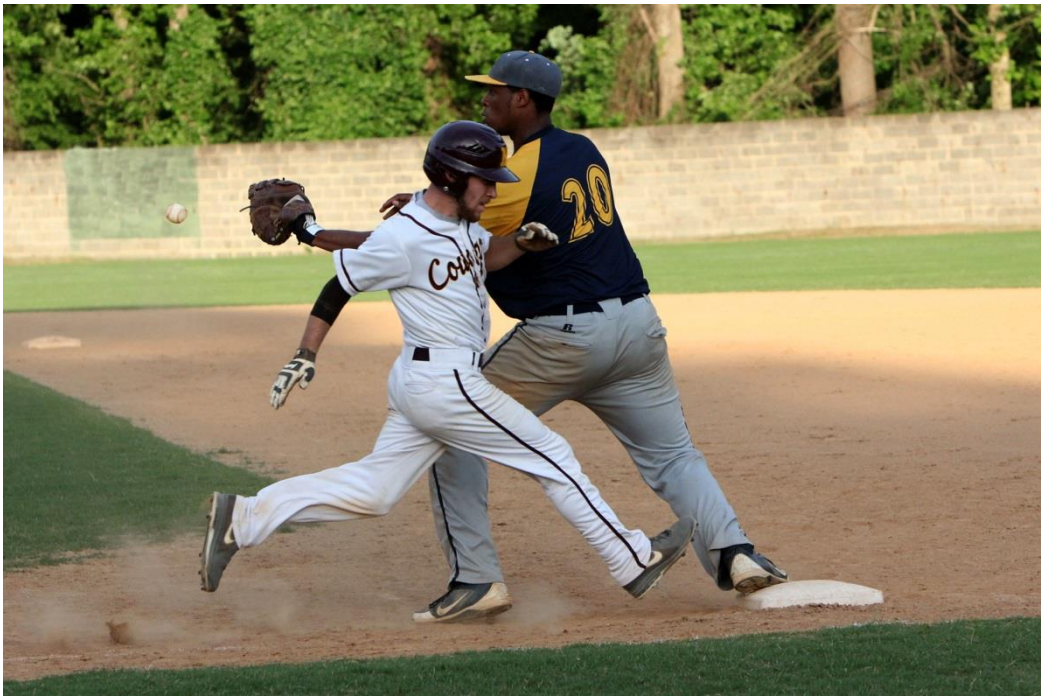
Always Ready - Michelle Maxey

Rememberenceby John Schickler

Geothermal Trek by Susan Van Manen



Early Spring Zion NP by Tom Hobbs



Safe at First by Carole Hagaman

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Membership

The Board of Directors wishes to clarify and codify the currently understood annual limit for individual visitors to attend CCR general meetings. A vote will be taken at the July general meeting on the following proposed addition of Section 5, Article II - Membership of the By-Laws:

Article II Section 5 Guests - Guests, defined as non-members, may attend up to two general meetings per year. Guests may not participate in any other Club activity unless exempted by the Board.

Mary-Jacque Mann
Membership Director

A note on newsletter submissions

Your editor does his best with whatever you send. We are getting so many great articles. Thank you. But, I could use some help. It has become a real time-suck to reformat what you send. The newsletter is done in "Word™ Arial 12, black. Please submit all text in this format. No pdf's if at all possible. Also, several items have had viruses. Twice these have infected my machine. I now have some better anti-virus, but please scan what you send with your antivirus software before you send it.

Very much apprieciated
Andy Klein
Publications

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The Camera Club of Richmond is proud to be a charter member of the Photographic Society of America
Visit PSA online:
www.psa-photo.org

For a PSA membership application see Carole Hagaman, CCR's PSA representative

PSA Mission Statement

The Photographic Society of America (PSA) promotes the art and science of photography as a means of communication, image appreciation, and cultural exchange.

PSA provides education, inspiration, and opportunity for all persons interested in photography

The Society fosters personal growth and expression, creativity, excellence, and ethical conduct in all aspects of photographic endeavor

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2015 CCR Officers and Board of Directors

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Education Director	**Doug Turner**	education@cameraclubofrichmond.com
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PSA Representative	**Carole Hagaman**	fpsa@embarqmail.com
General Information		info@cameraclubofrichmond.com

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