



## Indian River Photo Club

# INFOCUS NEWSLETTER

### Isn't She Beautiful? Our First, but not the Winner, photo!



This wonderful photograph taken by George Bollis entitled "Baby Blues", was awarded an "Honorable Mention" at our June meeting photo competition Section A. Our competition judge, Scott Kelly, was very complimentary about the composition of this photograph, which was taken by George just a few days prior to the evening meeting. The blue eyes, bracelet and chair back all met the criteria of the subject being "Blue", as well as the tone in the eyes of George's granddaughter, also showing the feelings of being "Blue".

Not only gaining an Award of Merit, this picture was the first one received by us over the Internet, just 14 minutes after the end of the meeting, thereby earning the front page spot and title of "First but not the Winner"!

### Indian River Photo Club "Out and About Photo Walk" Friday July 31st.

Here are the details of what will be a very interesting Photo Opportunity and a great evening out with fellow club members. This is intended to be another educational, and, *one on one session* in our progression of "learning".

Photography and the tools we use are constantly evolving, and only by regularly testing our basic skills can we perfect our comprehension of the changes. Our peers often have the answers to those nagging little annoyances that constantly frustrate us as we strive for perfection. Often we do not realize the solution is standing right next to us! Join Richard Thomson and fellow photographers at:

Sebastian Inlet North Side

Date: Friday July 31st

Meeting time: 6:30 pm

Meet on the North Side of the Inlet, under the bridge.

(i.e. Enter the State Park from the NORTHERN side of A1A)

This will be a wonderful time to take some late evening photographs at the inlet. Perhaps there will be good evening light on the surfers. Sunset at a small tidal pool will also be a very good location on this evening as the tide fills the basin. Bird photography should also be very good around the basin. Don't forget to bring a tripod as daylight will disappear fast, and this will allow some great photography during the fading light. I look forward to seeing everybody.

Richard

## This month's Photo Competition subject is "WATER".

**W**ater is a clear, odorless, tasteless, inexpensive and versatile liquid made by combining two parts hydrogen and one part oxygen. It is a principle component of every fruit and vegetable as well as making up a large portion of living things including all of us. It is found on land and in the sea and also in the air! It can be used in a wide variety of dishes, can be a beverage on its own and can be used as a cleaner and even a solvent. Water freezes at 32°F (0°C) and boils at 212°F (100°C).

When frozen, it takes a solid form called "ice", which can also be used in a variety of ways. Goes great with Scotch excellent in coffee and tea. When boiling, can be used to cook pasta and eggs and vegetables. Ingredients are oxygen and hydrogen plus (very often) some chemical additives!

Seasonality: Is available year-round. Works well in the washing machine and ice maker. Excellent in the garden to stimulate growth of ones plants, and of course in the bathroom for w.c. and shower.

How to select: Water comes in a many forms: distilled, spring water and tap (or municipal) water. Usually, you can get it right out of your faucet in your kitchen, or from a bottle! Judge it by the smell; if it is odorless it is fine, if not, boiling may be required.

Please remember what our judge last month pointed out to all of us competitive photographers.

"If the competition subject is water, then the main subject of the photograph should be WATER. Water should not be a secondary subject of the picture, but the main focus."



Water, water, is everywhere, so be imaginative and expressive.

## Indian River Photo Club JUNE 2009 CONTEST AWARDS

### Subject "BLUE"

#### Class B Color: -- 2 pictures

1<sup>st</sup> Pam Price  
2<sup>nd</sup> Joanne Hodge

Blue Overhead  
Old Blue Eyes

#### Class A Color: -- 20 pictures

1<sup>st</sup> Bob Strupat  
2<sup>nd</sup> Mike Ricciardi  
3<sup>rd</sup> Mark Miteman  
HM Nancy True  
HM George Bollis

South Beach  
Dolphins in the Blue  
Hubbard Glacier  
My Blue Heaven  
Baby Blues

#### Monochrome:-- 7 pictures

1<sup>st</sup> Bob Strupat  
2<sup>nd</sup> Stefania Wright-Osment  
3<sup>rd</sup> Keith Wright-Osment

Morris Island Light  
Color Me Blue  
I'm So Very Blue

#### Special Effects – 3 pictures

1<sup>st</sup> Bob Strupat  
2<sup>nd</sup> Dave Garrett  
3<sup>rd</sup> Nancy Seabol

Reflections on Cades Cove  
Water Lillies  
Abstract Fish

**SPECIAL**



**E**lements & Photoshop Workshop

**T**he Southeast Gallery of Photographic Art is presenting a special workshop beginning on August 1.

#### "Enhancing Digital Photography with Elements & Photoshop – 101"

The instructor is Gena Harriman, a full-time teacher and longtime Photoshop guru. The Workshop is designed for photo enthusiasts and professional photographers, and our club members, who want to get more professional results from their digital photo editing. The workshop is divided into 5 sessions of 2.5 hours each and covers from an introduction of Elements and Photoshop to more advanced items such as curves, layers & masking, and creative effects.

You can take all 5 workshops, or just the ones that match your skill levels. This workshop is ideal for club members who are gradually developing their photo editing skills and need a hands on way of learning.

For more information including a course outline and Gena's resume, and to sign up visit

[www.southeastgalleryofphotographicart.com/photoshop101.html](http://www.southeastgalleryofphotographicart.com/photoshop101.html)

## Award Recipients in the June 2009 Photo Competition "BLUE"



"Blue Above"  
BY  
Pamela Price

First Place Class B, Color

Taken with a Kodak 1010, ISO 100,  
F4.5 @ 1/25 sec.  
Limited cropping at base line.

"Morris Island Light"

By  
Bob Strupat  
First Place, Class A, Monochrome

Taken with a canon EOS 30D, ISO100,  
F16 @ 1/60 sec. White Balance adj 1.  
CS2 used for processing.



"Old Blue Eyes"  
By Joanna Hodge  
Second Place, Class B Color

Taken with a Fuji FinePix S5200  
ISO 64, F3.4 @ 1/280 sec

"I'm So Very Blue"  
By  
Keith Wright-Osment  
Third Place, Class A, Monochrome

Taken with a Lumex Z50  
ISO100, F3.0 @ 1/200 sec.  
Focal Length 420mm.



## Award Recipients in the June 2009 Photo Competition "BLUE"



"South Beach"

By  
Bob Strupat  
First Place Clas A, Color

Taken with a Canon EOS 30D  
ISO 100 @ F11, 4 seconds. Focal Length 22mm

"Dolphins in The Blue"  
By  
Mike Ricciadi  
Second Place Class A, Color

### Dolphin facts:

- They are Spinner Dolphins
- Photo was taken off the Kona Coast (the big Island of Hawaii) in May 2009
- Camera is a Nikon D100 in a Subal underereater housing
- Lens is a 12-24 mm wide angle. Shot was taken at 24mm-  
ISO was 200-1/180 sec., F7.1
- The Dolphin (the closest...) was about 5 feet away from the camera



"Hubbard Glacier"

By  
Mark Mittleman  
Third Place Class A, Color

Taken with a Nikon D200, ISO100 @ 1/200 sec.  
F4.5, Focal Length 62 mm

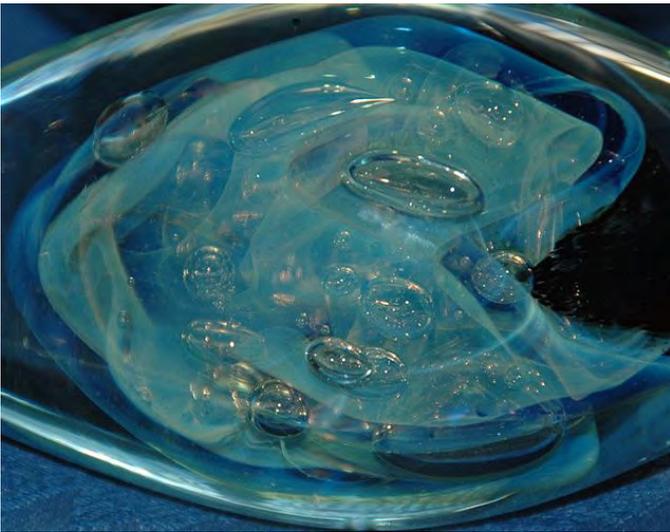
Award Recipients in the June 2009 Photo Competition "BLUE"



"Reflections on Cades Cove"  
By  
Bob Strupat  
First Place, Class A, Digitally Altered



"Water Lillies"  
By  
Dave Garrett  
Second Place, Class A, Digitally Altered



"Abract Fish"  
By  
Nancy Seabol  
Third Place, Class A, Digitally Altered

"Color Me Blue"  
By  
Stephania Wright-Osment  
Second Place, Class A  
Black & White

Taken with a Nikon D40, ISO 100 @ 1/200 sec F4.5





The A.E. "Bean" Backus Gallery & Museum, a 5,000 sq. ft. public visual arts facility, was established in 1960 by A.E. Backus, the preeminent Florida landscape painter, and a group of local art enthusiasts. Open five days a week from early September through mid-July (summer hours by appointment) the A.E. Backus Museum & Gallery features the Nation's largest display of original paintings by Alfred Ernest Backus. The Gallery handles consignment sales of Backus paintings as well as other Treasure Coast artists of merit. Four additional exhibition wings feature changing exhibits of artwork by contemporary Florida artists.

Located in historic downtown Ft. Pierce, a mere 2 blocks from Backus' longtime home and studio and adjacent to the location of his original studio, the Gallery is a worthwhile stop on any visitors itinerary. The Gallery's ample free parking provides convenient access to other area attractions, casual waterside dining and boutique shopping.

Each year The Backus Gallery and Museum holds a juried photography competition sponsored by Jiffy Photo & Framing/Canon titled "Through the Eye of The Camera". There are many different categories that the photographer can enter under and each year there are several hundred entries.

This year there were more than a dozen of our members who were selected to have photographs hung, and eleven of our members received an award.

The judges this year were J. Scott Kelly, Paul Milette, and Sean M. Dowie who had a very difficult job adjudicating the entries, the standard of which were outstanding. Some of the entries are printed below for your enjoyment and appraisal.



Photographers featured are from top left clockwise, Gloria Yarina, Lisa Wilnow, Nancy True, Boris Robinson, Bob Strupat, Paul Tripaldi, and J.R. Williams. Congratulations, and well done.



# Do You Know?

## The difference between RGB and CMYK?



Dr. Len S. Hood wants you to know that there are many technical differences between RGB and CMYK, but right now he will concentrate on the ones that don't require a degree in color management or computer science (Doctorate) to understand.

RGB stands for Red, Green and Blue and they are the three colors that create every other tone of color that is visible on a screen and RGB is mainly used in digital work. There is no black or white 'color', neither is there an orange or a purple. They are all combinations of red, green and blue. White is the sum of all three colors while black is the absence of all three colors.

Now on the other hand, CMYK, has the opposite principle and it is primarily used in print work. Multi color printing presses and also multi color digital printing machines. "C" stands for Cyan (a light-blue), "M" is Magenta (a pinkish color), "Y" is Yellow and "K" (\*) stands for Black. The absence of all the colors is white while the combination of all colors is black; although this will often result in a muddy color so usually just the back ink is used to create black in print. One reason some printers (machines) have black, matt black and photo black.

Unfortunately, what you see isn't always what you get and color is no exception. RGB and CMYK are different color spaces and it is not often possible to replicate exactly the same color in both of them so if you convert your RGB image to CMYK, it will be a slightly different color.

Basically, the RGB colour space is used for anything that will appear on your monitor and a CMYK colour space is used for anything that will get printed.

\*Foot note: K is short for black because black is the key color, so K is actually short for key.



Above and below is the same photograph. One is prepared for printing as CMYK and the other as RGB. Can you spot the difference?

When the "muddier" one of the two finally gets printed it will actually be more effervescent than the brighter of the two as seen here, because as many as 8 colors will be used in the printing process.



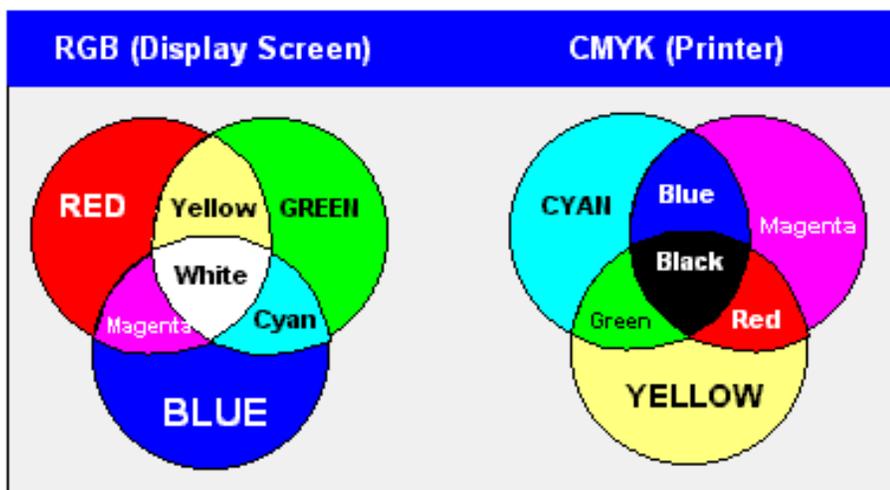
### FYI

Below are two links that explain RGB and CMYK a little more fully.

([http://www.pcmag.com/encyclopedia\\_term/0%2C2542%2Ct%3DRGB&i%3D50517%2C00.asp](http://www.pcmag.com/encyclopedia_term/0%2C2542%2Ct%3DRGB&i%3D50517%2C00.asp))

([http://www.pcmag.com/encyclopedia\\_term/0,2542,t=CMYK&i=39888,00.asp](http://www.pcmag.com/encyclopedia_term/0,2542,t=CMYK&i=39888,00.asp))

*Dr. Len S. Hood consulted the staff at Serif, Nottingham UK regarding material in this article and would like to thank Serif for their guidance and use of their suggestions.*



Above schematic is From Computer Desktop Encyclopedia © 2004 The Computer Language Co. Inc.

## Member's Gallery latest Exhibit Opens August 5th

**B**oris Robinson and Scot Kelly are opening their next exhibit of images at their new Gallery "The Southeast Gallery of Photographic Art's". This will take place on Wednesday August 5<sup>th</sup> from 7 to 9 p.m. This second exhibit theme is "Flora and Fauna" and they report that well over 100 images were submitted for this show. Entries were submitted from as far a field as Oregon, New York and Virginia. Scott and Boris invite club members to drop in and see some of the exceptional entries that they have received. Which, if only half as good as the entries of the first exhibit, will reward your time admirably. The gallery is located at 1446 19<sup>th</sup> Place, which is eastbound SR60 in downtown Vero. There is adequate parking space to the west side of the building, which is on the left hand just prior to the 14th Avenue traffic light. To reach the Gallery by phone, call 643-6994.

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## The Difference Between JPG Files and RAW Files

**M**ost high specification DSLR cameras give the user the option of saving photographs as JPG's or RAW files. Some also give the option of saving both at the same time. Why one should choose one format over the other is dependant upon your work flow type and the detail you might want to maintain.

The basic difference is as follows. JPG give a basic level of color or grayscale detail and are inherently 8-bit images. RAW gives the highest level of color or grayscale detail and are inherently 16-bit images. JPG's are a smaller file size so take up less room on your memory card and have a faster write-to-card time. RAW files are larger, take up more space and have a longer write-to-card time. JPG's are automatically processed (developed) by the camera. RAW files are unprocessed by the camera and require your developing. JPG have limited adjustment control (post shoot), while RAW provide absolute adjustment control (post shoot).

There is a very healthy debate ongoing in the photographic world about which format one should choose. The old adage that it is "horses for courses" certainly applies. If you need fast shoot-to-print time then JPG is the answer, i.e. shooting sporting activities. This is suitable where post-shoot adjustment is not practical.

For wedding photography, where the photographer wishes to work with the maximum amount of color information and make post-shoot adjustments maintaining high detail and flexibility, then RAW may be the way to go. JPG workflow is destructive in that the file is "developed" in the camera, while RAW workflow is non-destructive. The RAW file is "undeveloped", so you are able to control the images' development within your photo editing program

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## Future Monthly Photo Competition Themes for 2009/2010

July	Water
August	Open
September	Farewell
October	Four
Nov/Dec 2009	Best Picture of the Year
January 2010	Open
February	Love Story
March	Unforgettable Faces
April	Open
May	Humor
June	Double
July	Open
August	Circles
September	Inside
October	Open
Nov/Dec	Best Picture of the Year

## CLUB "PANEL OF EXPERTS"

The "Panel of Experts" for our next meeting will be Gail Cohen, Mike Ricciardi, Scott Kelly, George Bolis, JR Williams.

Members are asked to submit their questions ahead of time to the Newsletter Editors so that our experts may prepare their answers thoroughly. Also, should for some reason or the other, a member have some embarrassment regarding their question, this permits complete anonymity as names will not be disclosed.

## The 10 minute Topic

Members at the last meeting were introduced to our monthly "10 Minute Topic". A monthly time period where various items can be discussed by members or individuals. This month the topic will be introduced by Donna Green and will cover the proposed changes in competition rules that are being discussed. It will more than likely last well over the ten minutes allocated!!!!

## The "SPYDER"

After the excellent presentation on color at last month's meeting, several club members have enquired about details of systems that calibrate their monitors. Details about one system that we are very familiar with made by Datacolor, and which we use, can be accessed through the link below, which will take to one of their latest newsletters.

<http://download.datacolor.eu/newsletter/2009-06-15-EN/>

## July 4th. Photography HOW TO DO IT RIGHT!!!!!!



**W**e know that July 4th has passed us by, and that at our last meeting we had an excellent “10 Minute Focus” session given by our

member Richard Thomson, about taking photographs of those spectacular lights in the sky. Even though we are a little late, some tips on taking photographs are a good referral and will not be wasted. The opportunity to photograph fireworks comes along regularly.

July 4th is an annual event, but there are also many other times and places where fireworks are a big attraction, such as Disney World and Epcot. Every night of the year, at Disney, a marvelous display is put on, challenging the thousands of photographers and viewers watching to get that “wow” shot. However, most picture-takers get only a frazzled, streaky, fuzzy blaze of color for their efforts. Disappointingly they find their shots are nothing at all like the magazine spread they had hoped for.

Here are Richard’s tips and photographs: Thank you Richard.

**Definitely use a tripod as exposures are at least 2 seconds and sometimes as long as 20 seconds.**

**Use a cable release** or set your camera for a two second delay.

Turn off your auto focus, **use manual focus only**. Focus on the burst. Anticipate where the bursts will be. Use verticals and horizontals.

If you are a long distance away, a 100-200mm lens should work. If you are near the fireworks, a 24-100mm lens will work. If you want to silhouette people in the foreground, a wide angle lens will be necessary. Do not use any filters on the lens.



**Daylight and tungsten color balance modes/film work well.** Daylight mode/film will be a little give a little more red to the image. While tungsten mode/film may give the dark sky a more bluish cast with longer exposures. Try both modes and compare.

**Exposure: for ISO 100 speed, use f/8 or f/11 aperture.** A 2-second exposure will capture one burst and longer exposures will capture several bursts.

Fore-ground subjects will give a sense of place, scale, and perspective.

Watch out for errant light sources such as lampposts and streetlights.

**Try some zooms and moving the camera** for some special effects.



In response to our insert in our newsletter regarding the services offered by Lighthouse Framing and Art, several of our club members have been asking if we had any idea of the charges made by Lighthouse Framing and Art for the reproduction services offered there. As a courtesy to Marge at Lighthouse Framing and Art, who has helped many of our members with “last minute” support for their monthly award entries (ie get them out of a fix on the day of our meeting), we have put together a price sheet for the reproduction and associated services offered. *At the time of writing the 16th Street roadway is in a stage of construction chaos and many shops have had to resort to “special” summer hours.*



## Lighthouse Art & Framing

### Art Reproduction & Framing Prices

879 17th Street, Vero Beach, Florida 32960

772-567-2212

Finished Size	Printed On	Price - Print Only	Price - with Mat, Backing and Sleeve
8 x 10	Matte	2.10	10.10
5 x 7 print	Lustre (Photos)	3.15	11.15
35 square inches	Fine Art	4.20	12.20
	Canvas	4.90	N/A
11 x 14	Matte	4.80	17.12
8 x 10 print	Lustre (Photos)	7.20	19.52
80 square inches	Fine Art	9.60	21.92
	Canvas	11.60	N/A
16 x 20	Matte	9.24	28.44
11 x 14 print	Lustre (photos)	13.86	33.06
154 square inches	Fine Art	18.48	37.68
	Canvas	21.56	N/A
20 X 24	Matte	19.20	38.40
16 x 20 print	Lustre (photos)	28.80	48.00
320 square inches	Fine Art	38.40	57.60
	Canvas	44.80	N/A

#### The Formula

Matte Paper	\$0.06 per square inches of the print size
Lustre Paper	\$0.09 per square inches of the print size
Fine Art Paper	\$0.12 per square inches of the print size
Canvas	\$0.14 per square inches of the print size

Double Mats, Backing, Sleeves	+\$8.00 for 8 x 10 finished size
<b>For paper reproductions only</b>	+\$12.32 for 11 x 14 finished size
	+\$19.20 for 16 x 20 and 20 x 24 finished sizes