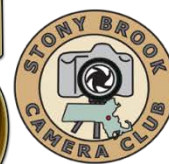


REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

VOLUME 39 NUMBER 2

January/March 2013



What a difference one week and 1400 miles can make. Last week I was in Florida at St Pete Beach soaking up the sun and taking pictures of shore birds and today was spent shoveling our cars out after a blizzard. You can see by the attached

photo that even when snowbound a photography addiction can keep you occupied.☺ I put together this montage while waiting for the snowplow to arrive. I hope you all got to go out and document Nemo.

I'm having some trouble coming up with a theme for my newsletter column so I'm afraid you will all have to put up with some of my random thoughts and observations.

There are currently 116 members of the [Stony Brook Camera Club Facebook group](#). This is a closed members and friends group where we can share photography information and images. If you are not already a member, please consider joining us there.



by Jake Jacobson

Special thanks to Mike O'Connor, Tony Mistretta, Rob DeRobertis, Phil Giordano, and Jim West for stepping forward with presentations for the Talking Photography meeting put together by the Program Committee for the end of February. I would like to receive your comments on this meeting. Should we be scheduling more "hands on" sessions like this one? What other topics would you like to see covered in future meetings? How did the format work? How can we improve it? I've been asking a lot of questions here and that brings up another topic that has been under discussion by the Program Committee and Board. We have been talking about soliciting feedback from members following club presentations and also having you rate the judges after each competition night. This would probably take the form of a quick online survey. Is one per meeting too much? How many of you would respond? Do you think this would be valuable? Let me know your thoughts.

The wonderful thing about photography is that there is always something new to learn and to try, and I continue to expand my photographic horizons at Ray Guillette's Image Study sessions. Big thanks to Ray and all his fabulous co-hosts.
(Continued on the next page)

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 Rob DeRobertis, Phil Giordano, Ed Gooltz, Jake
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PSA Rep. John Fuller
Reflections Susan Cosman, Ellen Kawadler
Refreshments Vicki Elliot, Rob Lehanka
Scholarship Fund Billi Manning, Joe Cormier, Peyton Roberts,
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COMPETITIONS:

B&W Prints Bob Doyle
Color Prints Rob DeRobertis
Color Slides Mike DiStefano
Digital Ann Bertulli, Denise Duhamel
NECCC Digital Ann Bertulli
NECCC Print Rob DeRobertis
Quad Robert Lehanka

MEETINGS: Meetings will be held every Thursday of each month; no meetings in July and August. Consult SBCC Calendar of Events. All meetings start at 7:30 P.M. The regular meeting place is the Wrentham Senior Center, 400 Taunton Street, Wrentham. Mailing address: Stony Brook Camera Club, P.O. Box 20, Wrentham, MA 02093-0020

DUES: Individuals: \$50.00, Families: \$75.00, and \$25.00 for students and members over 65 years of age. To be eligible for competitions, dues must be paid before the first competition.

NEWSLETTER: Published quarterly solely for the information, guidance and enjoyment of the Stony Brook Camera Club, Wrentham, MA

WEBSITE: Visit our website at www.stonybrookcc.com for the latest schedule, updates, and breaking news, and photographs from our competitions, members, and activities throughout the year.

OFFICERS: Elected annually and serve as the executive committee with two past presidents. SBCC is affiliated with the N. E. Camera Club Council and is a member of the Photographic Society of America

STONY BROOK CAMERA CLUB : To promote enjoyment and proficiency in all aspects of photography through education, fellowship, exchange of knowledge and experience; and a broad appreciation of nature and our environment.

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Many of you know Stony Brook member Ron Girard, but you may not know that he completed a "Photo a Day" project in 2012. Congratulations Ron. You can view his excellent images [here](#).

Bud Miller and Phil Giordano are looking for a few more volunteers to help set up a Stony Brook lending library of books and DVDs. This will become an extremely valuable club resource so please help out. Contact Bud or Phil.

Finally, the Club's heartfelt condolences go out to founding member Bob Yankee who lost his wife Loretta in January. Our thoughts and prayers are with you and your family Bob.

Jake

Field Trip to Nubble Light York, Maine



Pictures by Bud Morton

Bird Photography, a Joint Passion

By Joan and Dick Shirley



Sanderling: by Dick Shirley

Shot on my stomach on wet sand in St. Augustine to get the perspective I wanted. Just waited until the bird came close, and then shot at 1/640 sec, f/9, 350mm, ISO 320. Scored a 15.

Although we appreciate nature in general, our emphasis remains on bird photography, but not without some difficulty: birds are varied, seasonal, secretive, small, shy, and fast-moving.

The best way to deal with bird variety is to become a birder (that means “bird watcher” in birders’ terms). Two great resources are *Birds of Eastern and Central North America* by Roger Tory Peterson (the Sibley guide is also excellent, but a bit more advanced), and the CD set *Birding by Ear* by Richard Walton, Robert Lawson and Roger Tory Peterson. This CD set is the best way to learn bird song; and listening for a bird’s recognizable song will vastly improve your ability to find birds. Just being able to identify a house sparrow by its call will save you much time in the field.

Go out early, look for birds, and start the learning process. The best times are the two hours after sunrise and the two hours before sunset. A good place to start is the Stony Brook Wildlife Sanctuary in Norfolk, MA, which has a variety of habitats.

Becoming a birder is also the best way to deal with birds being secretive. One soon learns where and when to find birds, how their habits vary with season, time of day and weather, and what their preferred habitats are. One has to find birds in order to photograph them.

We will lump together the problems of birds being small and very shy: the smaller the photographic

subject the closer you must be to get a good picture. The brute force way is expensive, but yes, a high-resolution digital camera and big lenses help a lot. One can sidestep these costs for many birds by resorting to feeding birds in your own yard, buying or making a bird blind, photographing birds from inside a car (which acts as a blind), and learning places where the birds are accustomed to people and hence less shy. An excellent example of the latter is the St. Augustine Alligator Farm in St. Augustine, Florida, where wild birds nest above the fenced-in alligators which offer the birds protection from ground predators such as opossum and raccoons; this provides the opportunity to photograph larger birds up close.



Robin: by Dick Shirley

Opportunistic shot at a Wrentham neighbor’s house with a very steep bank in their back yard. Bird was fifty feet up in a tree, I climbed a ladder and shot level using a tripod and 1/60 sec, f/11, 800mm equivalent lens (400mm lens with x2 extender), ISO 200. Scored a 15.



Great Horned Owl and Chick: by Joan Shirley

Shot in St. Augustine, FL; the nest was in plain sight. Taken at 1/500 sec, f/10, 500mm, ISO 400. I moved around until no sky showed through the trees, thus earning an image of the year award.

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The best time of year for the St. Augustine Alligator farm is late March through mid-May. Joan and I have also photographed winter birds on snow covered branches from the comfort of our living room. Bottom line: be an opportunistic photographer!



Great Egret: by Dick Shirley

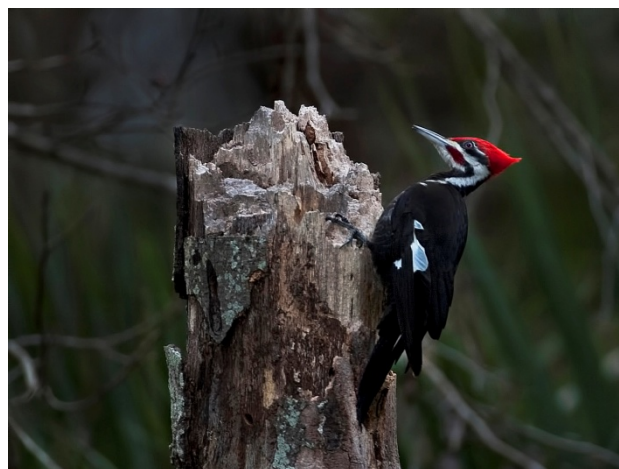
Taken at the St. Augustine Alligator Farm where birds come close to nest. Taken at 1/2000 sec, f/9, 235mm, +1/3 stop exposure compensation, ISO 400. The sharp feather detail along with the nature story (nesting) won image of the year.

Birds can be fast-moving in two ways: in flight, and by hopping rapidly from perch to perch. Said "perches" are often obscured by branches, twigs, and leaves. In these cases handheld photography is often preferred, if not necessary. More importantly, you want a very fast shutter speed. Generally we are reluctant to go under 1/1000th of a second for any shot (though we have gone down to 1/32nd of a second for a roosting bird in low light). Preferring an aperture of at least 5.6 (8.0 is better), Joan and I often trade off with a higher ISO; our Canon 7D cameras handle ISO 400 and 800 quite well; ISO 1600 is too grainy for us. For flight shots we require plenty of light to allow us to shoot at 1/2000th of a second or faster.

Here are a few general suggestions for photographing birds in the field. Use RAW mode if your camera allows; we have had many an image saved by shooting RAW for its significantly larger dynamic range. Look for good composition, especially checking the background behind the bird you are photographing, avoiding man-made objects, other background birds, and very contrasting areas.

Over-expose for a dark bird with a bright background, underexpose for a white bird on a dark background, sometimes by as much as two full stops. Black and white birds are difficult. Whenever possible, use a tripod (a remote switch also helps, and is relatively inexpensive).

The way to begin is just to try it. Start with a Canada goose, a swan, or even a house sparrow for practice with a small bird. If your images are blurred, try increasing the shutter speed, also increasing the ISO if required. Experiment! The more you practice, the better your results will be.



Pileated Woodpecker: by Joan Shirley

Photographed at Fort Mose in St. Augustine, FL, a handheld, opportunistic shot. Taken at 1/800 sec, f/4, exposure compensation set at +2/3 for a dark bird, 500mm, and ISO 500.



Northern Gannett: by Joan Shirley

Photographed at a Northern Gannett colony on the Avalon Peninsula in Newfoundland, Canada. Taken at 1/800 sec, f/13, 285mm, and ISO 200. Scored a 14.

SBCC Membership Survey 2013

summarized by Ellen Kawadler

This year's survey was conducted from November 2012 until January 2013. We had 78 members participate, about one half of our membership. The results only reflect the responses received and should not be considered statistically representative of our membership. Its purpose is to show how diversified our group is and the wealth of resources available to you as a member.

Of those responding, 28 (35.9%) have been members for 2-5 years, 8 (10.3%) < one year, 7 (9%) for one year, 14 (17.9%) for five to ten years, 8 (10.3%) for ten to twenty years, and 13 (16.7%) for greater than twenty years. The majority, 42 (53.8%) considered themselves intermediate photographers. Advanced came in second, 23 (29.5%), followed by beginners, 9 (11.5%), and then pro at 4 (5.1%). Most, 35 (44.9%), shoot with a Canon DSLR, 27 (34.6%) with a Nikon DSLR, and others indicated film cameras, Lumix, Olympus, Pentax, Sony, Samsung, iPhone and other point and shoot. Four individuals shoot with multiple brands and types of cameras.

Sixty-five use one or more software editing programs. Thirty one members use PS elements, 42 use PS, 35 individuals use Lightroom, 7 use Aperture and 8 are not using any software program. Twelve members also responded that they are using HDR and other specialized software, 23 have other plugin software, 26 use Proshow and 13 people have other lesser known programs including those for the Iphone that work well for them.

Not surprisingly, we have a variety of photographic interests. Forty-two (53.8%) enjoy shooting landscapes and 35 (44.9%) love nature. The rest in order of preference were travel (39.7%), macro (35.9%), portraits (19.2%), fine art (16.7%), family (15.4%), creative (14.1%), sports (11.5%), photojournalism (10.3%), architecture (9%), and abstracts, night, still life, and high speed rounded out the rest.

We have 10 members (12.8%) who have their own photography business; 5 (6.4%) have a photography blog; and 17 (21.8%) have a photography website; four (5.1%) offer photographic workshops, 1 (1.3%) offers printing services, and 6 (7.7%) offer other photography

services. Most, 50 (64.1%), are "hobbyists"; 3 (3.8%) people earn a living as photographers; 1 (1.3%) teaches photography full time, and 1 (1.3%) is employed teaching photographic software. We have 7 (9.0%) members who supplement their full time careers as photographers, and 3 (3.8%) teach photography.

Finally there are a variety of other photographic organizations that members participate in besides other local camera clubs. Fifty two (66.7%) of us only belong to SBCC. Other memberships include CIPNE, PACC, ASMP, PRC, NANPA, FPA, PPA, PSA, NAPP, Mass Audubon and Mass Camera Naturalists. (Please do not ask me what these all stand for because I have no idea).

How to Create a Slide Show with ProShow Gold

by Tony Mistretta

A slide show is a great way to present a series of images along with music that can energize your theme and set the mood that you want to convey. Your theme can be almost anything – an event that you have photographed, a place where you have traveled on vacation or a photographic project with a specific objective that you have undertaken. A slide show is a unique way to present information without having to speak a word – the images and music do all of the talking for you! How cool is that? The old adage "a picture is worth a thousand words" holds true, and so if you multiply that by 50 images in a slide show, just think of what a great story you have told!

Our camera club has traditionally allowed members the opportunity to present slide shows on two occasions each year – the holiday banquet in December and the end-of-club-year summer banquet in June. We usually try to fit in about 10 slide shows that are about 5 minutes each, for a total of just under an hour of entertainment.

A five-minute slide show will typically be comprised of about 50-60 images, each image being shown for about 5 seconds including transition time. The transition is the time it takes to change from one slide to the next, which can be done in a variety of different and creative ways. Although it can be a matter of personal preference, I think that five seconds is a good amount of time to show each (Continued on the next page)

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image, because it's just enough time for the viewer to see and appreciate it before being ready for the

next image. During those five seconds, I often like to have some movement in the image – zooming in or out, panning from left side to right or using one of the many slide style effects that ProShow Gold has to offer.

Why ProShow Gold? I recommend this program because it's affordable (purchase for \$70, upgrade from a previous version for \$45), easy to use, loaded with features, and produces an executable file that can be run on any Windows PC, independent of any other software. It can also produce a DVD to watch on your TV set, and there are several options to share your show with others on the internet. The downside is that there is no Apple version of the program. There are many other slide show options for Apple users, but since I am not an Apple user I do not have the expertise to comment further on these.

Once you have purchased and installed your ProShow Gold software, here is a guide to creating a show for the camera club:

1. Gather your image files. Select approximately 40-45 image files for a 5-minute slide show. Size down to 2800 w x 2100 h pixels. (The actual projection size will be 1400 w x 1050 h, so I recommend that you double the size to allow for zooming in during the slide show.) Copy these all into one folder.
2. Gather your music file(s). Choose one or two sound tracks that will set the mood that you want for your show. Amazon and iTunes have almost every song you could ever want that can be downloaded for \$1 each. Copy these into the same folder as your image files.
3. Launch ProShow Gold and create a new show. Start with a blank show with a 4:3 aspect ratio. (Figure 1)
4. Within the **Folder List** pane, find the folder where you stored your image and music files. (Figure 2)
5. Drag and drop your image files from the **File List** pane into the **Slide List** pane. You can arrange these into whatever order you want by

dragging and dropping within the **Slide List** pane. This might seem a little tricky at first because you must select the images to be moved with one click and then move them with a second click and hold while moving.

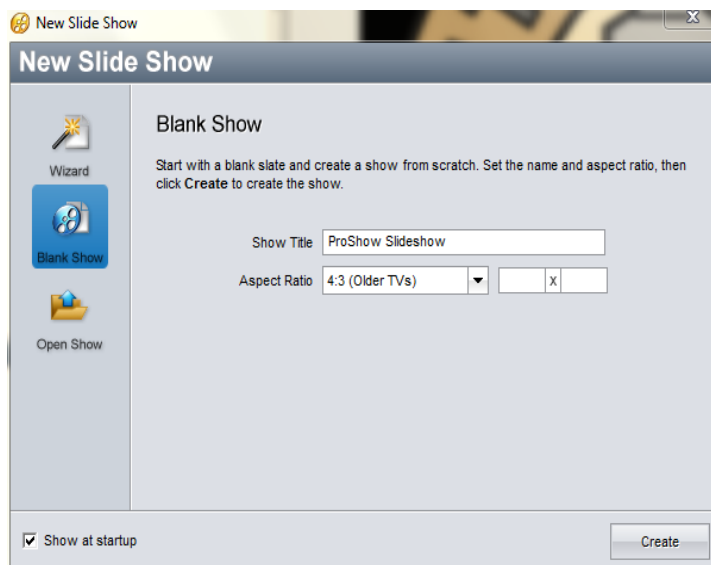


Figure 1

6. Drag and drop your music file(s) from the **File List** pane into the **Soundtrack** area right below the **Slide List** pane.
7. Create a blank slide, a title slide and another blank slide at the beginning of your **Slide List**. Use the title slide caption for the title of your show and a separate caption for your name. You may want to adjust the times of your blank slides and surrounding transitions to 1.5 seconds each .
8. Create a blank slide, a title slide and another blank slide at the end of your **Slide List**. Use the title slide caption for the soundtrack credit. You may want to adjust the times of your blank slides and surrounding transitions to 1.5 seconds each.
9. **Synch your music** to the slide show. This is a good option if your total music time is the desired duration of the slide show. You can adjust the slide times, transition times or both. (Figure 3)
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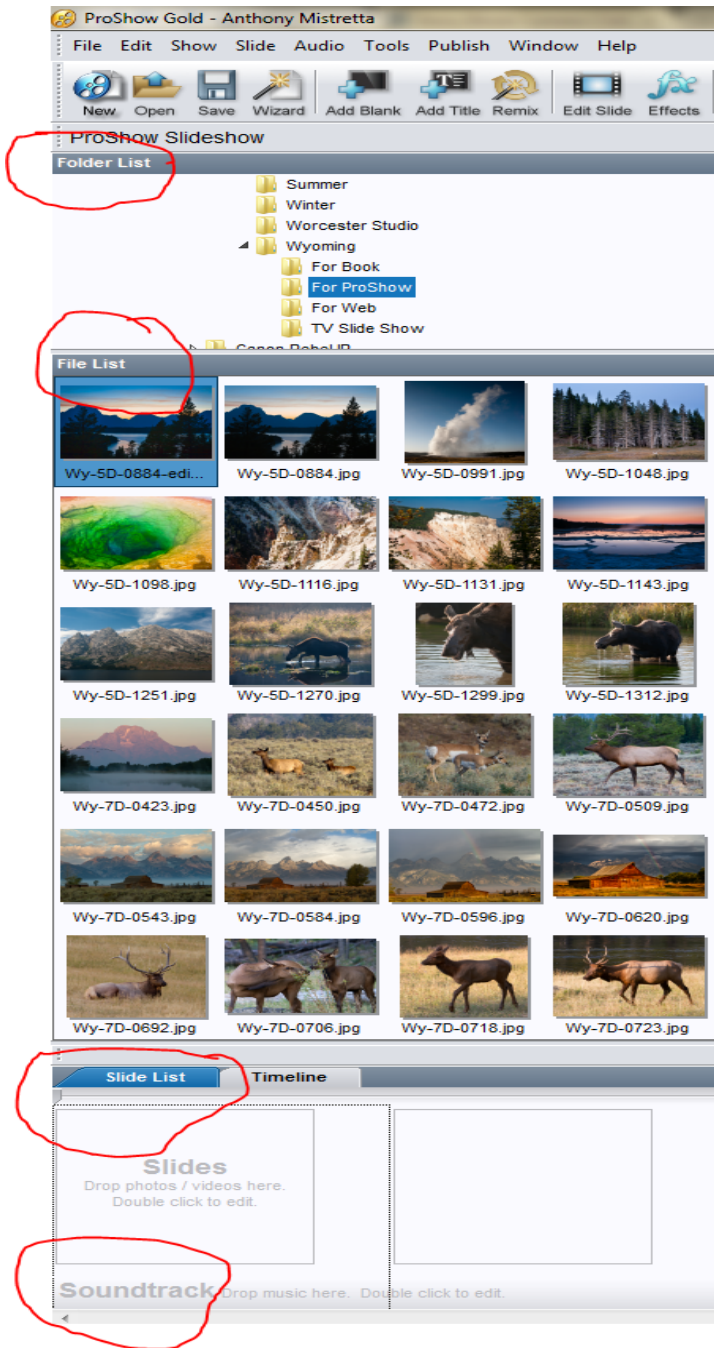


Figure 2

10. As an alternative to the previous step, if your total music time is much longer than the desired duration of your slide show, you can trim your music time by selecting menu option Audio: Manage Soundtrack (Ctrl+M) and then click on the button to Edit Fades and Timing. Here you can adjust the end time to the desired duration of your show and have it fade out for the last 5 or 10 seconds so that it does not end abruptly. (Figure 4)

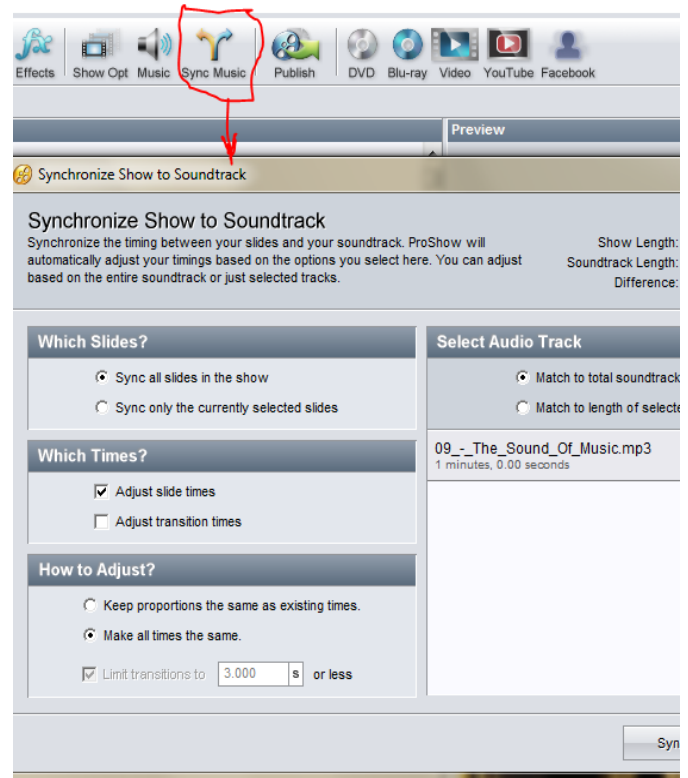


Figure 3

11. Now you have a show that you can either publish as is or get more creative with. The creative process involves trying different transitions, slide styles and layer options. These are great ways to enhance the energy level of your show. You can get to these options by simply double-clicking on the slides and/or the transitions. Use the playback button to see the effects and make adjustments as may be needed until you are satisfied with the result

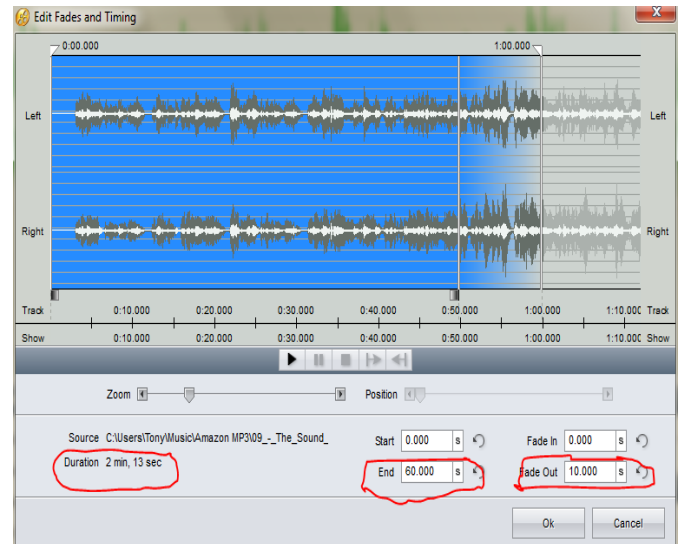


Figure 4

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12. To publish your show: You want to create a **PC-Executable** output file. (Figure 5)

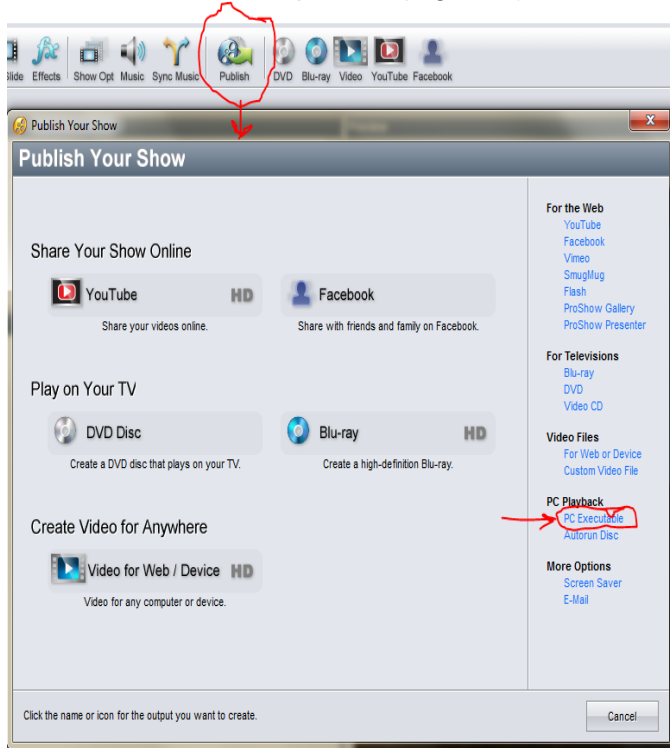


Figure 5

13. On the **Menu** tab of the **PC Executable** window, select **No Menu**. (Figure 6)

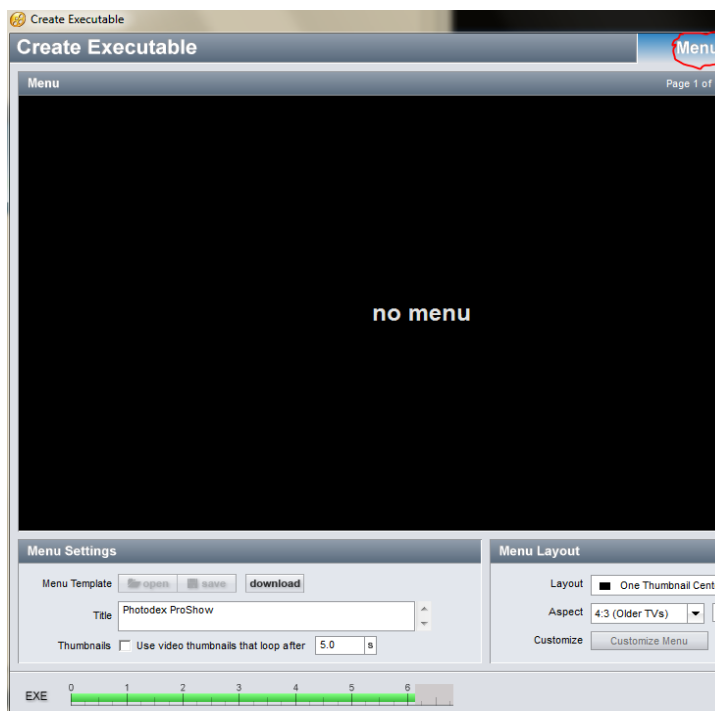


Figure 6

14. On the **Show** tab of the **PC Executable** window, unclick the **Include Intro Show** box. (Figure 7)

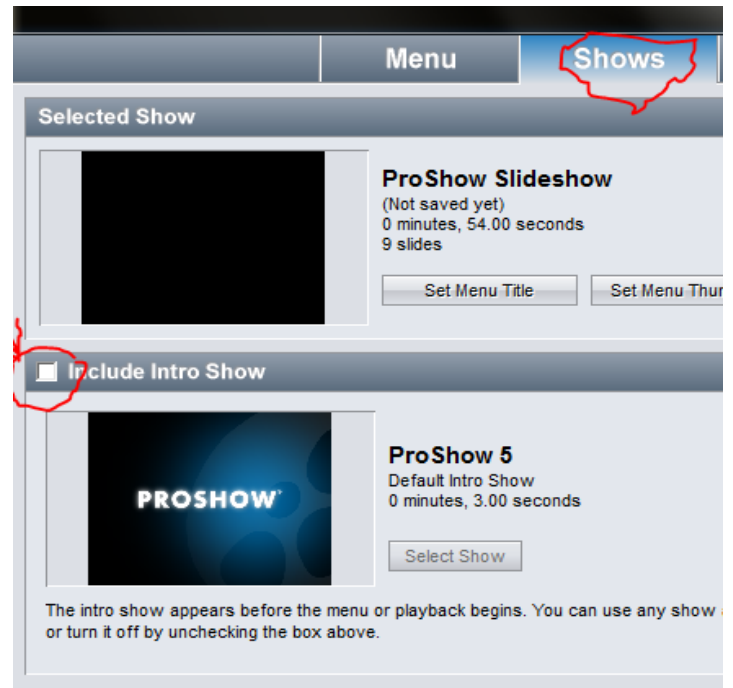


Figure 7

15. On the **Options** tab of the **PC Executable** window, under **Playback Startup**, make your window size 1400 x 1050 pixels. Click on **Full Screen** for the Start Playback and unclick **Loop Show**. Under **Quality**, set **Image Quality** to 85% and **Video Quality** to Medium. Under **On-Screen Controls**, click on the **Show Controls** box. (Figure 8)

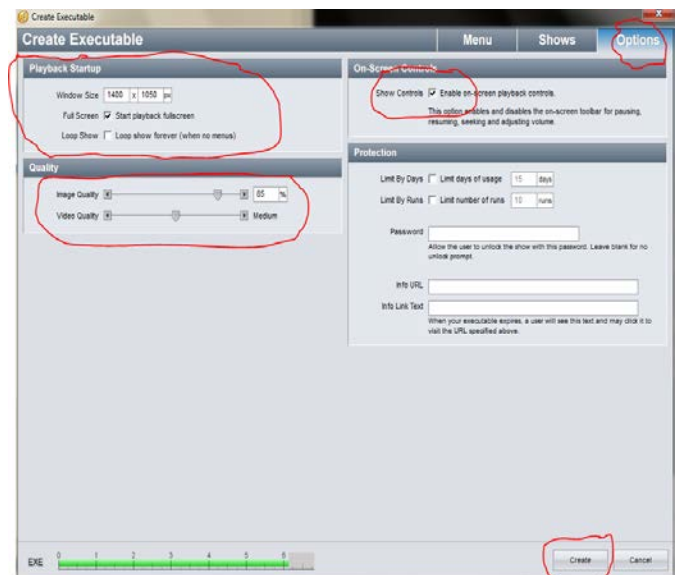


Figure 8

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16. Now click on the **Create** button, and your show will be saved to a PC executable (exe) file.

If you have any questions feel free to contact Tony Mistretta, anthony.mistretta@comcast.net

*Did you know....
the **Star Walk Astronomy Guide App** allows you
to identify stars, planets, the milky way and
anything else in the night sky.*

Winter Program Recap

by Ellen Kawadler

Making Dynamic Landscape Images: From
Conception to Capture to Computer Optimization
with [Joe LeFevre](#)

Joe joined us on January 10th to take us through his process of creating landscape images using three steps: conception, capture, and optimization. He mesmerized us as he used seven case studies to illustrate his approach.

During conception, he encourages you to "slow down", walk around and scout the location before setting up your tripod. Capture involves how you are going to record the image you want. At this stage you need to consider the camera settings for aperture, shutter speed and ISO, lens choice, the use of filters, and how many shots you will need. The last variable is computer optimization with programs like Lightroom, Photoshop and Photoshop Elements.

He discussed [how to combine two images](#) to avoid an underexposed foreground with a brighter sky; the advantage of RAW capture especially to recover lost detail; creating HDR composite panoramas; expanding resolution allowing you to make larger prints; extending the depth of field with focus stacking; producing time lapse images of the milky way; and the power of previsualization.

Composition and Seeing Photographic
Opportunities with [John Gregor](#)

On January 17th, John Gregor from Minnesota covered techniques for capturing both family and landscape images, as well as some formal portrait and environmental portraits. He feels strongly that family images are his way of creating and

preserving the most important history in the world. It is "all about the moment; anticipate the moment".

Some of his suggestions for improving formal portraits were to use a plain background, pull your subject away from the background to minimize its effect, and incorporate the hands since they are a very expressive part of the image. He stages his subjects so they are not in a straight line, but may use a triangular setup or even stools or boards to place them at different levels.

He emphasized that how you arrange the elements of your image is also important when composing photos. You want the viewer's eye to move around the photo and emphasize the elements of importance. [Use of depth of field](#) and foreground elements can help accomplish this. He reminded us that everyone's vision is different and can be manipulated by how the photographer uses their basic setup in camera, i.e. the aperture, shutter speed and ISO.

Street Photography in the Modern Age
with [Lou Jones](#)

We were treated to a presentation by Lou on February 14th. He discussed street photography, as a subset of photojournalism, and even referred to it as "hippy photography". He talked about the need to build travel muscles, both psychological and physical, for this type of work. "We all need to work on our prejudice and fear; fear can prevent you from doing good street photography." He encouraged us to use our own backyard to develop our technique.

On his blog, you can find his 31 recommended tips and techniques for street photography [part 1](#) and [part 2](#) which he discussed in depth. He also demonstrated his use of silhouettes, selective blur, the [dutch angle](#), and "Meyer's" tilt (named after a friend of his) to add emphasis to his images.

When he is out on the streets, his gear consists of a monopod (although he does a lot of handheld shooting), a "long" lens for compression, a "wide" lens for immediacy, and a point and shoot for action shots and to be less conspicuous.

Lou concluded the program by saying that photography has two things, weight and wait. The weight consists of how we use color, balance, objects, focus, tone, etc. in our images and the wait is our ability to find and develop the compelling image from what is presented to us.

Club Calendar

Mar 7, 2013	Competition, Class A&B Digital General, Slide General, Class A&B Color Prints
Mar 14, 2013	Mike O'Connor, "The Beauty of Yellowstone", & Time Lapse Techniques
Mar 21, 2013	Image Study
Mar 28, 2013	Phil Giordano - "Successful Flash Photography"
Apr 4, 2013	Competition, Class A&B Digital General, Digital Creative, Slide General, Slide Creative
Apr 11, 2013	<u>Roman Kurywczak</u> "Photographing Wildlife", co-sponsored by Hunt's Photo
Apr 18, 2013	Quad Selection
Apr 25, 2013	Image Study
May 2, 2013	Jake Jacobson "Understanding Camera Raw" and Business Meeting
May 9, 2013	Competition, Class A&B Digital Nature, Slide Nature, Black & White Prints
May 16, 2013	Jane's Frames "Matting and Framing your Prints"
May 23, 2013	Image of the Year
May 30, 2013	Rob DeRobertis "Getting Your Photos on the Web"
Jun 6, 2013	Andre Bourque "Photographic Medley: A Tribute to the Power of Imagery"
Jun 13, 2013	Year- End Banquet

New Member Showcase

by Ellen Kawadler

Several of our new members introduced themselves by sharing their photographic endeavors with us on January 31st. There was quite a potpourri of talent, with shots of children, dogs, flowers, bugs, landscapes, architecture, trains, mushrooms, travel, and water effects, just to highlight a few.

We saw images from Cathy Mitchell, Cindy Khalifa, Jim Suojanen, Mike Guarino, Vivian Teague, and Brian Henderson. Unfortunately Rich Reynolds had some technical difficulties so we hope to see his shots at an upcoming banquet.

Cathy started the evening with some portraits of children and dogs, followed by Cindy's images of the Boston Flower Show including her own entry in the fruit and vegetable category. Jim shared his composition style of placing small subjects against "bigger" backgrounds but also included some shots of landscapes, architecture and

Monterey. Next was our adventurer, Mike, with photos taken while snow shoeing, skiing and hiking mostly in the White Mountains but we also saw some shots of the beautiful wild flowers at Mt Rainier. Vivian showed us an impressive music video of train images that she had taken on multiple trips with the Mass Bay Railway Enthusiasts on the Conway Scenic Railroad. Lastly, Brian showed us that shooting with a low res point and shoot and being at the right spot at the right time can still produce impressive photos of mushrooms, frost and rain on plants and landscapes.

Did you know....

*You can determine where in the world there is the most light pollution at this site
<http://www.blue-marble.de/nightlights/2012>
then you can plan the best place to do
nightscapes.*

Our Very Own Club Bloggers

[Rob DeRobertis](#) shares his love of photography by posting a wide variety of images including HDR, black and white, macro and time-lapse. He has many subcategories on his blog that include photography business, creativity, gear, software, techniques, and even podcasts.

[David Gould](#) 's blog has a wealth of information from reviews on camera gear, software techniques, books and personal recommendations. He also describes local happenings that he has photographed.

[Joe Kennedy](#) has had a blog for a while but recently regenerated it this year with a challenge to take a picture a day according to a monthly theme. He has made his quest interactive requiring his readers to guess what his daily photo is and sometimes adds some trivia questions as well

[Shiv Verma](#) also has a blog which is comprised of his images from recent photo workshops that he runs and interspersed with information on photography, gear and special techniques.

You can sign up to follow their posts on their individual blogs.

Did you know.....

You can carry the entire pdf of your camera manual on your smart phone. Try using the Kindle free app for this.

Tech Tips – Sharpening Using the High Pass Filter and Sharpen Tool

By Rick Cloran

You may have seen or heard someone recommending the High Pass filter in Elements or Photoshop as a way to do sharpening on your images. For those of you who haven't tried it here's how. After making all of the basic adjustments you want to your image, either flatten it (after saving the layered file) or create a new composite layer by pressing <CTRL><ALT><SHIFT>E for a PC (<CMD><OPT><SHIFT>E on a MAC). With this

layer selected go to Filter-Other-High Pass. Set the level to something on the low side, between 2.0 and 5.0 pixels is generally plenty, and then click OK. The image turns grayish but that is fine.

In sharpening we are only interested in the edge effect introduced by the filter, not in the gray color that results. Just change the Blend Mode on the layer to Overlay and the image snaps back to color. This technique adds contrast because of the Overlay Blend Mode. If there seems to be too much contrast, try changing the Blend Mode to Soft Light. Both of these Blend Modes are blind to 50% gray, which is the main color the High Pass Filter generates.

Check your High Pass layer before making the Blend Mode change. If you see significant color fringing, press <CTRL><SHIFT>U on a PC (<CMD><SHIFT>U on a MAC) to desaturate the layer and eliminate any color influence.

Another option for sharpening is using the sharpening tool which behaves like a paint brush, so it can be sized from broad to very fine, allowing added control over where you place an effect. First select the sharpen tool and then make sure the menu bar blend mode is set to Luminosity, Opacity is set to 15%, and the Protect Detail box is checked. This allows you to use even heavier sharpening without running into the "jaggies" found when an area is over sharpened. You now can use this tool to "paint" on a very selective area of an image.

(In January, Rick Cloran was the judge for competition night. As he scored our images, he commented on some techniques that he thought might make our images better. He graciously agreed to allow us to print excerpts from his 2012 NECCC speaker notes that explain some of these techniques. Thanks so much, Rick!)

Did you know.....

Want to preview your shot in B&W, start by shooting in RAW + jpg. See if you can set your picture style to monochromatic so the jpg image will be in B&W while your RAW capture will be in color. Remember the image you see on your LCD is always a jpg replica.

Digital Quad Competition 2012 - 2013 Categories

All competition photographs must be taken May 1, 2011, or later.

1950's/1960's	Bar(s)	Child/children with pet(s)	Emotion	Empty	Eye(s)
Flag(s)	Horse(s)	Indoors	Junk	Lighthouse(s)	Motion
Pattern	Raptor (bird(s) of prey)	Rural (not a landscape)	Seascape (no light houses)	Sign	Sports
Stairs	Stormy	Sunrise/Sunset	Two wheeled vehicles	Uniform	White



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