In Focus
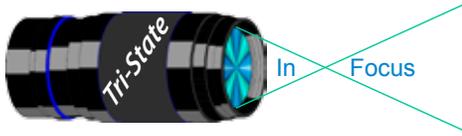


**Photographers from the Cataract Falls Trip
(L-R) Bob Ihrig, Teresa McGill, Nee Charette & Nelson Charette
by Bob Ihrig**

# HAPPY THANKSGIVING!

In     Focus

# JPG Versus Raw - Revisited

Donna's article on "JPG Versus Raw" in the Sept/Oct newsletter had some incorrect information that I would like to clarify for our TSPS members. My biggest concern is that the description of what you can do with JPG's is <u>incorrect</u>. *("Once your camera processes your shot into a JPG image, it's done! . . . All you can do is view, crop and/or print the image as it is along with any mistakes in the scene.)*

In reality, JPG images ***can*** be edited the same way as Raw images, although there is not as much information to edit because of the JPG compression process. I almost always shoot JPG's myself (as do several other TSPS members) because JPG's take up less memory space on cameras and computers and external drives, and they are faster and easier to edit. Another advantage to JPG is that they allow me to shoot at a faster and longer burst rate, which is important for action shots of sports and fast-moving animals. For instance, with my Nikon D7100 set on "high speed continuous" (and JPG Fine, Large) I can shoot a very fast burst of 11 JPG frames before the buffer fills and stops the shooting process; when the camera is set on Raw, it shoots only 6 frames before the buffer fills, and it shoots at a much slower rate. However, the main reason I use JPG's is they give excellent results in shooting and editing.

When I shoot Raw + JPG, I can compare them side by side, and when I edit them I can see very little difference between them, even though the Raw images have more megabites. Sometimes my edited JPG's look even better than my edited Raw images. I can easily enlarge my JPG's to make potentially winning images in our competitions. It is very easy for me to use the same editing tools for either Raw or JPEG's including: corrections for white balance, exposure/contrast, saturation, sharpness, red-eye, & straightening; retouching, changing to sepia or B/W; and adding many special effects.

It's likely that some TSPS members have never tried to shoot or edit JPG's because they always use and recommend Raw. However, if you shoot pictures that are reasonably well exposed, JPG's usually work quite well and they do have several advantages. Some professional photographers frequently switch between Raw and JPG, depending on their shooting situations. You may want to experiment with JPG's yourself to see if you might like them better than Raw in at least some circumstances.

*Best wishes,*
*Jerry Carpenter*

*Editor –* <u>*I stand corrected!*</u> *Thank you Jerry Carpenter!*
*Recently I did use Jpgs instead of Raw for an Olli Class I took. While I was able to make all the corrections that Jerry described above and they were acceptable to the people in my Olli Class, I was not as happy with the results*.

In Focus — Tri-State
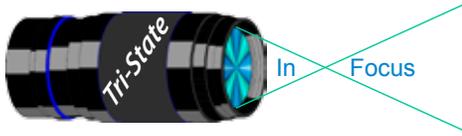
# Observing and/or Photographing the Heavens

## The Night Sky in November 2014

November viewing and finding:

5/6    The planet Mercury is in the east at dawn.

14th    Brilliant Jupiter is close to the upper left of the Moon at first light. (Close relatively speaking, of    course. If it were literally that close, we'd have known about it years ago.)

15th    Jupiter stands above the Moon at first light. That other bright spot is the star Regulus.

25th    Mars is close to the left of the Moon at first light.

Have you ever pondered the distance between stars? Well, think of it this way. Lay a quarter ($.25) on Fountain Square [in Cincinnati] and pretend it is a star – our sun maybe. How far away is the nearest star? (Are you ready for this? Are you sure?) The closest star is in (drum roll) Cleveland. I think you should know this. Honest!

## The Night Sky in December 2014

December 2014

10th    Jupiter "dazzles" to the left of the Moon in the evening.

11th    The Moon and Jupiter are easily seen this evening. Jupiter is to the upper left of the Moon in    late evening.

19th    Saturn is below the Moon at first light.

21st    Winter arrives in the northern hemisphere at 6:03 p.m. EST, the moment of the winter solstice.

Source of this astronomical information is *StarDate* **-- the amateur astronomer's guide to the night sky: The University of Texas at Austin -- McDonald Observatory.** If you have the inclination to become an amateur astronomer, this is the publication for you. Ann and I have subscribed for many years. We have a three-inch refractor telescope, and we have used it many times –when the sky was not nearly so *light- polluted* as it is now

and when it was safe to go into some out-of-the-way places – places that are more and more scarce -- unfortunately. For a long time, we were a part of the Cincinnati Astronomical Society and we'd go as a group to a park with our telescopes. It was a very enjoyable experience.

After I had retired from "principalling," I was teaching English and Education at NKU and also teaching two Advanced Placement English classes at two local high schools. Each year I'd take the classes of 10 to 12 students (great kids) to the CAS for an evening of viewing with the regular astronomers. They always had an interesting program for us. It was always an interesting evening. We'd read some Carl Sagan first and the kids "loved" it.

*By John Deering*
*"a would-be astronomer*
*if I were smarter"*
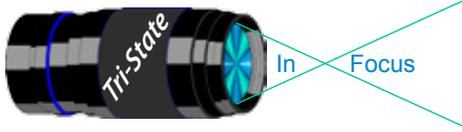
# Everything You Need To Know About Memory Cards

Digital cameras store images on memory cards. There are several types used in cameras. These include Compact Flash (CF), SDHC, and XQD cards. Some models hold two cards, sometimes 2 of the same and sometimes two different cards.

Not all memory cards are alike. Some memory cards are great for electronic devices but are not suitable for cameras.

It used to be that a 1GB card with a read/write speed of 20MBs/sec and 10MBs per second was a big deal. When the 1GB cards first came out they cost about $150.00.

Faster and faster cards are being developed as camera files get bigger and bigger, due to higher megapixel sensors. These days, when you move to a newer DSLR, you may find yourself buying new faster and/or larger capacity memory cards. Your camera model dictates which type of card or cards you need.

There are a number of brands available. The biggest names in memory cards are SanDisk, Lexar, Kingston, and Delkin.

The memory card speed is also dictated by the camera model, since larger files need faster cards and higher capacity cards. In other words, how fast do the cards write the files from the camera to the card and how fast do they read the files as they are downloaded to your computer.

Most, if not all, camera manuals will list approved cards. However, cards are evolving faster than camera manuals, so you may be able to use bigger capacity and faster cards.

Memory card write/rewrite speed is important because it can impact how many images that you make before the camera has to stop and write to the memory card. Slow memory cards can cost you one or more great image(s). Every camera has a buffer that dictates how many MBs of files it can hold. If your memory card is too slow, the buffer will fill up faster than you can hit the shutter release. Your camera's buffer capacity varies based on price of the camera, the target market and file size. Cameras such as the Nikon D4s are designed for pros who shoot sports so the buffer is

bigger and the file size is smaller. Nikon D800 series camera are made for studio and nature photographers who tend to work at a slower pace and the camera makes very large files.

You can determine your camera's buffer size by the number of files it can write before it stops to write. This is found in the camera manual. It usually tells you how many Raw files and how many .Jpeg files it can make before filling the buffer.

Some cards may write at very slow speeds such as 10 to 20 MB/Sec. In the past these speeds were acceptable for some digital cameras. These days most current cameras have 20 - 24 MP sensors. Some have 36.3 MP such as the Nikon D800/D800E/D810 series cameras as well as some of the Sony Cameras. All of these cameras write large files. Typical RAW files for 24MP cameras are about 34MBs. 36.3MP cameras write about 75 MBs in RAW file mode.

The best performing CF cards for high MP cameras at this time are the SanDisk Extreme Pro and the Lexar Professional 1066X cards. The best performing SDHC cards are the SanDisk Extreme Pro and the Lexar Professional 600X cards.

SanDisk Extreme Pro CF cards read/write at max speeds of 160MBs/sec/150MBs/second. (max). The Lexar CF Professional 1066X cards read/write at 160MBs/sec/155MBs/second.

In SDHC cards, SanDisk is rated at 95MBs and 90MBs per second. The Lexar is rated 90/45MB/second**.

Your next decision is how large a capacity your memory card should have. The higher the capacity, the more images it will hold. You could choose a high capacity card with 256 GB of storage, or you could choose a smaller card. Most photographers are choosing with capacities of 16 or 32 GB **. The very large cards such as 256 GB cost quite a bit more per GB. You might choose a very high capacity if you are shooting a special event or are working in conditions where it might be difficult to stop and change cards. If you lose a card or a card fails***, it is better to have several cards of lower capacity, since you will lose
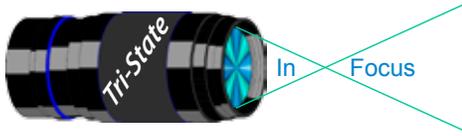
## Cont. Everything You Need To Know About Memory Cards

only a small number of images. You can take a few images and switch back and forth between cards and lessen the chance of a bad card or a lost card causing a disaster.

Most people choose a balance between higher and lower capacity. Personally I think somewhere between 16GB and 32GB cards is right for me. When you have the choice of two card slots of the same type in your camera****, it makes sense to use two same speed cards. Generally a slower card in a second slot slows down the effective speed of the faster card to the speed of the slower card. My camera offers a slot for CF cards and a slot for a SDHC card. I don't know what Nikon was thinking*****, but because SDHC cards are slower, I just put one CF card in the camera. The second slot is useless for me.

What does the future hold? It is hard to say, but based on patents and trademark filings there may be a 54MP sensor appearing in a DSLR soon and that will no doubt require even faster and larger capacity cards. If so Lexar is ready. B&H Photo Video is listing, for preorder, new Lexar Fast CF and SDHC Cards. The CF cards are designated at 3400X and have a read/write speed of 510MB/sec. The SDHC is designated 2000X and has a read/write speed of 300MB/sec.

What can you do with older cards? You might be able to use them in other electronic devices. Maybe you could save digital copies of your camera manuals to take into the field with you

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\*    These read/write numbers are maximum speed.

\*\*  Capacity of cards varies slightly. Each file may vary in size due to subject matter and that also affects capacity. Typically a 20MP sensor camera will be able to store 148 raw files on an 8GB card or 296 raw images on a 16GB card. A 36 MP sensor camera will store about 100 images on an 8GB card or 200 images on a 16GB card.

\*\*\* Card failure rates are extremely low and even if they fail, recovery programs may be able to save most "lost" files. Failure rate seems higher in SDHC cards because of the exposed contacts - based on my personal experience of recovering files for other photographers. Recovery programs can usually recover images, even if the card has been formatted.

\*\*\*\* With two cards in different slots one can act either as an overflow card or a backup of the first card. Just make sure the cards are the same speed to avoid slowing down the recording of images.

\*\*\*\*\* At the present time, the fastest SDHC cards are a bit slow when used in a 36.3MP camera. For Nikon D4 users, XQD cards are still hard to find. I was told by a camera dealer that Nikon thought that the buyers of the 36.3MP D800 line might have SD cards from their previous cameras that they wanted to use. Based on the slow speeds of older SD cards when moving 75MB files, this makes no sense, but it does sound like something Nikon would say. I have had a few interesting discussions with Nikon representatives and have concluded that most Nikon employees know little about what photographers really want. Oh if only photographers would only want what Nikon wants to sell them!

*Richard Jones*

*Editor - Most exposed SD Card contacts are usually a thin layer of Gold. While Gold does not usually degrade, it is a good idea to add cleaning or a least checking your SD card contacts and clean if needed. A little preventive maintenance goes a long way and saves a lot.*
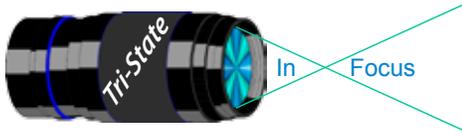
# New PSA Nature Photography Definition for January 1, 2015

Since the Tri-State Photographic Society is a PSA club, I have always believed that it should use the same rules as the PSA. Howeve, the PSA has a history of having unclear, confusing and sometimes contradictory rules. The recent change in the PSA Nature Definition falls into these same problems. There are apparent conflicts and confusing aspects to the new definition.

I offer the following observations because I believe we must make sure that as a club we are in agreement with the changes or if we want to adopt the new definition with some exceptions. Therefore, I have listed below some of the issues we might want to carefully consider.

Long before Photoshop, photographers had mastered the technique of altering photographs, stretching the truth or manufacturing their version of the truth. And doing so it was virtually impossible to know for sure if the final image had been manipulated. Photoshop has simply made such manipulation easier for the masses.

The latest PSA Nature Photography Definition starts with this sentence:"Nature Photography is restricted to the use of the photographic process to depict all branches of natural history, (except anthropology and archaeology,) in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation."

It's a great concept, but in reality photo manipulation has become so good as to make it impossible for most people to make the above conclusion. I believe that we should follow the rules but it is more of an honor system.

Two additional rules state: "Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement." and "No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted."

I think it could be argued that artificial backgrounds and gardening (moving or removing items or rearranging them in a photo) is not allowed.

Another portion of the definition covers story telling ability. "The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality." This is a hard rule to fully understand. I wish that PSA had offered some examples.

The new definition allows HDR and Focus Stacking and dodging/burning. I suspect this has been going on for some time anyway, so why not make it officially accepted? However, stitching images is not accepted. I find that strange. Stitching seems less manipulative than HDR or Focus Stacking. One caveat about HDR is that another rule requires all adjustments must appear natural.

Color images can be converted to gray-scale monochrome. This seems to imply sepia or other monochrome techniques are not
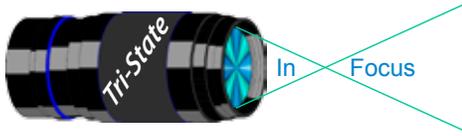
## Cont. New PSA Nature Photography Definition for January 1, 2015

allowed. Infrared images are not acceptable for nature entries.

Nature and Wildlife are defined differently in the new rules.

"Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with subjects in controlled conditions, such as zoos, game farm animals, botanical gardens, aquariums and any enclosure where the subjects and any enclosure where they are totally dependent on man for food."

For non-biologists, extant means still living as opposed to extinct organisms. In the past fossils were allowed in nature, so I believe that possibly they would be still be allowed as parts of geologic formations. I suppose that based on their use of the word extant only fossils of extant species are allowed. It isn't clear in the rule. This rule makes me believe that one has to be very careful when photographing subjects in botanical gardens, that the subject must be considerably larger than any cultivated or hybrid plants around it.. Based on the definition of enclosures where the subjects are totally dependent on man for food, I believe as long as the subject can jump the fence (deer as an example) or can fly or climb over the fence (birds, insects or bats, etc.) would be okay in nature or wildlife.

The wildlife category is not one in which our club has contests, but our club does send entries in the wildlife sections for PSA contests. I do however find their definition of wildlife strange and wordy. "Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wild life images may be entered in Nature sections of exhibitions. I am not sure why birds, insects and marine subjects were in the rule. I would have simply said animals and botanical subjects. While not specifically mentioned in this definition, wildlife and nature subjects can also be entered into pictorial sections of the PSA exhibitions and competitions.

Hopefully as 2015 progresses, some of these questions or concerns will be resolved.

I believe that even though the new definitions are at times difficult to understand, the Tri State Photographic Society should adopt them, since we are a PSA club.

*Richard Jones*

**In  Focus**
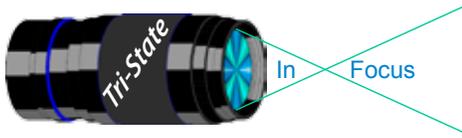
## How to Prepare An Image For Pdi Display.

Many people have asked over and over again "How do I make my image ready for PDI competition?" This is a a description of how I do it which seems to be successful for me.

We all have our favorite way of processing our images - from shooting jpegs to shooting in raw files and making some adjustments ourselves. Note that, *if the image you took is bad, no amount of making adjustments will fix it*. That said, when we display an image, the amount of light, color & contrast falls off depending on the distance between the projector and the wall due to the light scatter in the air amongst other issues. Figure the distance between the projector and the wall, is about 10-15 feet.

On my computer with it's monitor, I prepare my image to my satisfaction. Everyone has their own way of preparing/correcting/editing their images with their favorite software. You can adjust these steps to fit the software you use. Note: Step 4 is an optional step that I use for my computer. The rest of the steps are pretty general.

1) **Backup.** Save the image as a PSD file at full size so you can redo the entry file as needed.

2) Because I use layers in processing my image, I flatten the image and make sure that it still looks good.

3) **Resize the image.** In *Photoshop*
   1. (image/image size), in "pixel dimensions"
   2. set the longest side to 750 pixels.
   3. The shorter size should automatically adjust to less than 750 pixels.
   In *Photoshop Elements:*
   1. Open the image to be re-sized
   2. Image>Resize>Image Size
   3. A box will open - The top two boxes will show the image size in pixels.
   4. Change the largest size to 750.
   5. If the Resample box is checked at the bottom all other adjustments will automatically adjust.
   * Review the image to make sure it looks good

4) *(My optional step)* This next step may or may not need to be done with your image. But, I have found with my computer that if what is on my screen is already dark I may not need to do anything. Otherwise, I darken a light image by using a gamma setting of about .90. This is not much of a change but it has kept my images from looking dull and lifeless when projected.

5) **Save as a JPG**. I save the image file as a JPG file with baseline "standard" and a quality of 12 (maximum – least amount of JPG compression). JPG files are compressed by nature – you want the least amount.
   * Remember - you can only open and save a Jpeg file 6 times before you notice pixelation and degradation of image quality.
   * For the best display, I avoid opening and saving the Jpeg file after this point. If I need to make a correction at this point, I go back to my pre-jpg file to make the correction and then resave it as a jpg.
   * Yes, the JPG is significantly smaller than your original file. But it is the correct size for sending to Jerry Fritsch for your competition entry.

6) **Review your image at 100%.** Photoshop Hint: Double click the magnifying glass in the tool bar to get 100% magnification. This is what will be displayed.

After following this procedure, you have a file that should be ready for PDI display. Send it as an attachment with title to Jerry Fritsch by Thursday Midnight before the Friday meeting.

I hope this helps everyone with the process. If you have any questions, feel free to ask.

*Donna*

*Thanks for Bob Ihrig for the Photoshop Elements instructions.*
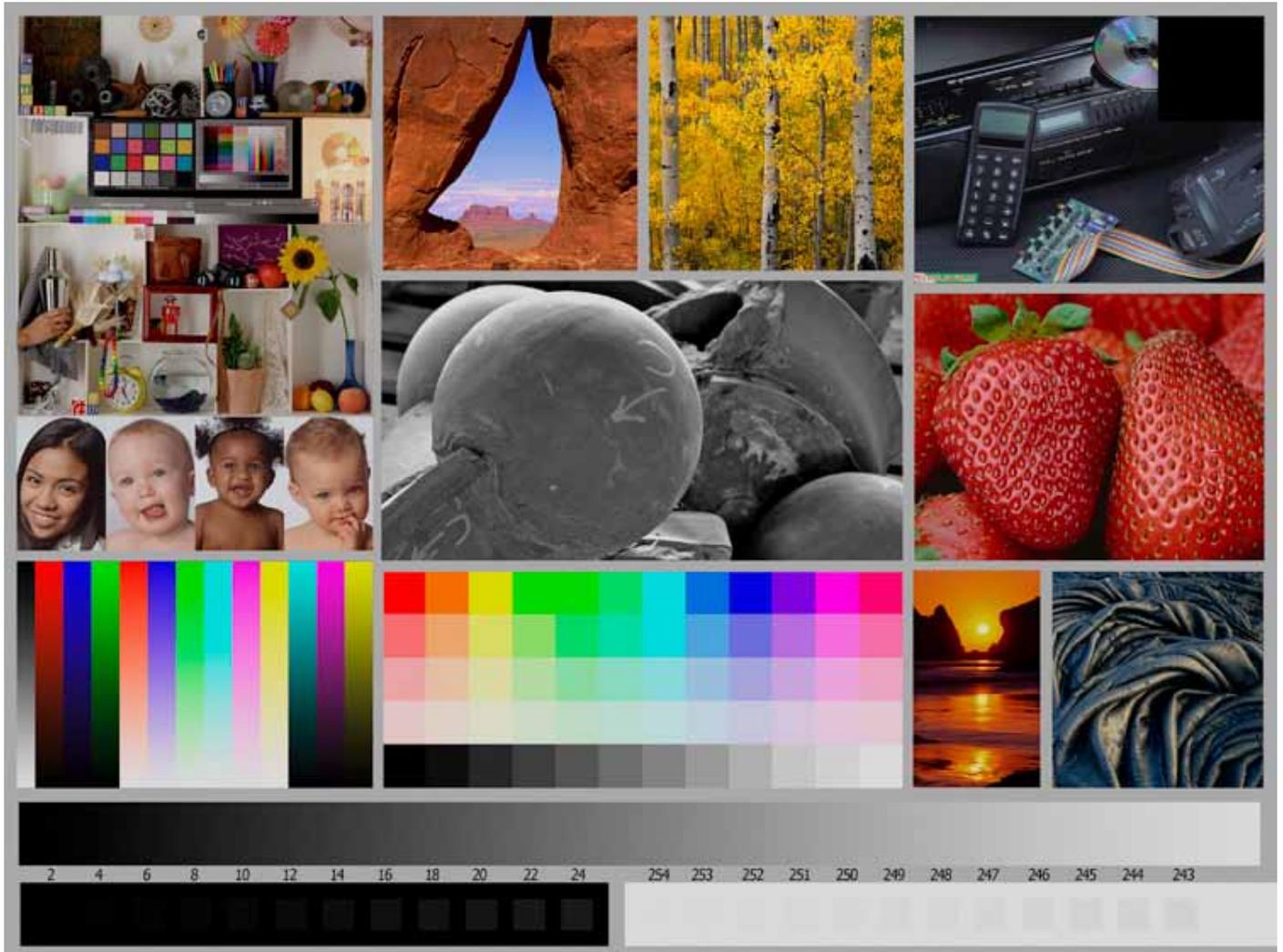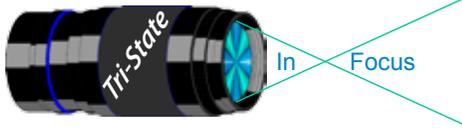
This is the image used to calibrate the Projector for PDI images.  *(Note - do not use this image in the newsletter as it has been enlarged and therefore degraded.)*  The file of this image is located on our website at http://www.tristatephotographicsociety.com/Documents/TristateProjector.jpg  Once the image is open, right click on the image and choose "save image as" to save to the directory/folder where you want to keep the image. For any other questions, see Jerry Fritsch.
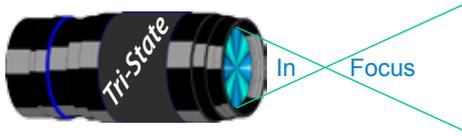
## October Pictorial -
### Friendship Park - informal

### PDI - Tyro
1 Charette, Nee — Friendship Colors

### PDI - Accomplished
1 Charette, Nelson — Riverboat Shot From Friendship Park
2 Kraus, Mark — Look Into KY
3 Carpenter, Jerry — Mirror, Mirror On the Wall
4 Thompson, Dan — Urban Art

### Prints - Tyro
1 Spencer, Marquelle — Just "Beeing" Myself
2 Denman, Ted — The Cross, Crystalline Tower
3 Hathorn, Lisa — Art & Inspiration
4 Scheall, Ted — A Cloud In a Cathedral
5 Whitehead, Melvin — Flowers At Friendship Park
6 Beck, Ron — Reflections

### Prints - Accomplished
1 Loughry, Donna — Crystal Tower
2 Sallee, Joy — Flying High At Friendship Park
3 Jones, Margaret — Not Your Average Forest
4 Jones, Richard — Unusual Reflections
5 Ihrig, Bob — Wood And Sky
6 McBreen, Jane — When the Wind Blows

## October Nature -
### Open - Informal

### Slides - Accomplished
1 Jones, Richard — White Tailed Prairie Dog
2 Jones, Margaret — Caterpillar On Queen Anne's Lace
3 Deering, Ann — Rocky, But Beautiful
4 Deering, John — Venus In the Lake

### PDI - Tyro
1 Haakenson, Bryan — Elakala Falls
2 Charette, Nee — School Of Fish

### PDI - Accomplished
1 Kubler, John — Mother And Child
2 Sallee, Joy — Nature's Lace
3 Charette, Nelson — Turtle Leaf
3 Thompson, Dan — Bee Balm August Morning Sky
3 Voelker, Dale — West Of Logan's Pass
6 Everman, Wilda — Goldfinch On Sunflower

### Prints - Tyro
1 Denman, Ted — Blackwater Falls / October
2 Hathorn, Lisa — Midsummer Wildflower
3 Scheall, Ted — Tree Fungus
4 Beck, Ron — In Flight
5 Whitehead, Melvin — Pigeon Forge, Tenn.

### Prints - Accomplished
1 Kraus, Mark — Mama Blue
2 Carpenter, Jerry — Get Out Of Here
3 Ihrig, Bob — Northern White-Faced Owl
4 McBreen, Jane — The Butterfly
5 Caudell, Dan — Wagner Falls
5 Loughry, Donna — Horned Owl Portrait
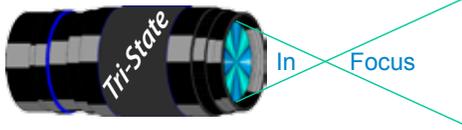
## TRISTATE PHOTOGRAPHIC SOCIETY
## COMPETITION CATEGORIES - 2014

| Pictorial (1st Meeting) | | Month | Nature (2nd Meeting) | |
|---|---|---|---|---|
| Open | Informal Prints | January | Patterns &/or Textures | Informal Prints |
| Unusual, Strange or Odd | Informal Prints | February | Open | Informal Prints |
| Open | Formal Prints | March | Frozen Water | Informal Prints |
| Triangles | Informal Prints | April | Animal Closeup(s) | Informal Prints |
| Open | Informal Prints | May | Open | Formal Prints |
| Mechanical Innards | Informal Prints | June | Open | Informal Prints |
| Open | Formal Prints | July | Weeds &/or Wildflowers | Informal Prints |
| Foggy Landscape | Informal Prints | August | Animals that can fly | Informal Prints |
| Open | Informal Prints | September | Open | Formal Prints |
| Friendship Park | Informal Prints | October | Open | Informal Prints |
| Open | Formal Prints | November | Against the Light | Informal Prints |
| Long Exposure | Informal Prints | December | Open | Informal Prints |

*Reminder:*
*Limit 1 print for <u>Competitions</u>.*
*A <u>Formal</u> print is Matted only - no Frames.*
*An <u>informal</u> print must be no thicker than 1/8th of an inch.*
*Additional print(s) will be for <u>Display and Discussion</u>.*

## For PDI (Projected Digital Image)

If you would like to participate in the **P**rojected **D**igital **I**mages competitions you can email them to Jerry at jafritsch01@yahoo.com up through the Thursday before each Friday meeting. They should be JPEG format (.JPG file type) with the longest side having 750 pixels or less.
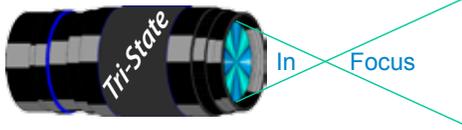
You can re-size the images in your digital processing software, usually under Image, then Image Size. Change the scale to pixels (not inches or cm), and modify the longest side (height or width) to 750. The other dimension should automatically adjust.

If you don't know how to adjust the size, or can't, feel free to email the image to Jerry. He will adjust the size. For best color results, your JPEG image should also use a sRGB color profile.

Please include your name, the image title, and if you are competing in Tyro or Advanced categories in the e-mail.

The file used to Calibrate the Projector for PDI images is located on our website at http://www.tristatephotographicsociety.com/Documents/TristateProjector.jpg  Once the image is open, right click on the image and choose "save image as" to save to the directory/folder where you want to keep the image.

# Topics for 2014 with Descriptions

| P/N | 2014 | Topic | Description |
|---|---|---|---|
| Nature | January-14 | Patterns &/or Textures | Any pattern or texture found in nature, including but not limited to rocks, sand, animal parts, clouds, etc. - both Flora & Fauna. |
| Pictorial | February-14 | Unusual, strange or odd | Self explanatory |
| Nature | March-14 | Frozen Water | Includes, but not limited to, Ice, snow, frost and/or icicles. Show us a solid state of water. |
| Pictorial | April-14 | Triangles | Triangles in the landscape/cityscape etc. such as roof peaks, design elements of a building, portion(s) of food, a traffic sign or musical instrument etc. (NOT included - Triangles such as a triangular arrangement of 3 objects). |
| Nature | April-14 | Animal Closeup(s) | Close up of any animal or part of an animal. |
| Pictorial | June-14 | Mechanical Innards | Insides of any man-made device, including but not limited to tractors, engines, watches, clocks, computers, etc. |
| Nature | July-14 | Weeds and Wildflowers | Any type of weed or wildflower is fine. A single plant or a field full of them is fine (Cultivated plants or fields are not included.) |
| Pictorial | August-14 | Foggy Landscape | Self explanatory |
| Nature | August-14 | Animals that can fly | Any animal that is capable of flight or has the ability to glide in the air. This includes but is not limited to birds, bats, insects, flying fish, flying squirrels, sugar gliders, etc. Subjects do NOT have to be in flight. |
| Pictorial | October-14 | Friendship Park | An image taken at Theodore M. Berry Friendship Park. Note:Map & Directions will be provided. |
| Nature | November-14 | Against the light | An image that shows backlight or a Silhouette. |
| Pictorial | December-14 | Long Exposure Photography | Long-exposure photography involves using a shutter speed equal to or longer than 1/4 of a second. A Long exposure does not have ot have blurred elements. For example, a 30 second shot of a city street at midnight may have everything in the frame in sharp focus. Or star trails among stationary tree or rocks, car light trails in a night cityscape, "silky" waterfall or stream. |
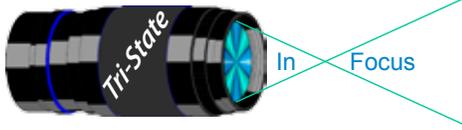
## TRISTATE PHOTOGRAPHIC SOCIETY
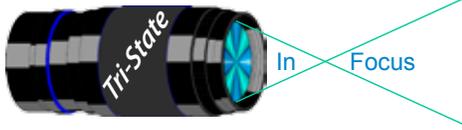## COMPETITION CATEGORIES - 2015

| Pictorial (1st Meeting) | | Month | Nature (2nd Meeting) | |
|---|---|---|---|---|
| Open | Informal Prints | January | Landscape of a season | Informal Prints |
| Bridges | Informal Prints | February | Open | Informal Prints |
| Open | *Formal* Prints | March | SkyScape/Cloudscape | Informal Prints |
| Urban/City Landscape | Informal Prints | April | Animals with Fur | Informal Prints |
| Open | Informal Prints | May | Open | *Formal* Prints |
| American Pioneer | Informal Prints | June | Open | Informal Prints |
| Open | *Formal* Prints | July | Flower(s) | Informal Prints |
| Abstract or almost | Informal Prints | August | Moving Water | Informal Prints |
| Open | Informal Prints | September | Open | *Formal* Prints |
| Urban Wildlife | Informal Prints | October | Open | Informal Prints |
| Open | *Formal* Prints | November | Trees | Informal Prints |
| Wheels | Informal Prints | December | Open | Informal Prints |

*Reminder:*
*Limit 1 print for <u>Competitions</u>.*
*A <u>Formal</u> print is Matted only - no Frames*
*and no thicker than 1/4 inch.*
*An <u>informal</u> print must be no thicker than 1/8th of an inch.*
*Additional print(s) will be for <u>Display and Discussion</u>.*

# Topics for 2015 with Descriptions

| Topic | | Category | Guidelines/Suggestions |
|---|---|---|---|
| Landscape of a season | January | Nature | Image illustrating a season (Spring, Summer, Fall, Winter.) |
| Bridges | February | Pictorial | Whole or part of a bridge(s) of any size, shape, use or condition. |
| SkyScape/Cloudscape | March | Nature | Just the sky, including but not limited to Sun, Moon, Clouds and/or Stars or other atmospheric conditions or elements with minimal other Nature objects in the frame. Example: Sunset Illuminated Clouds with a very few tree branches on an edge just to anchor the image. |
| Animals with Fur | April | Nature | Non-Domesticated animals with fur that is of any color, length or type. Definition of fur: fine, soft hair on an animal. May be course or fine, of any color and of any length. This does not include Feathers or Scales. |
| Urban/City Landscape | April | Pictorial | A scene which includes but is not limited to traffic, clustered housing, street games, people gathered on the street corners , waiting to cross the street, day or night or anything in between or any season. |
| American Pioneer | June | Pictorial | Depiction of people and life styles of times past in America. This would include but is not limited to living history exhibits or museums showing settlers, farmers, ranchers--their homes, ways of life, and activities. |
| Flower(s) | July | Nature | Any Single or Multiple, Non-Hybrid Flower(s) in a natural setting. Examples might be but are not limited to: a field of flowers or a flower(s) in the woods. |
| Moving Water | August | Nature | Including but not limited to Waterfalls, Streams, & Rivers. |
| Abstract or almost | August | Pictorial | An image of part of a subject so that it may not be obvious what the whole subject is. Definition of abstract photography: A photograph that does not attempt to represent external, recognizable reality but seeks to achieve its effect using shapes, forms, colors, and textures etc. |
| Urban Wildlife | October | Pictorial | Any non-domestic animal that might be found in a city or suburb. This could include but is not limited to: deer, squirrels, raccoons, Opossums, Coyotes, Insects, Lizards,birds such as pigeons, etc. |
| Trees | November | Nature | Whole or part of a tree(s) Including by not limited to bark, branches, leaves, flowers, seeds etc. |
| Wheels | December | Pictorial | Can be a wheel(s) (or gear(s)) of any kind. Definition of a wheel: a Circular frame or disk that revolves or can revolve around an axle or rod. |
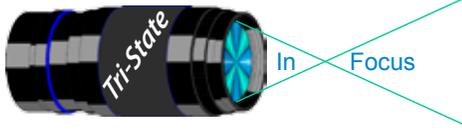
## November 2014 Meeting Dates:

~~Friday, Nov. 07, 2014 - Pictorial - 1st Friday~~
~~Campbell County Extension Service Office.~~
~~Time: 7:00 pm~~

Friday Nov. 21, 2014 - Nature - 3rd Friday
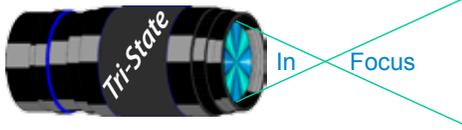Campbell County Extension Service Office.
Time: 7:00 pm

## December 2014 Meeting Dates:

Friday, Dec. 05, 2014 - Pictorial - 1st Friday
Campbell County Extension Service Office.
Time: 7:00 pm

Friday Dec. 19, 2014 - Nature - 3rd Friday
Campbell County Extension Service Office.
Time: 7:00 pm

## Editor's Note:

*Deadline for the Next Issue is*
*Monday, December 01, 2014.*

**Website:**
http://www.tristatephotographicsociety.com/

**Facebook:**
https://www.facebook.com/tristatephotographic

**PSA:**
http://www.psa-photo.org/

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### E-mail Address Change Reminder.
   If you change your e-mail address there are lots of people to notify, and it is easy to forget someone who needs to know your new address.
   Remember to let Bob Ihrig ( rdihrig@fuse.net ) know of any address change so he can update this on the ListServ. Please put "Tri-State" in the subject box.

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## 2014 Tri-State Officers & Chairpersons

| | | | |
|---|---|---|---|
| President | Donna Loughry | Pictorial Slide Chairs | Margaret Jones |
| Vice-President | Margaret Jones | | Dan Thompson |
| Secretary | John Kuhbler | Slide Projector Operator | Dale Voleker |
| Treasurer | Wilda Everman | | Dan Thompson |
| Website | Donna Loughry | Pictorial Print Chairs | Jane McBreen |
| Banquet | Teresa McGill | | Roger Ginn |
| Refreshments | Joy Sallee | Nature Print Chairs | Jane McBreen |
| Equipment | Dale Voleker, | | Misty Griffith |
| | Jerry Carpenter | PDI Pictorial | Bob Ihrig |
| | Pete Reeme, | | Randy Smith |
| | Dan Thompson | PDI Nature | Jerry Fritsch |
| Location & Setup | Bob Ihrig | | Mark Kraus |
| List-Serve Manager | Bob Ihrig | PDI Equipment | Bob Ihrig |
| Exhibits/Publicity | Teresa McGill | Newsletter | Donna Loughry |
| | (Richard Jones & Bob Ihrig) | Points/Awards | Margaret Jones |
| Field Trips | Teresa McBill | Programs | Richard Jones |
| | Lisa Hathorn | Refreshment Supplies | Lisa Hathorn |
| Membership | Jerry Carpenter | FaceBook Manager | Nelson Charette |
| Nature Slide Chair | Richard Jones | PSA | Joy Sallee - Club Rep. & PID |
| | Dan Thompson | | Donna Loughry - Nature |
| | | | Jane McBreen - Print |