



Newsletter

January 2007 Issue 7

JANUARY 11

Albany Library Meeting Room 7:00—9:00

Program: Judging 4C's Color Prints
(no competition this meeting)

Refreshments: Harold and Barb Marx

JANUARY 25

Albany Library Meeting Room 7:00—9:00

Program: Color Management—Camera to print

Competition: Boat(s)

Refreshments: Perry Carmichael

Our first meeting this new calendar year is on January 11. We will be judging the 4C color prints. There will be no photo competition (color, b/w or slides) at this meeting. This is being done to facilitate our timely judging and return of the 4C's color prints in the month of January. You will be seeing some great photographs from other clubs and have an opportunity to see what others are doing,

After the judging, we will have the ever popular free form session during which members may ask and answer photography-related questions.

The photo competition on January 25 is boat(s). So yawl yacht to ketch all your boat pictures schooner or later as the end of the month is barg'n in on us unless you want to skiff the competition. Don't get sloop'y with your photo packet, yawl want to craft some hunky-dory photos - not those real dingy ones. Time tug'n on you? Don't punt, grab your mat cutter and ship us some winners.

The program scheduled for the January 25 meeting is color management, from the camera to the print.

The VV December monthly color print winners will NOT be sent to 4C's for judging until February (because we can not judge our own color prints for the 4C's... and we are the 4C's judging club for color prints in January). That means that our January color prints will get sent on for 4C's



judging in the month of February also. [Note that the December winning b/w prints will be sent out as usual for January 4C's judging since VV does NOT currently judge b/w prints at the 4Cs level.]

Unless there is critical information we need to send to you, there will not be another issue of the newsletter this month. There will be one prior to the first February meeting.

Some general notes: For the first time ever, Adobe has made available for public download, PS-CS3 Beta. Not everything works as yet and there are conditions, but get more info at: <http://labs.adobe.com/technologies/photoshopcs3/>

Also, Deke McClelland has a series of online tutorials presenting the new features of PS-CS3 available at: <http://movielibrary.lynda.com/html/modPage.asp?ID=327>

Considering a new photo pc?

Now that Microsoft's Windows Vista is upon us, if one is considering a new PC, remember to get one that is either already loaded with Vista, or that is hardware compatible with Vista. The computer manufacturer's web site and/or the sales material for a specific computer should provide this information. Many computer manufacturers are providing a free upgrade to Vista, when their computer is preloaded with WinXP. Microsoft also lists a wide variety of information and hardware requirements for Vista at:

<http://www.microsoft.com/windowsvista/>

Vista aside, the following information will help you configure a PC for use with photography.

It Should Have:

- Fast processor (CPU)
- Lots of memory (RAM)
- Large hard drive – preferably two
- Read/Write DVD
- USB ports – preferably version 2.0
- Card reader ports (compact flash [CF], secure digital [SD], etc)
- Windows XP or Vista (the home edition will work nicely)

Nice to have:

- Graphics card like “gamers” have
- Multi-media outputs
- Combination modem and Ethernet interface card
- Wireless keyboard & [wheel] mouse

CPU – should be either a fast Intel Pentium 4 or Dual Core... or Advanced Micro Devices (AMD) equivalent. DO NOT get a pc with an Intel Celeron processor (too slow). Intel also has a Centrino series of processors, but they are best used in laptop computers. Usually you can save money by not buying the fastest processor available, but rather getting one that is one or two speeds slower than the newest/fastest thing out there. The “Core Duo [aka dual core] processors will take you further into the future.

RAM – absolute minimum of 1 Gb. Photo applications do better with lots of memory—2 Gb of RAM or more.

Hard drive(s) – you will be amazed at how quickly you can fill a 200 Gb disk drive with 10 mega pixel images. Might take you a couple years, but I promise that it will happen. I'd recommend a pair of large disk drives, because this gives you both backup and better performance with Photoshop. On the even more technical side, I recommend hard drives that use a SATA interface to the motherboard (processor circuit board); and disk drives that run at 7200 rpm's. I'm not really going to explain that much, but it is good for system performance, and particularly good if you ever get to making or playing with any video imaging. Also, the useable configurations of disk drives built into your computer are quite variable if you are running a network with disk storage attached to your network.



Photographers assembling their latest personal computer capable of handling images from the 16.7 m-pixel Nikon SLR

DVD – the read/write units will be able to work with both CD's and DVD's. As with most things computer these days, faster is generally better. Basic functionality will be available in Windows, but you might consider a separate program that is specifically for working with writing CD/DVD's. The Nero and Roxio programs are not perfect, but they are pretty good.

USB ports – most of today's peripherals come with a USB interface, and having lots of these is always good. It is nice to have a couple on the front of the computer also. The newest and fastest USB port is 2.0. Try to stick with it because the old version 1.x ports are much slower. Sometimes a PC will have some of each, but the 2.0 ports are best.

Card reader ports – these are available two ways: sometimes you can get them “build in” to the computer. They are also available as external peripherals that plug into a USB port. Either way is fine, but many of today's computers will have them already installed. They are both cheap and much handier than connecting your camera to the computer each time you want to download pictures. (If you connect the camera, then it is necessary to use the camera maker software to do the download; whereas if you use the card reader, each port simply looks like another disk drive and you can simply copy the picture files from the memory card to your hard drive, with no additional software.)

Graphics card – this is inside of your computer and it is what talks to (drives) the monitor. Again, photo work pushes computers much harder than most any other applications. Using a high performance graphics card will benefit you a lot when working with pictures. It turns out that the cards designed for “game players” work very well for photo work. The one difference is that photo work can use either the 2D or the 3D graphics cards, but gamers like the 3D cards.

Multi-media – these features are good for creating slide shows. They also are good for using CD/DVD based training material and the like. In general, multi-media PCs are a pretty good starting place for computer to be used for photo work. A multi-media PC will have speakers, either built into the monitor or separate units. For photo work, either type speaker is very acceptable. [It is NOT, however, necessary to purchase a unit that is already configured to have a TV tuner inside.]

Modem/Ethernet – obviously you need a modem. But these interfaces are available with the high speed Ethernet connections also. I’d recommend getting one with Ethernet for the day (if it ever comes) where you get a high speed internet connection (cable, dsl, or wireless).

Wireless keyboard/mouse – personal preference item. There always seems to be too many cables to run, so being able to eliminate these is a nice thing. No matter what you get, be sure that your mouse has a wheel along with the usual two buttons. If you haven’t used a wheel-mouse, you will certainly learn to like it. The only drawback to these devices is that they are battery powered, and of course you need to change the batteries from time to time.

Monitor: Today’s systems want to see an image screen that is a minimum of 1024 pixels by 768 pixels. That is easy to come by and many will go higher than that. It should also be capable of “millions of colors,” if it is a color monitor, it should be able to handle those requirements. One last comment here – CRT’s are becoming a thing of the past rapidly. Today’s flat panel displays have gotten quite amazing and a joy to work with/on. Over a year ago, I hear a photo industry professional (who now works for Microsoft) say that within five (5) years CRT monitors would no longer be in general availability. Looking around, I’d say it might happen sooner than that.

One thing I might add... there is a place in Salem (near the corner of Lancaster and Center streets – a couple doors north of Michael’s) that is a true geek store. It is the one place that I have let work on my computers. They have good prices and they will build a specific computer for

you, as well as sell you “packages.” It’s called the PC Club. They started out as a club in California many years ago, but have expanded into a true business and are located up and down the coast. They also have a web site – www.pcclub.com If you were to go in with this list of requirements they could certainly help you.

Well that should be enough to keep your brain swimming for while. There is a lot of info here, but I feel that these are the things that make photography on a computer more fun. Remember to consider the age of your current PC. If yours is rather old, you may have a lot to learn with the improvements that today’s computers have. Be patient. It will take some adjustment, but you should enjoy the upgrades after you have run up the learning curve.

Hope you find this helpful and not simply “too much data.” *Art Burkhalter: December 2007*

V V Color Print Competition Winners December 2006

Large Open:

- | | |
|--------------------------------------|-------------------------|
| * 1 st Larry Rosenkoetter | “Let’s Fight” |
| * 2 nd Bob O’Donnell | “Hannah Covered Bridge” |
| * 3 rd Lee Perigo | “Crater Lake” |

Theme (Close-up):

- | | |
|---------------------------------|------------------|
| * 1 st Tim Sperry | “Penny Portrait” |
| * 2 nd Joe Hlebichuk | “Eclipse” |
| 3 rd (t) Jim Riehl | “Biggies Fluff” |
| 3 rd (t) Lee Perigo | “Folds” |

Small Open:

- | | |
|-------------------------------|--------------------------|
| * 1 st Harold Marx | “Fall Forrest” |
| * 2 nd Dan Rucker | “Silver Creek Rest Stop” |
| 3 rd Lee Perigo | “Going Fishing” |

Theme (Close-up):

- | | |
|--|------------------|
| * 1 st Harold Marx | “Cutting Edges” |
| * 2 nd Perry Carmichael | “Mantis” |
| * 3 rd (t) Kelly Carmichael | “Dandilion” |
| 3 rd (t) Ken Miller | “Fungus on Tree” |

* Indicates print goes on to 4C’s in February

V V B/W Print Competition Winners
December 2006

Large Open:

- * 1st Terry Tallis "Wagon Wheels"
- * 2nd Lee Perigo "Benton Courthouse"

Theme (Close-up):

- * 1st Perry Carmichael "Collection Time"
- * 2nd Art Burkhalter "Pipes"
- * 3rd Lee Perigo "June"

Small Open:

- * 1st Harold Marx "Path in the Woods"
- * 2nd Kelly Carmichael "Escape Hatch"

Theme (Close-up):

- * 1st Art Burkhalter "Colt"
- * 2nd Lee Perigo "Beads"
- * 3rd Perry Carmichael "Butterfly Afternoon"

* Indicates print goes on to 4C's in January

Congratulations!

To Tim Sperry for reviving an honorable mention from 4C's for his photograph Albany Nights.

Our February meeting will feature Electronic Images. The following are the rules for submittal...

Valley Viewfinders Camera Club
Electronic Image Presentation
February 6, 2006

Entry is not limited to images created and/or modified digitally. Images may also be acquired and/or modified traditionally and then scanned (for example: your slide or print may be created traditionally and then scanned and entered).

The following Entry Requirements apply

1) ENTRY EMAIL PROCEDURES AND DEADLINE

When making your image submissions your email is your entry form,

a) You are required to do the following when entering:

- i)** In the **subject line** of your email put only the complete filename (see #3 below on image file naming conventions) of your image.
- ii)** Attach only ONE image per email. A maximum of 2 images per class (see #4 below) may be submitted per entrant, per competition. Please send *separate* emails for each entry.
- iii)** Indicate if you do not want you image entered into 4Cs competition (see #5 below).

b) Send email with image attached to: stephen17young@yahoo.com. **Entries must be received no later than midnight Tuesday, February 6.**

2) IMAGE FILES

- a)** The images *must* be in jpg format.
- b)** The *maximum* horizontal dimension is 1024 pixels and the *maximum* vertical dimension is 768 pixels.
- c)** Resolution set at 72 dpi.
- d)** Images may not be larger than 350kb; a jpeg compression of 9 or 10 usually is best.
- e)** A maximum of 4 images may be submitted per entrant (2 per class, see #4 below).

3) IMAGE FILE NAMING CONVENTIONS

a) The image filenames shall use the following convention:

i) For TRADITIONAL CLASS Entries

(T) FirstnameLastname_VVCC_Title_T.jpg

(example: JohnDoe_VVCC_PrettyFlower_T.jpg)

ii) For CREATIVE CLASS Entries

(C)FirstnameLastname_VVCC_Title_C.jpg

(example: JohnDoe_VVCC_PrettyFlower_C.jpg)

b) Change each of your entries file names before attaching and sending as per above convention (each file you send must have a *different* "title").

"T" designates the image as a TRADITIONAL CLASS and "C" as a CREATIVE CLASS.

4) CLASS DEFINITIONS

There are two classes available to enter: **TRADITIONAL** and **CREATIVE**. The following definitions of each class should be followed but the final determination of which class to enter is up to the entrant. The entrant should keep in mind that under this rule they are free to choose which class.

a) **TRADITIONAL CLASS** depicts a subject based on a reasonable fidelity to reality. It is, for example, a landscape, portrait, street scene, still life, nature photograph etc, where manipulation, if any, only artfully or delicately enhances reality.

b) **CREATIVE CLASS** depicts subjects in a substantial departure from realism through the use of various nonstandard techniques and controls. Examples are abstracts, derivations, diffraction, distortions, black light, bas-relief, impressionism, symbolism, montage, dye coloring, color key, multiple exposures, solarization, posterization, tone separation, surrealism and unreal color. In essence, when the obvious purpose of such techniques are to alter reality to the point where the pictures is non-objective or abstract in quality.

5) PERMISSION TO FORWARD TO 4CS SPRING COMPETITION

I would like to forward all entries to the 4Cs for inclusion in the Spring 2007 competition to be held on April 30, 2007. If you do not want me to forward your

entry, please indicate so in the body of the email.

Steve Young, 12/10/06

Mark your calendars!

April 7 is the next meeting of the NATURE PHOTOGRAPHERS OF THE PACIFIC NORTHWEST at Oregon State University in Milam Hall.

The speakers are Wendy Shattil and Bob Rozinski internationally recognized nature photographers who have published extensively. Bob's presentation is entitled "Capturing the Image: What You Can't Do in Photoshop". Wendy's presentation will be "One Is Not Enough: Storytelling With Your Camera". Fuji is the generous sponsor for this meeting and the co-sponsor is OSU's College of Oceanography. You can check Bob and Wendy's web site at www.dancingpelican.com Details of the meeting will be emailed out soon by the NPPNW.

Let's fill our 2007 with fantastic photographs, great photographic experiences and expanded knowledge and capabilities.

Terry Tallis
January 1, 2007
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