

Newsletter of  
**The Pikes Peak Camera Club**



***“Ripples and Reflections”***

by

**Marjorie Card**

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**MONTHLY MEETING - JULY 2, 2013 @ 7:00 PM**

***This club was established in 1930 and is believed to be the oldest camera club in Colorado. Meetings are held at 7 PM on the first Tuesday of each month at the Living Hope Church, 640 Manitou Blvd, Colorado Springs, CO.***



***The Pikes Peak Camera Club is a member of the Photographic Society of America. Visit the club's website at: PikesPeakCameraClub.com Visitors are always welcome to the meetings.***

## Club Officers for 2013

**President** Jim Van Namee [jvannamee@gmail.com](mailto:jvannamee@gmail.com)

**Vice President** Galen Short [gpsdude@gmail.com](mailto:gpsdude@gmail.com)

**Secretary** Debbie Milburn [ddmilburn3@aol.com](mailto:ddmilburn3@aol.com)

**Treasurer** Bruce du Fresne [badufresne@comcast.net](mailto:badufresne@comcast.net)

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**Newsletter Editor** Nancy Ellis [nancyzellis@yahoo.com](mailto:nancyzellis@yahoo.com)

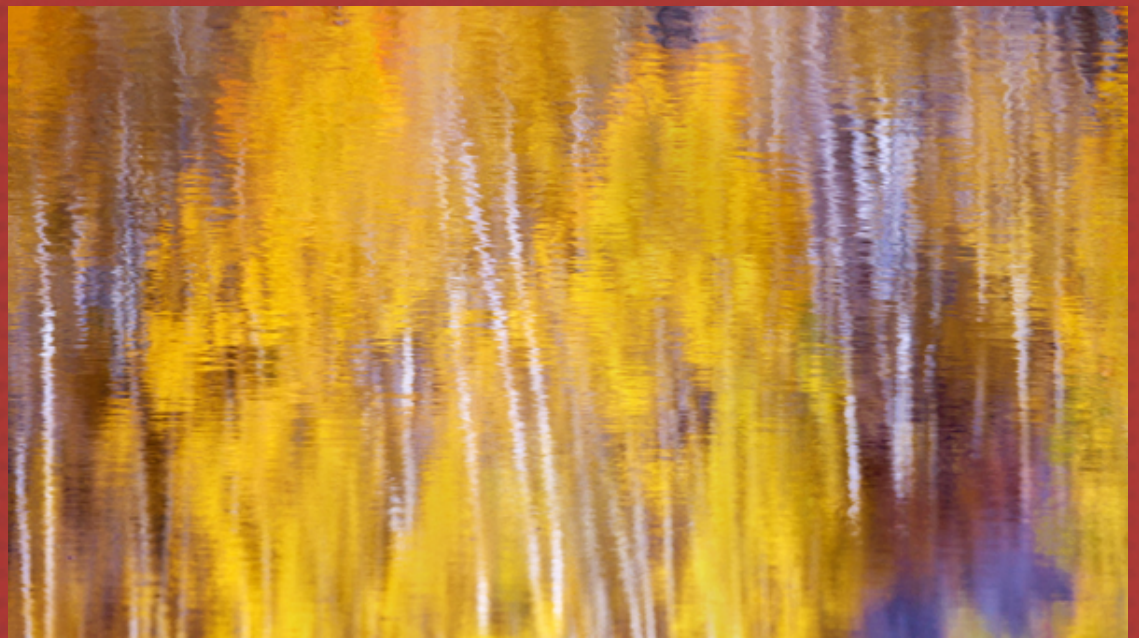
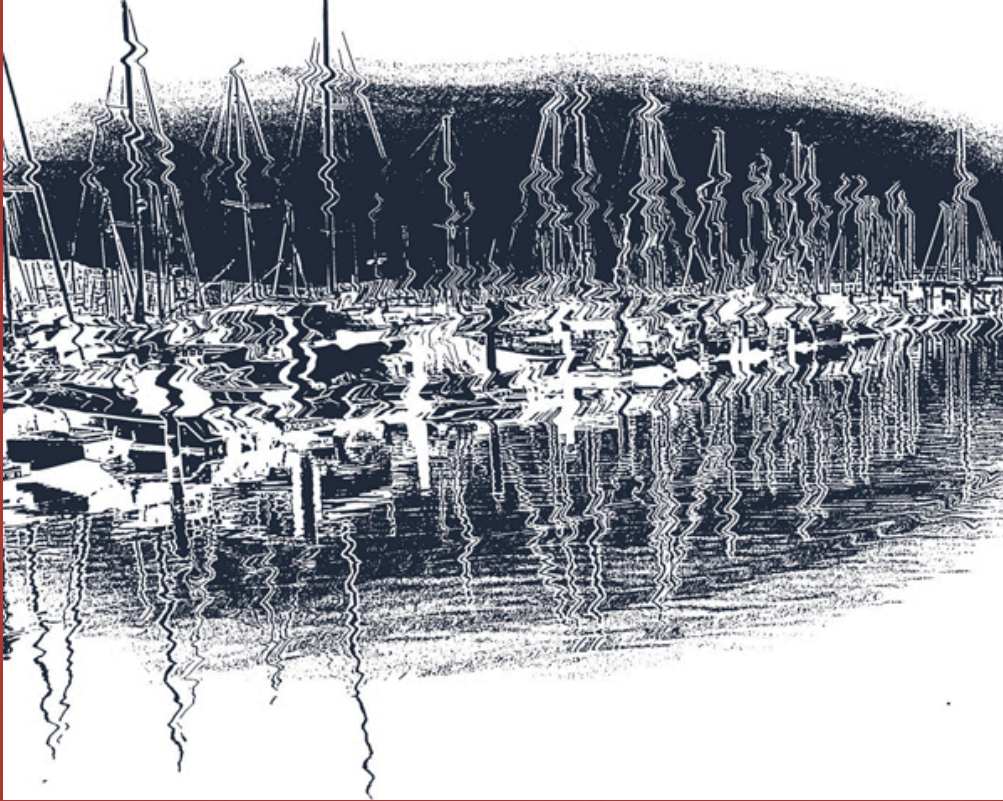
**PSA Representative** Al Swanson [akswan1969@comcast.net](mailto:akswan1969@comcast.net)

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## **JUNE SUBJECT - ABSTRACTS**



**TOP TO BOTTOM.....**

***“MARINA IN DISTRESS”* BY AL SWANSON**

***“FALL REFLECTION”* BY TIM STARR**

**SUBJECT: ABSTRACTS**

**AWARDS:**

**“Swimming in Reflections” by  
Marjorie Card**

**“Ripples and Reflections” by  
Beverly Cellini**

**Honorable Mention:**

**“Thermal Springs, New Zealand”  
by Rita Steinhauer**

**“Magenta Stained Glass” by  
Marjorie Card**

**OPEN:**

**AWARDS:**

**“Two on a Bench” by  
Bill Stanley**

**“Waiting for a Room Mate” by  
Bob Card**

**“Waiting for a Room Mate” by  
Bob Card**



**HONORABLE MENTIONS:**

**“Chapel in Morning Light” by  
Marjorie Card**

**PRINT COMPETITION - MONTHLY STANDINGS AS OF JUNE 2013**

	PREV	SUBJECT		OPEN		TOTAL		
	CUM TOT	CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD	
Lee Bernhardt	21	0	0	0	0	21	0	21
Bob Card	0	0	0	0	20	20	20	20
Marjorie Card	0	39	39	18	18	57	57	57
Beverly Cellini	110	20	73	16	73	36	146	146
Walter Chambosse	20	8	8	0	20	8	28	28
Bill Lloyd	28	0	14	0	14	0	28	28
Galen Short	34	0	16	0	18	0	34	34
Bill Stanley	130	16	85	19	80	35	165	165
Tim Starr	140	16	76	18	98	34	174	174
Rita Steinhauer	113	18	73	16	74	34	147	147
Jim Van Namee	75	0	22	0	53	0	75	75
Yolanda Venzor	0	0	0	0	0	0	0	0
Jacqueline Vignone	115	0	50	0	65	0	115	115

**SUBJECT: ABSTRACTS**

**AWARD:**

**“Face Abstract” by  
Andy de Naray**

**HONORABLE MENTION:**

**“Radiating Streaks” by  
Beverly Cellini**

**OPEN:**

**AWARD:**

**“Standing Strong” by  
Beverly Cellini**

**HONORABLE MENTION:**

**“Chapel Abstract” by  
Andy de Naray**



**“Star Wind”  
by Karen Morris**

SLIDE COMPETITION - MONTHLY STANDINGS AS OF JUNE 2013

	PREV CUM TOT	SUBJECT		OPEN		TOTAL		
		CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD	
Beverly Cellini	118	18	72	20	84	38	156	
Andy de Naray	119	20	74	19	84	39	158	
Jerry Moldenhauer	34	0	17	0	17	0	34	
Tim Starr	129	16	76	16	85	32	161	

DIGITAL COMPETITION - MONTHLY STANDINGS AS OF JUNE 2013

	PREV	SUBJECT		OPEN		TOTAL	
	CUM TOT	CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Debi Boucher	148	16	88	16	92	32	180
Sherwood Cherry	62	0	29	0	33	0	62
Andy de Naray	64	0	23	0	41	0	64
Bruce Du Fresne	128	16	78	20	86	36	164
Nancy Ellis	23	0	5	0	18	0	23
William Hadl	117	16	74	16	75	32	149
Debbie Milburn	103	16	70	16	65	32	135
Jerry Moldenhauer	37	0	17	0	20	0	37
Karen Morris	118	18	80	16	72	34	152
Art Porter	29	0	0	0	29	0	29
Galen Short	63	16	50	20	49	36	99
Tim Starr	139	20	88	20	91	40	179
Al Swanson	132	20	89	16	79	36	168
Jim Van Namee	77	20	46	17	68	37	114
Yolanda Venzor	133	16	86	16	79	32	165
Jacqueline Vignone	126	0	55	0	71	0	126
T.W. Woodruff	96	0	42	0	54	0	96

**SUBJECT: ABSTRACTS**

**AWARDS:**

***“Marina in Distress”*** by Al Swanson  
***“Fall Reflection”*** by Tim Starr

**HONORABLE MENTIONS:**

***“Cliff of Dreams”*** by Jim Van Namee  
***“Star Wind”*** by Karen Morris

**OPEN:**

**AWARDS:**

***“Dramatic Light at Balanced Rock”*** by Bruce du Fresne  
***“Confinement”*** by Galen Short

**HONORABLE MENTIONS:**

***“The Pit Stop”*** by Tim Starr  
***“Barn Among Trees”*** by Tim Starr

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# THE PRESIDENT'S CORNER

*Jim Van Namee*

## **6 Reasons Why RAW Tops JPEG (From Shutter Photo Magazine)}**

### **1. Absolute Control**

You've just wrapped a career defining session with Queen Elizabeth II, a person who rarely gives access to a photographer. Do you let your interns do the post-processing? I didn't think so. Well, you shouldn't be shooting JPEG either because you're giving up control of your photos in much the same way. When you're shooting in JPEG, your camera starts with a RAW image and then processes it based on a predefined set of rules. The information it doesn't need gets dumped, like the hints of data hiding in that blown-out area of the shot, or the data covering itself with those shadows. It's all going to be lost. And who says you want your photos to look like everyone else's? You want to handle the processing yourself. Sure, it's more work in the long run, but the finished product is ultimately yours. If time is a serious concern, most cameras support the JPEG +RAW where it saves both. If the JPEG is good enough, no need to fully process the RAW. Of course you can always use stored routines in [Lightroom](#), Aperture or your favorite editing software.

### **2. Full Brightness (And Fixing Problems)**

If capturing and storing your images in JPG, you're missing a whole bunch of color and brightness detail. A JPEG is only an 8 bit file and it has only 256 levels of brightness. That may sound like a lot, but not compared to a RAW file which can save as 12 bit files at 4,096 levels brightness, or 14 bit files at 16,384 of brightness. The greater depth gives you maximum amount of flexibility when you're post-processing the image. You may still need to export to an 8 bit JPEG for sharing on the web or for printing purposes, but it's a matter of control during processing. You can't edit what isn't there. I liken it to packs of crayons. Sure, you could draw a picture with the basic 5 color set, but you could do much better with the 16 color set. Just imagine what you could do with the 124 color set. Well, RAW is like that big set while JPEG is like that basic kit. This also means that you can correct horribly under-exposed or over-exposed images (read: save otherwise lost images).

### **3. White Balance Made Easy**

Cameras have gotten better, but Automatic White Balancing isn't perfect. Knowing that you'll likely need to tweak the White Balance in post, it should give you a bit more comfort knowing you were shooting in RAW. After all, with the extra brightness (see above), you'll be able to push the envelope on everything that got recorded. In other words, poor white balancing in-camera is not going to be the end of the world, or your photo.

## 4. Process and Process Again

Speaking of control, you can process the file multiple ways without either method being handicapped by missing data. As an aside: If you're using non-destructive software like [Lightroom](#), you can have multiple *virtual* edits of the same file. The way Lightroom works, you are layering on a set of processes and commands, but that's not actually touching the RAW file until you export it. So if you have multiple edits of the same file, you're really just adding another entry to the database. RAW files are large, database entries are not. So you're saving disk space too. But back to the main discussion: Having the ability to format a photo any number of ways opens up endless possibilities. A black & white rendition is going to have very different demands than a full-color rendition. You can even create an HDR image from a single base file.

## 5. Pick A Color Profile

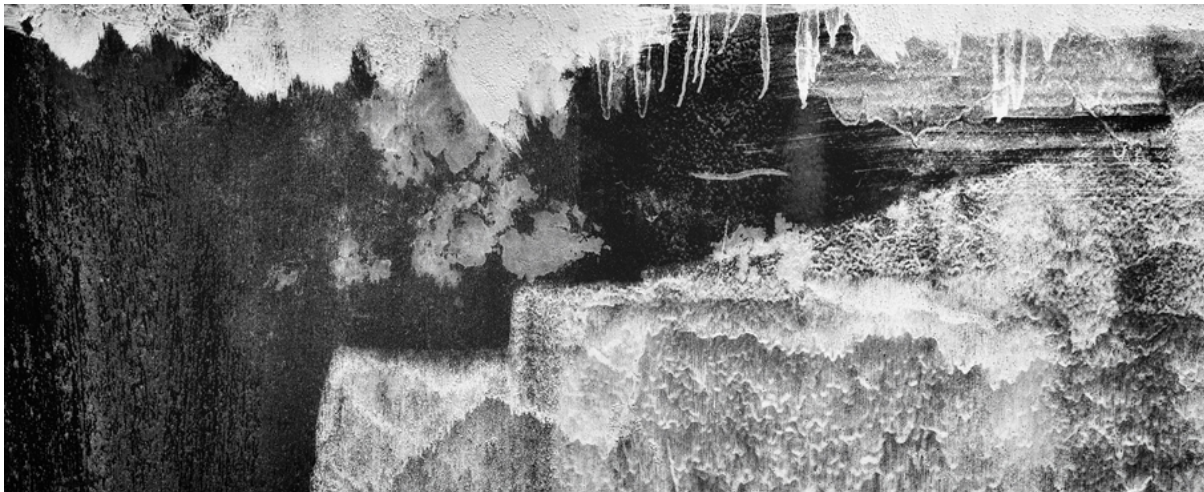
Different color profiles work best for different purposes. For example, I use a different color profile for printing than I would for web graphics. RAW – which is just your base file – allows you to export using any color profile you would like. You can't really do that with JPEG, because in order to deviate from the color profile it's set at, you're going to lose data (see *Full Brightness* above).

## 6. Compatibility

To be fair, RAW is not really all that compatible in-and-of-itself. And each camera brand is going to have it's own version of RAW, some of which are proprietary. But your system will be set up for your camera, so that isn't going to be an issue for you. What I really mean by compatibility is the ease in which you can convert to other file formats without losing integrity. Different applications may require different formats. The publishing industry may wish to use PNG files whereas JPEG is still king on the web. Having such versatility is important.

## Final Thoughts

Our number one reason above was about control, and that is reason enough to shoot RAW. There's no reason you should want to give up any control over your images to a tiny electronic brain. But if for some reason that isn't enough to sell you, I hope the other five reasons were enough to tip the scales. There are going to be times where you simply want to shoot JPEG, particularly for family photos or other fairly simple shots. But for anything you're doing for a client, there is no excuse to use anything but RAW.



**“Cliff of Dreams” by  
Jim Van Namee**



## 2013 Monthly Competition Subjects

**January - Person or People having fun**

**February - Geometric Shape(s) as the main subject**

**March - Critique Night**

**April - Food (must be the primary subject).**

**May - Street Scenes (including a person or people)**

**June - Abstracts (expressing a quality apart from an object).**

**July - Primary Colors (red, blue and yellow must ALL be prominent in the photo).**

**August - Photojournalism (The picture tells the story).**

**September - Scavenger Hunt and Critique Night**

**October - Photo depicting activity at any State or County Fair**

**November - Leading Lines (Draw the viewer's eye THROUGH the photograph).**

**December - Salon Dinner and Awards**



***“Confinement”*** by  
**Galen Short**



***“Dramatic Light at Balanced Rock”***  
by  
**Bruce du Fresne**