



Professional Photographer's Guild  
of the Palm Beaches, Inc.  
[www.palmbeachphotographers.org](http://www.palmbeachphotographers.org)

### Monthly Meetings

Open to Members and Visitors

*Third Thursday of each month*

6:30 PM ..... Cocktails

7:00 PM ..... Dinner

8:00 - 10:00 PM ..... Lecture

### Cost

#### Members of Any Fla. Guilds

Meeting & Dinner Buffet: \$22

Meeting Only: \$5

#### Non Members

Dinner Buffet: \$22

Meeting: \$25

#### First Time Guests

Dinner Buffet: \$22

Meeting: Free

### Upcoming Events

#### Board Meeting

February 7, 2007

#### Guild Meeting

February 15, 2007

Print Competition

March 15, 2007

#### Christopher Samuels

Reedy Photo

**Note From The Editor:** I would like to recognize Guild Members throughout the year for service and achievements. If you know of someone who should be recognized, please send email to [linda@graphicspalmbeach.com](mailto:linda@graphicspalmbeach.com). Information will be submitted to the Board of Directors for approval and publications may take place at a later date.

# NEWSLETTER

*Networking for Excellence in the Palm Beaches*

## Print Competition

**February 15, 2007 Guild Meeting**

What is so important about Competition? Why are members strongly encouraged to participate?

Competition is a unique opportunity to assess and improve skills. It is also an outlet for sharing with others your unique talents. Not only does Competition have the potential to promote your enjoyment and confidence as a professional photographer, but also boost customer satisfaction, ultimately resulting in increased earning potential.

Competition is about color, lighting, subject matter, composition, focus factor, and more. Print Competition is actually Print Education, and is without a doubt one of the best ways to improve your photography.

### Print Judging Guidelines to Remember:

1. Impact
2. Creativity
3. Style
4. Composition
5. Color Balance/Tonal Graduation
6. Print Presentation
7. Center of Interest
8. Lighting
9. Subject Matter or Interpretation
10. Print Quality
11. Technique
12. Story Telling

### The PPGPB is honored to welcome the following prestigious judges:

#### Gerald Hardage

Hardage Fine Art Photography  
[www.fineartbygerald.com](http://www.fineartbygerald.com)

#### Stan Rhoden

Rhoden Studio, Inc.  
[www.stanrhoden.com](http://www.stanrhoden.com)

#### Jeffrey Jodice

Inspired Images  
[www.inspired-images.com](http://www.inspired-images.com)

### Competition Rules and Entry Form will be posted on the PPGPB Web

**site:** [www.palmbeachphotographers.org/competition.html](http://www.palmbeachphotographers.org/competition.html)

**Note of Encouragement:** *Even if you are not ready to officially enter, you are still welcome and encouraged to bring one or two prints for private viewing and comments from judges.*



**2007 Board of Directors**

- President.....Jim Jett
- Vice President.....Judy Swan
- Treasurer.....Bob Swan
- Secretary.....Marty Grivjack
- Past President.....Scott Morello
- Membership/Communications.... Teresa Stevenson
- Historian..... Gizella Ambrus
- Director/Editor.....Linda King

The **PPGPB** Newsletter is the official publication of the **Professional Photographer's Guild of the Palm Beaches, Inc.** It is published as a service to its members as well as interested colleagues and suppliers. Articles may be reprinted if the author and this publication are credited. Articles, letters and news releases are encouraged.

Submissions should be provided as computer generated text document files when possible, and sent as email attachments to Linda King.

Photographs and other graphic files must be provided in any one of the following formats: High resolution TIFF (.tif), Photoshop (.psd), PDF (.pdf), or highest quality JPG (.jpg) files. Files may be transmitted as email attachments, server downloads, or burned to CD/DVD and mailed to Linda King.

**Email:**  
Linda@GraphicsPalmBeach.com

**Mail:**  
**Linda King**  
Graphics Palm Beach  
P.O. Box 32248  
Palm Beach Gardens, FL 33420

The right to edit for content, length, or style is reserved. Information in the PPGPB Newsletter is taken on good faith to be accurate. Opinions and advertisements are not endorsements of the PPGPB.

This organization is dedicated to the support of the professional photographic industry in the Palm Beach area. Membership is open to all persons regardless of race, creed, gender or color. The PPGPB is an affiliate of the PPA and FPP. However, membership in these organizations does not constitute membership in the PPGPB.

**P R E S I D E N T ' S M E S S A G E**

**New Technology Drives Our Industry**

*Greetings Guild Members!*



We would like to thank Dave Carlson from Canon for the great program he gave last month.

New technology is what drives our industry, and technology is what separates *The Photo Pros* from *The Photo Joes*. New and better cameras, along with software improvements will distinguish us from the from old school people who can't, or won't keep up.

I can't wait for the next generation of gear, and the next version of Photoshop (coming out later this month I hope). When grilling poor Dave about when the new Canon System would be available, what I was really asking is how much better can my work become? Better tools equal better results. I CAN'T WAIT!

Your Guild is dedicated to bringing you each month, what you can only see once a year at the state or national conventions.

Learning what is new and exciting is one of the reasons I have not gotten burned out in this industry.

Our Executive Board has vast knowledge in areas related to photography and operating a business. That is why and how we continue to learn from each other, which is the core of our continued existence.

Our Mission is to continue to give you the tools and support to grow your business and progress to be your professional best.

**Welcome to the Superbowl of Technology!**

Sincerely,

*Jim Jett*

Your '07 President

**Important Notice to Members**

Due to a software glitch, several names have come up missing in the PPGPB Guild Membership Database. If anyone is not receiving e-mail updates please contact Teresa Stevenson.

Also, please contact Teresa if you have not been receiving a printed copy of the PPGPB Newsletter each month.

**Contact Info for Teresa:**

Phone: (772) 529-1655

E-Mail: [teresa@yourmagicmoments.net](mailto:teresa@yourmagicmoments.net)

Teresa Stevenson is Director of Membership & Communications for the PPGPB.

**2007 Winter Seminar Florida Professional Photographers, Inc.**

*Susan Torregrosa and Jane Conner-Ziser*

**Mother and Child: Live Models and Digital Art Techniques**

Monday, February 26, 2007 • 9:00 AM - 5:00 PM • Daytona Beach

**Susan Torregrosa**

Keeping it Fresh: Whether you have been shooting for what seems a lifetime or you just started along this path, you should be on a continual search for inspiration. Susan will go through her personal thought process as she searches for inspiration on a daily basis. From backgrounds to poses she will talk about making the right choices for achieving your desired style. You will get great ideas on sources of inspiration to feed your creativity! There will be a live demo including different age groups of mothers and their children in front of the camera. Come and enjoy a day to relax and think about your personal direction and style.

**Jane Conner-Ziser**

Fine Art Portraiture: After the Capture An artist friend of mine made the statement, "The difference between a professional artist / photographer and the consumer is that the professional takes responsibility for everything in the frame". When you start with amazing photography, you know there's not going to be major repair work to make the image look polished and artistic, and the door is opened for using enhancements to create a portrait beyond the capability of camera lens and paper. Spend this time with Jane evaluating the potential portrait products that can be created using Susan's beautiful portraiture

and see, step by step, how a fine art portrait is finished in both photo realistic and painting styles, including canvas stretching and embellishments. We'll also talk about positioning fine art portraiture in studio price lists, how to sell paintings and expanding product lines that studios can offer using their professional images.

**FPP Members:** \$69.00 through 2/19/07

After 2/19/07: \$79.00

**Non-Members:** \$109.00

**Contact Information:**

E-mail: [teri@fpponline.org](mailto:teri@fpponline.org)

Web Site: <http://www.fpponline.org>

**Technology Corner: Your Connection to the Bits and Bytes of Going "Digital"**

**By Marty Grivjack**

Since I am new to a lot of you, and to the Guild, I'll give you my background, an understanding of why I'm now a dues paying, card carrying member of PPGPB.

I have been attending Guild meetings since the fall of 2005, at the suggestion of Nancy Bell. I am Nancy's "computer guy." I am also a professional photographer as of late - it is my "third career" as I often think. My photography skills go back to 1977 when my Mother suggested I take a photography course with her at Miami Dade Junior College. It took many years to figure out that Mom really just wanted a ride to the campus, but she also had the insight to think I might also get something out of the course. She was right. I'm glad she snookered me into the deal.

As a result, I learned black and white photography (analog photography, anyone?) and lighting, and did my own developing and printing in my apartment darkroom. I captured what I saw as I saw it, accruing inexpensive lenses, a couple of Minolta bodies and a cabinet full of negatives and slides.

My bread and butter since 1980, however, has been maintaining networks and computers.

Similar, but different... almost like film and digital photography. Taking up digital photography was an easy move, although I had to re-think using the PC now as a digital storage cabinet, "Look, Ma, no negatives!" I'm glad to be on the technical side of the lens, although I really want to be looking through it. 27 years of computing skills and understanding will do me well in digital photography where taking the picture is the only "analog" part of the process, and the rest is bits and bytes and how we like them arranged on a flat surface. Just my cup of tea.

Throughout 2007 I will take the propeller-head side of photography and put it into terms you can understand and deal with, answering your questions and showing you some neat Photoshop tricks as well. I'm enjoying the use of Photoshop with its actions and plug-ins, creating far more articulate and repeatable variances to images than was possible in my apartment darkroom. I've trained myself on Photoshop, although I've had great help from Kevin Ames and Bob Coates, two pros who know their stuff. The Photoshop tools offer so much latitude in drawing out the latent magic and beauty in an image, so much so that I feel

it is a shame that Ansel Adams never had a crack at digital channels and LAB. What else could he have done with just those tools, let alone the rest of the adjustable arsenal in all those menus?

I will also look into the future of photographic technology and bring you the vision as best I see it. Digital photography is still in its infancy in many ways, and we are quite a bit (excuse the pun) away from seeing digital professional cameras in any kind of maturing process. In five short years future sensors and sensor technology will just blow away what we currently see as state of the art. And that's why this is so much fun... we'll never be bored!

I am looking forward to sharing my knowledge with you and learning from you as well. The synergy of the Guild is why I'm a member. I always thought Groucho was right, and I promised myself that I'd never be a member of a club that would have me as a member. I will make an exception this time.

**P.S. Advice on MS' new Vista:** For now, postpone upgrading unless it is required. More on why, later...

## January 2007 Guild Meeting Turnout



Photo by Marty Grijack

©2007 Marty Grijack

January 2007 Guild Meeting. Speaker: Dave Carson with Canon (Front on Floor).

## RAW vs JPEG

By Bonnie Jacobs

Choosing which format to shoot in depends on when your photograph is finished. Photographers who shoot slides are used to the image being complete at the moment the shutter was pressed. Photographers who shoot with negative film are used to an extended creative process involving time in the darkroom working to print the final image.

As with slides, shooting in JPEG gives you a complete and ready-to-use image. Of course this assumes you've got the lighting, exposure and white balance just the way you want them before you press the shutter.

The files that you pull out of your digital camera are comparable to negatives or slides. The better the originals, the better copies you can make.

For me, RAW provides the best originals. RAW contains the maximum amount of information captured when the shutter opened. The camera registers the information from the sensor, pixel by pixel and saves all the information in the RAW-file. Capturing raw images means that when you are finished shooting, you'll end up with a flash card containing digital "negatives" that must be developed before they can be viewed or printed. RAW-files represent the richest possible version of digital images and will contain all the details that the sensor recorded, and you will usually be able to pull out more details from highlights and shadows, get better colors and sharper details from a RAW image.

When you shoot in JPEG mode, the camera applies processing before the image is saved on the flash card. JPG is a lossy file format. In order to make the image smaller in file size, data is thrown away. Depending on the amount of compression the loss may not be invisible to the naked eye, but it is there, and detail from the capture has been lost forever. Opening and re-saving JPG images will add further to the loss, since the software will throw away even more data with each save.

Perhaps the most obvious benefit to shooting in RAW mode is because you are truly storing a digital "original" just as the scene was captured by the camera. You will have complete control over the image later during post-processing and you can use the "original" over and over, each time reapplying different settings for various effects. In comparison to JPEG, where the data is manipulated prior to saving. RAW mode stores the data as it was digitized on image sensor. This allows higher bit depth, greater dynamic range, and much greater ability to correct issues such as underexposure or even overexposure.

In JPEG mode, your camera is able to capture 256 gradations at each pixel site on the sensor. RAW images have the ability to store 4096 gradations of color at each pixel

site (12 bits/channel) or even higher with some cameras. This extra depth allows for greater accuracy and reduces banding/posterization when making color or exposure corrections.

A RAW file is essentially the data that the camera's chip recorded along with some additional information tagged on. A JPEG file is one that has had the camera apply linear and matrix conversion, white balance, contrast, and saturation, and then has had some level of potentially destructive compression applied. A JPEG file directly from the camera can in many cases produce very high quality prints.

### Pros of JPEG Format:

- Smaller files. Fit more on a card. More easily transmitted wirelessly and online.
- For many applications image quality is more than sufficient (family snapshots, news images)
- No post-processing needed. (Similar to shooting slide film)
- JPEGs can be loaded easily by most all image editing software applications, requiring no intermediate steps.

### Pros of RAW Format:

- RAW is a digital negative containing all of the data captured by your camera.. a digital negative.
- RAW file software editors allow you to change the output of your image such as adjusting exposure, white balance, noise reduction, image size, saturation, contrast, levels, curves, sharpness, output resolution, bits/channel, etc., without sacrifice of image quality.
- RAW file software editors allow you to load saved adjustment settings and some even enable users to batch process a group of files versus making changes to one file at a time.
- 16 bit image (post raw conversion) to work with. This means that the file has 65,536 levels to work with. This is important when editing an image, particularly if one is trying to open up shadows or alter brightness in any significant way.

### So, what format should you choose?

For ultimate image quality, exposure control, and shadow/highlight detail, shoot RAW. For convenience, speed, and maximum storage space, shoot JPEG. For the best of both worlds, shoot RAW plus JPEG

Bonnie Jacobs is a photographer and graphic artist who lives in New Jersey. Bonnie owns **bonniej graphic design, inc.** • [www.bonniejdesign.com](http://www.bonniejdesign.com)

## Membership Renewal Time

Membership renewal fees are due at the beginning of each year. Please make checks payable to **PPGPB** and mail to:

**Teresa Stevenson**  
Your Magic Moments  
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1038 N.E. Jensen Beach Blvd.  
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### Prices for Advertising

Size	Monthly	Half Year	One Year
Full Page (10x8)	\$175	\$150	\$500
Half Page (8x5)	\$125	\$100	\$350
Qtr Page (4x3)	\$75	\$60	\$225

Make checks payable to **PPGPB** Mail to: Jim Jett  
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**Professional Photographer's Guild  
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### Monthly Guild Meeting

Open to Members and Visitors

*Third Thursday of each month*

6:30 PM ..... Cocktails

7:00 PM ..... Dinner

8:00 - 10:00 PM ..... Lecture

### Cost

**Members of Any Florida Guilds:**

Meeting With Dinner Buffet: \$22

Meeting Only: \$5

**Non Members:**

Dinner Buffet: \$22

Meeting Only: \$25

**First Time Visitors:**

Dinner \$22 - Meeting is free

### Cardello's Italian Restaurant

1447 10th Street

Lake Park, FL 33403-2041

Phone: (561) 848-0123

### Location

South east corner of Prosperity and

A1A just behind Shamrock Jewelers.



### Directions from the North:

Take I-95 South to Northlake Blvd. (Exit 77). Head East on Northlake Blvd. for 2 miles to Alternate A1A. The Restaurant is on the South East corner of Alternate A1A and Northlake Blvd. in the Cardello's Plaza.

### Directions from the South:

Take I-95 North to Northlake Blvd. (Exit 77). Head East on Northlake Blvd. for 2 miles to Alternate A1A. The Restaurant is on the South East corner of Alternate A1A and Northlake Blvd. in the Cardello's Plaza.