



### Our First and The Winner Photo!

This month the first photograph to arrive in our mail box after the meeting was indeed also the one with the first place "A" color award for the monthly competition "Water". George Bollis must have someone at his computer waiting for the phone call, so confident he must be! Just kidding! However the picture is a well planned and executed shot with outstanding colors that immediately draw the eye to it. George used his Nikon D300, with an exposure of 1000th second, focal length of 105mm and ISO of 200, assisted by his wife and grand daughter, the latter being in the swimming pool to create the perfect ripple effects. Aptly titled

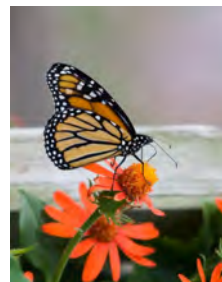
"Under Water Colors"

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## BUTTERFLIES

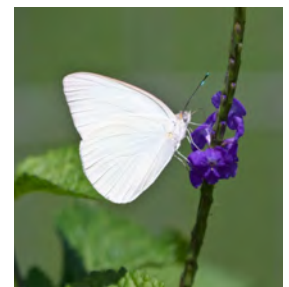
### Don't Miss This Great Photo Trip



Myrt and JR Williams along with George and Mary Ester Bollis will be leading the trip on Saturday, Aug. 8th, to Arnold's Butterfly Haven in Okeechobee.

The game plan is to meet at the McDonald's on the corner of Indrio Road and N. King's Highway (The Feeder Road) around 8:00 am and proceed, caravan style, to the destination.

It is about a 45 minute drive from our starting point and departure at about 8:15 am will get us be there when they open at 9:00 am.



### Members' Web Sites

Take time to visit our club web site and members excellent web sites. Lots of great photographs

*See y'all there at Mickey D's!!*

# Sebastian Inlet Out & About Photo Walk

July 31st. 2009

Additional photos from the Sebastian Inlet shoot are posted on the Club's web site under the Members tab, Events.

A great evening was had by quite a large turnout of photographers from both The Indian River Photo Club and The Brevard Photo Club.

Richard Thompson was the hands on leader who gave directions and welcome advice to many who were on their first visit there, and also doing their first "Out & About Photo Walk". Even though there were storm clouds to the west preventing any spectacular sunset shots, there were still many other scenarios to be photographed. One highlight of the meeting, of course, was the ability to get to know some of our own club members a little better, eye ball their equipment and watch them in action.

The hundred or so people fishing, bathing and enjoying that great location were rather stunned when a group of camera toting, floppy hatted photographers arrived on the scene and started snapping away. Most were very emboldened by the attention and became willing participants in the production of good shots! Even a few birds, got quickly into the action!

Richard's enthusiasm was greatly appreciated by everyone and the next "Out & About Photo Walk" is awaited by all. *Thank you Richard.*



*Getting Ready*



# Night Time Photography



**H**ave you ever looked at awesome night time photos and wondered how they were done?

Come out and join Pat Rice and other club members on Saturday, August 15th for a fun time of night time photography. Pat will be there to assist you and answer your questions on how to make good images. Plan to meet at the parking lot in front of the Vero Beach Museum of Art at 8:00 pm. We will go over the basics before heading out to shoot images of the Barber Bridge, The Museum, Riverside Theater and other things and places.



**Items to bring:** your camera, tripod, cable release if you have one, bug spray, and water. If you don't have a cable release please study your manual to know how to use the self timer feature on your camera.

I am looking forward to seeing everyone.

Happy Trails,  
J. Patrick Rice  
[www.jprimages.com](http://www.jprimages.com)

## Why you might use Raw... *As a follow up to the panel question at our last meeting*



**T**hink of Raw images as unprocessed film and your standard image files (jpg, png, tif, etc.) as the developed photos you get back from a photo developer. Edits made to Raw images give better looking photos because your adjustments are made before the image is compressed. In this example, here an image taken an overcast day is used, and unfortunately a lot of the colors are not true representations of what was actually seen.



Opening up the Raw file in your computer program. The first setting to change is the white balance. In this example, change it to Custom and use the eye-dropper to click on something white; in this case, the building. This instantly improves the photo. If you have no white on your image then the Auto option will give you similar results.



Other adjustments made to this image were changing the highlights to Neutral, changing the Noise reduction to +5, and adjusting the Chromatic Aberration to +7. The final image is a vast improvement on the original image and the adjustments won't have a negative impact on the quality of the compressed file. You still have the original RAW file to work with again. If your camera has the ability to take Raw files, we recommend you try using it and see what great results you can achieve.

*Our Thanks to Serif Nottingham for use of this content*

# Some tips on taking photographs of Groups & Portraits

By our own Dr. Len S. Hood  
"The Big Cheeeeeese!"



**W**hen you understand the many techniques for portraying a person in a picture, you will expand your creative options in the world of people photography.

## Groups:

In general it's easier to take group pictures outdoors so if you have a choice, move everybody outside. If this isn't an option, then follow our suggestions for indoor group pictures.

*Outdoors*—Take your straightforward record picture of people arranged in rows. If sunny, position the group so the sun is lighting their faces. If cloudy or under some shade, no special care is needed.

- Consider using a car, a tree, or a swing set as a device for arranging your group.
- Have the group strike up varied poses: some looking directly at the camera, others looking to the side; some standing, some holding onto something and leaning.
- Try to create two or three different small arrangements within the bigger group. One or two loose triangles of three people each works well.
- Use a plain background that doesn't distract from the group.



*Indoors*—Arrangement of indoor group pictures will be based on using a flash. Its limited range also limits your creativity.

- Keep the group inside the maximum flash distance range.
- Position the group so they are no more than two rows deep.

## Semi-formal portraits:

Truly good people pictures seldom happen all by themselves. They take planning. Even casual-looking people pictures are often planned. Some planning is purely technical, such as selecting equipment and lighting. Other planning may include choosing your subject's clothing, hairstyle, pose, and setting.

The hallmark of a portrait is that you take control and leave little to chance. Will a portrait simply be a flattering likeness or a glimpse into your subject's personality? When you know what you want to achieve, everything else should work toward that end: the setting, the clothing, the props, the pose, the lighting, the composition, and so on.



Consider these tips:

- Use soft, diffused lighting—such as cloudy-day lighting or indirect window light—to reveal your subject's features in a flattering way.
- Keep the background simple to avoid distracting elements, but make it relevant to the portrayal of your subject.
- Move in close for an above-the-waist or head-and-shoulders composition; for a less traditional approach, move back to show the entire figure.
- Position your camera at or slightly below your subject's eye level.
- Pay particular attention to the position of hands and the angle of the head. In a portrait, hands and head can easily look awkward.

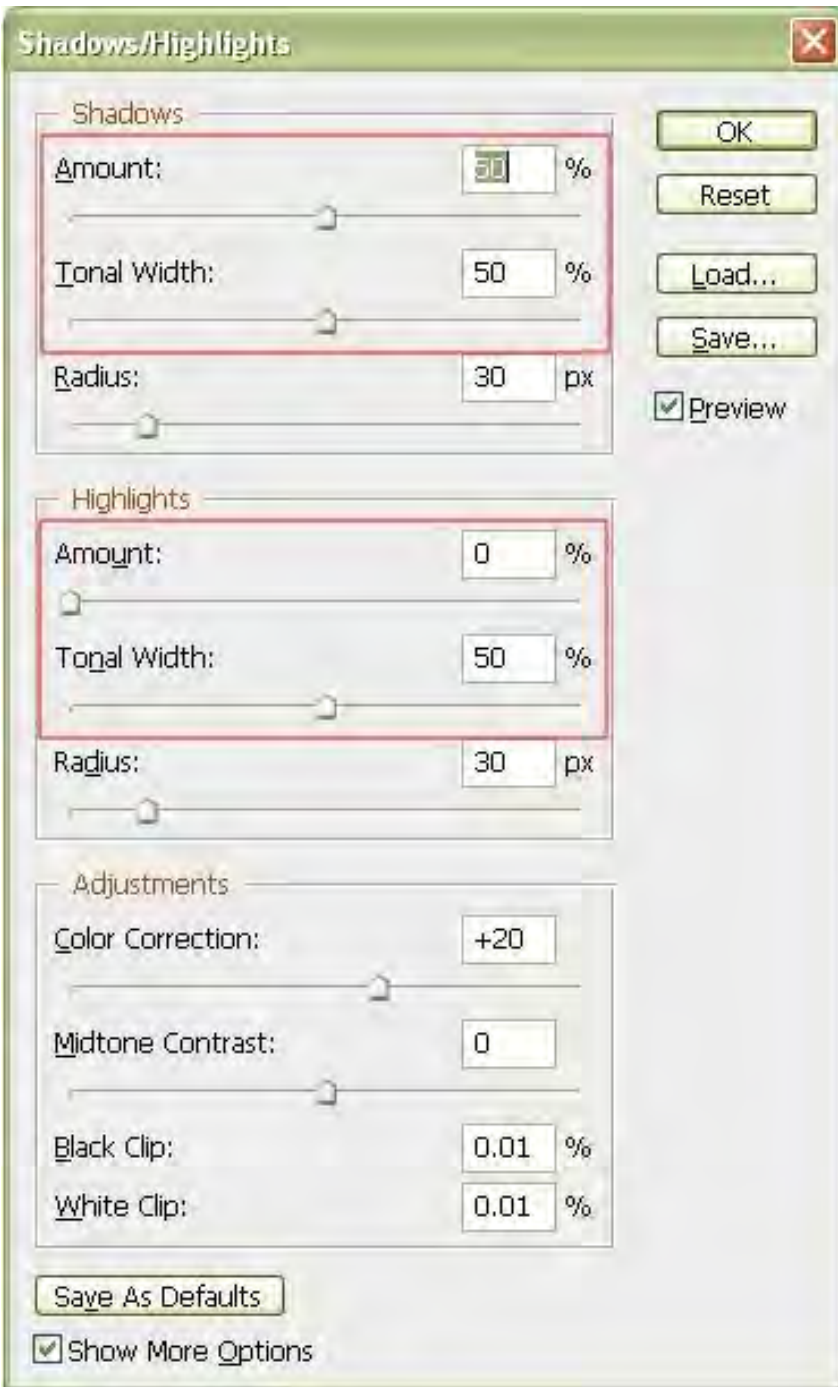
## How To Fix An Under/Overexposed Photo

So how easy is it to fix an under/overexposed photo? *Very easy.*

Open your photo up and choose

**Image >>> Adjustments >>> Shadow/Highlight** (CS-only)

You'll see an immediate change in your photo and it will probably be too extreme, but don't panic. Photoshop ships with defaults that are often way over the top. Just play with the **Amount Slider** and the **Tonal Width Slider** until you find just the right balance.



## VERO BEACH PHOTOGRAPHERS PARTICIPATE IN WORLDWIDE PHOTO WALK



Some of the Vero Beach PhotoWalk Participants

On Saturday, July 18th, over 32,000 amateur and professional photographers in 900 cities all around the world participated in the Second Annual Scott Kelby's Worldwide Photo Walk. This photo walk was a social photography event where photographers gathered on this one chosen day at a specific time in a pre-determined site in their town or city across the United States and throughout the world, to walk around, shoot photos, and capture images that are unique to their part of the world. Each city's photo walk was limited to 50 participants, who are allowed to submit two of their best images shot on that day for judging by their individual city's Photo Walk leader. The leader and organizer of the Vero Beach Photo Walk was professional photographer and IR Photo Club member J. Scott Kelly, owner of Island

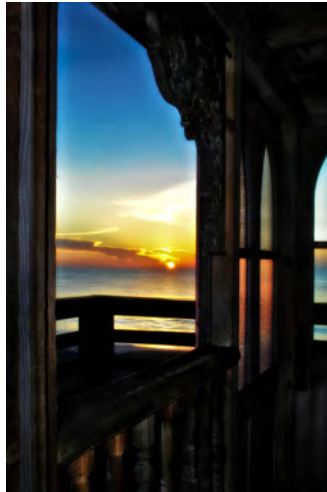
Images Professional Photography Studio, Inc., founder of Adventure Photography and Photo Walks of Vero Beach, and co-owner and photography director of Southeast Gallery of Photographic Art, whose own images, according to the event rules, were not eligible for consideration in the worldwide competition.

Fifty photographers from our area converged along Ocean Drive in Vero Beach at sunrise on that day to capture amazing images of our little slice of paradise. It's hard to go wrong with such beautiful

scenery as your subject, which only makes the selection process that much harder – both for the photographer selecting their favorite two images and for the city's Photo Walk leader, who has the awesome responsibility of having to choose only one winning photograph to submit to the Kelby Media Group for judging at the worldwide level.

Twenty-nine spectacular images were submitted by our Vero Beach Photo Walk participants for a chance to advance to the worldwide contest. Take a look at our local images by visiting [www.worldwidephotowalk.com/vero-beach-fl-usa/](http://www.worldwidephotowalk.com/vero-beach-fl-usa/). The winning image chosen to represent Vero Beach was a photograph of the sunrise framed by a doorway, entitled "Buena Vista" by Tara Gilligan. Tara

lives in Sebastian with her husband and two children. She has been perfecting her photography skills by attending monthly photography outings as a member of the local Adventure Photography and Photo Walks group and is also a member of the Indian River Photo Club.



Tara's winning photograph (on left) has been entered in the worldwide competition where one grand prize winner and ten honorable mention winners will be chosen. The grand prize winner will receive a prize package valued at \$11,000, with the honorable mention prizes being valued at \$1,600 each. The winners in the worldwide

competition will be announced on August 17th on the Kelby Worldwide Photo Walk website, which is [www.worldwidephotowalk.com](http://www.worldwidephotowalk.com). You may also view the images taken around the world on the Photo Walk at that same website.

Congratulations to Tara on her winning image and best of luck in the worldwide competition.

To learn more about Adventure Photography and Photo Walks of Vero Beach and photo opportunities, call (772)643-6994 or visit [www.meetup.com/Adventure-Photography-Photowalks/](http://www.meetup.com/Adventure-Photography-Photowalks/)

By J. Scott Kelly



Photographs courtesy of Island Images



Island Images Professional Photography Studio, Inc.

# IRPC MONTHLY PHOTO CONTEST WINNERS, "Water" JULY, 23, 2009 CLASS A

## Color: (15 Pictures)

- 1<sup>st</sup> George Bollis "Under Watercolors"
- 2<sup>nd</sup> Nancy True "Frozen"
- 3<sup>rd</sup> Bob Strupat "Splash"
- HM Anne Malsbary "Splatter"
- HM Mike Ricciardi "Sunset Splash"

## Monochrome (6 Pictures)

- 1<sup>st</sup> Lisa Wilnow "Seven Sacred Pools" – Maui
- 2<sup>nd</sup> Stefania Wright-Osment "Cascade"
- 3<sup>rd</sup> Roger Sobkowiak "Water on Water Lilies"

## Special Techniques (2 Pictures)

- 1<sup>st</sup> J. Scott Kelly "Water Fall"
- 2<sup>nd</sup> Bob Strupat "Moored in the Indian River Lagoon"

## CLASS B:

## Color (8 Pictures)

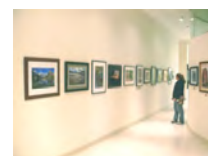
- 1<sup>st</sup> Linda Leonard "Anchored Out"
- 2<sup>nd</sup> Susan Webb "Water on the Rocks"
- 3<sup>rd</sup> Masie Riley "Reflections"



JR Williams and his wife, Myrt, provided the snacks at the July meeting. Myrt baked the scumptious cookies for us -- oatmeal raisin. *Thanks from all the club members. Yum, yum.,*



## Enter your Best Pictures, at The Museum of Art



The Indian River Photo Club announces its 2010 Photographic print Exhibit. This will be displayed in the Studio Gallery at the Vero Beach Museum of Art from December 7th 2009 through to January 4th 2010. Entry is open to anyone residing in Indian River, Brevard or St. Lucie Counties whether an amateur or professional photographer. Indian River Photo Club members can enter regardless of residency.

This is a juried exhibit.

Intake day will be on Tuesday December 1st, and prints accepted between 10.00 am and 3.00 pm.

## Categories are;

### People

Posed or Candid, Portraits or Groups

### Nature

Flora– Flowers, Plants etc.

Fauna – Animals, Birds etc.

As noted above, Nature is split into two categories. Evidence of human influence will be allowed, but subject should be primarily natural.

### Still Life

Arrangements, natural or man made, of inanimate objects

### Scapes

Landscapes, Seascapes, Cityscapes

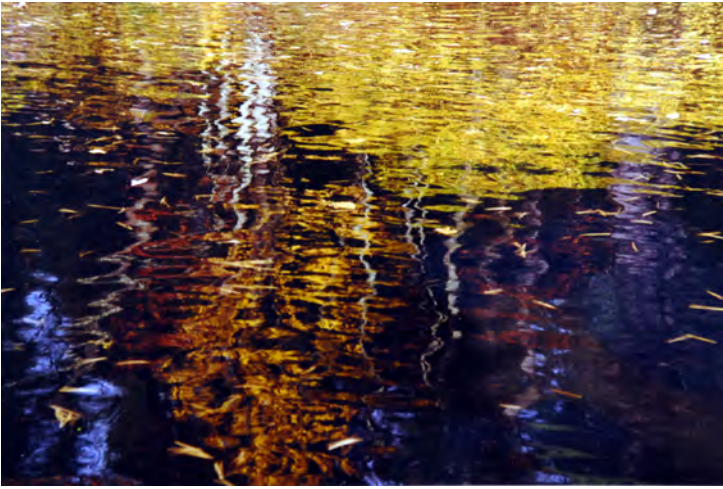
### Special Technique

Out of the ordinary techniques, digitally altered images of any subject

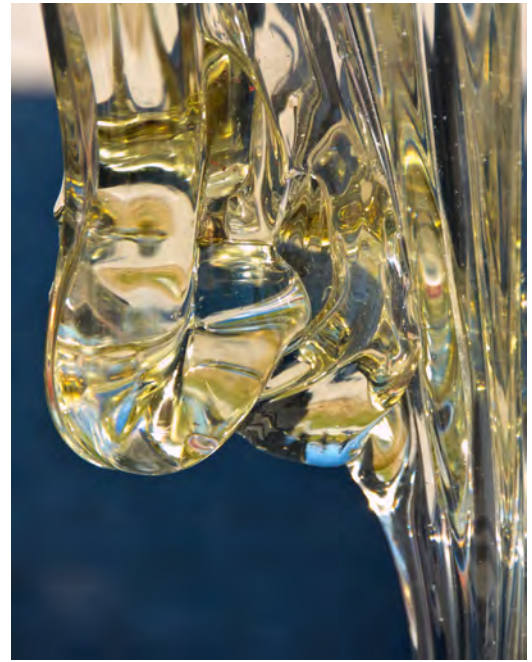
Further details will be made available during the next weeks.

However, in the meantime ,select your winning photograph/s and prepare that winning print!

## Award Winners in July Competition "Water"



"Reflections"  
By Marie Riley  
Third Place Color, Class B



"Frozen"  
By Nancy True  
Second Place, Color, Class A



"Sunset Splash"  
By Mike Ricciardi  
Honorable Mention, Color, Class A



"Splash"  
by Bob Strupat  
Third Place, Color, Class A



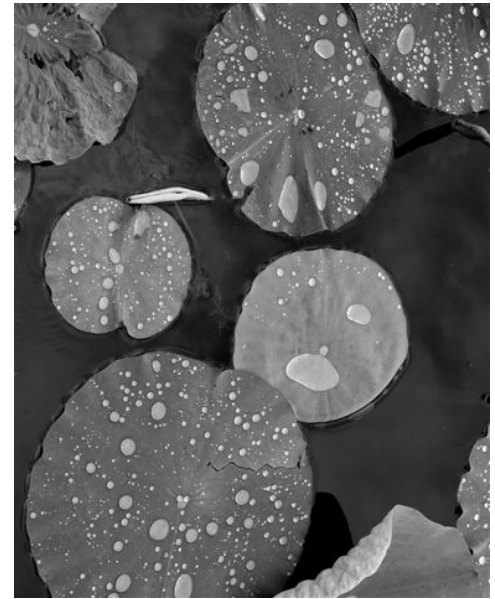
"Water on The Rocks"  
by Susan Webb  
Second Place, Color, Class B



# Award Winners in July Competition "Water"



"Water Fall"  
by J. Scott Kelly  
First Place, Special Effects, Class A



"Water on Water Lillies"  
By Roger Sobkowiak  
Third Place, Black & White, Class A



"Moored in Indian River Lagoon"  
by Bob Strupat  
Second Place, Special Effects, Class A



"Anchored Out"  
By Linda Leonard  
First Place, Color, C lass B



"Seven Sacred Pools"  
By Lisa Wilnow  
First Place  
Black & White  
Class A



"Casdcade"  
By  
Stefania Wright-Osmnt  
Second Place  
Black & White  
Class A



## Monthly Photo Contest Rules

A photo contest will be held during each monthly meeting, except December when the Best Picture of the Year competition will take place. The subject matter for certain monthly contests is open; for others a general theme governs subject matter. Themes for current and future monthly contests are posted on the club web site.

### Contest Classes

Contestants are divided into two groups: Class A includes experienced and accomplished photographers; Class B includes beginners and intermediate photographers.

### Categories

One photo for each member in good standing may be submitted in each category, all within either Class A or Class B. The categories are *Color*, *Monochrome*, and *Creative Manipulation*. See Definitions below for guidelines on submitting photos to the appropriate categories.

An entry form must accompany each submission, bearing the photographer's name, class, category and picture title. These forms can be downloaded from the club web site or can be obtained at the monthly meeting.

### Entries

Photographs must measure a minimum of 7" along one side. They must be mounted or matted, but do not have to be framed. Prints that are framed will not enjoy any advantage with respect to judging.

Prints must be the creative work of the submitting photographer. Photos created during studio photography classes are not eligible. Prints must not have won an earlier award in any juried contest or exhibit, and must have been printed within the past two years.

The identity of the photographer must not be visible on the face of the picture or mat or the exposed side of the entry form.

## Definitions of the Categories

### Color

The photograph must faithfully represent the original capture. No manipulation or modification is permitted except sharpening, cropping, rotating, adjusting brightness and contrast, or restoring the original color of the scene. Any adjustments must maintain the natural and original capture, because the photo should be as through the eyes of the photographer, not the eyes of Photoshop.

Stitched panoramas and high dynamic range prints are acceptable in this category unless the combined parts are from photos captured on separate occasions.

It is not permitted to add or remove elements other than by cropping. Nor is it permitted to rearrange elements, or clone elements. No special effects filters can be applied. Elements from separate images may not be combined, except in the case of panoramas or high dynamic range images.

## Monthly Photo Contest Rule Continued

Each entry is assessed for authenticity. If the judges determine that the above criteria have not been met, the entry will be moved to Creative Manipulation at their sole discretion.

### Monochrome

Grayscale photos or photos with a single color tone are eligible in this category.

The photograph must represent the original capture. No manipulation or modification is permitted except sharpening, cropping, rotating, or adjusting brightness, contrast, and tonal balance. Any adjustments must appear natural.

It is not permitted to add or remove elements other than by cropping. Nor is it permitted to combine elements from separate images, rearrange elements, or clone elements. No special effects filters can be applied.

### Creative Manipulation

Photographers who employ techniques that modify images in creative and artistic ways should submit them to this category.

Creative Manipulation allows each photographer to express his or her ideas or feelings through the print. All elements of the image must have been created by the entrant.

Enhancements may include, but are not limited to, employing artistic and texture filters, adding/deleting objects, creating an image from one or more images, digital artwork, digital painting, and multi-layer composites.

*Note: Entries in the Creative Manipulation category must have a copy of the original image affixed to the back of the submitted photograph.*

### Judging

One or more persons will judge the entries at each monthly contest. Judges will be drawn from the membership or from outside the club.

As time allows, judges may comment on the photographer's technique or other accomplishment, and may offer an explanation of why a particular ribbon was awarded. The judges will announce their choices at the end of the contest.

### Awards

First Place, Second Place, Third Place and the optional Honorable Mention ribbons, as appropriate, shall be awarded in each Class and Category.

The number of honorable mention ribbons available to be awarded is based on the number of entries in a category. (One honorable mention ribbon with up to 12 entries; two ribbons with up to 20 entries; three ribbons with up to 28 entries; four ribbons with up to 36 entries.)

### Procedures

The presentation of awards and comments will follow the evening's program. Entrants will collect their entries at the end of the meeting.

Photographers receiving a ribbon may submit that photo in the Best Photograph of the Year contest held in December.

# Achieving Success In Indian River Photo Club Monthly Contests

(An introduction for beginning members)

*By Donna Green*

**I**n order to improve your success in the club's monthly photo contests, you must attend to and work towards mastering three distinct elements of competitive photography: taking the picture; editing the digital file; and presenting the final print.

Capturing a high quality photograph requires an understanding of various settings and controls on your camera. Maximizing your image requires processing of the file using sophisticated computer editing software. Enhancing your final presentation requires correct printer settings, the use of appropriate paper, and the choice of complementary mats or frames.

## **Taking The Picture**

Irrespective of subject matter, all photos are judged on their visual or emotional impact – the “wow” factor. Good composition, selective focus, emotive lighting and other techniques will help you convey to others whatever it was that compelled you to take the photograph.

If you simply snap a picture without considering some of the technical issues noted here, you will have replicated the scene before you...but you may have failed to capture the emotion or meaning that will appeal to those who view and judge your photograph.

A basic step is composing or framing your subject (ideally before taking the photograph but also by cropping later). The traditional “rule of thirds” technique calls for the center of attention to be placed in the direction of one of the corners. Moving your subject, or your shooting position, is also sometimes necessary to avoid distractions in the background.

Other basic rules include having your subject facing or moving into the photo and not out of it; and leaving space in front of moving subjects so the viewer can imagine the subject moving into it.

Once you progress beyond shooting in Auto mode, you have to make certain decisions regarding your camera settings for *each and every photograph*. Judges and others viewing your submission will immediately be aware of the consequences of these decisions, or your lack of attention.

If there is motion you must decide if you want to freeze the action or if you want to show a fluid or blurred element to emphasize the motion.

Once you decide, you will set your camera to employ a very fast shutter speed (1/500 or faster will reveal individual water droplets flying through the air) or a very slow shutter speed (1/30 or slower will transform flowing water into a silky filament).

If your photo is not about motion, your decision will revolve around depth of field. You must decide how much of the foreground and background will be in focus along with the main subject. If you choose a small aperture you will achieve great depth of field (f/22 will show the foreground flowers, mid-scene river, and distant mountains all in focus). If you choose a large aperture you will have only the very central element in focus and all else will be a blur (f/4 will show the flower itself in focus but the stem, leaves and surrounding flowers will be out of focus).

In either case, proper exposure is essential. A properly exposed photograph has a wide range of tones from white to black, but the whites are not too white (blown out and devoid of detail) and the blacks are not too black (clipped with no detail). Taking several shots with various settings (by auto bracketing in the camera or manually switching settings between shots) will improve your chances of getting a well exposed photo.

Sharp focus is also important to judges and everyone who looks at your photograph. Experimenting with auto and manual settings may be helpful. Using a sturdy tripod, especially in lower light, will definitely help. When you need extra light, try increasing your ISO instead of just choosing a larger aperture – that way, you won't lose any depth of field.

White balance is a setting that determines what tone is shown as white and thus affects all other colors. The Daylight setting, for instance, produces blues that give a cool appearance (suggesting a mid-day shot), whereas the Cloudy setting produces blues that give a warm appearance (suggesting a late day shot).

White balance must be set for ambient conditions if you are shooting JPG files. Auto is often satisfactory, but it's best to select a setting that corresponds to conditions. If you are shooting RAW files, the camera setting is irrelevant because any white balance setting can be selected or experimented with in the computer before you open the file.

## **Editing The Digital File**

There are many books that teach basic or advanced photo editing techniques using Photoshop or Photoshop Elements. Select one that appears geared to your level of familiarity with whichever program you are using. Employing free software that may have come with your camera will not only fail to deliver impressive prints, it will delay your mastery of a truly essential element of digital photography.

In order to set up your file for editing, you should ensure that you are shooting at the highest resolution possible. That will mean your files will be larger, but you will have more data to edit. You must also select RGB as the camera's color mode, and not the default sRGB mode. sRGB has a much reduced color range and is designed for showing photos on a computer monitor, not for printing.

It is wise to shoot in RAW and not JPG. There are several reasons, but the basic one is that your file will have significantly more data and color, allowing you to edit more and increase the size of your final print without problems showing up. It also allows you to open your file as 16-bit rather than 8-bit...and more data allows for more editing.

Because of the technology of the digital camera sensor, unedited photos tend to appear flat. The tonal range (blacks that are black, whites that are white, and lots of gradation in between) is compressed and needs to be opened up. Doing so (using Curves, Levels, Shadow/Highlight or many other editing tools) will give your picture some "pop." Not doing so will be noted by judges.

Depending on camera settings, most digital photos also require some saturation adjustment. Subtlety and selectivity are important here – just increasing all colors by moving the Saturation lever will give an artificial appearance.

In general, selective editing that affects parts of your photo will render better results than changes that affect the entire picture. This is especially true with respect to sharpening. An over-sharpened photos stand out like a sore, and ugly, thumb.

When you have completed your editing and sizing, save your file as a TIF, not a JPG. JPG is a “lossy” file format. It is highly compressed to result in a smaller size, but this comes at a cost. Every single time a JPG is saved it loses data – and the process starts in the camera and continues as you move the file to your computer – so sooner or later visible pixels will show up in solid colors around the edges of objects. Not only an obvious flaw, but an entirely unnecessary one.

### **Presenting The Final Print**

Even a good photograph that is well edited may fail to make an impression if it is printed poorly or presented carelessly.

Print quality will depend to some extent on the quality of your printer, but even inexpensive inkjet printers today produce surprisingly good results when care is taken with the settings and when appropriate paper is used.

If you print directly from Photoshop, color management settings in the Print/Print with Preview tab must be correctly set and corresponding changes made in your printer Properties tab. There are several books that explain how to get the best from your inkjet printer or you can seek advice for more advanced club members.

In general, paper manufactured by the maker of your printer will render the best results. However, there are many specialty papers that will help your photo look its best. In either case, matte papers often give the best results on photos where color and form predominate; luster papers often give best results on photos with lots of detail. High gloss papers have their place for pictures that call out for them, but often overwhelm the photo.

Paper and printer manufacturers offer free profiles (ICC profiles) that you can download from their websites, along with instructions for installing and using them. These allow the driver software within Photoshop and/or your printer to direct the printer to print specifically to the properties of the specific paper and the specific printer you are using.

All inkjet prints should be left to air for 15 minutes or so and then covered with paper (general purpose copy paper is fine) for 24 hours. This draws out gasses from the ink that will fog the inside of the glass if the print is framed prematurely.

Choosing a mat that complements rather than competes with your photo, and choosing non-glare or archival glass for your frame, are final steps.

## Assessing Your Competitive Technique

### Taking The Picture

Overall Composition	A	B	C
Directing Attention To The Central Element	A	B	C
Appropriate Depiction of Motion	A	B	C
Appropriate Depth of Field	A	B	C
Key Elements in Sharp Focus	A	B	C

### Editing The Digital File

Good Tonal Range	A	B	C
Realistic Color	A	B	C
No Excessive Editing (saturation, sharpening, etc.)	A	B	C

### Presenting The Final Print

Appropriate Selection of Paper	A	B	C
Good Tonal Range and Color Rendering	A	B	C
Complementary Mat/Frame/Glass, etc.	A	B	C

### Visual Impact

The “Wow” Factor	A	B	C
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**B**oris Robinson reports that the first session of Gena Harriman’s Photoshop 101 class was great and well received. Covered was an intro to Photoshop, layers, masking, and making selections. Next Saturday the session is about curves & and levels, blending modes, and color correction.

There are still a few spots available for Saturday classes and info can be found at <http://www.southeastgalleryofphotographicart.com/photoshop101>