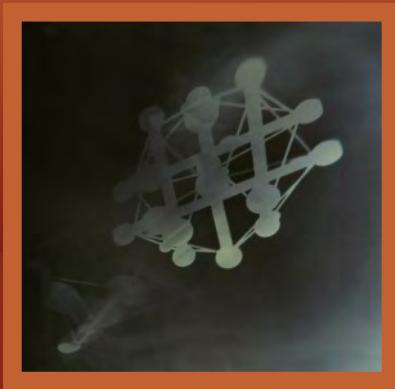




# IN FOCUS

## Newsletter of The Indian River Photo Club

February 2016 – [indianriverphotoclub.org](http://indianriverphotoclub.org)



### ARTIST STATEMENT

### QUANTUM FLUCTUATIONS

Experimental Photographs and Soundscapes  
Exploring the Nature of Space, Time, Energy, and Matter

Quantum fluctuation refers to the constant flickering of matter and antimatter that fills the quantum vacuum. According to quantum cosmology these fluctuations, or "noise", provided the seeds in the primordial plasm from which the universe(s) evolved. In other words, everything we can observe and imagine, from quarks, galaxies, and perhaps even parallel universes is the result of quantum flux; out of "nothingness" came everything.

I approach the darkroom as a place for creative play. Disappearing through the blackened revolving door, I leave

Aric Attas will be speaking about finding inspiration and the creative process, in a presentation titled 50 Years, 50 Images:

Reflections on Inspiration and the Creative Process.

behind the traditional tools of photography; camera, lens, and shutter. As my eyes adjust to the darkened room, I become light-sensitized like my photographic materials. Under the ambient glow of an amber safelight, I mediate a convergence between art and science.

My work uses the photogram, or cameraless photograph, as a mode of exploration. This allows a direct approach to image making which enables me to respond to the materials and encourages experimentation. As I work I allow the process and materials to suggest new directions to follow.

The event of watching the image emerge from emptiness in the developer is perhaps the most crucial and most exciting step. I rarely know exactly what will appear before me as each object responds to lighting a

**Next meeting will be on  
February 25<sup>th</sup>.  
Awards Theme is Passion**

Continued on page 2.

Inside this month

Eric Attas	CVR/page 2	4 H Project	Page 7	Orlando Wetlands	Page 15
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Arlene Willnoiw F3C	Page 3	Awards Schedule	Page 14	English Club Results	Pages 17 - 18
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Continued from front page

unique way. The material that records this transmission also provides a characteristic rendering. Reading the images as they appear opens the paths that I follow aexploration continues.

To introduce the elements of chaos, surprise and ambiguity into the work. I often use nontraditional light sources which include flashlights, fluorescent tubes and fiber optics. Frequently, I use the techniques of multiple exposure and solarization (a partial reversal of tones) to produce mysterious images. I particularly favor moving my light source during exposure to create a strange and beautiful space within the picture.

I have chosen to work with specific materials based on their associative potentials. The metallic silver paper, with its sleek surface suggests the space-age or the futuristic. In contrast, the metal etching plates, reminiscent of daguerreotypes or tintypes, call to mind the alchemical beginnings shared by photography and modern science. The sound pieces suggest what we might hear if we could listen to the noise of the Big Bang, the void of intergalactic space, or the whirring of subatomic particles.

Visually the images speak of the cosmos which, like the darkroom, I a place of wonder. Journeys into the world of the micro- and macro-cosmic reveal clues which help us unravel the deep mysteries of the universe and ourselves. The interior of the atom and the depths of outer space provide evidence that the diversity of all things began from an ultimate simplicity at the beginning of time.

"The most beautiful thing we can experience is the mysterious. It is the source of all true art and science." Albert EinsteinSignature Gallery of Art

#### Selected Exhibition Record

##### Selected Solo Exhibitions

2015, Seeking the Light, Photographs, Videos and Soundscapes, Center for Spiritual Care, Vero Beach, FL.

2014, Seeking the Light, Lighthouse Gallery, Vero Beach, Florida.

2013, Cosmos: Photographs and Photograms, Cork Tapas & Wine Bar, Vero Beach, Florida.

1998, Quantum Fluctuations: Experimental Photograms and Soundscapes, Science Center of Connecticut, West Hartford, CT.

1996, Ions in the Ether, Experimental Photograms, MFA Thesis Exhibition, Taub Hall Gallery, Hartford Art School, West Hartford, CT.

1988, Innerscapes, Honors Thesis Exhibition. Houghton House Gallery, Hobart College, Geneva, NY.

##### Selected Group Exhibitions

2015, Immediate Delay, Project Space 1785, Vero Beach, Florida.

2015, Museum School Faculty Exhibition, Vero Beach Museum of Art, Vero Beach, Florida.

2014, Healing Power of Art, Manhattan Arts International, International Juried Competition, Juror: Lilly Wei, New York, NY.  
<http://www.manhattanarts.com>

2014, Museum School Faculty Exhibition, Vero Beach Museum of Art, Vero Beach, Florida.

2013, Museum School Faculty Exhibition, Vero Beach Museum of Art, Vero Beach, Florida.

2012, iPhoneography: Updated Visual Dialogs, The Lunch Box Gallery, Wynwood Art District Miami, Florida.

2012, Museum School Faculty Exhibition, Vero Beach Museum of Art, Vero Beach, Florida.

2012, Future Tense, Online Exhibition curated by David Borawski, <http://web.me.com/rotator/participant/exhibition.html>.

2009, Flora & Fauna, Southeast Gallery of Photographic Art, Vero Beach, FL.

2009, Sea & Shore, Southeast Gallery of Photographic Art, Vero Beach, FL.

2004, Indian River Photography Club, 2004 Photographic Print Exhibition, Vero Beach Museum of Art, Vero Beach, FL.

2000, Exquisite Corpse Reincarnated, Gallery on the Green, Canton, CT.

\* Indicates review and/or catalogue

#### Awards

2004, Indian River Photography Club, 2004 Photographic Print Exhibition, Vero Beach Museum of Art, Vero Beach, FL., Second Place and Honorable Mention.

2000, Connecticut Community Colleges, Pioneer in Distance Education Award.

1999, Connecticut Distance Learning Consortium, Grant to develop online History of Photography course.

1998, Circles 1st Annual Northeast Juried Photography Exhibition, Excellence Award. Juried by Merry A. Foresta & Andy Grundberg.

1994-1996, Hartford Art School, West Hartford, CT, Academic Scholarships.

1995, Artworks Gallery, Hartford, CT, Open Juried Competition, two awards.

1988, Hobart College, Geneva, NY, Arthur Dove Memorial Art Award.

1988, Hobart College, Geneva, NY, High Honors.

## Contest Results for: January 2016

Theme: Family

### Class A – Color

Mike Ricciardi  
Steve O'Neill  
Linda Leonard  
George F. Bollis, Jr.  
Arlene Willnow

Snapper Family  
Mr. & Mrs. Schwinn & the Huffy Kids  
A New Generation  
Smile for the Brush Family Portrait  
Family Beach Day

1<sup>st</sup>  
2<sup>nd</sup>  
3<sup>rd</sup>  
HM  
HM



### Class A - Monochrome

Lee Benson  
Arlene Willnow

Family Outing  
Gathering Seashells – A Family Affair

1<sup>st</sup>  
2<sup>nd</sup>



### Class A – Special Techniques

William Lord  
Mary Lou Christy

First Born  
Happy Together

1<sup>st</sup>  
2<sup>nd</sup>



### Class B – Color

Skip Murphy  
Nick Bingham  
Greg Speck

Brothers  
Mom's Home  
Sorelle - Sisters

1<sup>st</sup>  
2<sup>nd</sup>  
3<sup>rd</sup>



### Class B – Monochrome

Gerri Mahon  
Rene Donars  
Jackea Andoniades

Consolation  
Shrine of the Buddas  
My "Family" Lucy

1<sup>st</sup>  
2<sup>nd</sup>  
3<sup>rd</sup>



F3c competitions are a good way to assess your capabilities as a photographer.

Arlene Willnow was successful with this great photograph, "Wine for Two" for which she received a yellow ribbon. Well done Arlene.

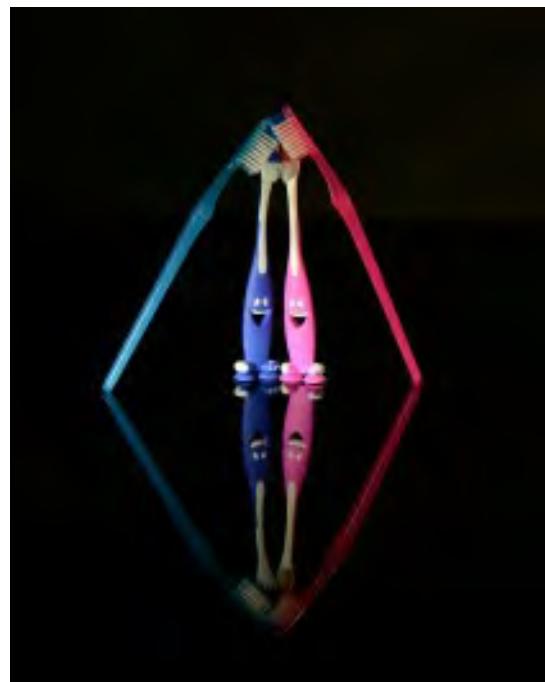


## Awards Results for: January 2016

Theme: Family



Snapper Family  
By Mike Ricciardi  
First Place Class A Color



Smile for The Brush family  
By George Bollis  
Honorable Mention Class A Color

Mr & Mrs Schwinn & The Huffy Kids  
By Steve O'Neill  
Second Place Class A Color



A New Generation  
By Linda Leonard  
Third Place Class A Color



Family Beach Day  
By Arlene Willnow  
Honorable Mention Class A Color

## Awards Results for: January 2016

## Theme: Family



Gathering Sea Shells - A Family Affair

By Arlene Willnow

Second Place Class A Monotone



Family Outing

By Lee Benson

First Place Class A Monochrome



Consolation

By Gerri Mahon

First Place Class B Monochrome



Shrine of The Buddas'

By Rene Donars

Second Place Class B Monochrome



My "Family" Lucy

By Jackea Andoniades

Third Place Class B Monochrome

## Awards Results for: January 2016

Theme: Family



First Born  
By William Lord  
First Place Class A Special Techniques



Happy Together  
By Mary Lou Christy  
Second Place Class A Special Techniques



Brothers  
By Skip Murphy  
First Place Class B Color



Mom's Home  
By Nick Binghieri  
Second Place Class B Color



Sorelle - Sisters  
By Greg Speck  
Third Place Class B Color



# 4 H Clubs

"To Make the Best Better"



## LET'S GIVE TO GROW CONFIDENCE IN KIDS

4-H'ERS ACROSS THE NATION RESPOND TO CHALLENGES EVERY DAY IN THEIR COMMUNITIES.....LET US AS A CLUB RESPOND TO THEIR NEEDS.....TODAY!



The **4-H Clubs** of Indian River County are in need of volunteer photographers to photograph **4-H events** at the Indian River County Firefighters Fair on March 11-20, 2016.

As you can see, last year George, JR and David did a remarkable job, but this year they will be unable to attend.

Your help is requested.

## A FABULOUS PHOTO JOURNALISM OPPORTUNITY IS WAITING FOR YOU WAIT-



### THE 4-H PLEDGE.

I pledge:

my HEAD to clearer thinking,  
my HEART to greater loyalty,  
my HANDS to larger service,  
my HEALTH to better living,  
for my club, my community,  
my country and my world.



### THE 4-H MOTTO.

"To Make the Best Better"

Kids and animals, what could be better? If you are interested please contact Jeanne Klein

[Jeanne@marvinsmanagement.com](mailto:Jeanne@marvinsmanagement.com)

772-473-6877

Through America's 110 land-grant universities and its Cooperative Extension System, 4-H reaches every corner of our nation—from urban neighborhoods to suburban schoolyards to rural farming communities.

# What is a bridge camera, and should you buy one?

*The editor has used a bridge camera for over 5 years and thought that this article might be of help!*

**W**hat is a bridge camera, and should you buy one? This complete guide to bridge cameras (aka superzooms or ultrazooms) has the answers.

## Bridge cameras - HS50

Bridge cameras are so named because they were designed to bridge the gap between DSLRs and compact cameras, offering a similar user experience and level of manual control. In fact the newer category of Compact System Cameras (CSCs) arguably better deserves that title these days but bridge cameras have been around a lot longer and the name has stuck, although they're also known as superzooms, or ultrazooms.



## Bridge camera vs DSLR: spot the difference

The Bridge camera does resemble a DSLR in appearance, and the casual observer may think that it is one. It has the same prominent handgrip, a raised hump above the lens (usually with a hotshoe) which, on a DSLR, would house the prism, and a large protruding lens on the front. Bridge cameras are often a comparable size too, with a similar arrangement of dials and buttons for manual control. The better ones even cost about the same as entry level DSLRs. But there the similarities end.

Firstly, the lens on a bridge camera is not removable. The viewfinder, if it has one, will be electronic and not optical, because there is no reflex mirror or prism assembly inside the camera like a DSLR has. The focusing system is different and isn't as fast. Finally, the image quality will not be as good as that from a DSLR. Bridge cameras do

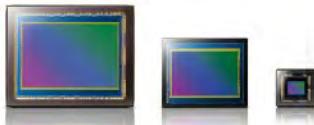
however offer some major advantages over DSLRs, which we'll come onto.



Above:right: A DSLR uses a mirror and prism assembly to reflect the light coming through the lens up to an optical viewfinder (right). A bridge camera doesn't have an optical viewfinder, so doesn't need the mirror and prism – the light coming through the lens goes straight to the sensor and, in most cases an electronic viewfinder

## Bridge Camera sensors

A bridge camera is essentially a compact camera in a bigger body, with a high magnification zoom lens. The sensor is the same size as a typical compact camera's sensor, so the image quality will be broadly similar. (The size of a camera's sensor, and the density of the pixels on it, is the biggest factor determining a camera's image quality). However, it's that small sensor that makes possible the bridge camera's secret weapon...



Above: These Sony sensors illustrate the difference in size between a typical bridge camera sensor (far right) and the APS-C sensor used in consumer DSLRs (centre). The sensor on the left is a full frame sensor used in pro DSLRs.

## Bridge camera lenses: their secret weapon

The defining feature of a bridge camera, and its key benefit, is a lens that exceeds in range anything that you can buy on a DSLR. Even the most modest models offer at least a 20x zoom range, and some go up to 50x. At maximum zoom, the magnification on a typical bridge camera zoom lens is equivalent to at least 500mm on a DSLR, with the longest extending to over 1000mm.

The lens on the Canon PowerShot SX50 HS, for example, extends from 24mm to 1200mm (equivalent). No such lens exists for DSLRs, and if it did it would be so big and heavy it would need wheels, and so expensive you'd need a mortgage to buy it.



To give an idea, the widest range zoom lens you can currently get for a DSLR is the Tamron 18-270mm f3.5-6.3 Di II VC PZD, which has a 15x range. On a consumer DSLR this is equivalent to a maximum of about 400mm. For longer telephoto reach Sigma produces the 300-800mm f5.6 EX DG APO HSM but it's over half a metre long, weighs nearly six kilos, costs the best part of £6000 and, or course, doesn't cover any focal lengths wider than 300mm.



Bridge cameras offer lens focal lengths equivalent to at least 500mm and in many cases in excess of 1000mm. Lenses of this range would be huge and very expensive for a DSLR. As an example, here's WDC's Michael Topham using the Canon 600mm f/4 DSLR lens, which costs over \$10,000.

## Viewing and composing

The defining feature of a DSLR is its mirror and prism assembly, which enables users to see directly through the lens using an optical viewfinder. This contributes to the DSLR's bulk, so bridge cameras follow a different design. With a bridge, users must compose using the live view feed to either the LCD screen or an electronic viewfinder (EVF). Some, but not all, LCD screens are articulated for shooting at high or low angles, or for self portraits.



Above: The EVF and vari-angle LCD screen on the Fujifilm FinePix X-S1

The EVF does offer some advantages over an optical system: the electronic image provides a more accurate representation of the exposure and white balance; you can see more shooting data (including a live histogram); in manual focus mode you can magnify the central area to enable critical focusing; and in low light an EVF can be brighter than an optical viewfinder, where on the latter the brightness level is affected by the maximum aperture of the lens attached to the camera.

But the resolution of EVFs is not as good as an optical viewfinder; there's a slight lag when you look through the eyepiece; and the image can drag or smear as you pan quickly. It can also freeze momentarily as it saves your images.

## Bridge Camera Features



Most bridge cameras offer a similar range of control to entry level DSLRs. Many have a mode dial and direct buttons for key shooting parameters such as ISO and White Balance, and the majority of them shoot raw. As for HD video, this is pretty much standard, though the bit rates, file formats and frame rates vary, and only a couple of models feature an external mic input for better audio. Some of the most recent bridge camera models offer Wi-Fi, and few offer GPS to appeal to the travelling photographer.

Above: The Nikon Coolpix P520 is one of several models with GPS. Wi-Fi is available as an optional extra

Although all bridge cameras have long zooms, with most models the zoom is controlled using a toggle switch on the camera body, though on one or two models it's achieved by rotating a collar on the lens itself, like the zoom on a DSLR. Neither is better than the other, it just comes down to personal preference. Virtually all of them feature optical or sensor-shift image stabilisation.

Most cameras have a hotshoe for a dedicated flash, and in most cases these are compatible with the manufacturers' DSLR flashguns, so if you have a Canon DSLR and Speedlight, for example, you can use that same flashgun on the company's PowerShot SX50 HS.

## Bridge Camera Pros and Cons

Compared with a compact, bridge cameras are somewhat bigger, but this can be either good or bad depending on your needs. Although it won't fit in a pocket a bridge camera does at least pro-

vide more to hold onto, with a decent sized grip for the right hand and a lens big enough to cradle with your left hand. One-handed shooting is also easier with a bridge than a pocket compact, which can be like handling a bar of soap. Bridge cameras generally offer more buttons for direct control, and a hotshoe for flash. While some premium compacts also offer these benefits, they don't have the long zoom range.



Above: Bridge cameras are much easier to hold than compacts and offer more external controls. This is the Fujifilm FinePix HS50, whch also has its zoom collar around the lens rather than on the body, offering a more DSLR-like experience than some other models.

Compared with DSLRs, bridge cameras are still somewhat smaller and lighter than even the lightest DSLRs with their 18-55mm kit lenses, yet offer vastly greater zoom magnifications which would be either unachievable, impractical or prohibitively expensive to achieve on a DSLR.

The downside is that even though they're more like a DSLR in size, the image quality is akin to compacts because of their small sensors. This becomes especially noticeable in low light at higher ISOs, where they struggle more with noise. The smaller sensors also make it much difficult to achieve the creative shallow depth of field effects that are commonly employed by DSLR photographers to draw the viewer's attention to a narrow band of focus within a scene.

Bridge cameras use the contrast detect method of auto-focusing, which is slower than the phase detect method used by DSLRs, making them less suitable for fast action, and this is why the AF tends to 'hunt' as it struggles to find focus on the subject at higher magnifications. There's also the issue of camera shake to consider...

## The big problem with big zooms

If you've ever tried to hold a pair of binoculars steady you'll know that it isn't easy. High zoom lenses are the same. This makes them difficult to hold still at high magnifications, especially if you don't have a viewfinder and are relying on the LCD screen. If fact we'd go so far as to say that bridge cameras without viewfinders should be avoided altogether, such is the difficulty of holding a

camera steady at arms length at a high zoom magnification. Using a viewfinder requires users to rest the camera against their face, which helps to stabilise the camera's movement.

The other problem with high zoom shooting is camera shake. The zoom magnifies your camera shake, as well as the subject. Although virtually all bridge cameras come with image stabilisation systems (and any that don't should be avoided like the plague) this only reduces camera shake, it doesn't eliminate it. You'll still need to shoot at a relatively high shutter speed. A old rule of thumb is that it should be at least as high as the equivalent focal length you're using, so 1/500sec if you're zoomed out at 500mm (though with modern image stabilisation systems you can go two to three stops lower than this, and perhaps more, if you shoot carefully).

In order to achieve fast shutter speeds you need good light, or a wide aperture in the lens, and here is the bridge camera's Achilles Heel, because most of them (with one exception) have very small maximum apertures when you zoom in – usually around f/6.3. This means that unless there's a lot of ambient light, the only way to avoid camera shake is to raise the ISO sensitivity – and because the sensor is small this may introduce visible noise into the image.



The exception? The Panasonic FZ200, which is the first – and at the time of writing, the only – bridge camera with a constant maximum aperture of f/2.8, which is over two stops brighter than many competitors.

Above: The Panasonic Lumix FZ200 is the only bridge camera with a constant f/2.8 maximum aperture

**Should you buy a bridge camera? Here are three reasons why you should...**

### The lens

Many people are attracted to bridge cameras by their big zoom lenses without asking themselves whether they need such a lens. In reality, there are fewer uses for a 500mm or 1000mm equivalent lens than most people think. The most obvious applications for such lenses are nature and wildlife photography and sport. In these cases you may not be able to get close enough to your subject to fill the frame. If you want to photograph deer in the park, birds in your garden, or the kids playing in school sports tournaments bridge cameras come into their own (though with fast moving subjects the contrast detect AF system may struggle to keep up). Long lenses can be good for travel too, and for candid portraiture. But for most day to day shooting the vast majority of images are taken within the focal range provided by the average 10x zoom lens.



The EVF image: <http://keyassets.timeincuk.net/inspirewp/live/wp-content/uploads/sites/13/2013/06/evf1.jpg>

For many photographers a viewfinder is essential, especially among older users whose close range vision has started to fail, and for whom the LCD screen is impossible to see clearly without reading glasses. The LCD can also be difficult to view in bright conditions. For those who don't want the bulk or complexity of a DSLR, the bridge camera is one of the few types of camera where a viewfinder is still the norm, albeit an electronic one. Yes, there are also a few Compact System Cameras (aka CSCs or ILCs) that have EVFs too but these tend to cost more.

## The size and shape

If you have big hands, and find compacts too fiddly, you may prefer the design and shape of bridge cameras which, like DSLRs, offer a substantial grip, a lens you can support more easily and a good number of decent sized buttons, reducing the need to keep going into the menu.



And here's three reasons why you shouldn't...

### Image quality

If image quality is the most important factor in choosing a camera, you can do better than a bridge. Some DSLRs are not a lot bigger, or you could also consider one of the growing number of CSCs, many of which are smaller and lighter than bridge cameras yet have much bigger sensors, and faster lenses (so camera shake won't be such an issue). There are even some premium compacts with relatively large sensors. Some of these are in a similar price bracket to the average bridge camera.



### Portability

As we've already explained, a bridge camera gives you at least 50% of the bulk of a DSLR without the associated image quality benefits. If compact size is more important than ultimate image quality, but you still want a reasonably good zoom, look at the growing number of pocket superzooms (aka travel compacts) with 20x zooms that will fit in your pocket. Used properly you'll still be able to get a very good quality A4 or 8×10 inch print from them, which is as big as most people ever want to go.



### Speed

Although some bridge cameras are capable of short high speed bursts (usually by pre-fixing the focus point before the first frame) in general bridge cameras are not ideal for fast moving sports, despite the appeal of the long zoom lenses, because the AF isn't fast enough to keep up, and the EVF may not refresh quickly enough. A DSLR is really the best solution here. Even though you won't be able to zoom in as far with a DSLR as you would with a bridge, the much larger sensor does give you much more scope for cropping afterwards, especially with the latest high-resolution models.

**Check this out** ✓

**Transform Your Images  
into Stunning, High-Definition  
Metal Print Memories Today!**

**Extremely Durable - Scratch, Stain, Waterproof Surface & UV Resistant**

Stunning Images

Integrated within The Signature Gallery of Art, 4344 N US Highway #1 in Vero Beach is a company called "An Image Evolution" that produces photographs as metal prints on aluminum.

Printing photographs on metal brings great brilliance to the image and has other benefits of durability and alleviates the need for framing. Jake Burns and his father invite all our members to pay them a visit and view some outstanding work in the gallery using this metal printing process. We suggest that if you do visit that you take your club ID with you and introduce yourself to this father and son operation where quality is something to admire and is always beyond outstanding: Go to: [animageevolution.com](http://animageevolution.com) to see prices and view their work.

### Awards Themes

#### 2016

January 28	Family
February 25	Passion
March 24	Open
April 28	Belonging
May 26	Beautiful Blur
June 23	Open
July 28	Refreshing
August 25	Unforgettable Faces
September 22	Open
October 27	A Storm is Coming

#### 2017

January 26	Humor
February 23	The Right Place at the Right Time
March 23	Open
April 27	Labor of Love
May 25	From Dusk Til Dawn
June 22	Open
July 27	People Who Need People
August 24	Interaction
September 28	Open
October 26	End of the Day



# 16th Annual **ORLANDO** **wetlands** festival

**SATURDAY**  
**FEBRUARY 20, 2016**

**9 A.M. - 3 P.M.**

**FREE EVENT  
& PARKING**

**A DAY OF FUN  
& LEARNING FOR  
THE WHOLE FAMILY**

**PLEASE NO PETS**

**CELEBRATING  
THE CITY OF  
ORLANDO'S  
ARBOR DAY**

**1300 NORTH FORT  
CHRISTMAS ROAD  
CHRISTMAS, FL, 32709**

**407.568.1706**

**CITYOFORLANDO.NET/WETLANDS**



The Orlando Wetlands Park and the Friends of the Orlando Wetlands Park are proud to announce that the park, effective February 1st 2016, will remain open year round.



# The WA-US-SA-UK Competition

# Have you voted yet?

To obtain a true consensus of the photographic skills of our club we need as many of our members to participate in this voting process.

You do not need to have entered photographs in this event to be able to vote.

One of the best ways to advance your skills as a photographic artist is to look at and judge other photographers' work. Each time you press your shutter you are actually making a photographic judgement of your own skills, otherwise you would not bother taking the photograph in the first place.

The computer system indicates that so far (2/13/16) less than 15% of our members have made their judgements and 15% is not a representative number of members to qualify our overall skill set.

## **It is easy to vote.**

Firstly, go to our web site <http://indianriverphotoclub.org/>

and then go to the "F Stop" tab on the top set of tags and click.

You will be asked for your password. If you had one last year, the same one will work this year. If you have misplaced the password then e-mail us at [irphotoclubnewsletter@gmail.com](mailto:irphotoclubnewsletter@gmail.com) and you will be issued with a new one. (It may not be immediately issued - but usually within 24 hours)

Complete the request remembering that your user name is the e-mail address from which you requested a password.

On entering the "F Stop" page go to the bottom right colored box (yellow) with our club name on it and by clicking on this box you will be able to enter the voting page. PLEASE read all the instructions completely. Then please vote take a tour of the photographs first though..

We do need your vote....yes we have some time to spare but the sooner we assemble all the tallies the sooner we can declare the winners.

*Thank you for your help with this*

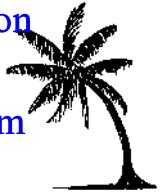
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# Digitally Projected Images -Inter Club Competition

2016 - 9<sup>th</sup> out of 56 Clubs competing

The Paignton Photographic Club United Kingdom



After The Storm  
By Pam Sherren  
EFIAP, BPE, DPAGP

Please note that all of these images are shot from the screen.



Big Boy Games  
By Julie McGowan



Dawn Mist Venice  
By Pam Sherren  
EFIAP, BPE, DPAGP



But It's That Smell 43  
By Russell McGowan  
DPIC



Frozen Summer Flowers  
By Emily King



Carmen in Gold  
By Clive Figes  
ARPS



Giant Moray  
Gifton Island  
By Chris Champ  
EFIAP, ARPS, DPAGB

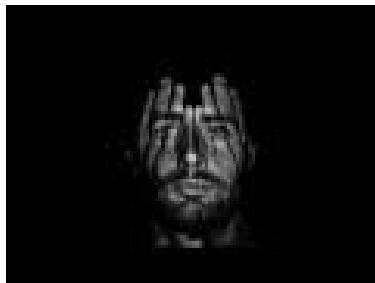


Colour Rush  
By Ross Elliott



Great Escape  
By Julie McGowan

**Digitally Projected Images - Inter Club Competition  
2016 - 9<sup>th</sup> out of 56 Clubs competing  
The Paignton Photographic Club United Kingdom**



Illusion  
By Ben Colledge

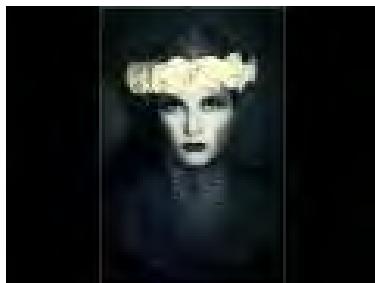
Please note that all of these images are shot from the screen.



Lady in Red  
By Pam Sherren  
EFIAP, BPE, DPAGB



The Sun Worshiper  
By Cliff Figes  
ARPS



Lady of War  
By Cliff Figes  
ARPS



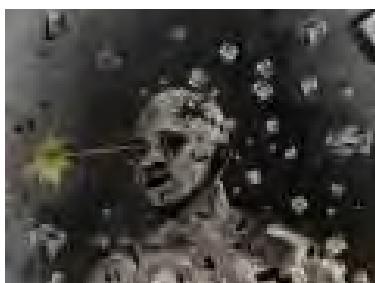
Thelwell Child  
By Brian McClean  
CPAGB



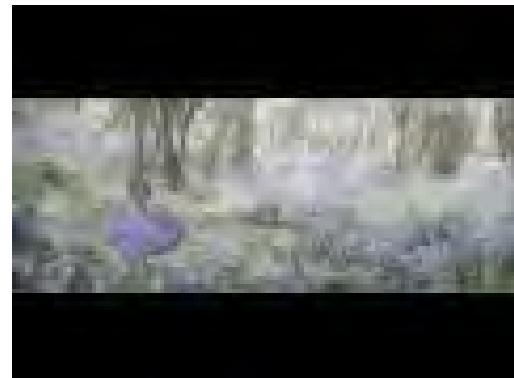
Riding The Wave  
By Margaret Ewer  
CPAGB



Toaster with Plug  
By Peter Rodd



Thanatos  
By Steve Carne  
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By Jeannine King