



**This club was established in 1930 and is believed to be the oldest club in Colorado. Meetings are held at 7 PM on the second Wednesday of each month at the Living Hope Church, 640 Manitou Blvd., Colorado Springs, CO. Next Meeting - November 14**



## THE VIEWFINDER



**“Iron Copper & Tin” by Beverly Cellini**

**Read the story of this photo on Page 9**

## Club Officers for 2018

**President**

**Karen Morris**

**Vice President**

**Debbie Milburn**

**Secretary/  
Newsletter Editor**

**Nancy Ellis**

**Treasurer**

**Liz Stokes**

**Webmaster**

**Gayle Short**

**PSA Representative**

**Bill Holm**

**Field Trip Coordinator**

**Beverly Cellini**

Table 1

PRINT COMPETITION - MONTHLY STANDINGS AS OF S				OCT. 2018			
	PREV CUM TOT	SUBJECT		OPEN		TOTAL	
		CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Beverly Cellini	282	17	164	18	153	35	317
Dieter Heinrich	46	0	39	0	7	0	46
Ted McWhorter	31	0	15	0	16	0	31
Ken Roberts	32	0	14	0	18	0	32
Al Schwecke	54	0	15	0	39	0	54
Bill Stanley	283	14	140	16	173	30	313
Rita Steinhauer	225	15	124	6	122	21	246
Al Swanson	31	0	17	0	14	0	31

**Subject: Still Life****Award:*****“Iron Copper & Tin” by Beverly Cellini*****Honorable Mention:*****“Two Chairs” by Bill Stanley*****Open:****Award:*****“Beached Canoes” by Beverly Cellini*****Honorable Mention:*****“Here Comes Zorro” by Bill Stanley***

Table 1-2

DIGITAL COMPETITION - MONTHLY STANDINGS AS OF				Oct 2018			
	PREV CUM TOT	SUBJECT		OPEN		TOTAL	
		CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Debi Boucher	34	0	16	0	18	0	34
Rick Bowen	7	0	0	0	7	0	7
Bruce Du Fresne	230	150	132	17	130	32	262
Ted Griffith	221	0	77	13	157	13	234
John Henderson	62	17	51	16	44	33	95
Dieter Heinrich	35	13	42	0	6	13	48
Bill Holm	284	15	153	16	162	31	315
Ted McWhorter	183	12	101	12	106	24	207
Debbie Milburn	286	17	154	15	164	32	318
Karen Morris	154	0	79	0	75	0	154
Art Porter	46	0	0	0	46	0	46
Ken Roberts	103	0	46	14	71	13	117
Liz Stokes	44	7	14	13	50	20	64
Al Swanson	98	0	46	0	52	0	98
Jim Van Namee	196	0	54	15	157	15	211

**Subject: Still Life**

**Awards:**

**“Colored Glass” by John Henderson**

**“Hear the Music” by Debbie Milburn**

**Honorable Mentions:**

**“Gears & Cotter Pin” by Bruce du Fresne**

**“Dance Circle” by Bill Holm**

**Open:**

**Awards:**

**“Past Their Prime” by John Henderson**

**“Starry Night in Rockwood” by Bruce du Fresne**

**Honorable Mentions:**

**“Fence Falcon” by Bill Holm**

**“Deep in Thought” by Debbie Milburn**

Table 1-1

CREATIVE DIGITAL COMPETITION - MONTHLY STANDINGS AS OF SE Oct 2018					
	PREV CUM TOT	OPEN			
		CURRENT MONTH	YTD		
Debi Boucher	9	0	9		
Ted Griffith	86	5	91		
Dieter Heinrich	18	7	25		
Bill Holm	81	11	92		
Debbie Milburn	75	9	84		

**Award:**

**“Witches are Everywhere ” by Bill Holm (see below)**

**Honorable Mention:**

**“Vacation Vehicles” by Debbie Milburn**



## THE PRESIDENT'S CORNER

KAREN MORRIS

Sincere thanks to members who showed up for the Oct. 24<sup>th</sup> meeting, to support the Show-Down Under, and John Henderson, from the Adelaide Camera Club. The slide show was enjoyable and instructive. The Adelaide judge's remarks were very thorough, and offered valuable insight into how scores for our entries were decided. The suggestions were very specific and instructive, and not once did a judge suggest turning an image into a black and white image! John also offered several suggestions about our entries, subject lists, and judging practices.

With the Salon approaching, and a new year of monthly competitions fast approaching, I thought the following article might be appropriate. I've taken portions from this on-line Picture Perfect article, hoping you'll find the information helpful

### **The Pain and Pleasure of Critical Analysis**

One of the most difficult moments in the life of any photographer is hearing an analysis of his/her work. The few minutes leading up to the analysis may seem like an eternity. The event itself may feel like watching your first-born perform in her first Christmas pageant. This feeling is difficult to shake and may be around for years for those who continue to exhibit. I call this **Analysis-Paralysis**, AP for those of you who love acronyms.

One of the most critical elements in **reducing this anxiety** is the proper analysis by whoever is doing it. Properly done, the analysis can reduce the

stress of the moment, and go a long way toward making future events much easier for the maker.

**Analysis is much more complicated than just saying something nice about a photograph and then explaining how it could have been made better.** This has been the popular belief in clubs for years. Persons who are successful in exhibiting are many times ill prepared to conduct analysis. Knowing how an image can be made better through experience is only part of the skill needed in proper analysis. Saying something nice about the image may do more harm than good.

**Kind words regarding a photograph may seem condescending if they have no substance.** Simply saying that the subject is pretty, is saying something about the photograph over which the photographer may have little control, and is probably obvious to everyone. Comments pro or con must have substance. Most makers will recognize superficial comments and Analysis-Paralysis may set-in. "I really like this photograph" may make you feel good; however it does not help the maker unless you can articulate why.

**Many times the person doing the analysis leaves out the most obvious.** After all is said and done regarding rules and regulations about composition, lighting, and impact, how does the photograph make you feel? Sometimes the photograph will evoke a certain feeling and step beyond the rules. This gives the analyst another positive tool to set up the help the maker needs.

It takes patience and understanding to ignore what needs to be done and comment intelligently on what was done properly.

**Analysis is not designed to find something wrong.** It is designed to see something right, and then see things that may be improved upon. Analysis is not designed to correct what is wrong, but to suggest what may be done to improve in the future. The maker must always be left with the impression that the improvement is their choice.



## ***The Story Behind the Photo.....***

***This is a section in the newsletter where each month I ask certain club members to share their story on how they took their award winning photo.***

**“Iron Copper & Tin”**

**by**

**Beverly Cellini**

**Cover Photo of this Newsletter**

***Photo taken in late September at Fort Uncompahgre, a living history museum, in Delta, CO. Shot of a collection of cooking implements placed on a cluttered shelf, inside one of the buildings. The camera was hand-held, and the lighting was natural, from a nearby window. The original image was too dark, so I lightened it in Photoshop.***

***Ft. Uncompahgre is small, and a little dusty, but it is very relaxing and easy to wander among the buildings. I’ve been there twice, and haven’t run into a crowd. Admission fee is reasonable. Lots of possibilities for photography, inside and outside.***

**Technical Stuff: Canon 70D**

***15 - 80 EF-S lens at focal length of 50***

***F5.6***

***1/25 second exposure***

***natural light***

**Adjustments in Photoshop: cropped**

***some items hanging on wall cloned out***

***shadows / highlights slider to lighten image***

***saturation slider to bring up colors***



***“Hear the Music” by Debbie Milburn***

I took this image in South Park. It was wonderful to see the old phonograph. I enjoy exploring the old mountain towns. It allows me to “step back in time” for a short while. I processed it in photoshop, then I used the topaz filter for black and white.



### ***“Starry Night in Rockwood” by Bruce du Fresne***

***My seasonal job at the Durango & Silverton Narrow Gauge RR was one to remember. First a forest fire, then then ensuing mudslide. It was this mudslide that washed out a section of track isolating Durango from the best scenery on the 45 mile trip to Silverton. My job is to maintain the locomotives in the evening hours after the passengers have left for their hotels or restaurants. It quickly became apparent that the night sky at Rockwood, the new southern terminus of the rail operation, was a sight to behold. It was away from the ‘big city’ lights of Durango. I became determined to make this photo as I could see it in my minds eye.***

***On one of my days off I ventured up to Rockwood just to photograph. I’d been drafted into working on previous occasions.***

***This image is a composite. The locomotive and all the foreground and middle ground are one exposure, the night sky is another. The two were layered together in Photoshop, and some masking applied. Areas lit by the locomotive headlight were burned in slightly. Areas of the locomotive that were in shadow, were painted with a handheld flashlight off to the left.***

***Exposures for the two images are;***

***Foreground - 30s @ f10***

***Sky - 30s @ f3.5***

# 2018 MONTHLY COMPETITION SUBJECTS

*January - Low Key...dark and moody*

*February - Reflections - Not in Water (ie glass, metal,etc.)*

*March - Stormy weather*

*April - Light Trails - slow shutter speed resulting in light trails.*

*May - Negative space - Minimalism (if you have questions, Google it!)*

*June - Come Fly with Me - birds (man-made as part of the scene is OK!)*

*July - I'm Going Buggy - Macro or close up of insects*

*August - Shadows*

*September - Fences*

*October - Still Life*

***November - People at work***

***December - Salon Dinner and Awards***

## **Things to know.....**

- 1. The Salon Judging will be Wednesday, Nov. 14 at 6 pm with our regular meeting and competition to follow at 7 pm.**
- 2. Our Salon Dinner will be Wednesday, December 5 at 6pm. Start thinking about what you are going to bring and let me know as quickly as you can.**
- 3. 2019 elections will be held at our November meeting.**
- 4. I will be sending out the 2019 Subjects in a separate email in a few days.**