

# THE VIEWFINDER

NEWSLETTER OF

## THE PIKES PEAK CAMERA CLUB

*Established 1930*

Member of the Photographic Society of America



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[www.PikesPeakCameraClub.com](http://www.PikesPeakCameraClub.com)



**Karen Morris**

## August 2012 Events:

### Monthly Meetings:

**Tuesday, August 7, 2012** at Living Springs Worship Center, 604 Manitou Blvd.  
Colorado Springs, Colorado.



Bruce du Fresne

## The Presidents Corner:

### Photographic Truth - Dropped filters are attracted to rocks.

#### 3 Reasons You Aren't Shooting In RAW Yet

Posted by David Peterson on 28 Jun 2012 as Tips  
(<http://www.digital-photo-secrets.com>)

I have said in previous posts that RAW photography isn't for everyone. It definitely takes a little more effort to get into RAW, but once you do, you'll find you have a lot more control over your images. A lot of people ask me if it's worth getting into RAW photography, and I always say it definitely is. Are these three things holding you back from trying it out?

You don't know what RAW is or why it's better than shooting in JPEG

RAW files represent the unaltered image data stored the moment after your camera takes a picture. It is the pixel-for-pixel representation of exactly what was captured at the moment you pressed the shutter. If you shoot in JPEG, your camera deletes the original data and stores a somewhat processed version of the photo as a means of saving space (or saving you time if you aren't into post-processing).

By shooting in RAW, you're holding onto the original camera data. What does this do for you? In a nutshell, it gives you more choices when processing the image. I find that I can usually improve colors better, sharpen exactly how I want, and change the brightness with more accuracy when I start out with a RAW file. That's why so many people call RAW files "digital negatives."

You don't have enough hard drive space

Sometimes the simplest reasons prevail. I didn't get into RAW photography until I ended up purchasing a desktop computer with a lot more hard drive space. Before I got this computer, I was always thinking about how much space everything is going to take up. I was literally down to the last few gigs. When your situation is that dire, it's hard to experiment with doing things a new way.

Now that I have my nice big 500 gig hard drive, I don't feel bad about filling it up with as many RAW photos as I want. I've also realized that my initial fears weren't founded on reason. If you only save the best photos from every shoot, you'll still have plenty of space for your photography. Each RAW file from my camera takes up about 8.3 MB. If you do the math, you can store around 125 photos per gigabyte of hard drive space. It's not a lot, but it's more than I pictured in my head.

You don't know what software to use

Before you get into it, RAW photography has this aura of mystique surrounding it. You always wonder what software people are using to process the photos, and you assume that it must be some very expensive version of Adobe Photoshop CS. Not true at all! Did you know you can process all of your RAW photos with Adobe Photoshop Elements, an \$80 piece of software? That's an amazing deal for all of the other tools you get bundled with it.

While you're at it, go ahead and have a look at my series on Camera RAW and Elements. If you've ever doubted the benefit of switching to RAW, you'll see some of the handy adjustments you can do with this software.

If you like to process your images, I recommend making the switch

You will find RAW photography to be so much more fun and interesting during post processing. Because RAW files are like digital negatives, you can always open them up and make new changes later. It's just like developing an entirely new photo. All changes are non-destructive, something that cannot be said of shooting in JPEG format.

The world is your oyster, and RAW photography will help you get the most of it. If you've convinced yourself you don't want to use RAW files for some of the above reasons, I strongly urge you to reconsider your position. There is a fair amount to learn, a small amount equipment to invest in, and a ton to gain with RAW photography.

**Jim Van Namee**

# PRINT COMPETITION RESULTS

JULY 2012

PRINT COMPETITION - MONTHLY STANDINGS AS OF JULY 2012							
	PREV CUM TOT	SUBJECT		OPEN		TOTAL	
		CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Beverly Cellini	116	14	65	18	83	32	148
Walter Chambosse	53	0	21	0	32	0	53
Bill Lloyd	63	15	24	16	70	31	94
Melanie Seiter	20	0	0	19	39	19	39
Galen Short	116	18	65	17	86	35	151
Bill Stanley	56	0	15	0	41	0	56
Tim Starr	134	0	60	0	74	0	134
Rita Steinhauer	73	14	41	18	64	32	105
Al Swanson	123	18	70	24	95	42	165
Isabel Thiel	36	0	20	0	16	0	36
Jim Van Namee	82	0	0	19	101	19	101
Jacqueline Vignone	17	0	0	0	17	0	17

# SLIDE COMPETITION RESULTS

SLIDE COMPETITION - MONTHLY STANDINGS AS OF JULY 2012							
	PREV CUM TOT	SUBJECT		OPEN		TOTAL	
		CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Beverly Cellini	122	18	77	16	79	34	156
Andy de Naray	129	20	77	0	72	20	149
Bill Hadl	0	7	7	8	8	15	15
Jerry Moldenhauer	122	16	71	19	86	35	157
Tom Moldenhauer	124	20	71	18	91	38	162
Galen Short	124	16	67	19	92	35	159
Tim Starr	116	16	66	20	86	36	152



T.W. Woodruff

## DIGITAL COMPETITION RESULTS

PROJECTED DIGITAL COMPETITION - MONTHLY STANDINGS AS OF JULY 2012							
	PREV CUM TOT	SUBJECT		OPEN		TOTAL	
		CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
George Bajszar	15	0	0	0	15	0	15
Debi Boucher	133	21	78	21	97	42	175
Sherwood Cherry	135	16	77	16	90	32	167
Andy de Naray	99	17	67	17	66	34	133
Bruce Du Fresne	127	0	57	0	70	0	127
Nancy Ellis	38	0	9	0	29	0	38
Vic Green	18	0	9	15	24	15	33
Bill Hadl	17	16	33	20	20	36	53
Debbie Milburn	60	0	23	0	37	0	60
Jerry Moldenhauer	112	14	54	20	92	34	146
Karen Morris	16	16	16	17	33	33	49
Art Porter	47	0	16	0	31	0	47
Melanie Seiter	15	15	15	0	15	15	30
Galen Short	109	14	60	16	79	30	139
Bill Stanley	9	10	19	0	0	10	19
Tim Starr	121	21	75	21	88	42	163
Rita Steinhauer	18	8	14	7	19	15	33
Al Swanson	114	17	64	17	84	34	148
Isabel Thiel	32	0	16	0	16	0	32
Jim Van Namee	91	20	39	24	96	44	135
Yolanda Venzor	138	18	76	19	99	37	175
Jacqueline Vignone	15	0	0	0	15	0	15
T.W. Woodruff	65	16	30	17	68	33	98



I have been the family photographer for many years - documenting birthdays, holidays, and special occasions. When I started digital photography, my interest in photography increased and slowly became my passion. My skills grew as I received instant feedback on my images. As I began processing my images in Photoshop Elements, I wanted to learn more about photography and processing.

Today, I can say photography is my passion and hobby. My son-in-law once said I was documenting the growth of his children. I always want to "tell the story". When I travel or am at home, I want to capture the essence of each place or person.

I am grateful that I found the Pikes Peak Camera Club. I feel at every meeting I learn something valuable to increase my skills. The members are most welcoming and willing to share information.





**Deborah Milburn**



**Deborah Milburn**

## **2012 Monthly Competition Subjects**

**January - "Baby, its Cold Outside"** (a winter scene or  
Something that shows it's cold outside.)

**February - "Morning Light"** (a sunrise or a scene with  
Early morning light.)

**March - Critique Night**

**April - IMAGES STAND ON ITS OWN** (Open NO SUBJECT,  
You enter 2 prints and/or 2 slides and/or 2 projected  
Digital images. The photos would have no title.  
Prints: only a white mat, or no mat, may be dry  
Mounted, no title on the back.  
Slides: No title  
Projected Digital Image: May have a white border  
Around image, no title.)

**May - "Where the Buffalo Roam"** (outdoor western  
Pasture scene. Buffalo not required, but welcomed)

**June - "Two tickets to Paradise"** (a landscape scene  
Depicting a peaceful or picturesque setting.)

**July - Critique Night**

**August - "Rainy Days and Mondays Always Get Me  
Down"** (a misty, foggy or rainy scene.)

**September - "Oh, What a Night"** (any scene taken at  
Night.)

**October - Fall Scavenger Hunt AND Critique Night**

**November - "The Long and Winding Road"** (a road,  
Path or walkway that is the subject.  
Everything else is supporting.)

**December - Salon** (Subjects to be announced.)

## Club Officers for 2012

<b>President</b>	Jim Van Namee		<a href="mailto:jvannamee@gmail.com">jvannamee@gmail.com</a>
<b>Vice President</b>	TW Woodruff		<a href="mailto:twphotos@yahoo.com">twphotos@yahoo.com</a>
<b>Treasurer</b>	Bruce du Fresne	550-9883	<a href="mailto:badufresne@comcast.net">badufresne@comcast.net</a>
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<b>Field Trip Coordinator</b>	Jerry Moldenhauer	237-8728	<a href="mailto:streetrodder30@q.com">streetrodder30@q.com</a>
<b>Learning Coordinator</b>	Jim Van Namee		<a href="mailto:jvannamee@gmail.com">jvannamee@gmail.com</a>
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<b>Public Relations</b>	Yolanda Venzor		<a href="mailto:yolanda.venzor@gmail.com">yolanda.venzor@gmail.com</a>
<b>Travelogue</b>	Andy de Naray	481-0426	<a href="mailto:andydenaray@msn.com">andydenaray@msn.com</a>



**Andy de Naray**

# Things to Know.....

1. The 2<sup>nd</sup> Annual Colorado Photography Festival will be held from August 11-16, 2012. Eight of the nation's premier photographers will give instruction in the classroom and in the field on numerous aspects of professional photography. This year's instructors are: Marc Muench, Grant Collier, Colby Brown, Mark S. Johnson, Stephen G. Weaver, Russ Burden, Glenn Randall and Dan Ballard.

The festival is open to all photographers. The cost to register for this festival is \$125. Go to [www.coloradophotographyfestival.com](http://www.coloradophotographyfestival.com) for more information.



**Tim Starr**