

**THE VIEWFINDER...NEWSLETTER OF**  
**THE PIKES PEAK CAMERA CLUB**  
ESTABLISHED 1930  
MEMBER OF THE PHOTOGRAPHIC SOCIETY OF AMERICA



**VOLUME 24-11 DECEMBER 2012**

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



**Path of the Solitary Man**  
by  
**Tim Starr**

## **DECEMBER 2012 EVENTS**

**MONTHLY MEETING - Tuesday, December 18, 2012 at Living Springs  
Worship Center, 604 Manitou Blvd.  
Colorado Springs, CO.**

**SALON DINNER AT 6:00 PM !!!!!!!**


**FINAL STANDINGS for 2012 Print, Slide and Digital will be announced at the Salon dinner. They will **NOT** be published in this newsletter. If you do not come to the dinner, the results will be in the 2013 yearbook.**



**Foggy Pikes Peak Highway  
by  
Yolanda Venzor**

# THE PRESIDENT'S CORNER

Jim Van Namee

I came across this advice in a Digital Photography manual the other day and thought it's interesting enough to pass on. Hope it helps! 

## Living in The Land of 2 Percent Versus The Real World

This is a special land, with a very small population, and you need to decide if you want to live there.

The denizens of this land believe anything making their image at least 2 percent better is worth the extra time and effort. In this land, time and effort are not objects; whatever is best for the image is done.

Living in the land of 2 percent is basically opposite efficient workflow, but can result in truly spectacular images. It is not a land recommended for everyone, and can be difficult to make money using this approach of image creation.

Furthermore, consumers of these images often can't tell the difference. Very often, photographers living in this land do it for themselves or their peers, not clients or judges.

Many people know right away if they want to be part of this world, while others go through a journey of self-discovery to learn in which world they live.

## Your Personal Workflow

Have different workflows; one for HDR, one for panoramas, another for travel photographs, landscapes and so on. Don't try to create a Master Workflow; rather, adapt your workflow based on the needs of a specific shoot.

Keep these things in mind:

- Strive to get the shot in-camera with the best possible settings.
- Use a basic organizational system transferring your images to your computer.
- Edit only images having a possibility of seeing the light of day. Editing images no one will see only reduces time spent with loved ones.
- Always keep in mind the final use. If the image will be used differently, you might need to process it differently, such as making sure there is the possibility of changing the crop, not applying sharpening and more.
- Go from Global (things affecting the entire image) to Local (things only affecting a small part of the image).
- Noise reduction should be done early as possible.
- Resizing should be done late as possible, but right before sharpening.
- Sharpening should be done late as possible, and specific to the output (print, display, web, billboard).
- Find out if you are living in the land of the 2 percent or not; create your workflow accordingly.
- Finally, be flexible and adapt as needed.

I would add, keep learning, try new methods (e.g., RAW vs JPEG, Digital vs Film/Slides or CS5/6 vs Elements), take some time to learn/use the digital darkroom. Yes, you'll have to sit in front of a computer. IMNSHO this is better than having a Lab decide how your image will look, or inhaling fumes at night under a red light.

Merry Christmas - Jim

PS - Who came up with the term "Jumbo Shrimp?"



**Road to the Peak**  
by  
**Jim Van Namee**



**Autumn Asphalt**  
by  
**Bruce du Fresne**

# Salon Dinner Details

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The Salon Dinner will be on Tuesday, December 18th at **6:00 PM** at the Living Springs Worship Center Church where we have our monthly meetings.

All members and a guest are invited to this pot luck dinner. Every member attending must pay \$4.00 for themselves and \$4.00 for each guest.

All members **MUST** bring something to the dinner whether they cook or not. You can easily go to the grocery store and get a tray “of something” if you are lacking culinary skills.

Please email me at [nancyzellis@yahoo.com](mailto:nancyzellis@yahoo.com) as to what you plan to bring. I try to make sure that we have a nice buffet dinner and not too many duplicate items. For example: so far, three different members have told me that they are bringing: Lasagna, stuffing and chocolate cake. We can always use a ham or turkey as well as vegetable dishes and desserts.

I would like to know what you are bringing by December 11. Then, I can “fill in the gaps” as to what is still needed to create a wonderful Christmas club dinner.

Nancy Ellis

# CLUB MEMBER OF THE MONTH

## William Hadl

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After many years of just “taking pictures”, I finally concluded that the key to taking good or great pictures is not so much in the equipment, but in how I see the image and how I capture it to get that National Geographic Magazine picture. I would look and observe the situation, ascertain what I think I want and then convert my studied and acquired techniques to the actual taking of a picture. I also contemplate a caption as I am about to create an image. I have many albums of snapshots and images with captions and they are posted on Picasa.

My interest in photography was originally whetted when my mother gifted me a Kodak Vigilant Six-20, folding camera. I was 14 years old at the time and fancied myself a NGM photographer. I did not know then what a good or great photographic image is. Nevertheless, I was the presumptive family picture taker. I took many pictures, snapshots of the family, and occasionally I ‘wasted’ a picture on scenery.

I soon discovered the workings of processing film and printing pictures. While in high school and college, I also processed color slides and eventually developed 16mm motion pictures. I was so involved in processing and developing film, as a hobby, that when I designed my ‘dream house’ I included a darkroom with a chemical lavatory. But with the advent of digital and computer photo enhancement the darkroom now is a photo storage room.

It was during my college years that my draft status changed from 4D (divinity) to 1A and shortly thereafter I was conscripted into the US Army. My permanent assigned station was to the European Theatre, Germany and France. When not soldiering, I avidly pursued my photographic ambitions and took every opportunity available to go on USO sponsored photo taking trips. By now, I had a Perflex Delux 35mm, focal plane shutter camera. On one of these trips, to Wahalla on the Danube River, by Regensburg, Germany I had the misfortune of dropping the Perflex Delux into the Danube, and gone were all my ‘award’ winning images. However, it was a serendipitous event! Shortly thereafter, out of necessity and to satisfy an insatiable photographic appetite I treated myself to a Leica IIIIf, some filters, a light meter, a 135mm telephoto lens and a tripod. I was ready to snap, snap, snap Europe.

I developed the film, B & W, at the USO Craft Shop, and entered a picture in the ‘Stars and Stripes.’ It won first prize, \$25. The picture was of an artist copying the Mona Lisa. I captioned the picture ‘Copy RIGHT’ - interpreted: ‘copy it flawlessly.’

My professional career as a contract manager for Philco, Ford Aerospace, Kaman Nuclear/Sciences and ITT afforded me many opportunities to travel and I accumulated thousands of Frequent Flyer Miles with Continental and United Airlines. I redeemed miles on trips to foreign countries, my cameras always with me. Recently I redeemed miles for a NIKON D5100 digital camera. I also shoot with a D80, which to my pilot friends I call my MD80.

As an aside - I enjoyed all my years of hunting in Colorado, Nebraska and South Dakota harvesting elk, deer, antelope, sheep, goat, bear, moose, and migratory and upland game birds. In return I volunteer and do sheep counting for the CO Division of Wildlife, and for me this also consists of taking pictures of sheep or other wildlife I see.

Usually I'd be assigned either Clear Creek Corridor (Rt 6) from Golden to Idaho Springs, Berthoud Pass, I-70 Corridor, or Loveland Pass. I'd shoot with a NIKON D80 and a 300mm lens. The DOW has used my pictures for presentations and to analyze the health of a flock of sheep, especially lambs. On one occasion the DOW was elated to see images I captured of a full-curl ram and the facilitator, Sherri, commented on seeing the image, 'Oh, I see Gimpy Z survived the last rutting scrimmage, hunting season and winter. Atta Boy, Bill!' The ram was collared, white, marked with a Z. He walked with a lame leg; was possibly hit by a vehicle or wounded during the hunting season.

Now that I am retired, I have more quality time to devote to my passion – photography and photo enhancement. 'Ars gratia artis'



# PRINT COMPETITION RESULTS

November 2012

## Subject: Long & Winding Road

### Awards:

Cheyenne Mountain State Park by Bill Lloyd  
A Winding Way Through Maine by Tim Starr

### Honorable Mentions:

Road of Gold by Al Swanson  
Twisted View of a Twisted Road by Beverly Cellini

## Open:

### Awards:

Horsetail Falls by Tim Starr  
Through Ancient Walls by Rita Steinhauer

### Honorable Mentions:

Clown Fish and Anemones by Beverly Cellini  
Montana Roadside Beauties by Al Swanson



**Fall Road**  
by  
**Jerry Moldenhauer**



# SLIDE COMPETITION RESULTS

November 2012

## Subject: Long & Winding Road

### Award:

Fall Road by Jerry Moldenhauer

### Honorable Mention:

Mountain Road by Tim Starr

### Open:

### Award:

Pond Reflection by Tom Moldenhauer

### Honorable Mention:

Off We Go by Tim Starr



**Pond Reflection**  
**by**  
**Tom Moldenhauer**

# DIGITAL COMPETITION RESULTS

November 2012

## Subject: Long & Winding Road

### Awards:

Path of the Solitary Man by Tim Starr  
Road to the Peak by Jim Van Namee  
Foggy Pikes Peak Highway by Yolanda Venzor

### Honorable Mentions:

Mountain Road in Autumn by Tim Starr  
Shove Memorial Chapel by Debi Boucher  
Autumn Asphalt by Bruce du Fresne

## Open:

### Awards:

Ironton, Colorado by Debi Boucher  
Portland Head Light by Jim Van Namee  
Great Wall by Dave Brandt

### Honorable Mentions:

McClure Pass Aspen Grove by Jim Van Namee  
Roadside View by Tim Starr  
Carny Lights by Al Swanson



**Great Wall**  
**by**  
**Dave Brandt**

# Club Officers for 2012

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<b>PRESIDENT</b>	<b>JIM VAN NAMEE</b>	<a href="mailto:JVANNAMEE@GMAIL.COM"><u>JVANNAMEE@GMAIL.COM</u></a>
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**SHOVE MEMORIAL  
CHAPEL  
BY  
DEBI BOUCHER**

# PSA NEWS...

**Our camera club participated in a PSA international competition judging this month. The competition was the November Projected Image Division competition. 23 international clubs participated and a total of 137 images were judged by our club. Many thanks to our judges for their objective evaluation and scoring. Participating judges were: TW Woodruff, Bev Cellini and Jerry Moldenhauer.**



**Carny Lights  
by  
Al Swanson**

## 2013 Monthly Competition Subjects

**January - Person or People having fun**

**February - Geometric Shape(s) as the main subject**

**March - Critique Night**

**April - Food (must be the primary subject).**

**May - Street Scenes (including a person or people)**

**June - Abstracts (expressing a quality apart from an object).**

**July - Primary Colors (red, blue and yellow must ALL be prominent in the photo).**

**August - Photojournalism (The picture tells the story).**

**September - Scavenger Hunt and Critique Night**

**October - Photo depicting activity at any State or County Fair**

**November - Leading Lines (Draw the viewer's eye THROUGH the photograph).**

**December - Salon Dinner and Awards**