

THE VIEWFINDER

NEWSLETTER OF

THE PIKES PEAK CAMERA CLUB

Established 1930

Member of the Photographic Society of America



Volume 24 -6 June, 2012

www.PikesPeakCameraClub.com



"Bull" by Andy de Naray

June 2012 Events:

Monthly Meetings:

Tuesday, June 5, 2012 at Living Springs Worship Center, 604 Manitou Blvd. Colorado Springs, Colorado.



“Where the Buffalo Roam” by Deborah Milburn

The Presidents Corner:

Street Photography

This from James Maher on Digital Photography Tips

Street photography ain't easy. It's a fast moving world out there and it takes a lot of practice to be able to capture it well. However, it's not just about practice. Every seasoned street photographer has a bag of tricks to make their lives easier when out on the streets. Below are few of my "secrets," which I do not think are written about enough. They are not just technical tricks, but tips to help you seek out great content for your photos, so that they are interesting and powerful.

1. Stop Moving

Do you treat your street photography as if you are taking a beautiful stroll through the city? There is nothing wrong with this of course, but it is very hard to walk, pay full attention and still capture quality street photos at the same time. You will often find yourself out of position when a moment happens and it is much easier to be noticed when you try to get yourself into position. Finally, people are usually moving in the opposite direction of you and so it can be tough to stop your motion enough to achieve a sharp shot while framing correctly at the same time. All of this takes a lot of coordination to pull off while moving.

The key is to slow down. Make a point to stop every few blocks and wait for a few minutes. See what happens. You want the subjects to come to you and not the other way around. Explore your surroundings in a detailed way and wait for things to unfold around you. You will be surprised at the amount of moments that will occur while you are just standing around.

2. Pay Attention to the Eyes

If you want to improve your street photography (or portraiture) by a thousand percent then paying attention to a person's eyes is the way to do it. People can be so skilled at hiding their emotions on their faces but their eyes will never lie. I see too many street photos with blank stares these days. Search for that hint of emotion in a person's eyes and it will have a transformative effect on your photography. In addition, direct eye contact can be extremely important. It creates a powerful connection with the subject. I usually try to avoid being noticed and so I often don't aim for eye contact but sometimes waiting for a person to look at you is exactly what a photo needs. The photograph will still be candid as long as you capture the subject in the moment that they first look at you and before they are able to react.

3. Focus on Details

Street photography is not only about capturing crazy juxtapositions or fitting as many different people or objects into an elaborate frame. In fact, this is something that I see way too much. Often, it's best to simplify your photos and search for the 'little things' - the tiny hints about life that everyone else seems to miss. Look at the details: a person's hands, an expression, a piece of clothing, or a single object framed very close. Powerful ideas and emotions can be portrayed through the simplest of scenes.

4. Shoot at ISO 1600

Digital cameras these days are amazingly good at high ISOs. If you are in bright sunlight or shooting still objects then you don't need to shoot around ISO 1600, but for the rest of the time it is a good idea. I pretty much live in ISO 1600, 800 and 3200. Shooting with a high ISO will help you achieve sharper images by letting you to use a faster shutter speed and a smaller aperture, allowing for more of the scene to be sharp. As long as you are using a decent digital camera, you will quickly notice that shooting with a high ISO will create a much higher quality image, despite the extra grain. Also, grain is beautiful! Just make sure to not brighten the exposure too much in post-production with a high ISO photo. That will ruin the photo. If you are shooting with a high ISO, exposing correctly is extremely important.

5. Find shots without people

Street photography is often wrongly associated with being entirely about photographing people on the streets. Street photography is about people, or more specifically about human nature, but people don't need to be present in the scene. There are an infinite amount of opportunities out there for epic street photos without people. You just have to look for them.

But let's not confuse a street photograph without people with an urban landscape. An urban landscape is a straight shot of an urban environment, such as a simple shot of the Empire State Building. Street photos on the other hand say something about human nature. They have a message to them. Take the example of Layers of the City. This photograph represents the changing nature of Manhattan and particularly the neighborhood of the East Village, which is currently the fastest gentrifying neighborhood in the city. It portrays the progression from the seedy underbelly of the neighborhood to a sleek and sterile future. The shot says something about human nature and the nature of cities. It is not just a straight shot of a construction site.

6. Shoot at Night with Artificial Light

Night is one of the most fun and rewarding times to shoot on the street. In general, I find street photos at night to be more moody and powerful than their counterparts taken during the day. And you don't need to use a flash (although I do enjoy the flash look). I prefer to shoot without a flash because I love the colored and authentic look of artificial light sources and I want to take advantage of the beautiful qualities of these lights.

The trick to shooting street photography at night without a flash is to find bright areas and wait there (and shoot at ISO 1600 or 3200). Use glowing storefront signs and hang out near streetlamps. It will be worth it.

7. Like A Fine Wine

Street photography is like wine; it ages extremely well. This idea is something that you need to pay attention to when out shooting. Think about what is going to change. Focus on current trends or things that won't be around in 2, 3, 10 or 20 years. For example, take a look at this 2012 shot of five people reading paper on the subway. This is not my favorite image by any means but it is going to age well extremely quickly. In 3 years, capturing an image like this may be impossible when almost everyone is using e-readers or their phones. This idea makes this image much more fascinating to me.

**Photographic Truth: Your camera battery is at home,
right next to your
only memory card.**

Jim Van Namee



“Storm Over the Dunes” by Yolanda Venzor

PRINT COMPETITION RESULTS

MAY 2012

PRINT COMPETITION - MONTHLY STANDINGS AS OF MAY 2012							
	PREV CUM TOT	SUBJECT		OPEN		TOTAL	
		CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Beverly Cellini	78	21	51	17	65	38	116
Walter Chambosse	41	0	21	12	32	12	53
Bill Lloyd	36	9	9	18	54	27	63
Melanie Seiter	20	0	0	0	20	0	20
Galen Short	82	17	47	17	69	34	116
Bill Stanley	29	8	15	19	41	27	56
Tim Starr	94	22	60	18	74	40	134
Rita Steinhauer	35	21	27	17	46	38	73
Al Swanson	87	16	52	20	71	36	123
Isabel Thiel	36	0	20	0	16	0	36
Jim Van Namee	61	0	0	21	82	21	82
Jacqueline Vignone	17	0	0	0	17	0	17

Subject: Where the Buffalo Roam

Awards:

Only Buffalo in Colorado Springs by Rita Steinhauer
Before the Storm by Beverly Cellini

Honorable Mentions:

In the Annex by Tim Starr
Calhan Plains by Tim Starr

Open:

Awards:

Monterey Cypress in Morning Fog by Walter Chambosse
Zabriezski Point Badlands by Jim Van Namee

Honorable Mentions:

Amber Waves of Grain by Bill Stanley
Golden River by Al Swanson

SLIDE COMPETITION RESULTS

MAY 2012

SLIDE COMPETITION - MONTHLY STANDINGS AS OF MAY 2012	PREV CUM TOT	SUBJECT		OPEN		TOTAL	
		CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
		Beverly Cellini	86	21	59	15	63
Andy de Naray	90	21	57	18	72	39	129
Jerry Moldenhauer	86	18	55	18	67	36	122
Tom Moldenhauer	83	21	51	20	73	41	124
Galen Short	88	17	51	19	73	36	124
Tim Starr	79	20	50	17	66	37	116

Subject: Where the Buffalo Roam

Awards:

When Push Comes to Shove by Beverly Cellini
Storm on the Prairie by Tom Moldenhauer

Honorable Mentions:

White Horses by Tim Starr
Bugling by Andy de Naray

Open:

Awards:

A Walk Through the Aspens by Tom Moldenhauer
Classic View by Galen Short

Honorable Mentions:

Glacier Falls by Andy de Naray
Aspen Glow by Jerry Moldenhauer

DIGITAL COMPETITION RESULTS

MAY 2012

PROJECTED DIGITAL - MONTHLY STANDINGS AS OF MAY 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	95	19	57	19	76	38	133
Sherwood Cherry	93	20	61	22	74	42	135
Andy de Naray	63	20	50	16	49	36	99
Bruce Du Fresne	87	20	57	20	70	40	127
Nancy Ellis	20	9	9	9	29	18	38
Vic Green	0	9	9	9	9	18	18
William Hadl	0	17	17	0	0	17	17
Debbie Milburn	17	23	23	20	37	43	60
Jerry Moldenhauer	91	0	40	21	72	21	112
Karen Morris	16	0	0	0	16	0	16
Art Porter	47	0	16	0	31	0	47
Melanie Seiter	15	0	0	0	15	0	15
Galen Short	74	18	46	17	63	35	109
Bill Stanley	0	9	9	0	0	9	9
Tim Starr	87	17	54	17	67	34	121
Rita Steinhauer	6	0	6	12	12	12	18
Al Swanson	82	16	47	16	67	32	114
Isabel Thiel	32	0	16	0	16	0	32
Jim Van Namee	74	0	19	17	72	17	91
Yolanda Venzor	97	20	58	21	80	41	138
Jacqueline Vignone	15	0	0	0	15	0	15
T.W. Woodruff	45	0	14	20	51	20	65

Subject: Where the Buffalo Roam

Awards:

Bull by Andy de Naray

Where the Buffalo Roam by Debbie Milburn

Family Stroll by Sherwood Cherry

Honorable Mentions:

Roaming Toward Denali by Yolanda Venzor

American Strength by Debbie Milburn

Encroachment by Bruce du Fresne

Open:

Awards:

Farm in Texas Hill Country by Rita Steinhauer
Storm Over the Dunes by Yolanda Veznor
Open Air Barn by Sherwood Cherry

Honorable Mentions:

Ladders by Bruce du Fresne
New York at Night by TW Woodruff
Female Purple Martin by Jerry Moldenhauer



“Farm in Texas Hill Country” by Rita Steinhauer



Allison started her photography career over 26 yrs ago as a photographer and custom lab technician for NASA photographing Space Shuttle landings and experimental aircraft at Edwards AFB, California. She also worked as a medical/ advertising photographer at Centinela Hospital, the hospital of Lakers, Kings, and Dodgers. Many of her photographs have appeared in magazines, publications and journals. Additionally, Ms. Earnest's images have won national and international recognition in B&W magazine, PPA, while two of her fashion/people images were nominated two years in a row at the Black & White Spider awards.

Allison holds a BS in Business Management from University of Maryland. Ms Earnest is essentially a self-taught photographer and credits her success to the countless mentors throughout the years who have graciously shared their knowledge and talent. Ms Earnest believes in continued education and is currently teaching photography, photographic lighting and post-production workflow classes to aspiring photographers through Bemis School of Art in Colorado Springs and Workshops around the United States.

Allison has written numerous educational articles for Studio Photography Magazine. One such article, *Sculpting People with Light* was well received and Amherst Media asked her to write "Sculpting with Light®: Techniques for Portrait Photographers" (Oct. 2008). Allison's second book "Light Modifiers" was released Sept. 2010. Her third book in the Sculpting with Light ® series, "Lighting for product Photography" will be available in bookstores Fall 2012.

Currently a Pro Contributing Photographer for Lexar® and a contributing writer for PPA (Professional Photographers of America) Magazine. Ms Earnest is passionate about photographic lighting education, especially in the digital era where lighting is essential to maintaining professional standards within the photography industry.

Links to Sculpting With Light®: Techniques for Portrait Photographers:
http://www.amazon.com/Sculpting-Light-Techniques-Portrait-Photographers/dp/1584282363/ref=sr_1_1?ie=UTF8&qid=1333834

Link to Digital Guide to Light Modifiers:
http://www.amazon.com/Digital-Photographers-Guide-Light-Modifiers/dp/1608952223/ref=sr_1_3?ie=UTF8&qid=1333834779&sr=8-3

Link to Lighting for Product Photography: A Step by Step Guide to Sculpting with Light® www.aearnestphoto.com



Lighting FOR
PRODUCT PHOTOGRAPHY



■ Step-by-Step Guide
to Sculpting with
Light®

ALLISON EARNEST

Amherst Media
© 2014 Amherst Media, Inc.



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

President	Jim Van Namee		jvannamee@gmail.com
Vice President	TW Woodruff		twphotos@yahoo.com
Treasurer	Bruce du Fresne	550-9883	badufresne@comcast.net
Secretary	Galen Short	387-1447	gpsdude@gmail.com
Digital Projection / WebMaster	Tim Starr	683-4347	timstarr@falconbroadband.net
Field Trip Coordinator	Jerry Moldenhauer	237-8728	streetrodder30@q.com
Learning Coordinator	Jim Van Namee		jvannamee@gmail.com
Newsletter Editor	Nancy Ellis	375-0872	nancyzellis@yahoo.com
PPCC PSA Representative	Al Swanson	282-9209	akswan1969@comcast.net
Public Relations	Yolanda Venzor		yolanda.venzor@gmail.com
Travelogue	Andy de Naray	481-0426	andydenaray@msn.com



“Female Purple Martin” by Jerry Moldenhauer

