

# THE VIEWFINDER

NEWSLETTER OF

## THE PIKES PEAK CAMERA CLUB

*Established 1930*

Member of the Photographic Society of America



VOLUME 24-10 OCTOBER 2012

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



**“Convenient Light” by Dave Brandt**

## September 2012 Events:

### Monthly Meetings:

**Tuesday, October 2, 2012** at Living Springs Worship Center, 604 Manitou Blvd.  
Colorado Springs, Colorado.

**“Year of the Water Dragon”** by Tim Starr



## The Presidents Corner:

### YOU ARE WHAT YOU LOVE

When people call something "original," nine out of ten times they just don't know the references or the original sources involved. What a good artist understands is that nothing comes from nowhere. All creative work builds on what came before. Nothing is completely original. Some people find this idea depressing, but it fills me with hope. As the French writer André Gide put it, "Everything that needs to be said has already been said. But, since no one was listening, everything must be said again."

If we're free from the burden of trying to be completely original, we can stop trying to make something out of nothing, and we can embrace influence instead of running away from it. Every new idea is just a mashup or a remix of one or more previous ideas. Just as you have a familial genealogy, you also have a genealogy of ideas. You don't get to pick your family, but you can pick your teachers and you can pick your friends and you can pick the music you listen to and you can pick the books you read and can pick the movies you see.

You are, in fact, a mashup of what you choose to let into your life. You are the sum of your influences. The German writer Goethe said, "We are shaped and fashioned by what we love."

The artist is a collector. Not a hoarder, mind you, there's a difference: Hoarders collect indiscriminately, artists collect selectively. They only collect things that they really love.

There's an economic theory out there that if you take the incomes of your five closest friends and average them, the resulting number will be pretty close to your own income. I think the same thing is true of our idea incomes. You're only going to be as good as the stuff you surround yourself with. Your job is to collect good ideas. The more good ideas you collect, the more you can choose from to be influenced by.

Director Jim Jarmusch sums it up nicely by saying: "Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic."

Steal Like An Artist  
Austin Kleon

**Photographic Truth** - When your friends realize you are a true artist, committed to sensitive and meaningful images, they will ask you to photograph their 3 year old's birthday party.

Why do people order a double cheeseburger, fries and then a Diet Coke?

Jim Van Namee



**“Milky Way over Mormon Row”** by Jim Van Namee

# PRINT COMPETITION RESULTS

September  
2012

PRINT COMPETITION - MONTHLY STANDINGS AS OF SEPT 2012							
	PREV CUM TOT	SUBJECT		OPEN		TOTAL	
		CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Bob Card	22	0	0	15	37	15	37
Marjorie Card	16	0	0	10	26	10	26
Beverly Cellini	174	13	88	16	115	29	203
Walter Chambosse	72	0	40	17	49	17	89
Bill Lloyd	113	0	29	0	84	0	113
Melanie Seiter	39	0	0	0	39	0	39
Galen Short	181	18	98	15	116	33	214
Bill Stanley	74	14	29	14	73	28	102
Tim Starr	167	20	93	15	109	35	202
Rita Steinhauer	136	14	72	16	94	30	166
Al Swanson	199	0	88	0	111	0	199
Isabel Thiel	36	0	20	0	16	0	36
Jim Van Namee	101	0	0	0	101	0	101
Jacqueline Vignone	46	14	26	17	51	31	77

## Subject: Oh, What a Night

### Awards:

Tropical Fountain by Tim Starr  
Year of the Water Dragon by Tim Starr

### Honorable Mentions:

War Memorial by Galen Short  
Clock Tower by Galen Short

## Open:

### Awards:

Skimming the Water by Jacqueline Vignone  
Cabin in Aspen by Marjorie Card

### Honorable Mentions:

Harbor in Stalingrad by Rita Steinhauer  
Horse and Sage by Walter Chambosse

**“Cabin in Aspen” by Marjorie Card**



# SLIDE COMPETITION RESULTS

September  
2012

SLIDE COMPETITION - MONTHLY STANDINGS AS OF SEPT 2012							
	PREV CUM TOT	SUBJECT		OPEN		TOTAL	
		CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Beverly Cellini	186	18	108	14	110	32	218
Andy de Naray	184	17	112	15	104	32	216
Bill Hadl	15	0	7	0	8	0	15
Jerry Moldenhauer	196	14	104	16	122	30	226
Tom Moldenhauer	194	14	98	17	127	31	225
Galen Short	192	16	101	17	124	33	225
Tim Starr	181	14	94	16	117	30	211

## Subject: Oh, What a Night

### Awards:

Nature's Night Light by Beverly Cellini  
Sydney Opera House by Andy de Naray

### Honorable Mentions:

Nighttime Drivers by Galen Short  
Rockets Red Glare by Beverly Cellini

## Open:

### Awards:

Barn Owl by Galen Short  
Sneffell's Range by Tom Moldenhauer

### Honorable Mentions:

Pretty Flowers by Tim Starr  
3 Point Buck by Jerry Moldenhauer

# DIGITAL COMPETITION RESULTS

September  
2012

PROJECTED DIGITAL - MONTHLY STANDINGS AS OF SEPT 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	214	0	96	0	118	0	214
Dave Brandt	0	18	18	19	19	37	37
Bob Card	19	0	0	0	19	0	19
Marjorie Card	7	0	7	0	0	0	7
Walter Chambosse	15	0	0	8	23	8	23
Sherwood Cherry	199	14	105	15	123	29	228
Andy de Naray	133	0	67	0	66	0	133
Bruce du Fresne	163	19	97	16	101	35	198
Nancy Ellis	57	0	9	0	48	0	57
Vic Green	33	0	9	0	24	0	33
Bill Hadl	64	14	43	14	49	28	92
	17	0	17	0	0	0	17
Debbie Milburn	60	0	23	13	50	13	73
Jerry Moldenhauer	173	12	79	15	121	27	200
Karen Morris	79	13	43	14	63	27	106
Art Porter	47	0	16	18	49	18	65
Melanie Seiter	30	0	15	0	15	0	30
Galen Short	174	13	93	15	109	28	202
Bill Stanley	19	0	19	0	0	0	19
Tim Starr	204	18	114	15	123	33	237
Rita Steinhauer	33	0	14	0	19	0	33
Al Swanson	181	16	94	15	118	31	212
Isabel Thiel	32	0	16	0	16	0	32
Jim Van Namee	176	11	68	17	136	28	204
Yolanda Venzor	208	15	107	20	136	35	243
Jacqueline Vignone	48	0	17	0	31	0	48
T.W. Woodruff	98	0	30	16	84	16	114



**Subject: Oh, What a Night**

**Awards:**

Milky Way Over Mormon Row by Jim Van Namee  
Cripple Creek & Victor #2 by Bruce du Fresne  
Convenient Light by Dave Brandt

**Honorable Mentions:**

Last Boat in the Harbor by Al Swanson  
Moon Set by Tim Starr  
Our Home by Tim Starr

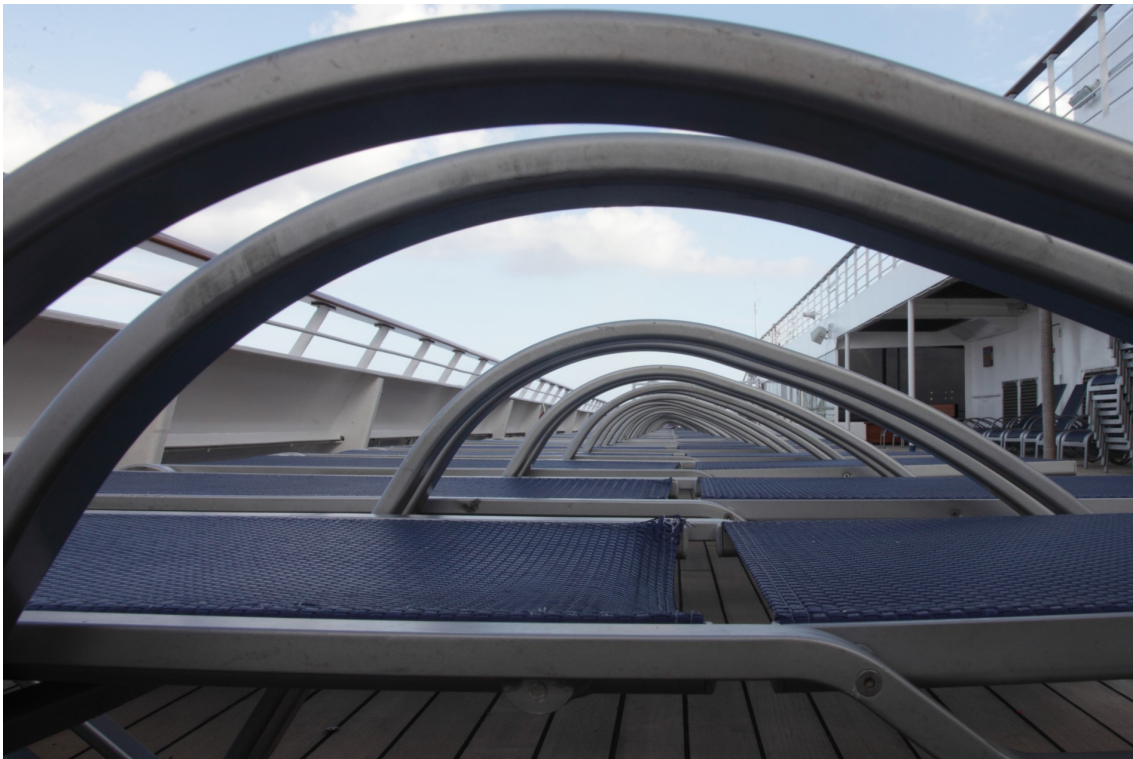
**Open:**

**Awards:**

Sunset Over Green River by Yolanda Venzor  
Ice is Nice by Art Porter  
Hanging Falls by Dave Brandt

**Honorable Mentions:**

Deck Lounge Chairs by TW Woodruff  
Cap Clouds Over Mt. Moran by Jim Van Namee  
Feed Me by Yolanda Venzor



**“Deck Lounge Chairs” by TW Woodruff**

# CLUB MEMBER OF THE MONTH...

Linda Kittiel

There are many different styles of photography: street, wedding, landscape, to name a few. I consider “walking around” photography to be my style. This style produces an eclectic collection of photographs as evidenced by the scope of my photos. I will photograph whatever catches my eye, captivates my heart, and/or my speaks to my soul at the moment. That said, I am especially drawn to the abstract in nature and architecture.

My long career as a software engineer in the aerospace industry kept me in the left side of my brain. However, I discovered an artist residing in the right side when I started looking at the world through a 35mm camera. Since my early teens, using a Kodak Duo-Flex box camera followed by a series of point & shoot film cameras, I had been the family snapshot photographer, occasionally taking some shots that tried to be more art than family! In the early 80s I took my first step out of this snapshot phase with the purchase of a “real” camera – an early match-needle Ricoh 35mm SLR film camera. That’s when it happened: I embraced photography as a medium of artistic expression and the rest, as they say, is history.

At the urging of a friend, I enter two of my “artistic” photographs in the Colorado State Fair in 1992. To my surprise and delight both photographs were accepted into the exhibition and received awards and money prizes, too boot.

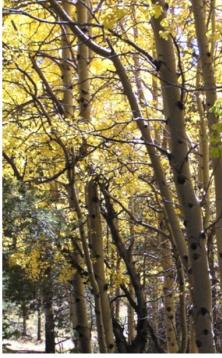
This early success didn’t happen overnight, however. I read books and magazines. Took an occasional workshop. Practiced a lot. Shot a lot. Evaluated the resulting images against my detailed handwritten notes (in those dark film days there was no EXIF data). And through trial & error, with some luck and some talent and a lot of throw-aways, the products of my efforts as a "serious photographer," began and continue to receive recognition and modest awards not only at the Colorado State Fair, but also in invitationals at the Fine Arts Center and juried exhibitions organized by various art & photography groups in Colorado Springs and the state, including the Professional Photographers of Colorado. My work has also appeared in exhibits at the Pikes Peak Library, Smokebrush Theater, the Pikes Peak Center, and the old Colorado Springs Airport. One image has been included in the prestigious Loan Collection of the Professional Photographers of America and 2 images were selected to be in the permanent collection on display in the north facility of the Penrose-St. Francis hospital.

In the journey from then to now, I have belonged to a number of photography and art groups. All have helped me grow as a photographer. I joined the PPCC in the early 90's and credit the club for being instrumental in my growth as a photographer. I served on the slide committee, and as secretary and president.

I started shooting in film (which provided the foundation & discipline for being mindful about camera technique and settings; instead of relying solely on the LCD and histogram), but moved completely to digital a few years ago. I shoot with Nikon 35mm DSLR cameras and lenses.

As a photographer, I have found the I am addicted to the click of the camera! I am being drawn more and more into B&W photography and am trying to learn from the many masters in this particular photographic form. My objective in my work is try to capture and then convey to the viewer not only the visual but also the emotional connections I experience with each photographic moment.

Originally from New York City, I came to Colorado Springs in 1972 (makes me almost a native!). As soon as I connected with the Colorado backcountry, I discovered an infinite source of adventure and photographic opportunities. I have a BA in Math & Chemistry and an MS in Computer Science/Software Engineering. Lastly, I am very proud of my two wonderful children, a son and a daughter, who have blessed me with some pretty awesome grandchildren and great grandchildren! My family has resigned itself to being in the eye of my camera way too often. Snap Happy!



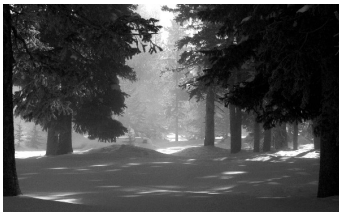
**EARLY DISASTERS**



**THE EARLY SUCCESSES**



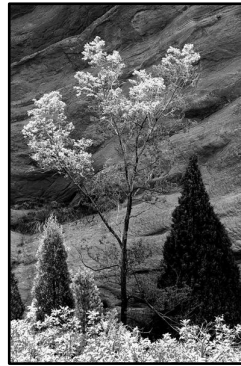
**"Gathering in the Mist" - Big Winner**



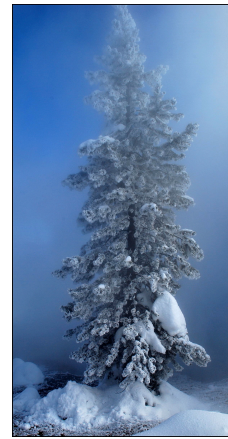
**Yellowstone Winter**



**Antelope Canyon**



**Tree of Light**



**Winter Tree**

**Photos from Linda Kittiel**

# 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:twwphotos@yahoo.com">twwphotos@yahoo.com</a>
<b>Treasurer</b>	Bruce du Fresne	550-9883	<a href="mailto:badufresne@comcast.net">badufresne@comcast.net</a>
<b>Secretary</b>	Galen Short	387-1447	<a href="mailto:gpsdude@gmail.com">gpsdude@gmail.com</a>
<b>Digital Projection / WebMaster</b>	Tim Starr	683-4347	<a href="mailto:timstarr@falconbroadband.net">timstarr@falconbroadband.net</a>
<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>PPCC PSA Representative</b>	Al Swanson	282-9209	<a href="mailto:akswan1969@comcast.net">akswan1969@comcast.net</a>
<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>



**“Sunset over Green River” by Yolanda Venzor**

# Things to Know...

**1. For those of you who missed September's second meeting where Bruce gave a terrific presentation on image resizing, here's a recap.**

## Image Sizes

Given the dimensions of our 'new' TV screen, 44 ½" w x 25" h, there is no reason why our digital images, when properly sized shouldn't be larger than many of the prints we now look at.

We need to look at the screen in terms of pixel count in both directions. The screen size, in pixels, is 1920 w x 1080 h. The proportion of these dimensions is 16 x 9, sometimes referred to as Aspect Ratio. This is different from the proportion (Aspect Ratio) of our camera sensor sizes, usually 3 x 2 for most DSLR cameras. I believe Olympus is the only DSLR that has a different aspect ratio, 2 x 1.

How can we maximize the area we use for presentation of images without distorting them?

## Vertical Images

Let's look at vertical images first. They're the easiest. Since the height of the screen, in pixels, is 1080, we should resize the image so that the long edge (side) is 1080 pixels. The short edge (side) will then be about 725 pixels. The resulting 'real' image size will be 16 ¾" w x 25" h.

## Horizontal Images

Since the aspect ratio of the screen is wider than our sensors ( $16/9=1.778$  vs  $3/2=1.5$ ), the images will be height limited, rather than length limited. I'll talk about panorama type images in a moment).

Again, the screen height is 1080 pixels. The image will be height limited, so we should resize the images so that the short edge (side) is 1080 pixels. The long edge (side) will then be about 1620 pixels. The resulting 'real' image size will be 37 1/2" w x 25" h.

## Panoramas

With this format, much longer than high, the image will become length limited. Given this, we should resize the image so that the long edge (side) is the maximum length of the screen, or 1920 pixels. The height of the image will then be in the proportion the photographer cropped to. So the 'real' image size will be 37 ½" w x some height.

## Summary

For most images, the magic number is 1080 pixels high. Whether this is the long or short edge (side) depends on the orientation of the image. For panoramas, the magic number is 1920 pixels for the long edge (side).

The resulting real size we see on the screen will be larger than all but the largest prints we usually see in competition.

**“Cripple Creek & Victor #2 by Bruce du Fresne**







**“Ice is Nice”** by Art Porter