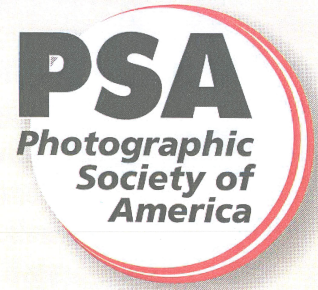




**This club was established in 1930 and is believed to be the oldest club in Colorado. Meetings are held at 7 PM on the second Wednesday of each month at the Living Hope Church, 640 Manitou Blvd., Colorado Springs, CO. Next Meeting - January 8**



***“Cloudy Day Gull” by Jacqueline Vignone***

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

**Club Officers for 2019 and 2020**

**President**

**Karen Morris**

**Vice President**

**Debbie Milburn**

**Secretary/  
Newsletter Editor**

**Nancy Ellis**

**Treasurer**

**Liz Stokes**

**Webmaster**

**Gayle Short**

**PSA Representative**

**Bill Holm**

Table 1

PRINT COMPETITION Final Monthly Standings for 2019						
	SUBJECT		OPEN		TOTAL	
	CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Beverly Cellini	0	22	0	10	0	32
Bill Stanley	11	158	14	159	25	348
Rita Steinhauer	13	154	14	147	27	328
Ken Roberts	0	31	0	7	0	38
Tim Starr	0	14	0	13	0	27
Mary Smith	0	15	0	16	0	31
Jim Van Namee	0	8	0	22	0	30
Jacqueline Vignone	18	51	18	48	36	99
Al Swanson	18	81	18	92	36	173

**Subject: Predominantly White**

**Award:**

***“Cloudy Day Gull” by Jacqueline Vignone***

**Honorable Mention:**

***“White Sands” by Al Swanson***

**Open:**

**Award:**

***“Jesus Lizard” by Jacqueline Vignone***

**Honorable Mention:**

***“Number 484” by Al Swanson***

Table 1-2

DIGITAL COMPETITION- Final Monthly Standings for 2019						
	SUBJECT		OPEN		TOTAL	
	CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Sherwood Cherry	160	148	0	151	30	299
Bruce du Fresne	17	178	18	200	35	378
Ted Griffith	19	88	17	175	36	263
Bill Holm	15	171	15	189	30	360
Julie Jay	6	95	19	83	25	178
Ted McWhorter	0	61	0	92	0	153
Debbie Milburn	12	168	17	183	29	351
Karen Morris	14	128	14	95	28	223
Art Porter	0	32	12	91	12	123
Bill Rose	0	78	0	76	0	154
Liz Stokes	7	47	10	42	17	89
Jacqueline Vignone	0	13	0	0	0	13
Jim Van Namee	0	68	0	78	0	146
Joe Bernstein	0	0	0	12	0	12
Jeffrey Jensen	11	22	0	6	11	28
Sally Jensen	10	22	0	0	10	22
Ken Roberts	0	55	0	27	0	82
Al Swanson	13	132	16	138	29	270
John Henderson	0	60	0	72	0	132
Jerry Moldenhauer	19	67	12	59	31	126
Barbara Rose	13	74	14	68	27	143

**Subject: Predominantly White**

**Awards:**

**“Grasses in Snow” by Bruce du Fresne**

**“Puffball” by Ted Griffith**

**Honorable Mentions:**

**“Dividing Fence” by John Henderson**

**“Sacred Datura” by Ted Griffith**

**Open:**

**Awards:**

**“Peppers” by Bruce du Fresne**

**“Common Seals” by Julie Jay**

**Honorable Mentions:**

**“Coming Home” by Debbie Milburn**

**“Moonrise at Goat Mountain” by Ted Griffith**

**“Satin Water” by Ted Griffith**

Table 1-1

CREATIVE COMPETITION - Final Monthly Standings for 2019				
	OPEN			
	CURRENT MONTH	YTD		
Ted Griffith	6	103		
Bill Holm	10	102		
Debbie Milburn	8	97		
Bill Rose	0	22		
Julie Jay	0	6		

**Award:**

**“Observatory and Milky Way” by Bill Holm**

**Honorable Mention:**

**“Cowboy Ride” by Debbie Milburn**

## THE PRESIDENT'S CORNER

KAREN MORRIS

A recent article in *Picture Correct* about close-up and macro photography had some great observations and tips. The author reminds the photographer that a suitable close-up subject can often be found within five or six feet of the chair you're currently occupying. Photographers who pursue macro photography can find endless inspiration in the details and patterns that surround us. When it comes to exploring macro and close-up photography, the good news is that anyone can participate. While a DSLR camera is preferred for close-up work, using a compact camera or smartphone can be just as rewarding.

Three terms often used with this type of photography are: close-up, macro, and close-focus. Even though these terms are often used interchangeably, there is a difference in their meaning. Close-up is a photo term that describes filling the frame with the subject. A close-up isolates the subject from its environment. Any lens or any camera is capable of taking a close-up. Macro defines how large a subject is captured in the camera. Macro is expressed as a ratio like 1:1, or 1:2. A 1:1 macro image is telling us that the image is the same size as the subject in real life. If the macro image is 1:2, the image will be  $\frac{1}{2}$  life size. Close-focus describes any lens where the maximum size of the captured image is smaller than the real life subject. This means ratios of 1:2 or less (1:3, 1:4, etc.) Most zoom lenses are actually not macro lenses, but close-focus lenses.

Macro photography is so popular that most cameras have an exposure mode built in to support it. When you select the macro mode on a compact camera, it can cause the camera's lens to lock at the optimum length for

close work. On a DSLR, the macro mode only changes exposure meter settings and focus zones.

The author suggests three 'assignments' designed to get the photographer thinking in terms of small, tiny, and details. For these assignments, use your camera in the macro mode setting. Set your lens for maximum magnification, and do not change the setting; rather, move yourself and the camera toward or away from the subject in order to create your composition or achieve focus. For each assignment, take about 10 images.

**Assignment #1:** Use a hula-hoop or create a ring about 30" across and take it to a garden spot and give it a toss, (it's OK to aim). Photograph objects within the ring, learning to see small subjects and isolate them into images. **Assignment #2:** Find a toy or object no larger than an inch or two, and place it in the middle of a white sheet of paper. In a brightly lit room, take your shots and move the subject as little as possible. The goal is to get a feeling for how the subject changes as you move your camera and change your viewpoint. **Assignment #3:** Concentrate on discovery, as you walk into any brightly lit room and find ten macro shots to take. Don't move or touch any object that you photograph, taking macro shots of ten different objects. The kitchen or kid's room are good places to start.

See the small things that nobody else notices...



## *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.***

**“Cloudy Day Gull”  
by  
Jacqueline Vignone  
Cover Photo of this Newsletter**

This gull photograph was taken from the deck of the cruise ship in Glacier Bay National Park. It was the most spectacular scenery I have ever seen. In spite of the clouds. The gulls actually flew in and ate out of passengers' hands (not mine)!

I used my Sony SLR on “Continuous Shoot” at 55 mm. Some birds came so close I couldn't even get the entire bird in frame!! Post processing? I sharpened before printing.



***“Puffball” by Ted Griffith***

"My wife and I were hiking a trail in the Mount Saint Helen's National Volcano Monument when I saw this seedhead. I have always loved dandelions and this seedhead was intact. I got down on my knees to take the photograph up close and personal.

Equipment used:

Nikon d5100

Nikon 60mm *f* 2.8 lens

ISO 400

1/400 sec @ *f* 5.6

Shot in RAW, processed in Lightroom



***“Common Seals ” by Julie Jay***

My husband and I were traveling along the coast of Oregon when we entered an Area of Interest called Strawberry Fields. We hiked down to the ocean and then ventured out over some rocks to get closer to the seals. There were over 75 adult seals with their pups to take pictures of but this particular picture was one of my favorite. After cropping the picture it felt more up close and person and I assume the seals in this picture are mom, dad and their pup. The common seal, also known as the harbor seal, is a true seal found along temperate and Arctic marine coastlines of the Northern Hemisphere.

# 2020 MONTHLY COMPETITION SUBJECTS

***January - Abandoned***

***February - Frosty, Foggy Day***

***March - Books***

***April - Bugs***

***May - Something out of Place***

***June - Windy Road or Path***

***July - Historic Colorado in Black & White***

***August - Street Scenes***

***September - A Modern Convenience***

***October - Rocks***

***November - Wine (Bottle, glass or both)***

***December - Salon Dinner***

