



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 - June 12



“Double Stairway” by Art Porter

Read the story of this photo on Page 9

Club Officers for 2019

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 - MONTHLY STANDINGS AS OF , May 2019						
	SUBJECT		OPEN		TOTAL	
	CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Beverly Cellini	0	22	0	10	0	32
Bill Stanley	18	63	18	66	36	160
Rita Steinhauer	19	66	15	58	34	151
Ken Roberts	0	31	7	7	7	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	0	8	0	22	30	30

Subject: Stairs - Interior or Exterior

Award:

“Boat, Brazil Beach” by Bill Stanley

Honorable Mention:

“Patriotic Birds” by Rita Steinhauer

Open:

Award:

“Rusty Staircase” by Rita Steinhauer

Honorable Mention:

“Opera House, Sao Paulo” by Bill Stanley

Table 1-2

DIGITAL COMPETITION - MONTHLY STANDINGS AS O May 2019						
	SUBJECT		OPEN		TOTAL	
	CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Sherwood Cherry	15	70	17	73	32	143
Bruce du Fresne	17	86	20	89	37	175
Ted Griffith	0	49	14	79	14	128
Bill Holm	18	78	18	83	36	161
Julie Jay	0	56	0	34	0	90
Ted McWhorter	7	20	14	41	21	61
Debbie Milburn	14	84	19	88	33	172
Karen Morris	15	60	13	52	28	112
Art Porter	12	17	7	36	19	53
Bill Rose	7	37	8	28	15	65
Liz Stokes	0	40	0	32	0	72
Jacqueline Vignone	0	13	0	0	0	13
Jim Van Namee	0	15	0	25	0	40
Joe Bernstein	0	0	0	12	0	12
Jeffrey Jensen	0	11	0	6	0	17
Sally Jensen	0	6	0	0	0	6
Ken Roberts	14	34	0	11	14	45
Al Swanson	15	48	15	43	30	91
John Henderson	0	27	0	35	0	62

Subject: Stairs - Interior or Exterior

Awards:

“Stairs at Bishop’s Castle” by Bill Holm

“Double Stairway” by Art Porter

Honorable Mentions:

“Castle Stairs” by Karen Morris

“Steps and Shadows ” by Bruce du Fresne

Open:

Awards:

“Ruggedness” by Debbie Milburn

“Water Lilly” by Bruce du Fresne

Honorable Mentions:

“Weathered” by Sherwood Cherry

“Getting Ready to Ride” by Bill Holm

Table 1-1

CREATIVE COMPETITION - MONTHLY STANDINGS AS of May 2019				
	OPEN			
	CURRENT MONTH	YTD		
Ted Griffith	10	61		
Bill Holm	11	49		
Debbie Milburn	8	42		
Bill Rose	8	14		

Award:

“Faces from the Past ” by Bill Holm (see below)

Honorable Mention:

“Columbine” by Ted Griffith



THE PRESIDENT'S CORNER

KAREN MORRIS

Maybe some of you will escape to a beach environment this summer...away from our recurring spring snows! If so, here are some helpful hints for creating great beach photos. Some of us are drawn to beaches for inspiration, solitude, open space, smells and sounds. Capturing the feeling of a beach scene can be challenging, even for the experienced photographer. Beach photography can be a deeply personal thing, so your approach to a beach photo will be guided by what the location means to you, and the emotions and impressions that accompany any unique beach scene.

Time of day: Every landscape photographer knows that early in the morning and late in the afternoon are the best times for taking outdoor photos. At these times, natural light is warm, and contrast is low for a much more attractive effect. Shining from a much lower angle, sunlight illuminates most subjects softly and evenly. If you take your photos in the middle of the day, the glare from the sand and the water will create stark, high-contrast photos, which may not invoke the feeling you seek to impart. However, when the sun is low, it will illuminate the entire scene with much warmer, more expressive colors. The froth at the water's edge will light up, and the whole photo will be richer and more atmospheric, and better at conveying the emotional impact you desire.

Get Down to the Water's Edge: To get the best beach photos, be prepared to get your feet wet. Down at the water's edge, where the sand is wet, your foreground will be more colorful and clear of distractions that can spoil the natural look of a beach photo. You may also discover reflections that add interest to otherwise plain foregrounds.

Find an Eye-Catching Feature: A long, empty expanse of white sand with a clear blue sky is perfect for a walk on the beach, but can be too empty or plain for a photograph. You should try to find a feature around which to build your composition. Many beaches have a rocky headland at each end; head for the rocks to find a more interesting foreground. Your photos will have a stronger focal point, and they will also have more appeal for viewers who can identify familiar features in the image. Once you start looking, there are all types of features on a beach that can add interest to your composition: driftwood, shells, rocks, lifesavers' flags, colorful umbrellas, sand castles. Just be creative and observant.

Make the most of a Good Sky: A clear blue sky at the beach can be beautiful - but it can also be a photographer's worst enemy.

A great cloud formation can add a whole new dimension to your photo, especially if you can't find anything that interests you in the foreground. If it's overcast, don't despair. With patience and luck, you may encounter sunbeams radiating across the water as the sun rises or sinks behind the clouds. Remember that beach photos don't always have to be bright and sunny. Memorable beach photos are often the ones with ominous dark skies and brooding atmosphere, not necessarily white sand and blue sky.

Use Your Wide Angle Lens: A wide-angle lens can be the best way to capture that sense of isolation and distance you often feel when walking on the beach. The stronger depth of field of the wide angle lens will help to keep things in focus. However, a smaller lens exaggerates the perspective, making the background appear to stretch away for many miles and creating a real sense of three-dimensional depth. If you are looking up the beach, you can capture everything from the swirling water right in front of you to the lighthouse in the distance.

Adapted from an article in *Picture Correct*, by Andrew Goodall, a nature photographer based in Australia, who writes for www.naturesimage.com.au

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.

“Double Stairway”

by

Art Porter

Cover Photo of this Newsletter

Every time I drove highway 67 between highway 50 and Florence, I'd look at the stairs on this tank and think “Wouldn't that make a great photo!” Then when the subjects for this year were announced, I knew I had to do it. I made several pilgrimages to the site figuring out the right time of day and date for the best shadow, then several more unsuccessful trips when the sun was diffused by clouds. Finally in March my patience paid off. The wind was blowing about 50 mph, but by bracing myself against the downwind side of the car, I was able to get off a few shots.



“Water Lilly” by Bruce du Fresne

This image was made in an enclosure, inside the Botanic Garden in Adelaide, South Australia. I need to point this out because there was no wind and, as a result, the flower didn't move. Why is this important? Well the shutter speed was only 1/20 sec. Now that doesn't seem like such a big deal. After all, I was on a tripod with a 70-200 f2.8 lens at f16 and ISO 200 using only natural, available light. The kicker here is....it's a composite of 6 images shot with the plane of focus changing slightly from shot to shot. These 6 images were then combined into the final image we see by using the focus stacking feature of Photoshop, found under Auto Blend Layers. To do this, the 6 original images are brought into Photoshop into a single document as individual layers. By selecting the command above, Photoshop does its magic and combine the sharpest areas from each individual image into a single composite. From here, the image is exported back to Lightroom and the normal adjustments are made for color luminance, saturation, contrast etc. Cheating you say. Perhaps. Truth is, this was the only way to make a completely sharp, from front to back, image given the confines of the environment. When you know and understand the power of the tools available to us in the form of Lightroom and Photoshop, you can exploit field techniques to take advantage of them.



“Rusty Staircase ” by Rita Steinhauer

I found the Rusty Staircase in the old photo library labeled “Scavenger Hunts”. Many of these files are on CD’s and labeled by subject, so I’m not sure which year it was photographed. When I first joined the Photo Club in 2005, we used to dedicate one month a year to a Scavenger Hunt. We would go to a designated place sometimes, and then have to find two photos on about different 10 subjects. This one was taken in Old Colorado City when we were looking for “Stairs”. At that time we were not allowed to change the photo in any way. It was a fun way to get to know the different areas in and around Colorado Springs and it was a challenge to take photos knowing we couldn’t “touch them up!”

2019 MONTHLY COMPETITION SUBJECTS

January

Zen Photography

Make an image that whispers serenity, simplicity, harmony. Make an image as silent as can be

February

Barns, farms, country scenes

March

Walls

Any kind of wall, manmade or natural, like a dike or cliff wall

April

Accidental Letters

The shape of letters can be found in nature and in other objects. Create an interesting photograph containing something which has the shape of a letter but wasn't intended to be one.

May

Stairs

Interior or exterior

June

Something unique to an area

Could be a travel photo, or in and around CO. Should capture something totally unique to the area in which it was photographed, an image that you wouldn't find somewhere else.

July

From the Ground Up

Take your best image from the perspective of the ground up.

August

Rows

Anything repeated in a row or rows naturally occurring or placed

September

Three-of-a-Kind

October

Four-legged babies

Can be zoo animals

November

Snow white

White is the predominate color

December - Salon Dinner

THINGS TO KNOW.....

Per Bruce, here are the digital photo submission guidelines for monthly competition. He also would like for you to email them to him no later than the Sunday before the meeting.

TV screen is 1920 pixels wide by 1080 pixels high.

When resizing images for presentation follow the appropriate instructions below;

Horizontal images - make the short dimension 1080 pixels

Vertical images - make the long dimension 1080 pixels

Horizontal Panoramas - make the long dimension 1920 pixels

File size should be approximately 500KB to 1MB at 72 to 96 pixels per inch resolution, in .jpg file format.

File naming according to which category the image is to be entered in.

mm_yy_subject_title_makers name

NOTE: There's no need to state the monthly subject description in place of the word 'subject'.

or

mm_yy_open_title_makers name

or

mm_yy_creative_title_makers name

