



February, 2008

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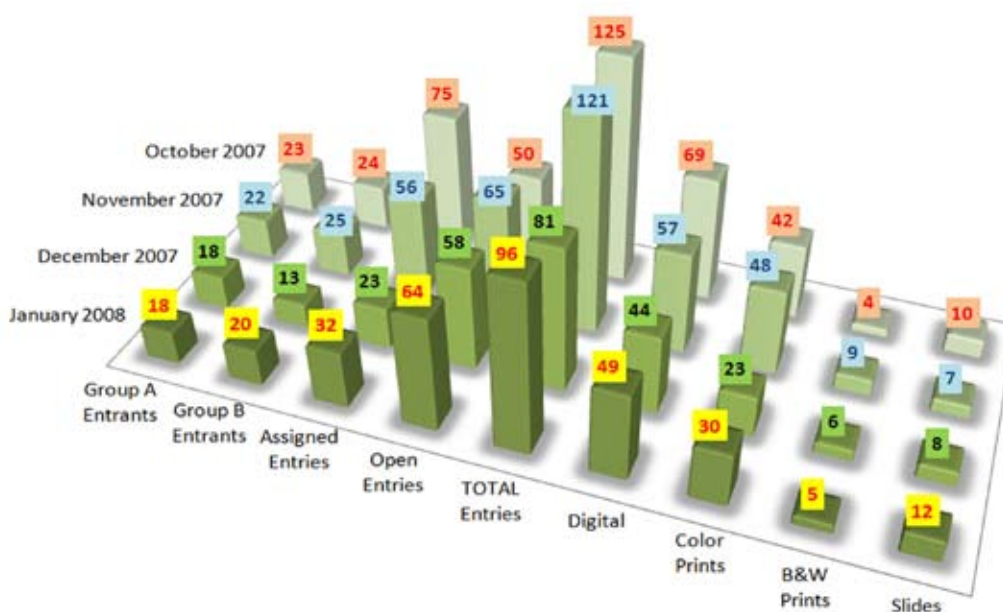
**Club Meeting:** 7:00pm @ Fellowship Hall, Immanuel Presbyterian Church

**Speaker:** February 7: David W. Cramer

**Judge:** February 21: Toni Beatty

The ELCC year is now half over. Judson Rhodes posted the chart below with the tag line “if you are into charts.” The graph gives us an indication how we are doing in the competitions submissions each month. Seems like we should celebrate everyone’s participation. Our potluck supper will be on our first meeting night in April, Thursday the 3rd. We will not have a speaker that night so we won’t have to hurry with our dinner. I will arrange with Rudy’s to have a variety of meats and, if possible, a vegetarian dish. The club will also supply soft drinks. I would encourage you to bring a side dish, salad or dessert to share. Also heads up on a change to the second March meeting. The 20th is Holy Thursday and the church is having a service in our usual meeting room. I’ll have more details as we get closer. **Jack**

**ELCC Exhibition Entries,  
by Month and by Category**



## February 7 Speaker: David W. Cramer

### *“Fun Before Work: Marketing That Does Not Feel Like a Chore”*

While I had always been complimented on my “good eye” for art, I didn’t transition from “taking pictures” to being a landscape/nature photographer until I started to really notice light. And the light that first caught my eye was the ever-changing light I experienced on frequent trips from my home in Austin to New Mexico. After thirty years as a Psychologist, keeping appointments and working primarily indoors with inner lives, I was ready to retire and move to the Land of Enchantment. It was here that my hobby of photography, coupled with my love of nature, became a second career. My few self-imposed requirements were that it had to remain fun and not feel like work, that I wouldn’t keep any appointments, and that I wouldn’t photograph people or pets. If I was lucky, it might also pay for itself.

I can say that in the past five years, I have been successful at keeping my goals. The advent of digital allowed me to transition from my old Canon FT 35mm film camera to a new Nikon D70. Add a decent computer, Photoshop, and a really nice printer, and I had my own cottage industry. No more labs, no more chemicals. All of that was replaced by a steep learning curve and the instant gratification of printing an image shortly after its capture. What I also had was the beauty and inspiration of the Southwest at my doorstep.

Web Site of Speaker: [www.davidcramer.com](http://www.davidcramer.com)

## February Judge: Toni Beatty

Toni received her first camera when she was nine years old. It was a plastic model called a Clack. Over the years, the old Clack and the photos taken with it were mostly lost, but the love of making images stayed with her.

In 1976, she and her husband moved to Mexico, ostensibly to do creative work for one year that turned into nine years. They rented a casita in Ajijic, Jalisco from an elderly photographer, Sylvia Salmi. Sylvia had done photography in Mexico during the 30’s and 40’s when the country celebrated its revolutionary and indigenous roots with an explosion of creativity by artists like Frida Kahlo and muralist Diego Rivera. Sylvia had photographed Frida and Diego, Jose Clemente Orozco, Leon Trotsky, Bertrand Russell and many other artists and intellectuals of that time.

Sylvia mentioned one day that Toni should use the darkroom and any paper and chemicals in it that were still any good. Toni was in heaven. Sylvia’s paper and chemicals were old, but Toni didn’t care. It was the first of several darkrooms Toni had during her years in Mexico, in closets, bathrooms, spare bedrooms –wherever she could make it dark! Quality photo supplies and equipment were hard to find, so visitors from the States were always sent a list of stuff to bring, especially Ilford paper. The first four years in Mexico, Toni was able to devote herself to her personal work, mostly nudes, portraits, and architectural abstracts. Toni and her husband moved to a small town called Tepoztlan, an hour from Mexico City, which was full of artists of all kinds: painters, sculptors, weavers, musicians and writers. When they moved to Mexico City in 1981, Toni began doing commercial work, illustrating textbooks, annual reports, heavy industry brochures, theater work, and architecture.

# ART TALK!

*Date:* BEFORE EVERY ELCC MEETING

*Time:* 6:15 to 6:45 pm (continuing before each meeting each month for entire club year)

*Location:* Immanuel Chapel's Room, Immanuel Presbyterian Church

Upstairs room at the church: Follow the signs as you enter the door.

*Sign-up Requirements:* Reservation not required

*At each session prior to the ELCC meeting, TWO projectors will be set up to review images submitted by ELCC club members.*

- 1) *As our group grows this is another forum to get your images critiqued.*
- 2) *Images will be examined longer. The new two screen format will allow one image to be projected on the first screen. The second screen will be used to modify the image based on the audiences response. Learn some post-processing techniques in the process.*
- 3) *In Art Talk, everyone's opinion counts. Some of our ELCC members are as qualified as anyone to judge. Feedback equals learning.*
- 4) *What kind of images can I submit? The session is now AVAILABLE to all types of DIGITAL images.*
- 5) *How do I submit images? Right now, just send them to Arthurine Pierson, e-mail to [Arthurine.Pierson@gmail.com](mailto:Arthurine.Pierson@gmail.com). As the session grows, we will be more formal. You can also just bring them with you on a USB drive.*



## Field Trips 2008

Dashed lines (electronic version only) indicate a hyper-link to the ELCC web site calendar that will give you the latest information about field trips.

### February 16<sup>th</sup> and 17<sup>th</sup> ..... **White Sands**

Information about the White Sands trip will be available on the membership desk at the February 7 meeting, on-line at the ELCC web site under Field Trips menu, and in the ELCC January's f/stop. White Sands is at the northern end of the Chihuahuan Desert where dunes of pure white gypsum sand cover 275 square miles of the desert floor, making White Sands the world's largest gypsum dune field...and a photographer's paradise.

### April 26<sup>th</sup> ..... **Gathering of Nations Pow Wow, UNM Pit**

Learn more at the Pow Wow at <http://www.gatheringofnations.com/front.htm>

### May 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup> ..... **Canyon De Chelly / Monument Valley**

For those who are planning to go on the Canyon De Chelly/Monument valley trip in May 2008, a sign-up sheet will also be available. Please sign-up early so we can plan group reservations.

Please forward any questions to Peter Kelling [cloudsandwater@juno.com](mailto:cloudsandwater@juno.com)

# February Mentorship Program

TIME: 6:15 to 6:45 pm (Reservation not required, Drop-in Welcome)

PLACE: Immanuel Parlor, Immanuel Presbyterian Church (the upstairs room)

## February 7: Workflow Process Round Table

A round table discussion by three members on how they catalog and retrieve images as part of the process of off-loading digital data from their cameras.

## February 21: Joe Bridwell -- HDR Workflow – Bridge, Adobe Camera Raw, Photomatix, & CS3

The outline of Joe's talk is below with an example on the next page. Learn how to take photos that have exceeded the dynamic exposure range of your camera.

## Mentorship Small Classes Information!

The latest and greatest information is available on-line (password required) under the  
ELCC membership file area or simply [click here](#)

**NEW**  
**This Month**

### Photoshop CS3 -- The Tools for Fine Art Imaging

Sessions will be held on Feb 12, 19,26, Mar 4, and 11

## Fine Tuning Raw Images in Photoshop Bridge

With advent of Adobe Photoshop CS3 and Bridge, a new digital imaging workflow is available. In effect, Bridge is now a digital fine-tuning slide table. But it's really much more; Bridge can download your raw files from a CF card, attach your metadata (which carries through to any future fine tuning), and it can archive your files in the background. Adobe Camera Raw is a powerful interactive tool between CS3 and Bridge. You can almost instinctively fine tune a raw image if you understand histograms; you can correct for exposure clipping, you can modify brightness, contrast, clarity, curves, and detail; and you can even do capture sharpening. All this occurs before you ever invoke CS3. Automation reduces time consuming effort; instead, you can be out in the field shooting.

## High Dynamic Range Photography (HDR) - Photomatix and CS3

Many digital cameras have a range of perhaps six f-stops per image. Professional cameras may reach up to nine f-stops, but you can still come up short. Provocative Magic Hour images, that hour surrounding sunrise and sunset, can have a range from 12 to 16 EV. To capture the entire range, you need to shoot several images with the same aperture and white balance, while varying your shutter speed. And, what if you want to capture an HDR panorama? When you return from a multi-day shoot, you can literally have gigabytes of images. Many people are experimenting with Photomatix Pro as their HDR software; to some degree that's because it's priced at about \$100 and is available as a plug-in for Photoshop. Photomatix is in its early development stages; while there are rough edges to be ironed out, it readily constructs two classes of HDR image doing different types of tone mapping. Presently, Adobe Photoshop's HDR effort is not well-placed in the HDR arena. However, CS3's superb ability to merge panoramas, sharpen specific areas, and selectively mask clearly augment Photomatix HDR images so they "appear normal!"

*How to Go From Raw Originals like these...*

**EV -2**

Blown-out  
Blacks?



*Before*

**EV 0**

Blown-out  
Black and Whites?



**EV +2**

Blown-out  
Whites?



EV = Exposure Compensation Value

*To Your Polished Marketing Brochure like this ...*

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*After*

*Moon House*

*© Joe Budwell*

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## From the Editor, Arthurine

As posted on Yahoo mailing group, our January judge's web site is [DanaFoy.ppfoy.com](http://DanaFoy.ppfoy.com)

A great way to learn is by looking at other photographer's work and in the case of the ELCC's judging competition having the privilege of them critiquing your images. To paraphrase Dana's comment on Lyndon's entry: "The shadow is not the important object in the scene, it's the mood that makes your REFLECT when your view the image again and again." Dana's *Winter Cabin* sure captures many moods that I would like to reflect on. Nice job, Dana. I hope everyone takes times to visit his site.



Lyndon's First Attempt:  
What's the Mood?



Copyright Dana Foy



Lyndon Pierson Group B Assigned Print Long Exposure First Place

## Competition

Dashed lines (electronic version only) indicate a hyper-link to the ELCC web site for slide show galleries.

Assigned Photo Categories 2007-2008		
Month	Assigned Category	Judge
Feb 21, 2008	Reflections	Toni Beatty
Mar 20, 2008	Multiple Exposures - interpret as desired	Marie Leslie
April 17, 2008	Motion	Phyllis Crossley
May 15, 2008	Diffused Images	Andrew Neighbour

## The f/Stop is your club newsletter!

The f/stop is a monthly newsletter published by the Enchanted Lens Camera Club. The publication is made available electronically via the Internet.

*How to submit articles?* On the archival f/Stop page on the ELCC website, there is a submit button. Since the medium is electronic, there is little or no limitation on length. The main guidelines are to make sure there are no copyright violations and the articles are educational. No commercial advertisements.

*When is the deadline?* In order to have the newsletter available by the first meeting of the month, the deadline for submitting articles will be the last Thursday of the previous month. Of course, the earlier the submission the better.

*What format do the articles need to be?* No real restrictions are in place. The f/Stop will be published using Adobe® InDesign which is very flexible in reading all data types. We will get back to you if we need any other information.

*May I submit photographs?* Attachments (again almost any format) are welcome especially color images. The printed version will still be in black and white. The on-line version will be in full 300 dpi color.

*Should I sign up for refreshments?* Oh, this has nothing to do with the newsletter. Since this frequently asked question section will be in every newsletter, I thought it would be nice to mention. The hospitality committee wants to keep the refreshment tradition going! Contact Kathy Richter-Sand to sign-up.

Disclaimer: The staff (sounds official, huh?) of the f/Stop has no obligations to use any photo or text submitted although we will make every effort to publish member contributions on a timely and professional manner. We do highly solicit input from the members.

### Other Announcements

**Congrats! Three club members having or had featured exhibits.**

Photography by Jerry Goffe was the featured exhibit at UNM Hospital's Fifth Floor Art Gallery  
Jan 16, 2008 8:00 am - 6:00 pm (Wednesday) at the University of New Mexico

Photography by Linda Laitner and Joanne Schmidt is being featured at the Macey Center Art Gallery  
January 29, 2008-March 2, 2008 at Socorro, New Mexico

**Published Version**  
**February 3, 2008 7:30 pm**

**ELCC**  
Monthly Meetings  
First and Third Thursdays  
7:00PM  
September Through June

