

How To Create a Filename For Digital Entries

The first letter of the file name has to be a capital **A** or a capital **B**.

This is the Group you are in.

Type “**A**” if you are in **Group A** (Advanced Amateur, Semi-Professional or Professional)

Type “**B**” if you are in **Group B** (Newbie, Novice, Amateur)

So first we have...

A
or
B

Now type a hyphen (-) *immediately after* the “A” or “B”.

Do not skip a space. Do not use underscore (_).

Now it should look like this...

A-
or
B-

Next, type “**Open**” or “**Assigned**” *immediately after* the hyphen.

Do not skip a space. Do not use underscore (_).

Please read the Enchanted Lens Camera Club Competition Rules or ask an Exhibition Committee member if you do not know what category you are in.

Now it looks like this...

A-Assigned
or
A-Open
or
B-Assigned
or
B-Open

Now type *another* hyphen (-) *immediately after* “Open” or “Assigned”.

Do not skip a space. Do not use underscore (_).

Your Filename should now have...

A-Assigned-
or
A-Open-
or
B-Assigned-
or
B-Open-

Next type your title *immediately after* the last hyphen.

Do not skip a space.

Keep the entire file name equal to or less than 40 characters.

Do not hyphenate the title.

DO put a space between each word in the title.

Delete any File Sequence Numbers assigned by your camera such as Nikon’s DSC number.

Do not add the date to the title.

Do not *add* the JPEG extension.

The finished File Name should look like this...

A-Assigned-Your Image Title Here
or
A-Open-Your Image Title Here
or
B-Assigned-Your Image Title Here
or
B-Open-Your Image Title Here

THANK YOU!

If you missed the last meeting in January, you also missed a special thank you by a member of Immanuel Presbyterian Church for Judson’s much appreciated work. He photographed Santa and children during Nob Hill’s Christmas celebrations. And, another round of thank you to the work done to coordinate the ELCC members’ submission to the New Mexico Cancer Center Foundation by Judson and other committee members. The biggest thank you we can give this committee is to read and follow this article about entry submission guidelines.

February Speaker: Reid Callanan

PhotoMedia Photography Person of the Year” in 1999

The article below is an excerpt from: PhotoMedia. Original article written by John Callan.

A chance mailing launched Callanan into photo education in 1975. That spring he graduated from Saint Lawrence University, in the icy reaches of far northern New York, with a geology degree that left his heart stone cold. Having dabbled in photography while summering in Maine during college, he took a part-time job in a camera shop when he returned home to Baltimore. One of his first tasks was to open mail, and one of the first mailings he unsealed was a poster from the now-famous Maine Photographic Workshop in Rockport.

“Two words caught my eye,” says Callanan. “One was Maine, one was photographic. The combination jumped out at me. I said to myself, right then and there, that that was where I was going. In a matter of weeks, I quit the job and took a two-week intermediate class in June. I ended up staying the next 14 years.”

Callanan stayed on that summer as a work-study student. That fall, Lyman offered him a permanent post as lab manager. Over the course of the next several years, as Callanan took on more and more operational and organizational roles, he became the natural choice to be named director of the photography program when a vacancy opened.

Callanan gladly accepted the position, embracing an intense work schedule that also allowed him frequent winter vacations trips to New Mexico, where his brother and sister had recently moved. He thrived in the director’s chair until the late 1980s, when, he says, he realized that he wasn’t challenged anymore.

In the winter of 1988-89, Callanan had had enough. After quick reflection, he recognized that running workshops was the only thing he did well. He looked around for various sites locally, but none was as attractive as Santa Fe.

“We chose Santa Fe for a lot of reasons,” he says. “I had family in Santa Fe. My wife Cathy had lived in Santa Fe for a year and a half. I had gone out to Santa Fe to visit many times over an eight-year span. I loved the Southwest. I loved the smell of the town. I loved the light. It was a very evocative and exotic place to me. So from the personal standpoint, I was attracted to Santa Fe, and we could see ourselves living there and being happy.

“On the business side of things, it was pretty clear to me that you needed to pick a place that people would want to go to. Santa Fe is certainly one of those destinations. It has a national and an international cache to it. It’s been known for decades as an arts town, as a place that has incredible light. And when you say ‘Santa Fe’ to photographers, their eyes sparkle. They either have been there or want to go there.

Callanan left the Maine Workshop in 1989 with a decade’s worth of industry relationships and \$50,000 in savings. The Santa Fe Workshops opened for business in the summer of 1990 with a charter sponsorship from Kodak.

That first June, Callanan attracted a high-profile teaching staff, including Michael O’Neill, Sam Abell and Neil Southkirk, and five former employees from the Maine Workshop. “All the ingredients I needed to go out that first year fell into place,” he says. “Staff, instructors, Kodak as a sponsor, and finding a venue in Santa Fe.”

The venue was modest — a few classrooms empty for the summer at St. John’s College, a colorful-red brick campus east of Santa Fe, off the Old Pecos Trail. By the next summer, Callanan’s crew secured a lease a few miles away at a quiet retreat center and monastery run by the Catholic Church. Callanan says that though the center doesn’t have an overtly religious feeling to it, “it did have adobe buildings, a court yard, studio

space, a darkroom, classrooms, and everything we needed to produce the workshop.”

Still housed at the retreat center, the workshops have grown to a year-round core staff of 12. Course catalogs, advertising and marketing campaigns, and registration processing are all handled by the in-house staff. During workshop seasons, 12 more seasonal staffers, often local photographers, are brought aboard as course assistants and to run the store.

Callanan also works hard to bring the community into the Workshops. Evening slide shows of work in progress, displaying some of the top photo work in the country, are open to the public and free of charge. The workshops also offer a standby program, allowing local photographers to attend workshop classes for half-price if the seats don't fill within 10 days prior to a class starting. “I have a real sense that if you give to the community, you'll get back ten fold,” says Callanan. “And it certainly has worked.”

As the Workshops have expanded over recent years, Callanan has taken on more strategic efforts aimed at increasing educational access to a broader range of students, leaving hands-on work to the staff. The most prominent effort in that direction has been the creation of a non-profit organization, the Santa Fe Center for Visual Arts.

The Santa Fe Center started as a means for working with other non-profit photography organizations, many of which are prohibited by their charters from working with for-profit corporations such as the Santa Fe Workshops. It has blossomed into a scholarship and award-granting foundation. It now endows several annual contests and symposia unrelated to the Santa Fe Workshops itself.

One the ironies of Callanan's career is that, while serving the industry's creative elite for decades, he has had little time to pursue his own photography. While still in Maine, he picked up a Polaroid SX-70 to return some immediacy to his work. That inclination came after seeing months of unprocessed film pile up in his refrigerator. Over the next few years, he became addicted to using the instant camera as a diary of his everyday life.

“I capture the moment, the light of an emotional event,” he says. “My family, my kids, my wife, our vacation. If I see a certain light in a room, or a beautiful flower, or my daughter dressing up, I push a button and that's it.

Callanan draws inspiration from the work of Emmett Gowan and Sally Mann, who, he says, “record the everyday occurrences of their life with a fine photographic eye.” In doing so, he creates what he calls “sophisticated snapshots. They have the emotionality and immediacy of a snapshot, but the visual sophistication of a photographer's eye.”

“It's real personal stuff. I do it because I love it as a record of my life. The images have preciousness. Because of their nature, they're one-of-a-kind jewels. But I don't think that having that idea about a work is good for a photographer, so I give them away. I include them in correspondences, and send them out as little note cards of thanks. And that sort of balances things out.”

SANTA FE
photographic workshops

Take Your Photographic Skills & Vision to New Levels

Combining Lightroom 2 ~ HDR and Book Writing Workflow

Joe Bridwell and Bob Martin

Thursdays: February 12, 26, and March 12, 2009

Upstairs Parlor, ELCC Meeting Place, 7-9 p.m.

Introduction: Bob Martin – Lightroom and Photoshop Elements

Advanced Applications: Joe Bridwell – Lightroom, HDR Workflow, Photomatix, CS3 and BookSmart – Combining Workflow Software

Lightroom can provide a quick process for integrating your photos and photo books. Main workflow focuses on learning efficient image workflow using other software - Photomatix, BookSmart and either Photoshop or Elements.

We begin Lightroom and then show how to step beyond simple integration with:

- Lightroom 2: managing large volumes of digital images
- Photomatix: software to combine HDR images with a wide range of colors
- Lightroom 2: developing and processing images; creating slideshows
- CS3: perform specific tasks like poster mats
- BookSmart: collect images and write stories around family images

Class Requirements

A laptop computer with following software:

- Photoshop Elements or CS3/CS4 (older versions will work)
- Lightroom 2 (free 30-day trial from <http://www.adobe.com/downloads/>)
 - [Download and install trial 3-4 days prior to Feb 26 - *Caution, don't download earlier - trial period may expire before the last session.*]
- Photomatix HDR software (free trial <http://www.hdrsoft.com/download.html>)
- BookSmart (<http://www.blurb.com/downloads/>)
- *Class members may make arrangements to share a computer with another participant, but the computer must have required software installed.*



With 18 spaces available, we ask you to fill out a reservation. Questions help us design relevant workflow...

www.geocompa.com/LR2_Reservation.htm.

Info about Lightroom can be found at www.geocompa.com/LightroomSources.htm

For questions, contact Joe Bridwell, geocomp@geocompa.com, or Bob Martin, martin927@comcast.net.

Bring it up

During the January judging the judge, Joyce Fay, often spoke of lightening the shadows to improve the photos. Often her phrase was “bring it up”. She said it is easy to do. I have spoken to enough of you to know that some of you are not so sure how to lighten shadows without hurting your photo. First a way that will lighten the shadows that I do not recommend in most cases. Use Levels and slide the left lower slider (Output Levels) to the right. (The original and an example are shown to the right.) Lightening the shadows is done by dodging in the dark room. Photoshop and most editing software have a dodge tool. Using the dodge tool can be done and is probably one of the hardest ways to do this except in very small areas. If you are starting with a raw file and are using Adobe Camera Raw or some other raw converter that has a fill light slider, try it. It can be very effective and easy to use. Within Photoshop, under the Image/Adjustments menu is the Shadows/Highlights option. It is a lot more flexible than fill light in raw. A very good photographer told me that he thinks it looks fake if you apply a very large “amount” of shadows using RGB. In many cases you will want to decrease the amount from the default. Dan Margulis argues that Shadows/Highlights works better in Lab mode than RGB. These latter two methods result in the software deciding where to lighten the shadows. Of course the dodge tool allows you to decide what to lighten. A better method is to create your own custom selection or mask to select the areas that you want to lighten. I recommend feathering the selection by about 15 to 30 pixels. Then use a curves layer to lighten just the selected pixels. (If you do a curves adjustment layer you need to make the selection into a layer mask.) An example is shown to the right. I prefer curves for this over levels because you can leave the blacks black and lighten the pixels that are dark, but not black. You could also use levels. I do not recommend using curves without a mask or selection because without using a mask you will tend to lose details. This is just a sample of the easy ways to lighten shadows. Several of these techniques can be used in other editing software besides Photoshop.

Eric Jones has offered to write a description next month of another easy technique involving layer blending modes. I hope this helps somebody to make his or her photos even better.

Straight out of the camera
Text and Photo by James Gray



Using Levels, adjusting Output Levels.
(not recommended)



Using a mask





**From the
Co-Editor,
Arthurine**

Image copyright by Rhonda Fleming

I know that the flickr group has been active to get members to comment on each others images. Thank you, Rhonda Fleming for managing this group. During the request for New Mexico Cancer Foundation images, I actually added a comment the first time on images in the ELCC group. It was fun to see the Before and After images. I would be very interested in posting the before image and the corrected-based-on-member-comments after image in the f/stop. Just send me them to me. We will see what we can put together for the next month's fstop. I believe this lion image was also taken during an ELCC Wednesday Marauder's field trip.



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!

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.