



February, 2007

www.enchantedlens.org

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Meetings: February 1 and 15, 2006 at 7:00 pm Immanuel Presbyterian Church

Workshops: 6:15 pm on:

February 1: TBA

February 15: TBA

Speaker: Tony Bonanno

Judge: Frank Frost

From the Editor by Jack Houser

I trust everybody is finally dug out from the great blizzard of '06 and is planning to go on this month's field trip to White Sands on the 17th and 18th. See detailed trip info at the ELCC website.

At the January 4th meeting, the revised Competition Rules and Digital Entry Guidelines were voted in and will take effect this month. Both are published on the ELCC site. I think you will find the rules and guidelines much simpler, but if you are confused about anything there, please let the Rules Committee know.

Folks who use Photoshop Elements are well aware that they are missing two important features from the full Photoshop, Curves and the ability to deal with color channels individually. In this issue

February speaker by Kell Morrow

The February speaker is Tony Bonanno, who was a guest speaker last year. Tony will talk about new software and hardware for photographers. He was a big hit last year and many members asked for a

Bob Martin describes a reasonably priced plug-in that restores these features along with enabling Elements users to work in the LAB color space.

Last month I neglected to acknowledge Keith Bauer as the source of the selective color saturation technique that I discussed in my tutorial. The February tutorial, *Setting White, Black, and Gray Points*, was posted on the Yahoo site in mid-January.

As usual, last month's competition results are posted at the end of this issue.

return engagement.

Recognition by Mike Krehbiel

Former president Keith Bauer won a prestigious award, His image "Bosque Mist" won Editor's Pick for the year 2006 on Nature Photographer's Network web site (aka Nature Photographer's Online Magazine. Keith's image won first place in the Avian category. The images on this website are very high quality so this is indeed a major accomplishment.

February Judge by Jim & Dianne Gray

Photography. The combination of man, camera and light. In the hands of Frank Frost, the images are nothing short of masterpieces.

Frank Frost has been creating his own special photographic magic for over twenty four years. His reputation was born in New Mexico and has grown internationally as he has continued to win national and international awards for his family and wedding portraiture.

His titles are as varied as his exceptional photography: Master of Photography and

Former member Richard Shaffer won a 2nd Honorable Mention in the Photo Art category for "Roundup".

It's nice to see two local photographers do so well in this competition.

Accolade of Highest Photographic Achievement, just to name a few.

He has certification and recertification in the field of professional photography and continues to push the envelope of excellence.

His ranking as America's Premiere Family Photographer is quite an honor, however the accolades he relishes most are those of his clients.

Curvemeister Curves 2.0 By Bob Martin

What is it, and why is it such a great plug-in for Photoshop Elements?

Having a full toolbox is good for many an artist or artisan. Over the years Adobe has developed Photoshop Elements (PSE) into a very powerful software program offering many of the most useful features of the full suites of Photoshop that ranges from entry-level features through much of what serious prosumers need to make subtle but powerful enhancements.

Among other things, PSE5, the most recent version, has a basic version of the Curves feature so essential for pinpoint, specific enhancements. Nice as it is to have a basic Curves feature in PSE5, a skillful and knowledgeable user will soon outgrow that basic version, which is what happened to me.

Adding Curvemeister's Curves 2.0 is a plug-in rich in features to your PSE toolbox can economically provide a terrific Curves work-alike (and much more).

Well Bob, you ask, "Why would we need Curves?" Good question. Let's say you have a great shot but would like to cut through the haze or fog. Or you have a lovely sunset shot that could use a boost here and there? Or a snow scene that is drab and could use a boost? You've tried the typical enhancements such as Shadow/Highlights, Adjust Hue/Saturation, etc., and they just can't seem to provide you what you need - either too much or too little.

Tom Kilroy and I wrestled with this problem with our Grand Canyon shots that were muted with haze (an increasing problem in that beautiful park). A California pro, David Eagle, visiting ELCC's Yahoo Flickr site (thanks to Rhonda), suggested a great cure: the LAB color space. For PS users the cure consists of a book, and for PSE users it consists of two parts - a book and a plug-in.

- ◆ The book is *Photoshop LAB Color, The Canyon Conundrum and Other Adventures in the Most Powerful Colorspace* (CD included), ISBN 0-321-35678-0. I purchased it for about \$30 + S/H from the Wal-Mart website (took about 2-3 weeks to arrive, but the price was significantly lower than elsewhere).
- ◆ The plug-in is the powerful Curvemeister Curves 2.0 for \$79.95 that is downloadable from www.curvemeister.com. It contains a work-alike of Curves in a full PS suite, but with many more features and enhancements.

The book gets off to a slow and opaque academic beginning, and I recommend skimming it and moving right to Chapter 1 and the CD and following chapters. I did that and immediately understood the value of Curves, particularly in the LAB colorspace. It was astounding!

Although Curvemeister provides good and extensive help materials and samples, the book was a breakthrough for me because it explains in great detail why Curves can do things that ordinary PS/PSE features cannot do. This is particularly true with the peculiar but industrial-strength LAB colorspace (RGB, WGCYK, and HSB are the other colorspace).

LAB stands for three unusual channels:

L = lightness

A = red-green adjustment

B = blue-yellow adjustment

This means that you can boost colors smoothly with A and B, but without also introducing the unwanted sharp artifacts and increased contrast that occur with Hue/Saturation in PS/PSE and

other such boosting features (illustrated on page 17 of the book). The L channel then can be used to fine tune contrast. Further, you can "warp" the control line into one or more curves as you adjust the L, A, and B levels to for more precise color or lightness in the various portions of the image. Curves 2.0 also allows L, A, and B channels to be displayed together for a more comprehensive controlled view of the channel adjustment process. Precise manipulation of these three channels is the great advantage of the LAB colorspace.

You need to get your hands on Curvemeister to see how well this works. A free demonstration version can be downloaded from www.curvemeister.com for you to work with. Choose a photo that is hazy or has subtle colors because LAB does well with those kinds of images.

Check the URL for versions of three before-and-after images (reproduced below) worked on with simple Curves settings in Curvemeister's Curves 2.0 LAB color space. The "after" version is slightly exaggerated to demonstrate the differences. You really need to screen and print versions for a truly accurate idea of how this works, which is why I suggest doing it yourself.

Serious PSE advanced amateur photographers can now have access to additional tools available in Curvemeister's Curves 2.0 PSE plug-in without the significantly larger expense of upgrading to a full PS suite and all of additional required hardware upgrades that PS needs to run properly. PSE sells for \$99 or less, and Curvemeister sells for \$79.95, so for less than \$180 a digital photographer can have a valuable, diverse and powerful toolbox

Feel free to contact me about the software and the book, plus seeing a demo at my place or yours if you want me to work with you. (Bob Martin (a/k/a RAM) ramelcc@yahoo.com 265-4764)



Yellowstone Canyon



A hazy, overcast water scene





Sunset



ELCC Competition Results - January 2007**Judge Toni Beatty****Digital B-Assigned**

Lynda Paladin	You Want it When?	12	1T
Lynda Paladin	That Was Easy	12	1T
Shirley McCaughey	Only A Father Could Love Me	10	2
Wayne Bridge	Letting Go	11	3

Digital B-Open

Doug Brown	Ouch	15	1
Stephan Kolb	Lights, Camera, Open	14	2T
Joe Bridwell	God's Hand	14	2T
Joe Bridwell	Sun's Bloom	13	3T
Lynda Paladin	Rear Window	13	3T
Stephan Kolb	Father, Son and the Gatlin Gun	12	HM

Digital A-Assigned

Jaka	Starting Relationship	15	1
Carolyn Collis	Look At Me	11	2
Carolyn Collis	Free Fall	11	3

Digital A-Open

Jack Houser	Chasing the Moon	15	1T
Tye Hardison	Winter Spot Light	15	1T
Pat O'Brien	Along the Santa Fe Trail	14	2T
Denise Carlson	Hanalai Taro Fields	14	2T
Jaka	Up at the Break of Dawn 2	14	3
Jerry Goffe	Mill Pond	13	HM
Tom Kilroy	Western Pygmy Blue	13	HM
Denise Carlson	Sweet Golden Spirit	12	HM

Color Prints B-Assigned

Bette Jo Barton	A Free Ride on Daddy	13	1
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Color Prints B- Open

John Tissler	The Grand View	14	1
Kathy Richter-Sand	The Cat's Meow	13	2
Norm Orchant	From The South Rim	12	3

Color Prints A-Assigned

Dianne Gray	Daddy & Me at the Playground	14	1
James Gray	Father Daughter Bear	13	2

Color Prints A-Open

Jack Houser	Cliff of Memories 2	15	1T
Jerry Santoniello	Winter on the Bosque	15	1T
Eric Jones	Blue Ribbon Layer Cake	14	2T
Eric Jones	Bosque Abstract	14	2T

Eric Jones	White Sands Artscape	13	3	
Bob Barton	Roadrunner 2	13	HM	
B&W Prints-Open				
Doug Nielsen	Wreck Of The Peter Iredale	15	1T	
Doug Nielsen	Cape Blanco Lighthouse		15	1T
Jack Houser	Wooden Wave	13	2	
Bob Barton	The House With Two Trees	13	3	

B&W Prints-Assigned

Slides-Open

Slides-Assigned

No Awards

The f/Stop
Enchanted Lens Camera Club
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2006-2007 Assignments

Sep: Challenge
Oct: Self-Portrait
Nov: Light (as opposed to heavy)
Dec: Tranquility
Jan: Father-Daughter Relationship
Feb: Shyness
Mar: Street
Apr: Strength
May: Happiness