



October, 2006

[www.enchantedlens.org](http://www.enchantedlens.org)

Volume 46 Number 2

**Meetings:** October 5 and 19, 2006 at 7:00 pm Immanuel Presbyterian Church

**Workshops:** 6:15 pm on:

Oct 5: Cleaning your Digital Camera's Sensor by Dave Powell

Oct 19: Mentorship Committee will meet to form small groups (Meeting at 6:30)

**Speaker:** Vicky Mahew

**Judges:** Julie & Carl Jamison

**From the Editor** by Jack Houser

It's fall color time again! This year we have not one but two trips for club members to go on. The Field Trip Committee has planned one to the Santa Fe Ski area on October 7<sup>th</sup> and 8<sup>th</sup>, and Tom Kilroy is inviting members to join him on a trip to the 4<sup>th</sup> of July Campground on the 22<sup>nd</sup>. See below for details. Also in this issue: Larry

Robinson gives us a humorous look at photographers from the point of view of our non-photographer spouses and friends who accompany us on our outings. Jerry Goffe reports on some changes at Bosque del Apache. Judging results for the State Fair and the September ELCC competition are reported, and I discuss this month's tutorial.



October Forest

**October Forest** by Jack Houser

### **Publicity** by Carolyn Collis

This year I volunteered to chair the Publicity Group, That's the good news. Being relatively new to the organization, I don't know most of the members, names or faces; that's the bad news. So I ask that when any member has any great news, awards, shows, recognition for outstanding achievement, it be brought to my attention so we all can cheer in support. Eventually I will recognize names when they're noted in art magazines and other publications.

### **Field Trips**

#### **Santa Fe Ski Basin**

This can be either a day trip or an over-nighter. The Ski Basin has one of the largest aspen stands in New Mexico. For exact directions and meeting time pick up a handout at the October 5<sup>th</sup> club meeting, or contact Don Bartram at 899-1506 or [dbartram5@comcast.net](mailto:dbartram5@comcast.net).

#### **Leaf Peeping in the Manzanos** by Tom Kilroy

As I announced in the September 7 meeting, I plan to go to the 4<sup>th</sup> of July Campground on October 22 to photograph the fall foliage. I would be glad to lead those who are not familiar with the site on that day. Naturally the foliage can vary from year to year, but about the same time last year the leaves were near peak. This is one of the few places in NM that you get good red-colored foliage due to the Maples that grow there.

We will depart from the Tijeras Post Office at 8:00 A.M. and drive to the campground. To get to Tijeras take I-40 East to exit 175 then turn right on NM 333 which is the old Rt.66 and immediately look for the Post office building. The trip to the campground should take about 90 minutes. We will go into the Manzano Mountains at the small town of Tajique on a well graded dirt road and will probably be in the field for 6 or 7 hours or so. If you feel unable to spend that much time feel free to leave at any time as this will be a very informal event.

If anyone wants more information please send me an email at [tkilroy@compuserve.com](mailto:tkilroy@compuserve.com). I will go in any case, so anyone wishing to join me is welcome,

and last minute deciders feel free to just show up.

#### **Photography at Bosque del Apache** by Jerry Goffe

Photography at Bosque del Apache has always been both fun and a challenge. The upcoming winter season, 2006-07, has an additional factor added in, that being unit 3 (the first two ponds you see when entering the refuge on Highway 1) will be dry this year. The Biology Staff is using this winter to help eradicate some unwanted invasive plants. This gives viewers and photographers a chance to explore other areas of the refuge that are now being enhanced for viewing by cutting dozens of new "windows."

I will be available to discuss these changes and give suggestions.

#### **October Judging** by Denise Carlson

Carl and Julie Jamison have graciously agreed to judge for ELCC again this year. As was the case last year, we are in for a treat and get two opinions sometimes instead of the usual one. Both have long photographic résumés with many affiliations, often serving as officers in the organizations.

Both Julie and Carl hold the Master of Photography and Photographic Craftsman degrees. They are members of the Southwestern Photographers Association (SWPA) for which Carl has served as the Chairman of the Board. Julie also served that organization as a former member of the Board of Directors. At one point she was also the SWPA's magazine editor.

They are currently both members of the Professional Photographer's Association of America (PPA). Carl is a former National Councilman for PPA. They are also currently members of the Professional Photographers Association of New Mexico, each having previously served as its president. Julie is the New Mexico State Fair Photography chairperson.

Both Carl and Julie have won numerous awards from multiple Kodak Gallery and Fuji Masterpiece

awards, winning the Best Wedding Album award in New Mexico an unprecedented fifteen times, to both being presented with the PPA's coveted National Award.

#### **Tutorial** by Jack Houser

This month's digital tutorial is Part 1 of a two-part lesson on constructing panoramas by "stitching" together several overlapping images. This month I discuss the technique of taking the individual images so as to minimize the difficulty of merging them. Part 2 of the tutorial will appear in November and will describe how to join the images together, both manually and using photo-stitching software. As usual, the tutorial can be downloaded from the club's Yahoo site. After logging in, click on *Files* and then on *Useful Documents* to find the files.

#### **Exhibitions**

It's all for the Birds. Jerry Goffe's passion and his photographic talent in bird and nature photography fostered the theme for the Arts Alliance Gallery Exhibit entitled *Birds*. This coincides with the November 2006 Festival of the Cranes

The Show Dates are: October 27-November 20, 2006

Public Reception: Friday, November 3, 2006 (5:00 until 8:00)

Location: 1100 San Mateo Blvd. NE, Suite 8

There will be up to six artists, each representing a different art medium, but all choosing this *ONE* category.

The UNM Hospital-Health Science Center (Gallery) will feature Jerry Goffe displaying up to eighteen photographs. Diversity of themes is emphasized.

The Show Dates are: December 11, 2006-February 8, 2007

Location: 5th floor of UNM Hospital

Please call Jerry at 346-4220 (studio) or 385-3333 to answer questions and for additional information

#### **October Speaker**

At the October 5<sup>th</sup> meeting Vicky Mahew of AP-T Camera Repair, 6606 Menaul Blvd. NE, will speak to the club on safe ways of cleaning your camera.

## State Fair Results

As usual ELCC members took a large percentage of the awards in the Photography division - 26 out of the 47 awards in the Professional and Adult Amateurs categories. Here are the results.

Place	Photographer	Title
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### Professional Division

#### Category: Digital

HM	Carole Devillers	A Cool Cat
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#### Category: Fine Art

1st	Darrell McCombs	Planet Bisti
2nd & Judge's Choice	Bob Barton	Mountain Grist Mill
HM	Keith Bauer	Peaceful Falls
HM	Rance Edmunds	Rufous
HM	Bob Barton	Reflections in the Lake
HM	Bob Barton	Moroccan Alley

#### Category: Portrait Bridal

2nd	Darrell McCombs	A Hard Beginning
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#### Category: Scenics

1st	Art Bova	Trondheim Warehouse Reflections
2nd	Art Bova	Hong Kong at Night
3rd	Keith Bauer	Sol Duc Valley
HM	Darrell McCombs	Anazazi Fortress

#### Category: Miscellaneous

1st	Don Davis	Lunch Time
2nd & Judge's Choice	Art Bova	Louvre - Da Vinci Code Begins Here
3rd & Judge's Choice	Rance Edmunds	Look Me Over

### Adult Amateur Division

#### Category: Digital

1st & Judge's Choice	Sandy Corless	Flying Rainbows
2nd	Jerry Santoniello	3-D Daydream

#### Category: Animals

1st & Judge's Choice	Sandy Corless	Dancing Cranes
HM	Eric Jones	Mountain Boomer
HM	Jack Houser	Bedding Down

#### Category: People

HM	Kathy Richter-Sand	The Quiet
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#### Category: Flowers

1st	Sandy Corless	Gold at Sunset
3rd	Jerry Santoniello	Pond Perfection
HM	Jerry Santoniello	Garden Gem
HM	Jack Houser	Claret Cup

**Category: Miscellaneous**

HM	Eric Jones	El Viejo
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**The Photographer's Appendage**

by Larry Robinson

The following essay was written by three spouses of photographers attending the Freeman Patterson Photography workshops in 1993 and 1996 in New Brunswick.

***The PHOTOGRAPHER'S  
APPENDAGE***

*Dedicated to the participants of the Freeman Patterson Photography Workshops and their Tag-Alongs*

At gatherings of photographers and their significant others one might wonder, *What does the Photographer's Appendage do while the photographer is framing the perfect shot? As accompanying spouses and committed Photographer's Appendages [PAs], we attempt to answer that question. As you will see, there are many tasks PAs can perform to while away the hours as tripods are adjusted, lenses changed, extenders added. We also offer tips for the novice to enhance the Photographer/PA relationship. This is our homage to those who see the world in a special way, through a viewfinder.*

**PA DUTIES AND DIVERSIONS**

**Vehicle Driver**

A crucial responsibility the PA should assume is driving the vehicle on those photographic outings. This frees the photographer to keep a lookout for promising subjects. We say this out of a sense of public duty, too, for photographers have been known to give priority to finding a promising panorama, rather than attending to oncoming traffic.

Yet the photographer often insists on driving. In that case the PA must act as driver-in-waiting, keeping a steadfast eye on the road and issuing early warnings of impending danger. In an emergency the PA may be required to reach over from the passenger seat and guide the vehicle him/herself. This direct approach can save critical time. Simply shouting "LOOK OUT!" could be misconstrued by the photographer as your attempt to point out a photo op.

**On the Spot Flagger**

Some shots require tripod positioning on the center line of a highway. In that circumstance, the PA should volunteer to set out orange triangles to caution other motorists. If you wear a fluorescent construction vest and carry a sign that reads "SLOW/STOP," other drivers may assume the photographer is a surveyor and give respectful berth. Without the vest and sign, mastery of traffic control hand signals is essential.

*Caution! The above paragraph was written by a Canadian. Canada is a country whose drivers actually stop for pedestrians in crosswalks. For PAs who find themselves in the United States, be aware that motorists there will regard the photographer in the roadway not with respect, but as a target. Orange triangles simply help them line up their sights. Thus the PA in the US must discourage the photographer from mid-road shots in the strongest possible language. (Terms such as "Road KILL" might be used.) Should words fail, the PA must stand ready to drag the photographer to safety at the first sign of an approaching car, even over protests that the shot will be ruined. The photographer will thank you. Eventually. Maybe.*

### **Wildflower/Mushroom/Rock Gatherer**

A characteristic of many photographers is a passion for ditches, drains, and roadside culverts where they find the most fascinating subjects. Fortunately for the PA these places often abound with wildflowers and mushrooms. The properly prepared Appendage can press wildflowers *in situ* or gather fungi for later flambé-ing.

In sparser terrain, the PA might consider rock collecting. Although rocks could be seen as potential weapons, the PAs' code forbids the use of clubs or missiles to emphasize the passage of time when Kodak moments are happening nearby.

### **Cloud-Gazing Artisan**

PAs often take up the pastime of cloud-gazing. While the photographer is belly-down in the thistles, the PA looks to the skies. Imagine the clouds as cuddly animals, sailing ships, or various parts of the food chain. Pick two clouds and have a cloud race. Mind-meld your cloud into another shape.

### **Be an Anti-Litterbug to Complement Your Shutterbug**

Keep a supply of garbage bags in the back the car and remove traces of human thoughtlessness from the terrain. As your photographer captures the beauty of nature, do your bit to enhance the landscape. Not only will the photographer benefit by the lack of beer cans in the shot, but other travelers will appreciate the absence of trash.

### **Glove Compartment Cleaner**

On some occasions it is not desirable to leave the vehicle when the photographer sallies forth. These devotees crave mist, rain, and frost. They head out in the foulest weather to get the shot of that perfect raindrop falling into that pristine pond. At such times be mindful that the glove compartment of every car needs cleaning. It is a signature of photographers with PAs that their vehicles have inordinately clean, well-organized glove compartments. Highway maps are not only impeccably folded, but placed in alphabetical order.

*Bonus Task:* Hunt beneath the seats for spare change. Use it to buy ice cream treats. Some generous PAs share the goodies, but others frown on this practice. Sharing, while admirable, only reinforces the photographer's unfortunate tendency to disregard the passage of time.

### **Literary Pursuits**

Tip for the newly-attached Appendage: If you want to put a lustful gleam in your photographer's eye, learn to read in sultry tones from his favorite photography catalogs. Books and magazines also offer opportunities to start his pulse racing. Reciting lines like this can't miss: "*Apart from the variation in maximum aperture, the most important thing about the scale is that each successive step represents a reduction to exactly half the light transmission of the previous stop.*" [*Fotoflash Journal* 30 1 (Spring 1996: 14)].

Should you find yourself with time on your hands, consider sharpening your creative writing skills. Writing up your latest anecdote on living with a photographer for a "Life's Like That" column in *Reader's Digest* may provide some tangible return from the recent roadside stop.

### **The Amanuensis**

On a more mundane level, the PA often serves the photographer as a traveling scribe. Film type, time of day, speed and time of exposure, f-stop, sun direction, humidity, temperature, and wind chill factor are among the data which must be recorded on critical shots.

And be prepared to scribble down entry information for photo contests. Who knows? With luck you may secure an all-expense-paid trip to an exotic, but not bug-ridden, country.

Finally, keep paper and pencil at the ready to take down those heartfelt remarks along the lines of, "If *only* I had a camera with mirror-lock and state of the art eye-tracking mechanism," or "I *really need* a new 1:1 macro for my back-up camera." Of course you personally don't have to take these comments seriously. The common characteristic of the items on the typical photographer's wish list is their astounding price

tags. But you never know when the photographer's adoring Grandma Addy or dotty Uncle Dave might inquire about his birthday wishes. Be prepared to whip out the list, with specifics of brand name, model number, and precise directions on where to purchase the goods.

### **The Regimental Batman**

The photographer cannot do it all alone, if it is to be done in good time. On photographic outings, the PA should routinely carry hats, warm mitts, fans, bug spray, kneeling pads, spare film, envelopes for negatives, aluminum foil, spritzer bottles, snacks, drinks, entire meals, cash . . . .

The PA who wishes to go above and beyond the call of duty will voluntarily carry the photographic equipment. But be aware that you cannot offer this service on an occasional basis. Just as with feeding wild birds, once you start you will be counted on forever after to perform. Before taking on this task, be aware that photographic equipment is heavy. And there is lots of it. While the thoughtful photographer will consider the weight when selecting equipment, that consideration will inevitably give way to considerations of quality. Count on better being bigger. The up side to taking on this role is that, as time goes by, you will see steady improvement in your endurance and upper-body strength.

### **The Model**

This is not always a choice task, but is sometimes essential to help your photographer master a technique. What greater sacrifice than to offer one's body in graceful pose, without undue fuss. And without offering a running commentary, which could distract the photographer from completing the assignment in good humor.

That is not to say, however, that the PA model is constrained from advising the photographer to use discretion. Their relationship could be seriously strained should the photographer take undue advantage. The "candid" shot in particular requires caution. Snapping the PA's visage with blinding flash before she is fully awake and ready to greet the day is decidedly risky. The photographer's look of guileless surprise that the

PA could possibly be annoyed ["But you *knew* I had to finish this assignment this morning!"] will not hold water. This moment of photographic frenzy may require heavy compensation to restore the PA's happy disposition.

### **Photograph the Photographer**

A labor from which you both can get enjoyment! Photographers are special persons whose presence in sandpits and lupine fields sets them apart from the common crowd. The PA is ideally positioned to document the attire and postures required to cope with the challenges of the shot. The PA's snaps may not be works of art, but they're ideal to send to friends, family, and fellow photographers, for the amusement of all.

## **TIPS FOR MAINTAINING THE RELATIONSHIP**

### **Adhere to Your PA Status**

Early in a relationship, the photographer may try to awaken in the Appendage a passion for the process of photo-taking. While an appreciation for the final product is essential to the successful PA, and the ability to comment intelligently on aesthetic considerations is a definite plus, a comprehensive knowledge of the technical aspects of the photographic process is not required of the PA.

To the PA who finds all this talk about F-stops and apertures just the tiniest bit tedious, we offer the following: Resolutely clasping your point-and-shoot camera, tell your photographer *early on* that you have no wish to undergo instruction. This often requires strong, unequivocal language, and several repetitions may be needed to convince the photographer of your sincerity. You cannot rely on subtle hints. The same photographer who has the unerring eye for the beautiful might not notice, while explaining the wonders of depth of field, that your eyes have glazed over.

### **Finesse Those Diplomatic Skills!**

The PA should be prepared early on to deal with certain remarks not infrequently made by the photographer.

*Scenario 1:* "I shot three rolls of film this morning. I hope I get one decent slide out of them." Your initial reaction [*"Me too, pal. Do you have any idea how much film and processing costs?"*] may not be the best for nurturing the creative process. Plan ahead and think up more encouraging responses. Practice saying, "I'm sure you'll have several good ones, Darling," until it comes naturally.

*Scenario 2:* [Typically heard the day following scenario 1.] "None of these are any good. I should throw the whole lot away." Again, your unthinking response to these remarks might not be the best for your photographer's frame of mind. And the use of reverse psychology [*"You're right. A baboon could have taken better pictures,"*] is decidedly risky. So take a moment. Look over the slides. Unless your photographer is a real dolt, you're likely to find several of which you can truly say, "I think the light there is lovely," or, "I really like how you captured -- the delicacy, the sense of speed, *whatever.*" Your photographer's response to your encouragement will likely be a gratifying, "Well, maybe that one's not *too* bad."

#### **Expect the Unexpected (The Budget Question)**

Photographic workshops and seminars can be wonderfully rewarding for photographer and PA alike. But the PA should be prepared for certain costs never mentioned in the program brochure. Your photographer may find, for example, that

the tripod head he has been using contentedly for the past six years is actually a piece of junk that must be replaced immediately. Anticipate such contingencies and budget accordingly.

#### **The Question of Packing**

The inexperienced PA may be surprised by the large portion of luggage space being devoted to photographic equipment, even on short photographic outings. The PA may feel compelled to point out that leaving behind the second spare camera body and its ancillary equipment would permit the inclusion of, say, the first aid kit, or rain gear. The novice might go so far as to insist on the change. While at first blush reasonable, such insistence is not wise. Inevitably, should the photographer accede to the substitution, both the primary and secondary camera bodies will fail, and the lack of the backup will cast a serious pall over the remainder of the outing. The prudent PA learns to pack light and stake out her claim for trunk space early.

#### **Call Upon the Vision and Skills of the Photographer**

The relationship of photographer and PA is a symbiotic one, and the PA should feel free to ask the photographer, "That bit of flower, with the sun dancing off it - Can you capture that for me?" Requesting photos of scenes you love can yield a harvest of memories you both will enjoy in the years to come.

# ELCC September, 2006 Competition Results

Judged By Leroy Perea

<b>Slides</b>		<b>Open</b>	
<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1	Red Yucca Sunset	Jim Gale	13
2	Colorado Gold	James Gray	12

  

<b>Digital B</b>		<b>Assigned</b>	
<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1	You Talking To Me	Lino Serrano	11
2	Tight Formation	Stan Kravitz	10

  

<b>Digital B</b>		<b>Open</b>	
<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1	Moth	Jean-Paul DeJager	13
2	White Flower	Stan Kravitz	12
3	Impact!	Jean-Paul DeJager	12
HMT	Sunset	Dan Wallace	11
HMT	In Living Color	Stephan Kolb	11
HMT	Northern Flicker	Douglas Brown	11
HMT	Bosque Autumn	George Pearce	11

  

<b>Digital A</b>		<b>Assigned</b>	
<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1	Hi Cutie, How about a Date	Tom Kilroy	11
2	Over the Edge	Denise Carlson	10
3	Dinner on the Fly	Jerry Goffe	10
HM	Barn Swallow Squabble	Jerry Goffe	10

  

<b>Digital A</b>		<b>Open</b>	
<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1	Sentinel	Rance Edmunds	13
2	Storm Over Stanley	Pat O' Brien	12
3	Inspection	Rance Edmunds	12
HMT	Cedar Waxwing	David Powell	11
HMT	From the Abyss	Chuck Weed	11

  

<b>Color Prints B</b>		<b>Assigned</b>	
<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1	Sew with a Smile	Norm Orchant	12
2	Sweet Dilemma	Kathy Richter-Sand	11
3	Happiness is a New Puppy	Norm Orchant	10

  

<b>Color Prints B</b>		<b>Open</b>	
<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1	San Ysidro	John Tissler	12
2	Sunset Reflection	John Tissler	11
3	The Campground	John Tissler	10
HMT	Dinai Skyscraper	Robert A Martin	9
HMT	Flowers with a View	Sebastian J. Pisa	9

  

<b>Color Prints A</b>		<b>Assigned</b>	
<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1	Choo-Choo Shoo Shoo	Harriet Oyler	12

2      You Dare Me to Climb...      Bob Barton      10

**Color Prints A    Open**

<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1	Sunset over Vancouver	Art Bova	14
2	Geyser Area of New Zealand	Art Bova	13
3	Rainbow at Iguassu Falls	Art Bova	12
HMT	After the Rain	Eric D Jones	12
HMT	Robes Laos	Roger Harmon	12

**B&W Prints      Open**

<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1	Summer Rain	Jack Houser	14
2	Meal Time	Pat O' Brien	13
3	3 Aspen Ridge	Jim Gale	13
HMT	Threatening Sky	Tom Jasek	12
HMT	El Viejo	Eric D Jones	12
HMT	Love Silhouettes	Jaka	12

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

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