



The f/Stop

Enchanted Lens Camera Club



November 2010

www.enchantedlens.org

Volume 50 Number 3

Club Meeting: 7:00 PM Fellowship Hall, Immanuel Presbyterian Church

November 4: Speaker: **Craig Varjabedian**

November 18: Judge: **Dana Foy**



Funky Church at Ensenada
by Tye Hardison

This image was taken using my Nikon D700, and seven bracketed shots at one stop increments. I merged the shots in Photoshop PS5, then tonemapped the 32-bit image in Photomatix.

Spooky October and Halloween Was Fun Now Fall and November Challenges Us

Oak Leaf and Cottonwoods, Ghost Ranch, New Mexico, 2001
Photograph by @Craig Varjabedian All rights reserved



November Speaker: Craig Varjabedian

Photographing New Mexico's Centennial

The ELCC's guest speaker for the month of November is Craig Varjabedian, an award-winning photographer, educator, and author. Craig is known for his eloquent photography of the American West which illuminates his personal connection with the region and its people.

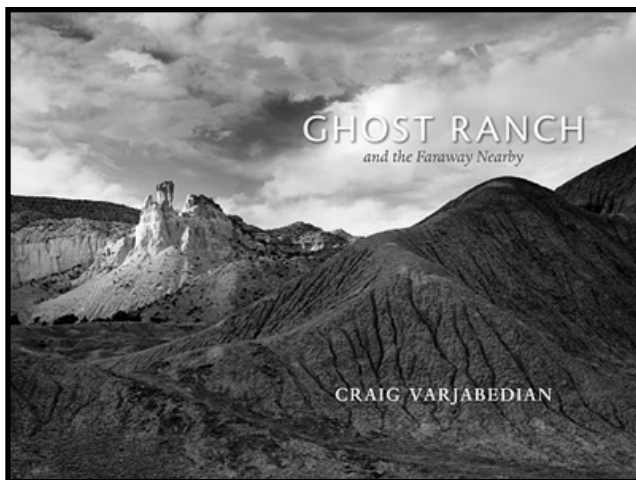
From his intimate portraits to expansive landscapes, Craig's images, made primarily in black-and-white, celebrate the drama inherent in each subject. "The one thing that never changes," Craig writes, "is that moment of recognition when I feel the play of light, shadow, and texture resolve itself into something wonderful."



Craig is the author of the critically acclaimed *Ghost Ranch and the Faraway Nearby*, a 20-year photographic exploration of the red cliffs of Ghost Ranch, made famous by renowned American painter, Georgia O'Keeffe. *Ghost Ranch* recently won the "Outstanding Photography Book Award."

Craig is also the Director of The Eloquent Light Photography Workshops in Santa Fe. For over twenty years, Eloquent Light has offered exceptional educational experiences for photographers. Its mission is to help photographers find new and creative ways to see through individual instruction and field trips.

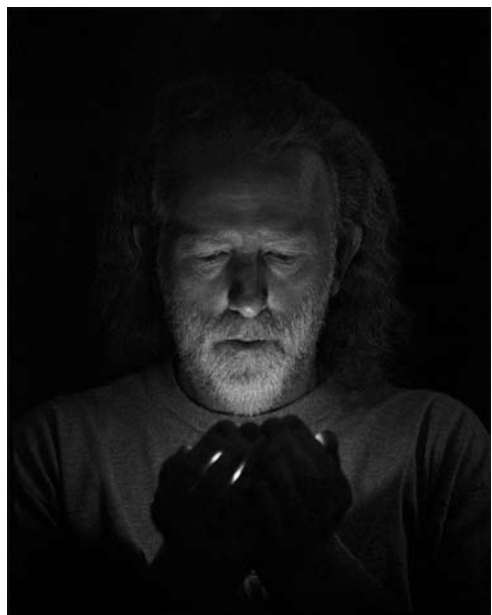
Craig will speak to the club on Thursday evening, November 4, at 7 pm. Craig will talk about his life in photography and his latest project, creating a body of distinctive images of New Mexico for a book that celebrates New Mexico's centennial in 2012. At his information table, Craig will have available for purchase two of his bestsellers: *Four and Twenty Photographs* and *Ghost Ranch and the Faraway Nearby*.



For more information about Craig and the Eloquent Light Photography Workshops, visit www.craigvarjabedian.com or www.eloquentlight.com or call 505-983-2934

November Judge: Dana Foy

Assigned Category: *Breaking the Rules (Creativity Gone Wild)*



November's judge is Dana Foy. Most members know him as the guy who does night photography. He is currently teaching his course "The Art of Night Photography" at UNM. Last year he was commissioned by the Albuquerque Art Board with 5 other photographers to photograph the city. His project is titled "Rhythm of the Night: Capturing Common Scenes at an Uncommon Time." He will be completing his images for this project by the end of the year.

Dana selected this month's assignment "Breaking the Rules" because of his own experience with escaping the rules. Initially he was attracted to night photography because there was little conventional wisdom about how nighttime images should look. This allowed him to explore his own vision and style more directly without fear of failure. It opened the door to a discovery process both technically and artistically. The nighttime provided an opportunity to explore a greater diversity of light than offered by the daytime. It has given him

an escape from the norm to seek out images that capture movement and changing light, something he calls the expanded moment.

Dana says, "Rules are a double edged sword. Rules can help you learn a craft but they can easily restrict your artistic exploration. Picasso learned all of the rules, explored all of the rules, then broke all of the rules. Imagine what the world would have lost if he had gone the path of just following the rules."

Dana points out that breaking the rules is not about being intentionally contrary. It is about freedom and allowing yourself to work without judgment and comparison. He encourages everyone in the club to challenge themselves and create an image that frees them from the rules that have limited their personal vision.

For more information about Dan Foy's photography visit www.danafoy.com



Iron Horse, by Dana Foy

www.danafoy.com

Guest Speaker Program 2010/2011

Robert O'Toole

December 1, 2010

Award-winning photographer specializing in wildlife and nature photography. Named American Bald Eagle Foundation "Photographer of the Year." Conducts photo workshops, including Bosque del Apache and White Sands. www.robertotoole.com.

Ann Murdy

January 6, 2011

Award-winning travel photographer from Santa Fe, specializing in cultural events and native people. Multiple photo credits in publications such as Visions of Santa Fe, New Mexico magazine, and New Mexico Vacation Guide. www.annmurdy.com.

Jamey Stillings

February 3, 2011

Advertising, travel, and documentary photographer. Photo clients include AT&T, Boeing, Time, and Xerox. Author of new book The Bridge at Hoover Dam, documenting the construction of the bridge from beginning to end. www.jameystillings.com.

Pete Myers

March 3, 2011

One of the leading Master Fine Arts Landscape Photographers, Pete Myers is known for his compelling works of the American West, wherein he explores the very lands that shaped those that came west during the migration of the last one hundred and fifty years. www.petemyers.com

Gail Yovanovich

April 7, 2011

Artist, naturalist, and award-winning photographer, Gail has traveled seven continents studying birds, the environment, and the natural world. She is passionate about nature and wildlife. Gail takes great joy in sharing nature's splendor and the beauty of the Southwest through her images. www.gdycreations.com

Leslie Alsheimer

May 5, 2011

An award-winning and internationally published photographer and author, including the highly popular Black and White in Adobe Photoshop CS4. Received Professional Journalism Award of Distinction for her documentary photos and essays. Conducts photo workshops and tours from Santa Fe. www.lesliealsheimer.com.

Competition Categories

| Assigned Photo Categories 2010-2011 | | |
|--|----------------------------|------------------|
| Month | Assigned Category | Judge |
| December | Old | Gail Yovanovich |
| January | Into the Light | Barry McCormick |
| February | Macros in Nature | Keith Bauer |
| March | Nature | Doug Brown |
| April | There's No Place Like Home | TBA |
| May | Icons | Fernando Delgado |

NOVEMBER MENTORSHIP ANNOUNCEMENTS FOR F/STOP

All of this information is also available on the ELCC website calendar

NOVEMBER 2, 9 AND 16: Judson Rhodes' "Introduction to Lightroom 3.2"

This is a 3-week, hands-on, introduction to Lightroom 3.2. For those new to editing, and who have a laptop PC, who are looking for a great program, this is a great opportunity to learn about it. If you do not yet have this program, it is available for free 30-DAY download from Adobe, so if you download it just before the class begins, you will be able to get a good feel for whether or not you wish to purchase it.

The class will meet in the regular Meeting Hall from 7:00 to 9:00 p.m. **THIS CLASS IS FULL!!**

NOVEMBER 4: "Photoshop Actions & Creating Digital Mats" with Barbara Rosner

Barbara Rosner will demonstrate how to save time in Photoshop with Actions. She will also show how to create a digital frame for your competition prints.

This class will meet in the Upstairs Parlor from 5:45 to 6:45 p.m.

NOVEMBER 9: Continuation of "Introduction to Lightroom 3.2"

See November 2 above.

NOVEMBER 14: LeRoy's "Casual Critique"

Leroy is continuing this very popular event. Come and learn how to improve your photography. You may bring images of your own (digital or prints) to be discussed by Leroy and the group participants, or just come and hear the comments about other people's images. You will be amazed how much you learn. This meeting was packed by the end of last year, so you might want to come a little early.

We will meet in the Lounge above the Fellowship Hall from 7:00 to 9:00 p.m.

NOVEMBER 16: Last class of "Introduction to Lightroom 3.2"

See November 2 above.

NOVEMBER 18: "Develop Preset in Lightroom" with Barbara Rosner

Barbara Rosner will discuss Develop Presets, the "actions" for Lightroom.

This class will meet in the Upstairs Parlor from 5:45 to 6:45 p.m.

This information is also available on the ELCC website calendar .

November 2010 Enchanted Lens Camera Club Events

| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
|---|-----------|--|--|--|---|--|
| | 01 | 02 Election Day 7pm» Introduction to Lightroom 3 by Judson Rhodes | 03 9am» Mid-week Marauders-Nuclear Museum-9:00 AM | 04 5:45pm» Saving Time With Photoshop Actions & Creating Digital Mats 7pm» Monthly Meeting, Guest Speaker Craig Varjabedian | 05 6:30pm» Moab UT Meet up Dinner | 06 5:45am» Moab, UT NR/NR Field Trip |
| 07 (Week 45) Daylight Savings Time ends 6am» NR/NR Field Trip to Moab, UT | 08 | 09 7pm» Introduction to Lightroom 3 by Judson Rhodes | 10 | 11 Veterans Day 7pm» LeRoy's Casual Critique | 12 | 13 |
| 14 (Week 46) | 15 | 16 7pm» Introduction to Lightroom 3 by Judson Rhodes | 17 8am» MWM-Los Poblanos Fields Open Space-Nov 17-8 AM | 18 5:45pm» Lightroom Develop Presets 7pm» 2nd Monthly Meeting | 19 | 20 |
| 21 (Week 47) | 22 | 23 | 24 | 25 Thanksgiving | 26 | 27 |
| 28 (Week 48) | 29 | 30 | | | | |

Other Announcements

It is my pleasure to announce that Doug Brown has been awarded a second place in the largest and most prestigious nature photography competition in the world, Wildlife Photographer of the Year, for the accompanying image. This contest draws in excess of 30,000 entries annually. Congratulations Doug.”

See Doug's work at <http://birdwhisperer.smugmug.com/>



Doug Brown

Another exhibition: The New Mexico Cancer Society has invited me, Bill D'Ellis, to display 10 images in their December show. Look for other ELCC members to have images in that show.



2nd ELCC Long Weekend Field Trip

Submitted by Tom Kilroy, Field Trip Committee Chairperson

Editor: "Every great idea needs a volunteer." The ELCC long field trips were really missed during the previous 2009-2010 year. Numerous volunteers have stepped up this year! Yeah! Hope everyone enjoyed the September 1st long weekend trip to Colorado and the Chama ChooChoo in September. Volunteer those pictures for the f/stop.

Proposed Itinerary ELCC Moab, UT[•]

Friday, 11/5/10 6:30 PM: Optional evening meet-up at the Moab Brewery with David Powell to discuss the next day's schedule and any items he discovered on Friday.

Saturday, 11/6/10 (Sunrise: 7:51 AM; Sunset: 6:16 PM):

5:45 AM: Meet in Moab Information Center parking lot. Leave for Canyonlands National Park (N.P.) no later than 6:00 AM. (1 hour drive time.)

7:00 - 9:00 AM: Arrive Mesa Arch parking; 1/2 mile (one way) relatively easy hike to Mesa Arch for sunrise.

10:00 - 12:00 noon: Dead Horse Point State Park (45 minutes drive time from Mesa Arch parking)

12:00 - 2:30 PM: Lunch in Moab

3:00 - 5:00 PM: Moab -> Sand Flats Road (dirt road normally OK for cars) -> La Sal Mtn Loop Road -> Moab Please arrange for dinner before 5:00 PM or take a picnic dinner to the 5:00 PM meeting place.

5:00 - 7:00 PM: Meet with Dan Norris, depart for the sunset location and photograph the sunset.

7:00 - 10:30 PM: Arches National Park Star trails photos at a location selected by Dan Norris

Sunday, 11/7/10 (Sunrise: 6:51 AM; Sunset: 5:12 PM):

6:00 AM: Meet in Moab Information Center parking lot. Leave for Arches N.P. about 6:30 AM (About 30 min drive time.) Note: Daylight Savings Time Ends

7:00 - 11:00 AM: Arches N.P., Three Gossips, Sheep Rock, Turret Arch, others?

11:30 - 1:30PM: Lunch in Moab

3:00 - 6:00 PM: Arches N.P., Park Avenue, Balanced Rock, Windows, Delicate Arch, Others?

7:00 - 8:30 PM: Dinner in Moab

Note: Proposed Schedule Up-to-date details on the November ELCC calendar.

IF YOU ARE PLANNING ON GOING, BUT WOULD LIKE TO CAR POOL OR SHARE A ROOM, SEND A MESSAGE TO THE MEMBERSHIP USING THE ELCC YAHOO EMAIL (ELCC-ABQ@YAHOOGROUPS.COM) SAYING YOU WOULD LIKE TO CAR POOL OR SHARE A ROOM AND ASK FOR A DIRECT RESPONSE TO YOU FROM THOSE WILLING TO DO SO. PLEASE DO NOT BROADCAST A RESPONSE TO THE LIST.



ELCC Long Weekend Field Trip Schedule

Submitted by Tom Kilroy, Field Trip Committee Chairperson

November 6-7, 2010--Moab Utah—Leader: David Powell-- This shoot will concentrate on the Canyonlands NP, Dead Horse Point State Park and Arches NP. There will be a brief seminar on star trails photography combined with a field trip to Arches NP to take star trail photos on the evening of Saturday the 6th. Please see the detailed schedule on the ELCC web site and in this version of the f/Stop.

December 2010--No long trip planned, but watch for NR/NR Marauder's trips as they are announced.

January 14-17, 2011--Grand Canyon South Rim—Leaders: Art Bova and Kathy Richter-Sand--Martin Luther King Holiday Weekend--We will shoot along the south rim of the canyon while praying for snow.

February 19-20, 2011 (Presidents Day weekend)—**Monument Valley**—Leaders: Art Bova and Kathy Richter-Sand--We will go to Monument Valley, AZ to shoot well...the monuments.

March 12-13, 2011--Carlsbad Caverns—Leader: Art Bova--We will shoot in several of the areas of the caverns where Park Service guides are required in addition to the normal tour route. Details of the secluded areas where we will shoot are being arranged and will be available soon.

April 9-10, 2011--Sedona, AZ—Leader: John Palmer--We will shoot Oak Creek Canyon and the Red Rocks in the Sedona area and will also go to Jerome, AZ.

May 7-8, 2011--Silver City Area—Leaders: Guillermina Nunez, David Powell and Bill Shoup--We will visit the Gila Cliff dwellings, the "Catwalk" at Glenwood, The Ghost Town of Mogollon and the City of Rocks.

June 4-5, 2011--Page, AZ—Leaders: David Powell and John Palmer--We will photograph the upper and lower Antelope Canyon slot canyons, Horseshoe Bend and Lake Powell

IF YOU HAVE QUESTIONS ABOUT ANY OF THE FIELD TRIPS PLEASE ASK THE LEADERS INDICATED FOR THE TRIP OR ANY MEMBER OF THE FIELD TRIP COMMITTEE.

DETAILS OF ALL FIELD TRIPS ARE POSTED AND ALWAYS AVAILABLE ON THE ELCC CALENDAR FOUND HERE: <http://enchantedlens.org/calendar/month.php>

**Monthly Exhibition
October 2010**

Judged by Kyle Zimmerman

| <u>Place</u> | <u>Title</u> | <u>Photographer</u> | <u>Score</u> |
|---------------------------------|---|---------------------|--------------|
| Digital B Assigned | | | |
| 1st | Smiles of Endearment | Elsa d'Ellis | 12 |
| 2nd | Friends | Elas d'Ellis | 12 |
| 3rd | Perfect Fit | Jack Ellis | 12 |
| Digital B Open | | | |
| 1st | October Prairie | Greg Smith | 15 |
| 2nd | Jacob's Ladders | Marie Maher | 15 |
| 3rd | Red Sunset | Paul Littman | 15 |
| HM | Monsoon at Gran Quivira | B Shah | 14 |
| HM | Sheridan Glacier | Bill Shoup | 14 |
| HM | Welcome Y'all | Nicole Stephens | 13 |
| Digital AA Assigned | | | |
| 1st | Three Tenors | Paige West | 15 |
| 2nd | Best Friends Strolling the Bosque | Bill d'Ellis | 14 |
| 3rd | Hot Stuff | Judy Beard 1 | 12 |
| Digital AA Open | | | |
| 1st | Mongolia By Starlight | Al Toepfer | 12 |
| 2nd | The Freeloader | David Powell | 11 |
| Digital A Assigned | | | |
| 1st | Complete Love, Utter Trust | Barbard McGuire | 13 |
| 2nd | Last Romp of the Day | Judson Rhodes | 12 |
| 3rd | But It Was My Turn | Helen Johnson | 12 |
| Digital A Open | | | |
| 1st | Bison Sunrise | Richard Shaffer | 15 |
| 2nd | Open | Helen Johnson | 14 |
| 3rd | Autumn Chill | John Fowler | 13 |
| Color Prints B Assigned | | | |
| 1st | Tableau Vivant | Alex Himes | 12 |
| 2nd | Mama, Who's My Daddy | Lynn Loomis | 11 |
| 3rd | Look Girls, It's Him Again | Lynn Loomis | 11 |
| Color Prints B Open | | | |
| 1st | Air Dancer | Brad Stamm | 14 |
| 2nd | And He Swept Her Away | Victoria Stamm | 13 |
| 3rd | Jemez Dragonfly in Repose | Judy Deater | 12 |
| 3rd | Pueblo Daughter | George Malanca | 12 |
| Color Prints AA Assigned | | | |
| <i>No placed images</i> | | | |
| Color Prints AA Open | | | |
| 1st | About to Open | Stan Kravitz | 15 |
| 2nd | Death Valley in Rain | Stan Kravitz | 12 |
| Color Prints A Assigned | | | |
| 1st | Looking Toward Heaven | Michael LaGrassa | 14 |
| 2nd | Pay Attention Daiziel, I'm Showing You What to Do | Chuck Weed | 11 |
| 3rd | Master Class | John Fowler | 10 |
| Color Prints A Open | | | |
| 1st | Trust Me | Helen Johnson | 14 |
| 2nd | Autumn Abstract | Chuck Weed | 12 |
| 3rd | Geometry of Feathers | Dwayne Longenbaugh | 12 |
| B&W Prints Assigned | | | |
| <i>No placed images</i> | | | |

Monthly Exhibition (cont)

October 2010

Judged by Kyle Zimmerman

B&W Prints Open

| Place | Title | Photographer | Score |
|-------|------------|--------------|-------|
| 1st | Rockform | John Palmer | 15 |
| 2nd | Tank Wagon | Stan Kravitz | 14 |
| 3rd | Old Horse | Brad Stamm | 11 |

An image submitted can be taken anytime after January 1, 2010.

Correspondence related to exhibitions should be sent to exhibitionchair@yahoo.com.

Snapping Away!

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 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.



From the Editor, ~~Arthurine~~, Tye Hardison

Thanks, Tye, for composing the main club news portion of the f/stop this month. Of course, appreciation always goes to the chairpersons and others contributors as well.

Nice job everyone!

And the Windland Rice Winners are!

Members of the ELCC last year might remember entering the Camera Club category of the Windland Rice Nature's Best Photography competition. Our submission was published in the May 2010 f/stop.

http://www.enchantedlens.org/uploads/fstop_42_3024322481.pdf

Well, I got an e-mail announcing the winners [See next page] The 2009 and 2008 Exhibition results are on the web site: http://www.naturesbestphotography.com/competition_overview.php

The 2010 results are not posted to the general public as of today so I took some time to look up individual winner's web pages. Since I had the links handy I cut and pasted the links [nothing official just my quick googling] in the announcement pointing to some of the winners' work.

So here's the challenge. Let's enter again with more time to prepare. The 2011 WINDLAND SMITH RICE INTERNATIONAL AWARDS: Open January 1 through May, 2011. Start thinking now about your possible contribution.

The winner of the camera club category: The Mile High Photography Club has their winning entry on-line. Also under galleries, they have the Nature's Best 2009 and 2008 submissions. The images are speculator. I contacted Reb via e-mail and asked permission to use his Badlands image, ELCC members love to shoot at this location. He graciously agreed. So here's another challenge. This is a competition, right! So let's see those ELCC spectacular landscapes!!

Bisti Badlands Copyright Reb Babcock

<http://www.artmatters-gallery.com/RebBabcock.html>

Description: Thunderheads fade away in the distance while evening settles on the desert at the Bisti Badlands.

Gear: Mamiya 645 Pro, Mamiya 35mm lens, Gitzo tripod, Fuji Velvia Film



NATURE'S BEST PHOTOGRAPHY WINDLAND SMITH RICE INTERNATIONAL AWARDS 2010



Category Winners

Grand Prize: Peter Cairns (*Osprey*)

<http://www.northshots.com/>

Youth Photographer of the Year: Eric Coomes (*Polar Bear*)

<http://www.insideeastafricamagazine.com/>

Animal Antics: James Galletto (*Black Bear*)

<http://www.naturescapes.net/portfolios/portfolio.php?cat=10046>

Art in Nature: Peter Lik (*Ghost of Antelope Canyon*)

<http://www.peterlik.com/>

African Wildlife: Ingrid Vekemans (*African Elephant*)

<http://www.ingridvekemans.com/>

Birds: Albert J. Valentino (*Bald Eagles*)

<http://www.vantagepointimages.com/-/vantagepointimages/>

Camera Club: Mile High Wildlife Photography Club

<http://www.mhwpc.org/>

Creative Digital: Francisco Mingorance (*Mediterranean Tree Frog*)

<http://www.franciscomingorance.com/>

Endangered Species: Jami Tarris (*Orangutan and Baby*)

<http://www.jamitarris.com/>

Environmental Issues: Carl Johnson (*Wolf Tracks on Ice*)

<http://www.carljohnsonphoto.com/>

Landscapes: Ben Hall (*Chilean Flamingos over the Andes Mountains*)

<http://www.benhallphoto.com/>

Oceans: Clark Little (*Breaking Wave*)

<http://www.clarklittlephotography.com/>

People in Nature: Lisa Hoffner (*Hot Air Balloons over Wildebeest Migration*)

<http://www.agpix.com/photographer/prime/A0212000.html>

Plant Life: Edward Nunez (*Carrizo Spring Palette*)

<http://www.craftedlight.com/>

Power of Nature: C. J. Kale (*The Kiluea Volcano*)

<http://www.a1000wordsofhawaii.com/>

Small World Spectacular: Bence Mate (*Green-crown Brilliant Hummingbird and Green Pit Viper*)

<http://www.matebence.hu/>

Wildlife: Gero Heine (*American Bison*)

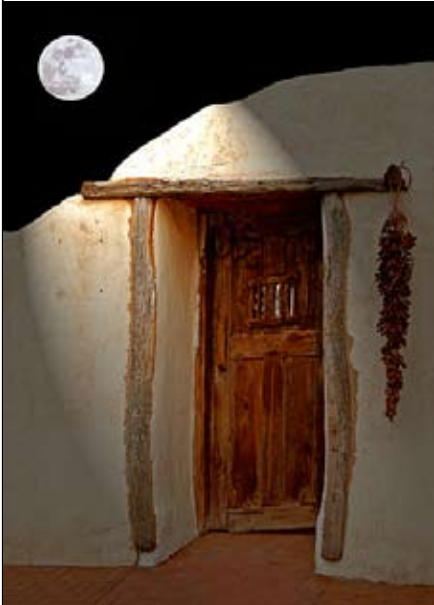
<http://www.geroheine.com/>

Zoos & Aquariums: Thomas Warren (*Western Lowland Gorilla and Mallard Duckling*)

Website not found

Is this Image Real or is it Photoshop? A Conversation with the Marlboro Man

By Kim Ashley, ELCC member



It's Sunday afternoon and I am on duty at the *Albuquerque Photographers Gallery* in Old Town. Tourists are strolling through the gallery.

I notice someone, who looks like the Marlboro man, staring at one of my photos. He's wearing cowboy boots, blue jeans, a denim shirt, and a cowboy hat. He has a slim figure, a ruddy face, and a square jaw.

He is staring at my *Puerto de Luna*, a photograph of the full moon lighting up a stucco wall and an old Southwestern door.

"Hi, my name is Kim. May I help you?" I ask.

Unexpectedly, the Marlboro man sticks out his hand in friendship. So we shake hands and he says warmly, "My name is Roy. Pleased to meet you, partner." He has a deep Texas drawl.

"So, do you like this photograph?" I ask.

"Yes, it catches my fancy," he replies. "But, I wonder if the picture has been manipulated. It looks like that moon was put in there." Other gallery visitors hear his comment and move in closer, waiting for my response.

"Oh..Oh!" I think to myself. My cheeks feel warm and there's an odd feeling in the pit of my stomach.

"Yes, I put that moon in there," I reply, and I await one of two predictable responses. Either the customer loves the effect and buys the image or the customer doesn't.

"Too bad," the Marlboro man replies. "I like real pictures," he continues. "I enjoy visiting photo galleries more than art galleries because photographs are more real than paintings."

"What do you mean?" I ask.

"Paintings are make-believe," says the Marlboro Man. I really don't understand them. Painters twist things around. They make things up. But photographs are real...unless the photographer does something weird to them." The Marlboro man speaks from the heart, without any hint of animosity or disapproval.

I respond with a tactful explanation that *Puerto de Luna* is an example of conceptual rather than realistic art. It's intended to symbolize the human imagination, as conveyed by the two ancient Chinese characters of a full moon and a closed door.

I point out some of my other photos that are more realistic, such as *Monument Valley at Twilight*. I explain how photography moves in a broad arc from the realistic, like photojournalism, to the artistic, like *Puerto de Luna*. I tell him that I began my photography career as a combat photographer in the Army, where my task was to record events.

The purpose of realistic photographs, I explain, is to document or to record. The purpose of artistic photographs, on the other hand, is to connect with the viewer on deeper levels of thinking or feeling.

He listens respectfully and says: "I'm sorry. To me photographs are more powerful when they stand alone as what they are. What the photographer actually saw. Who's that famous photographer who did landscapes?"

"Ansel Adams?" I reply.



“Yes, that’s him. I like his photographs of Yosemite. They are real pictures of real places. There’s no manipulation. What he saw is what you get.”

I tell him that I admire Ansel Adams’ photography also. But I point out that Ansel worked with his negatives, sometimes for years, trying to create a special effect. For instance, he worked with the “Moon Over Hernandez” negative over a period of thirty years, each time rendering a print that conveyed a different tone and a different mood.

“In fact,” I conclude, “Ansel used an analogy to describe his process. He called the negative the *score* and the darkroom

the *performance*. In the darkroom is where he saw himself as a conductor, orchestrating a work of art.”

“The same is true with digital photography,” I add. “Today, we work with digital files (instead of negatives) using Photoshop or some other image enhancing software for creative purposes. Photoshop is the darkroom of today. It’s where we perform.”

“Hmmm,” the Marlboro man replied, “With all due respect, Ansel’s enhancing of his negatives are subtle. Putting a moon in a photo is not.”

“Touché!” I reply. “I agree, there’s a huge difference between enhancing photos on the one hand and manipulating them on the other. But where we disagree is that you seem to want one type of photography, the realistic. That’s the only thing that counts for you. Whereas most fine art photographers, like myself, enjoy the creative process of working with our images to create works of art. You know, going beyond a simple snapshot.”

“For me,” I add, “it would be a grim photographic world if the only legitimate form were the realistic, the image that documents reality rather than reveals it.”

“Oh,” said the Marlboro man. “I’m not saying there should be no other form of photography. I’m just saying that for me, the only form I like is the realistic. There is so much sham and trickery in this world. Look at TV commercials, advertising, politics. That’s why I enjoy looking at realistic photographs because they are true. Nobody’s trying to fool me.”

“Good point,” I reply. “So, what do you think? Would you like me to wrap up *Puerto de Luna* for you? I’ll can take off 10%.”

“No,” the Marlboro man replies. “I think I’ll take your *Monument Valley at Twilight* instead. 10% off?”

“Sure,” I reply.

“Great,” he says. He sticks out his hand again and says, “Thanks, partner.”

Thus ends my conversation with the Marlboro man, a fictionalized episode based on a real encounter.

In the age of digital photography, however, this conversation is a common occurrence. Part of the issue deals with the traditional role of photography as an objective witness to history and how, over the years, it has evolved also into an expression of fine art. But the larger issue, it seems to me, is one of *authenticity*.

What is real? Because digital pixels are so easily manipulated and morphed, the general public has become skeptical. The public wants to know: Is this image real or is it Photoshop?

Personally, I make a distinction among three ways of altering a digital file: enhancement, creative license, and manipulation. *Enhancement* involves making minor changes to the digital file, for example, to improve or optimize its exposure, sharpness, contrast, or color. These changes may be subtle or obvious.

Creative license involves making more significant changes to the original image, such as adding or subtracting photo elements. For instance, telephone poles and trash can be removed from a scene in order to improve the appearance of a landscape. Or a moon can be added to a photo for dramatic effect.

When a photo is altered creatively in this way, I prefer to use the term *digital art* rather than photographic art. Digital art occurs during the processing stage, in Photoshop, for instance. The photographer alters the image for a creative purpose. So, to me, my *Puerto de Luna* photo is an example of digital art, a product of creative license. The final image is not intended to be realistic. It has a semblance of reality but not verisimilitude.

The third way of altering an image is through *manipulation*. The word *manipulation*, however, is a loaded term with connotations of being *unethical* or *devious*. So the term itself can sidetrack thoughtful discussion, generating misunderstanding and sometimes a good deal of emotion. But manipulation is a necessary third category in the discussion of altering digital files because there are some people (propagandists, for instance) who definitely manipulate photographic images for unethical or devious purposes.

After the real Marlboro man left the gallery, I have to admit that he taught me a valuable lesson about photography in the digital age. His simple request for the real raises some pertinent questions about authenticity.

As digital photographers, we can either reject his request for the real out of hand, saying that he knows nothing about art and the creative imagination. Or we can try to understand his yearning for the real and see it as a simple desire for the authentic, in an age too often dominated by sham, deceit, and falsehood.

“There is definitely a place for realistic photographs,” I think. Then I look at *Puerto de Luna* again. “Hmmm.... should I pull out the moon?” I ask.

After a few seconds reflection, I think: “No way.”

Certificate of Authenticity

http://www.ehow.com/how_5142864_create-certificate-template.html

[ARP Editor: If you know my photographs, you recognize that I love to use Photoshop. However, I place a Certificate of Authenticity on the back of each of my images. Below is the legend I developed to reflect my changes. I thought I would share it after reading Kim’s article.]



True to Camera: Modifications to the photography are limited to “retouching” techniques also available in a traditional darkroom.



True to Nature: Modifications or combining multiple images are possible but stay true to the subject’s natural behaviors.



True to Imagination: Modification initiates and develops original content that is unnatural or even surrealistic.



Captive: The bird or animal is confined in a zoo or contained with a captive feeding structure



Baiting: The bird or animal is free-ranging but there is a presence of an artificial feeding situation.



Wild: The bird or animal is not contained or at risk of getting habituated to human handouts.

Shooting in Infrared

by John Fowler

Our eyes register wavelengths of light in a relatively narrow band of the electromagnetic spectrum. Waves with shorter lengths than visible are called ultraviolet; those longer than what we can see are known as infrared, because they fall below the red region of the visible spectrum in frequency.

The purpose of infrared photography is to capture scenes using this longer-wavelength, invisible light. The sun emits infrared frequencies that are reflected primarily by plants. So infrared nature photography yields scenes where foliage has high luminance. The sky, on the other hand, has little infrared content, so skies are rendered as if photographed with a yellow filter in traditional black and white photography. Clouds reflect sunlight, so they appear bright in infrared. This can result in striking sky scenes. Here are a couple of infrared shots to illustrate these ideas.



There are three methods for making or simulating infrared images.

First, you can simulate infrared photography in Photoshop (or other image manipulation software) by selecting the green channel, increasing contrast, and adding a bit of noise to suit your tastes. You might also darken the blue channel a bit. You can find tutorials and plugins for this on the Internet. The drawback to this method is that it is not true infrared. Some foliage that is yellow or even red will reflect infrared, and this method won't help you with that.

The second approach is to buy a Hoya R72 filter, which blocks most of the visible spectrum but passes infrared. Your camera's sensor is sensitive to infrared (more about this in a bit) and converts the infrared rays that the filter passes into pixel intensities in the image. How well this works will depend on your particular camera. A drawback to this approach is that you will lose at least several stops of exposure, and you might have to expose for several seconds even in broad daylight. These filters cost upwards of \$40.00 depending on size.

The third method is to convert your camera to infrared. This is an irreversible procedure. After conversion, your camera won't be able to take visible light pictures anymore. The conversion process involves removing the infrared blocking filter in front of the image sensor and replacing it with a visible light blocking filter. Also the camera's focusing firmware might need to be modified. The cost for this can range from about \$150 to \$500, depending on your camera model and who does the work. You can find out more by searching on the web using the keywords "infrared conversion" followed by your camera make and model.

You might have noticed the false colors in the two photos above. Depending on your camera and the type of blocking filters that the shop installs, you might get some false coloration. Sometimes this makes for a better image; sometimes, not. You can always remove this by reducing the saturation to zero in your image manipulation software.

Annual New Mexico Photographic Art Show



Come out and support all the ELCC members that are showing this year. The exhibit will be held at the New Mexico Expo throughout the month of December. The exhibit is free and open to the general public.

Miguel Lasa “Photography is my passion and takes all my free time”

http://www.miguellasa.com/Ospreys/Ospreys-Finland/1001578_PgRVY#1067649162_xBEeF



I would like to showcase one more photographer I googled on the Internet. This image is one of 44 in his Osprey gallery.

Check it out and then plan a trip to Heron Lake this summer.

The challenge is on!