



December 2010

www.enchantedlens.org

Volume 50 Number 4

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

December 1: Speaker: **Robert O'Toole** NOTE: Meeting date is on a Wednesday!

December 16: Judge: **Gail Yovanovich**

Presidents Message From Eric Jones

The other night after the judging session for the ELCC a realization came to me on how good the club member submissions have become. Reflecting back over the five or six couple years of viewing almost every submitted image, it is very apparent that something has happened in the last couple of years to explain the dramatic increase to the quality of the these images. That something can be traced back to the very aggressive mentorship program that has grown by leaps and bounds. Also, not to be overlooked, are the special efforts by individuals such as Leroy Perea and his bi-weekly photo-critique program. Another element to this success is the fact that this year we have reduced the number of entries [in a category] per person that can be submitted. The side effect of this change is that the judges now interact longer with the image maker and the feedbacks to the are being heeded. Of course, we have had judging instances where this has not been not the case, but we are working with future judges to increase feedback.

So in summary, because there are so many outstanding images being submitted to the B- and A-Group, that I am encouraging those individuals to self-promote themselves to the next level; If not this year, then how about next September?



*Copyright John Palmer Title Rockforms
October First Place, AA Black & White*

December Speaker: Robert O'Toole

Photographing Alaska



Robert O'Toole is an award-winning photographer, specializing in wildlife and nature. In 2008, Robert was named "Photographer of the Year" by the American Bald Eagle Foundation. Robert is also an accomplished instructor, leading photo workshops across the United States and internationally for 6 years. He got his start with renowned bird photographer, Arthur Morris, and the acclaimed *Birds as Art Photo Tours*.

Based in south Florida, Robert is currently leading workshops in New Mexico at Bosque del Apache (Nov 29-Dec 2) and then at White Sands (Dec 5-7). Robert's topic for the evening is *Photographing Alaska*. He will talk about the keys to successful nature photography--making images with impact--illustrated by outstanding photographs from his Alaska adventures. Robert will also offer his "Top Ten" favorite Photoshop tips.

For more information about Robert and his photo workshops, please visit his website at www.robertotoole.com.

Or contact him through email at robert@robertotoole.com.

Invited Speakers 2010-2011

December 1	Robert O'Toole
January 6	Ann Murdy
February 3	Jamie Stillings
March 3	Pete Myers
April 7	Gail Yovanovich
May 5	Leslie Alsheimer



Copyright Robert O'Toole

HAPPY HOLIDAYS

*Note: ELCC meeting
on Wednesday*

16th Annual Nob Hill Holiday Shop and
Stroll takes place on Thursday, December
2nd, 5PM-10PM

December Judge: Gail Yonanovich

Artist, naturalist, and award-winning photographer, Gail Diane Yovanowich 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. Gail has received national and regional awards for her photography in both the fine art and photojournalism fields. Her fine art photographs are included in numerous private collections worldwide, as well as at the Eye Institute of New Mexico.

Books: Her images have appeared in many book and national publications, most recently the February 2009 cover of *New Mexico Magazine*. Other recent credits include *The Birds of Texas* (Tveden), *For the Birds* (Schmauss, Schmauss, and Krolick), *Birding, Winging It, American Birds*, and several American Birding Association bird-finding guides. In addition, she illustrated *Birds of the Trans-Pecos* (Peterson and Zimmer) and *Birder's Guide to Alabama and Mississippi*, and wrote regular nature columns for the *Alpine Avalanche* and *Penfeathers*.

Photo Contests: Some of her recent awards include:

Best of Show, 2008 Angel Fire ArtFest,

Best Photography, 2009 New Mexico Arts and Crafts Fair,

First Place, Black-and-White *New Mexico Magazine*, 2009 Photo Contest,

Best in Show and First Place Black and White, Festival of the Cranes, 2008 Photo Contest,

Sandhill Cranes in Flame Sunset, Honorable Mention, National Wildlife Refuge Association, 2008 Photo Contest

First Place, 2002, Excellence in Photography, Texas Press Association



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

VOTE NOW!
for the 2011-2012
Competition Categories

Assigned Categories for 2011-2012 ELCC Monthly Exhibitions

On the second meeting of each month, an exhibition of member's work is critiqued by an invited judge. The submissions are divided into OPEN and ASSIGNED. Each December the members vote on the assigned categories for the next calendar year.

The category suggestions are in and now it's time to start voting for nine assigned categories (one for each month) for 2011-2012 club year. The voting is electronic at the ELCC website.

<http://enchantedlens.org/catsurvey/>

The results will be announced at the December 16th meeting, January f/stop, ELCC e-mail group, and <http://enchantedlens.org/catsurvey/results.php>

The voting choices are:

- **Near and Far:** There should be an object in the frame that appears near (close to the viewer) as well as an object(s) that appears far away. Hint: wide-angle lens owners will have an advantage!
- **Time Lapsed:** Single image either a composite or rear-curtain sync flash showing subject motion or change in state. For example, time lapsed photography of a flower opening and a composite generated from the multiple images. Rear-curtain sync flash photography is also used to imply time lapse photography
- **Moving Water:** The photo must have a sense of movement with water such as a water fall, running river, crashing waves, water droplets, or ripples in the water.
- **Night Scenes:** Anything shot at night, indoors or out.
- **One single object:** Maybe it could be expanded to two objects. The idea is to have only one or maybe two objects in an image.
- **Perspective:** NOT to include NEAR v. FAR, but focusing on TIME and/or SIZE. That is, something old compared to a similar thing that is new(er) or something small that is compared to a similar thing that is large(r). This category would not be exclusive to inanimate objects but could include people as well. Extra kudos to the photographer who incorporates BOTH time and size in one well-composed image.
- **Self-Portrait with a Twist:** A self- portrait exposing the "other" you.
- **Grand Canyon or Monument Valley:** We need good shots of our Greatest Icons and we need to practice to do it better than what we see in the promotions and advertisements for these sites. In addition, we have field trips to these sites.
- **Fine Art:** "Illustrative, Creative, Scenic, Photographic Art. Photo Journalism. This was a broad category at the State Fair this year which seemed to stimulate people's imagination.
- **Work:** People have different ideas for what constitutes work, labor, effort etc. It would be an interesting way to photograph people engaged in various activities.
- **Abandoned:** Abandoned buildings, cars, etc. in rural or urban settings.
- **Body Parts:** A challenge to creatively capture the various interesting "body parts" that attract the photographer's attention: Cars, animals, people, plants, etc.
- **Wind, Weather, and Storms:** Blessed with clouds and skies in the southwest we have ample opportunity to capture a scene that is accentuated by these activities. I like the notions and challenge of photographing something that "shows" the wind (hair, trees, grasses, virga rain..... blowing or weather moving).

- **Sunrises and Sunsets:** Since this category was in jeopardy at the state fair, in part due to lack of entries, it would be nice to see how many great photos we could get of these special times of day. In the southwest I think we look at some of those skies and think no one would believe it if painted or photographed and yet they are so exceptional and hard to get a good one too with all the balance one hopes for in a photo.
- **Portraits and Pets:** People, pets, animals taken on the "go", not posed just captured. Still using the concepts of posed portrait photography, natural and flash lighting as is appropriate. This could extend to other things that catch the moment or tell something about the subject. The title could be adjusted.
- **National & State Parks, Monuments, and Wilderness Areas:** A view to Behold - is your own perspective as you are out there, hiking, camping, touring an area. Some may be iconic but I was trying to stay away from that word. Many of these places have niches and areas not so typical but that fill out a more encompassing notion of those places.
- **Moods of the Day Set by the Light:** For example, Red Sky at Night - Sailors Delight, Red Sky in the Morning Sailors' Warning Some additional concepts to add to sunrise and sun sets.
- **Macro:** Something small, reproduced on the camera sensor at at least half-size.
- **A different point of view:** Self-explanatory, no?
- **Out of Place:** Anything that is, well, out of place!
- **Travel Photography:** A photograph that best conveys the ambiance, history, geography, living conditions or current affairs of a place not in the Albuquerque or Santa Fe area.

*Copyright Helen Johnson Title Ghosts
November First Place, Color Prints A: Assigned*



DECEMBER MENTORSHIP ANNOUNCEMENTS FOR F/STOP

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

DECEMBER 1: “Photography Website Hosting” with Barbara Rosner

Barbara Rosner will explore photo websites used by members of the club and discuss their merits and problems. This class will meet in the Upstairs Parlor from 5:45 to 6:45 p.m. before the Club meeting.

DECEMBER 2: “Santa Portraits”

This is not actually a class but a “hands on” experience. The ELCC club will be taking Santa Portraits during the Nob Hill Shop and Stroll at our regular club meeting location. Come be an elf and you might just learn something in the process.

DECEMBER 7: “What Photographers Can Learn From Painters” with Bob Weber

We photographers are the new kids in representing reality (or unreality) in the visual space. As newbies, we may learn much from painters involving depth, composition, technique, and story. I will show examples of classic paintings to illustrate what they might teach us as photographers, and then demonstrate techniques in Photoshop and Lightroom that enable us to produce effects similar to those that the master painters have utilized so magnificently.

The class will meet in the regular meeting room from 7:00 to 9:00 p.m. This will be a demonstration, not a workshop, so no need to bring your laptops.

DECEMBER 9: 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.

DECEMBER 14: “Introduction to Free and/or Inexpensive Photo Editing Software” with Barbara Rosner, Helen Johnson and Bob Martin

Barbara, Helen and Bob are going to demonstrate what can be done with some less expensive alternatives to Photoshop . . . Picassa (a free software program), Corel Photo Pro X3, Photoshop Elements, and Lightroom. This class will meet from 7:00 to 9:00 p.m.

DECEMBER 16: *Begin your holidays now . . . No Pre-Meeting Class*

This information is also available on the ELCC website calendar .

Have a WONDERFUL Holiday!!

ELCC MEMBERS EXHIBIT IN THE NEW MEXICO CANCER CENTER FOUNDATION GALLERY WITH A CAUSE

Many ELCC club members have enjoyed showing and selling their photographs in this unique art gallery. The Gallery With A Cause is located in the New Mexico Cancer Center in the Journal Center. To give her patients a more peaceful and beautiful surrounding for their treatment, New Mexico Cancer Center founder, Dr. Barbara McAneny, had the entire facility designed to be both a comprehensive cancer treatment facility and an art gallery. Many patients have expressed their appreciation for the art.

In 2002, Dr. McAneny started the New Mexico Cancer Foundation. She recognized that, as vacation, sick leave and other resources were quickly exhausted, the burdens of their illness and treatment often left her patients without sufficient financial resources to meet their everyday needs. Families were unable to pay rent or mortgage payments, car payments, electricity and gas bills and other common expenses. With generous support from the New Mexico Cancer Center physicians, the Foundation began to provide patients with non-medical financial assistance. Thousands of other generous donors have contributed to this cause. Since its inception, nearly \$450,000 in Foundation patient grants have eased burdens for hundreds of New Mexico families.

Not long after the Foundation was started, the art became a part of the Foundation's mission. The Foundation sponsors four art shows each year at the New Mexico Cancer Center. Curator, Terry Dunn, selects each show around a different theme suitable for cancer patients, some of whom spend many hours there in chemotherapy or other treatment. As with any gallery, artists are charged a commission on sales. The Gallery With A Cause commission, however, is only 35%, far below the going rate. And the commission is, for the buyer, a tax deductible donation which goes to the Foundation.

Four shows a year; a great venue; pleasant art for cancer patients; a favorable commission rate; and the commission helps deserving cancer patients. A Gallery With A Cause, indeed! ELCC members who wish to submit their photographs for consideration for future shows may do so by contacting Terry Dunn at dunn27@junocom. Because it is a great space where art sells, the commission is low and for a good cause, there are many interested artists and Dunn has the luxury of choice. Of her selection criteria, Terry said:

"For each show, I try to balance the mediums represented (oil, watercolor, pastel, mixed media, photography) so usually I only put 3 or 4 photographers in each show. I also strive for a balance of sizes, price ranges, subject matter that suits the show's theme, and I always look for quality. Artists should be prepared to show between 5-10 pieces for the full 3 months and their framing should be good quality. I am lucky in that there are more artists wanting to show at the NMCC than I will ever be able to accommodate, but that also means that I can seek out the artists that I can count on to meet deadlines, deliver and pick up their artwork at the right times, and who will put their best foot forward."

It is no surprise that several ELCC members have successfully met Dunn's exacting criteria, have represented the club well and have sold. We expect to see additional fine work from ELCC members in the Gallery With A Cause. We hope you will all join us to see the work of some of your club friends and other fine artists in our next art show on December 12, 2010 from 1:30 to 4:00 p.m. at the New Mexico Cancer Center, 4901 Lang, N.E. From the intersection of Paseo del Norte and Jefferson, go south on Jefferson and turn left (east) at Lang, the first left turn opportunity. The New Mexico Cancer Center is on the left at the end of the first long block. There will be signs guiding you to the show. I hope to see you in December at the Gallery With A Cause and thereafter as exhibitors.

The Foundation, a 501(c)(3) charitable organization, welcomes tax-deductible donations to support our mission. You may contact me at an ELCC meeting, call our Executive Director, Colleen Harris-Kistner at 828-3791 or go online at nmcancercenterfoundation.org.

Thank you, Norm Gagne, ELCC Member & Past ELCC President
& Current President, New Mexico Cancer Center Foundation Board of Directors





ELCC Long Weekend Field Trip Schedule

Submitted by Tom Kilroy, Field Trip Committee Chairperson

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. The South rim is the most visited attraction in Arizona. It's earned the distinction as one of the world's Seven Wonders. Complete details on the ELCC calendar.



Make your hotel reservations now at www.grandcanyonlodges.com

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>

Mark Your Calendars Now!

Monthly Exhibition

November 2010

Judged by Dana Foy

Digital B Assigned

<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1st	Vortex	Elsa d'Ellis	15
2nd	Seeing the Light	David Womble	13
3rdT	Dream #3	Marie Maher	12
3rdT	Lost in the Dance	Paul Littman	12
HM	The Neon Seagull	Diane Dekker	12
HM	Captured Leaf	Lynn Loomis	12
HM	Tree Hatchling	John Gilbert	11

Digital B Open

<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1st	Mostly Night	Paul Littman	13
2nd	Jason Pollock's Bathroom	Nicole Stephens	12
3rdT	Early Morning, Normandy	Michael Williams	12
3rdT	Bhutan Morning	Brad Stamm	12
HM	Sand Sculpture	Bruce Shah	11
HM	Dreamscape, White Sands	Bruce Shah	11
HM	Noah	Valerie McFall	11
HM	Arrival	Valerie McFall	12

Digital AA Assigned

<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1st	Old Santa Fe	Marshall Elias	14
2nd	Energy in Motion	Kathy Richter-Sand	12
3rd	Mickey	Paige West	11
HM	Kiva Adorned	Kathy Richter-Sand	11
HM	Mayan King	Paige West	11

Digital AA Open

<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1st	Caffeine Buzz at Starbucks	Barbara Rosner	15
2nd	In Bound	David Powell	13
3rd	Rocket Motor	Bob Ayre	11
HM	Rain Cloud #1	Marshall Elias	11

Digital A Assigned

<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1st	Who's In There?	Kathy Dominguez	14
2nd	She Waits	Denise Coleman	13
3rd	Ghost of the Cretaceous	James Gray	13
HM	Gull on Green Plank	John Fowler	11
HM	Flowers with Dried Mud	James Gray	12

Digital A Open

<u>Place</u>	<u>Title</u>	<u>Photographer</u>	<u>Score</u>
1st	Fractured View	Helen Johnson	12

<i>2nd</i>	<i>Paradise Moonlight Reflection</i>	<i>Kathy Dominguez</i>	<i>11</i>
<i>3rd</i>	<i>Shrouded Dawn</i>	<i>Barbara McGuire</i>	<i>11</i>
<i>HM</i>	<i>Eye on the Prize</i>	<i>Barbara McGuire</i>	<i>11</i>

Color Prints B Assigned

<u><i>Place</i></u>	<u><i>Title</i></u>	<u><i>Photographer</i></u>	<u><i>Score</i></u>
<i>1st</i>	<i>Primavera</i>	<i>Victoria Stamm</i>	<i>14</i>

Color Prints B Open

<i>1st</i>	<i>Nice Pedicure</i>	<i>Lynn Loomis</i>	<i>13</i>
<i>2nd</i>	<i>Transcendental Vegetation</i>	<i>Marie Maher</i>	<i>13</i>

Color Prints AA Open

<u><i>Place</i></u>	<u><i>Title</i></u>	<u><i>Photographer</i></u>	<u><i>Score</i></u>
<i>1st</i>	<i>Donkey Tail</i>	<i>Eric Jones</i>	<i>13</i>
<i>2nd</i>	<i>Portal to Wisdom of the Spirits</i>	<i>John Palmer</i>	<i>12</i>

Color Prints A Assigned

<u><i>Place</i></u>	<u><i>Title</i></u>	<u><i>Photographer</i></u>	<u><i>Score</i></u>
<i>1st</i>	<i>Ghosts</i>	<i>Helen Johnson</i>	<i>15</i>

B&W Prints Open

<u><i>Place</i></u>	<u><i>Title</i></u>	<u><i>Photographer</i></u>	<u><i>Score</i></u>
<i>1st</i>	<i>The Ranger</i>	<i>Stan Kravitz</i>	<i>11</i>
<i>2nd</i>	<i>Opening Night</i>	<i>Brad Stamm</i>	<i>11</i>

The assigned categories are determined by January 1, 2011 since the bylaws states: All photographs entered in the Assigned category must have been exposed on or after the first day of January in the same year that the club Exhibition year begins. Be sure and set your camera to automatically record EXIF data.

Highlighted Web Page of the Month: The Snacks

The hospitality committee wants to keep the refreshment tradition going! Refreshments are provided at each meeting by various members. Sign up is electronic to make everyone's life easier. To access the on-line form, from the home page select Member Area. This area is password protected so log on. Then simply click on "Choose a date to bring a snack." With the size of our club, numerous volunteers are needed. You will be called or emailed a reminder a few days before the date you chose to bring food. Each volunteer member should plan to bring 4 to 6 dozen "finger food" items (store-bought or homemade). Please try to deliver your food around 6:20–6:30pm on your sign-up day if possible, to give us time to set up.

<http://www.enchantedlens.org/snacks.php>

[From Barbara] Thank you in advance for making the ELCC such a wonderful success!

[From Editor] Bring Chocolate! Oh yah, and thank you for the protein and salt contributions!



From the Editor, Arthurine,

So I'm excited about the speaker topic this month. *Photographing Alaska* is a dream field trip for me. Hopefully, I'll make Alaska soon. On every trip I venture, I have high expectations of what I want to experience. On Lyndon's and my 2009 trip to Yellowstone National Park, I wanted to see a moose. No luck! The "old world" forest were basically burned to the ground and the moose moved on. So on our 2010 trip to Canada, I was determined to track my moose. Here's my treasured memory even if the image not a real "fine art" keeper.

By the response on the ELCC e-mail group, everyone enjoyed reading the f/stop submissions by Kim Ashley and John Fowler. So I asked them both to possibly write another article at the last ELCC meeting. John contributed "Road Trip." Thanks, John. Kim turned the table on me and asked me to submit an article about a side conversation we were having about Photoshop manipulation or what I call "impossible moons." Only fair, so I included a link to my tutorial on moon photography that is still lacking images. James Gray also took up the challenge and wrote some thoughts on the manipulation issue.

After last month's category "out of the box", I hope everyone enjoyed as much as I did some of the creative manipulation.



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.

Road Trip

Submitted by John Fowler

My fingers and face are freezing. It's almost a whiteout here on the Hillary Step. Angelina is behind me on the short rope. She's a strong climber, considering that her career keeps her away from the mountains. She looks even better than she did in Beowulf. Just a few more steps and we will be off this cliff, on one last, short slope to the top of the world: Everest! I swing the ice ax. Chunk. Another six inch step. Again. Ding. Ding ... DING DING DING DING

I sit up in the truck bed, almost hitting my head on the roof of the shell, and reach for the alarm. It's 5:30. Shivering and still too groggy to think, I grab the flashlight and the can of Starbucks Doubleshot from the sleeping bag, where I stashed them last night. The moon shines bright on the thin sheet of ice coating the inside of the window. Gradually I remember where I am, high on a Canyonlands mesa on a ridge with views both east and west. I grope around for my cap, gloves, shoes, and extra sweater, then lower the tailgate and slide out into the bright moonlight. Grabbing the truck key from its special place, I press the button twice to unlock the front. As I walk around the side, I notice a layer of low clouds in the eastern valley below, stars above. This is a good sign. I put the GPS around my neck and turn it on, pick up the camera, waist pack, camera bag, and tripod, and head off to the east less than five minutes after the alarm interrupted my Walter Mitty dream.

The full moon shines on the far eastern mountain ridge and the clouds below, and I want to get a few shots of that scene before the moon sets. After a few hundred yards, I reach a clearing at the mesa's edge and set up the tripod, attaching a lens that will give me the framing that I want. I set the aperture to f8 and check to be sure that the camera is in aperture mode. Using the wireless remote, I click the shutter and count. Eight seconds later the shutter closes and I check the image on the rear display. I remember that if the image looks just right in the dark, it is probably underexposed. It would be better to check the histograms, but with the gloves on and only one Doubleshot in me, the thought fails to rise to the threshold of my attention. But I do bracket the shot, shooting two stops over and two under by habit, just in case. Maybe one of the images will have some decent stars that I can layer into the final.

After a few more shots, I pack everything up and head back to the west. The moon is getting low on the horizon. After walking around for a while, I find what I am looking for: a lone tree on the western edge of the mesa. I use the tree and some bushes underneath, along with the moon, to make a nice composition. The eastern sky behind me is turning orange and this light reflects off the tree, giving it a slight glow. Hastily I bracket a few shots and take a final exposure at f11 and 1/200 to get proper detail in the moon.

Then I head back east again to get the sunrise over the far mountains. The sky has turned redder with a few stars still visible. Shooting directly into this light, I do some extreme bracketing, hoping that I



can pull out some detail on the snow-covered peaks that are in shadow with that very bright sky above. These shots usually turn out badly, but, as they say, nothing ventured, nothing gained. The rays from the sun break out over the peaks and fly through the valley before me.

So begins another day in my favorite place: anywhere out past the end of the road.

Every day there must be hundreds of great pictures in the southwestern US that go untaken because nobody was there to see them. The public lands that we can access hold treasures of beauty. As somebody once told me, "It's your land. Go use it." I try to do my part. If you also get the exploring urge occasionally, you might find the following random thoughts and guidelines useful, though by no means comprehensive.

First, the big one: Whether to go alone or with someone. It's definitely safer to have at least one co-conspirator on these trips to remote places. The chance of both of you being incapacitated is much smaller than the chance of one of you. This is a very important consideration. If, on the other hand, like me you value the peace and solitude of being alone, you can reduce the danger by planning and making prudent decisions. Reduce, not eliminate. You will have to forego some tasks that you might have done had there been another person there to help you if you got into trouble. If you go alone, enjoy the peace and silence but never forget to be extremely conservative and careful. Always remember that no one will be there to help you. And realize that you are taking a chance.

In either case, make a plan and share the details with another person before you go. Write down dates, places, and contact information if any. Make a checklist. In fact, make several: one for packing, one for what to take on hikes, one for your cameras and equipment, and so on. It is no fun to get half a mile away from the truck and realize that you forgot the flashlight, which you will definitely need after sunset, even less fun to remember it only as darkness sets in. Make it a habit to check around any place as you leave, after you have stopped there for a while. More than once I have had to walk back to retrieve a forgotten camera bag or backpack.

Any time you go on a hike, always carry extra batteries for your cameras, GPS unit, and whatever else needs them. Always. Even if you just put in fresh batteries. And, by the way, even if you know the way, a GPS is a great device to have. It has saved me more than once.

Be prepared. If you will be driving where you might get stuck in sand, mud, or snow, learn how to drive in those conditions. Don't go there if you or your vehicle can't handle it. When the map says "4WD", believe it. You can often find reports about road conditions from others who have gone before you by searching on the Internet. Be sure that your spare tire is inflated and that you will be able to change it. It would be prudent to have an air compressor and can of "fix a flat". And extra vehicle fuses. A small shovel can be handy.

Have a plan for the event that your vehicle breaks down. Always assume that your cell phone will not work. Maybe you will decide not to drive farther than you could walk back to civilization in an emergency. Taking along an off-road bicycle would be useful if your vehicle quits. Consider getting an emergency locator beacon,



or a satellite phone, especially if you will be alone. But remember that it will be at least several hours, maybe a day, before help arrives if you activate the beacon. (The emergency response folks frown on use of a beacon in less than a life-or-death emergency, so it shouldn't be used if you get your car stuck, for instance.)

Pack your food, clothes, and gear in separate bags labeled for each day. You can get a box of five gallon plastic storage bags at the grocery store. Think about what kind of shoes you might need and break them in beforehand. Take several flashlights and plenty of batteries. You can save a lot of hassle if you are willing to subsist on things like canned food, crackers, and energy bars in order to avoid having to cook. (And, of course, Doubleshots.) Take along some trash bags for, well, trash. Folding chairs and a folding table are nice to have. A Sun Shower (basically a bag of water that you lay out in the sun to heat, then shower with) is nice for multi-day trips. Take twice as much water as you think you will need.

Think about the things that you use each day without thinking about them, such as soap, paper towels, toilet paper, toothpaste. You will need them. Put them on your packing checklist. Don't forget sunblock. Take extra socks. And a hat.

Check the weather forecast and plan accordingly. Consider that the forecast might be wrong. Check the area on Google Earth and sites like flickr to see what shots others have taken. Get maps and draw on them. And put them on your hiking checklist so you won't forget them. Tape an extra vehicle key somewhere on the outside, inside the bumper or on the underside.

Be realistic about your state of fitness. A five mile hike over moderately rugged terrain could be as hard and take as long as 20 miles on pavement. Prepare and take steps to prevent dehydration or hypothermia. Be careful not to injure yourself, especially if you are alone. A broken ankle or inflamed tendon can suddenly make life very difficult.

I have never been threatened by a wild animal, though I have encountered bears and snakes. It is good to have a plan for dealing with these, just in case. I have encountered other people at campsites who scared me a bit. That's one reason why I prefer to sleep in my truck far away from these places. Invariably the few people, if any, whom I see out on the trail are friendly and as happy to be out there as I am.

Home after 14,506 miles Road Trip to Alaska

[Editor] In case you missed this blog last summer, I thought I would add a pointer in the our f/stop. ELCC member, Linda Laitner documented her and her brother's RV trip to Alaska. She invited ELCC members to follow them via this link:

Copyright Linda Laitner

<http://linda-rvsw2nw.blogspot.com/>

Have a great summer! Linda

*"Life is not measured by the number
of breaths we take,
but by the moments that take our breath away"*



Festival of the Cranes ~ What a week!

Submitted by Victoria Stamm

My husband, Brad, and I decided to dedicate a full week to the Festival of the Cranes this year. I have visited the Bosque yearly for the past 35 years but this was to be special...

I've been photographing the Bosque regularly for the past two years- as it's only been that long since Brad and I decided to get serious about photography. (a brilliant decision to be "passionate" about something- with someone you're "passionate" about) Anyway, we signed up for the Festival of the Cranes 3-day Long Lens Workshop with Jerry Goffe, David Powell, Keith Bauer, Doug Brown, and Joe Ford. What a line-up! We have never attended a workshop with more knowledgeable, attentive, friendly and inspirational instructors. Not only were we given detailed and practical daily instruction in shooting in Manual Mode, using long lenses, and digital development of our photos- but we were also able to shoot free-flying Peregrine Falcons and Harris Hawks, as well as perched owls and a Kestrel.



2nd Place "Waking Alone"

We learned so much! I actually came out feeling comfortable with shooting in manual with a long lens and more importantly, created REAL friendships with our instructors and class members.

On Tuesday evening, we went to view the Festival of the Cranes Photography Contest Exhibit at Socorro's Historic Epiphany Church. To my great surprise, three of the images that I had entered in the contest



3rd Place "Into the Distance"

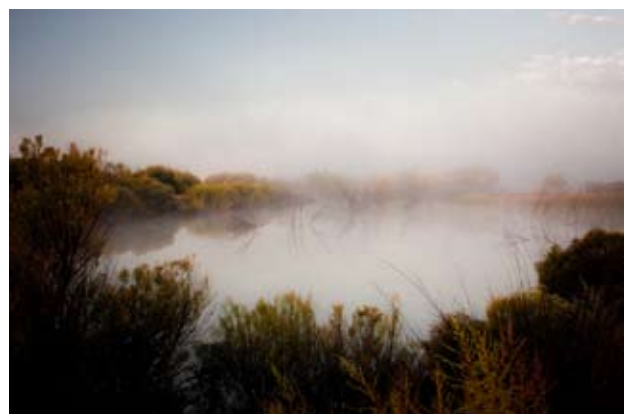
had been awarded a 2nd, 3rd, and an Honorable Mention. (1st place went to another club member, Elise Varnado, with a truly deserving image.)

I was somewhat surprised at my great luck since my images were neither of birds or animals or insects- but instead Landscapes- taken on a misty Fall morning- breathtakingly quiet and beautiful- just me, my camera and the wondrous gift that I had just been given by the magnificent Bosque del Apache.

I love returning to a location that has inspired me year after year. You establish a relationship with it... It's sunrises and sunsets... It's angry, stormy days... It's melancholy, rainy afternoons... even the quiet touch of it's star-filled nights...

Photography has truly changed my life. It has brought a joy- a way of seeing everything so much more clearly and a desire to capture those moments of beauty before they slip away. Thank You to The Enchanted Lens Camera Club for providing me with knowledge and friendship and expeditions to all corners of the Southwest to feed my soul..

www.victoriastammphotography.com



Honorable Mention "Reverence"

Shoot the Moon

Submitted by Arthurine Pierson

If you take a sneak peak at the category voting, night scenes is the top vote winner so far. This interest in night photography may be due to the excellent mentorship of Dana Foy. I know he has certainly had a positive influence with my images. So when I get interested in a photography topic, I like to experiment and research tips and techniques. I store this information in my own tutorial format [More on this format latter]. I write the text and then go out in the field and try to generate images using the camera techniques and software ideas. I am definitely a newbie photographer.

One topic I was fascinated with in 2008 was *shooting the moon*. The moon is a very interesting subject and my reference article has currently grown to 22 pages. The information is NOT ready for prime-time Internet so I've hidden it away under the ELCC member areas. You are welcome to download the draft and submission are always welcome to help me complete this effort. The images are severely lacking right now but most of the text is "roughed" in on these topics.

My format: Hopefully, everyone is enjoying the f/stop on-line and avoid costly paper printing. The format is to divide the page into 1/2 pages of text to make it easier to read on a computer monitor. My reference articles go the next step. I also try to make the information easy to read on e-reader or smaller displays. My text is written very modular with what I call "indexed" headers for quick scan for a topic. I would love comments on the document style itself.

My content: The articles about shooting the moon include the three ways to include the moon in your images: a) filling the frame with the moon itself, b) including the moon in the image but the moon itself may or not be the prominent focus of the image, and c) capturing the lighting mood of the moon but the moon is not in the frame itself. Another topic I am interested in what Dana Foy calls the "mind's eye." My day job specialized in human perception. The human eye does not see the moon identical to the camera. This documented phenomenon called the "moon illusion" is discussed. I also try to explore what is different between day and night photography and how to make realistic night shots actually photographed during the day. This introduces an interesting topic of shadows. And last but not least, the tips I have collected on how to avoid unintentional impossible moons. I label this section "*moon moronic lunacy*." The images in this section are blank right now. The images in other section have Creative Common Internet images as place holders until I can create my own images. And, some images are mine but need re-manipulated now that I have more knowledge on the subject. So this is a work in progress. I would love any comments you have on the document content information.

The file has been uploaded to <http://tech.groups.yahoo.com/group/elcc-abq/files/> and a folder created called f-stop Attachments for articles linked in the f/stop newsletter. The file is named MoonTutorial.pdf.

Note: this area is protected so you need to log onto both your Yahoo account and your ELCC group account to see the file. Please send comments directly to me at Arthurine. Pierson@gmail.com

Thank you in advance.

Copyright Unknown Image from Internet



**Is it real if it is not Photoshop?
Or why does the Marlboro Man only complain if it was done in Photoshop?
Or who knows what can actually be done in the dark room?**

Submitted By James Gray

It is interesting that Kim Ashley's example [November 2010 f/stop article] he discussed with the Marlboro man was about the addition of a moon into the sky of the image in question. In the editor's box [written by Arthurine] after Kim's article there is mention of certifying a image as "True to Camera: Modifications to the photography are limited to 'retouching' techniques also available in the traditional darkroom." I know very little about the limits of what can be done in the traditional darkroom except for what I have been told and what I have read. I was a slide shooter from the time I got my first SLR in 1971 until I acquired my DSLR in 2007.

I know there were many dark room workers who could easily add a moon to the sky of an image with no moon in the sky. There were also other techniques for adding a moon, clouds, birds, airplanes, and other elements in the sky to photographic images long before Photoshop was a viable option. In about 1994, I attended a seminar presentation by John Gerlach where he described a technique for adding a moon to landscapes by using double exposures. In essence he would expose a whole roll of film just photographing the moon when the sky was dark using the sunny f/16 rule. Every square millimeter of the film would be unexposed except for the moon. He would rewind the film making sure the leader would still extend outside of the canister. He would load the roll of film back into his camera when he wanted to take landscapes that would be enhance by a moon in the sky. He had a technique for aligning the frames on the film so they would be aligned with the previous moon shots. Some of the results were truly excellent. Were his images "true to camera"? Were they real?

There were several photographers I met in the early 90's who used techniques to combine multiple slides. Some of the best of these photographers used a slide duplicator attachment to create new original images from the two slides sandwiched together. I recall a particular image of the super sonic transport added to images with a totally different foreground that impressed me. One photographer was especially adept at adding hazy images of the sun to otherwise less interesting photos. I used the technique of remounting multiple slides into the same mount numerous times.

I know that many photographers used to use spot tone (intended for touching up dark room prints after they were printed) on slides to eliminate bright areas and obliterate annoying objects.

I really do not know what the limitations are to what can be done in the traditional darkroom. Some of you may be familiar with the photographer Frank Hurley. He started compositing images in the darkroom in 1905. I quote from *South with Endurance, Shackleton's Antarctic Expedition 1914-1917: The Photographs of Frank Hurley*, published 2004, edited by Tamiko Rex, page 238.

"In his (Hurley's) images, clouds wander from place to place, people appear and disappear, overhanging branches are made to spawn a mirror pattern or frame different views, hills and mountains move from one image background to another, and a man rowing a dingy appears on the same river in two different states. Sometimes these improvements occur in the same publication. Throughout his life, he modified, retouched, and "re-purposed" a significant number of his images as part of his quest for the "perfect" image."

Is it real if it is not Photoshop? Was Hurley manipulating his photos or just retouching them? Were Gerlach's double exposures manipulation? Were the other photographers and I who enhanced photos by combining two slides manipulating the images? Is manipulation really the right word for these enhancements? I do

not think so. I do not know what “retouching” means. “Techniques available in the traditional darkroom” is supposed to in some way define some limited level of modification to photographic images. I really do not know what that limit is. As photography continues to evolve there will be more and more photographers who have never seen the inside of a darkroom and many who have never shot a roll of film in their life. As a result referring to the traditional dark room will become less and less meaningful.

I really do not have any answers. I do not understand why people only seem to complain about modifications if they were made on a digital image using software like Photoshop.

I will add a final thought. As some of you may know, the classic photo of the flag raising on Iwo Jima was a re-enactment. Was that real?



*“Raising the Flag on Iwo Jima
Internet Creative Commons @ Joe Rosenthal*

Guest Speaker Program 2010/2011

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.