From the Editor, Arthurine

So, I’ve got the travel bug, and still looking for a replacement f/stop editor for YOUR NEWSLETTER. The October newsletter was done hastily as it was done while on the road in non-electric campsites. If I had my choice, I’d live off grid for the rest of my life, so I’m repeating my plea for f/stop committee chairperson - and repeating - and repeating. Here’s a quick trip report from my recent tour, hopping between national and state parks across America. The most outstanding features were the diversity of the trees, water elements, and animals. This month’s assigned competition category, “Moving Water”, really has diverse definitions (IN BOLD) in different parts of the USA.

In Arches and Canyonlands NP, Colorado, we had neither trees nor water at our campsite. The Colorado River was present, but it seemed so unreachable down in its gorges. The chipmunks and ravens were definitely entertaining.

In Great Basin NP, Utah, we had glaciers, cool caves, and the oldest trees alive, Bristlecone Pinecone Forest. Our campground was beside a really loud mountain stream. The deer were exceptionally brave around my big dogs.

In Lassen Volcano NP, Nevada, the trees were mostly huge pine, but really like our Ponderosa Pines in New Mexico. We camped by a crystal clear lake, a forest fire, boiling mud pots, and steam vents. I would call it a Baby Yellowstone. You really had to take the black bear warnings seriously.

In Patrick’s Point SP, California, I thought we were under Redwoods, but they turned out to be 100 year-old Hemlocks. The ocean waves were astoundingly noisy, but peaceful. The sea lions sang strange tunes.

In Redwood SP and NP, we finally walked and drove (on private land) through the most amazing trees in the world! If you never go anywhere else, go to see the California Coastal Redwoods. In a soft rain, the dogs tried to catch frogs at the confluence of three rivers. The water was low at that time of year, so it was not dangerous to river wade.

Last, but not least, in Portland Oregon, the forest was a true rain forest. The moss was inches thick, and there were waterfalls everywhere. The Columbia River was so wide that you couldn't see from one side to the other, due to fog. Those who have heard me talk about crossing the river 7 times to get to our place in Northern New Mexico, shouldn't tell that story to someone envisioning an Oregon river. The fog also made for numerous raccoon road kill encountered every morning. Poor Guys!

The Lens as Metaphor

By Kim Ashley

I had an interesting conversation with a club member the other day. He said that one of our recent guest speakers was the worst speaker he had ever heard. He said that the speaker was disorganized and boring. And, furthermore, he thought that the speaker’s slide presentation was shoddy and unprofessional.

Well, I was taken aback, because, ironically, I thought that the guest speaker was one of the best we have had in recent years. I also thought that the speaker had a clear and unified theme, which was supported not only by thoughtful discussion but also by a wonderful sequence of slides and photos.

This encounter started me thinking. How can two people see or witness the very same event and draw two entirely different conclusions? It seems a mystery.

And it reminded me of how, last year, I was the one that had been so disappointed by a guest speaker only to read an e-mail the next day from a club member extolling the virtues of the speaker, calling him, in fact, the best speaker in the last ten years and asking whether we could bring him back every year!

How strange. A mystery, indeed.
Then, since I am a photographer, I started to think about lenses. As we all know, there is a plethora of lenses, from the fish eye to the telephoto, from the macro to the wide-angle, all of them being interesting variations of the standard lens, the 50 mm, which, I am told, reflects the angle of view of the human eye.

And, as we all know, when looking through each lens, the world looks a certain way, and the objects in the world are shaped, even transformed, by the unique differences of each lens. In short, each lens provides a different perspective on the world.

I think you know where I am going with this analogy. I am thinking that this analogy might explain why each guest speaker is so different, so unique. And it also explains, in part, why each of us is so unique. Each of us is shaped by a unique set of circumstances—life experiences, family, education, culture, genetics, DNA, etc. And from this mysterious concoction of influences, we draw conclusions, form opinions, and build our belief systems. It is these belief systems that are the lenses through which we see the world.

No wonder two people witness the very same event and draw different conclusions. One may be looking through a fisheye while another may be looking through a telephoto!

But I think there is a further point. As photographers, we certainly enjoy the variety of our lenses and the unique perspectives that each provides. But we also have our favorite lens. For me, it’s my 85mm portrait lens. I love it!

Could it be that as human beings we tend to look at the world through our favorite lens? Perhaps, our favorite lens gives us a sense of comfort, just like handedness. (We can use both hands, for instance, but we feel more comfortable using the right or the left.) So we acquire, over time, a certain comfort level with our favorite lens, or continuing the analogy, our favorite belief system.

Unfortunately, this tendency may prevent us from appreciating what is unique about everyone else. Instead of enjoying the uniqueness, the joy of differences, we begin to judge and criticize. We measure others against our own belief system. The other seems so different. So odd. Why does this happen? Perhaps because we are cramped by our choice of lens or by our failure or fear to explore different lenses.

It would be like a photographer who decides to use only his standard lens, his 50 mm, for every circumstance. To be sure, such a photographer would become specialized, perhaps even an expert in his field. But he will also miss the joy of looking at the delicacy of a spider’s web through a macro lens or the wonder of the full moon through a telephoto.

Finally, a word about our guest speakers. The beauty of our guest speakers is that they are all artists and image-people. They are not necessarily public speakers (word-people) or technicians (thing-people). Chances are good that they favor the right hemisphere over the left hemisphere. And some of them may lack the skill-set needed, for instance, to create a wonderful slide show.

Nonetheless, they each have something to share with us, namely, their journey as a photographer and their passion for the art and craft. And, like each of us, they are also fellow travelers, caught in this mysterious web of life and time. And that’s what we share in common … the journey. And the earnest desire to speak to each other through our images.

Note: Kim Ashley is Program Chair of the ELCC and responsible for bringing guest speakers to the club each month.

Contributions to the f/stop are always welcome! Just go to the ELCC f/stop page and click submit.
ELCC members Sharing via FLICKR!

Check out these two web pointers.
First, Bob Martin’s FLICKR page with images of his recent trip to Cuba.
  http://www.flickr.com/photos/94779902@N00/
Second, Judson Rhodes’ 2011 Field trip to the Railroad yard.
  http://www.flickr.com/photos/jrcp/show/
Over 50+ ELCC members turned out for this field trip.
Have any pictures you want to share in the f/stop?

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.
Ancestors Behind the Cameras
by Steve Snowden

Over the past few years my parents have been down-sizing many of the material goods they’ve collected over the years and knowing of my interest in photography, they’ve passed along hundreds, perhaps thousands of old family photos and negatives to me.

While musing through the boxes of snapshot images of relatives long past, I couldn’t help but think of the people, my family and their friends, behind the lenses and cameras. Being of the ‘35mm generation’ prior to moving to digital, I was intrigued by the many different sizes of photos and negatives in front of me. Huge negatives, some almost post-card size were mixed in with negatives sizes 4¼” X 2½” along with an assortment of sizes in between.

My curiosity led me to eBay and searches for “vintage” and “antique” cameras. I was surprised to see that many Kodak cameras of my area of interest, 1910 to the early 1960s, were very inexpensive. I started buying a few that interested me and in some cases, the shipping costs ($5 - $9) sometimes exceeded the selling price of the old camera.

If there is interest expressed in my new found passion for collecting, and making photographs with these old cameras, I will follow up with more articles in future issues of the F-Stop.

This issue I’ll be reviewing a couple of Kodak box cameras, circa 1916. To be specific, the Kodak Brownie Box Camera, Model 2 and 2A.
The Model 2A is larger and was made to use the now obsolete size 116 film while the smaller Model 2 uses the readily available 120 medium format film.

It is possible to modify the film spools and uses a variety of other sizes of film in the Model 2A, loading and/or unloading the film into the camera often requires a dark room.
My Model 2 is very basic but fun to experiment with.

If you decide to pick up an old Model 2 on eBay, you might see the description mention that the “front lens is missing”. That isn’t the case. In these cameras, the lens is positioned inside the camera BEHIND the shutter.

About a year ago a friend passed along some rolls of outdated 120 B&W film to me. In spite of having expiration dates as old as 1985, it had been kept refrigerated and I have been successful in getting decent negatives by having it developed at a variety of photos labs and developing some rolls myself using chemicals and a tank purchased from B&H.

To me, all of these old cameras has a spirit of their own. Try to imagine the holidays, vacations, and special family events they’ve seen.

To the right is a shot taken with the Model 2A, using a modified 35mm film canister. Below is a pana taken with the Model 2A using a modified 120 medium format film spool. But for starters, I suggest getting the Model 2 that uses the readily available 120 medium format film.
I hope I’ve created some curiosity in some of the ELCC members to give their digital cameras a rest some weekend and go “Old School” with an old Kodak camera. Film is still cheap and processing won’t break the bank. If you order a tank and a few chemicals from a place like B&H, they’ll pay for themselves after developing 3 or 4 rolls of your own B&W film. Scan it on your flatbed scanner (I use an Epson V600) that allows 1120 medium format, and you’re gone ‘retro’!

Next month I’ll be talking about another eBay bargain, the circa 1950/60s KODAK Hawk-Eye camera. Conventional wisdom says that 620 film is required in the Hawk-Eye and to use 120 film, you must transfer fresh film to a 620 spoon in a darkroom. I’ll show you that isn’t the case and how to use 120 in a Hawk-Eye and get B&W images like this.
A Special Exhibit is Coming to

The Artistic Image

Images That Speak by
Robert Medina Cook

First Friday Artscrawl
Opening Reception
Friday Evening
November 4th
5:30 to 10:00

This show will be on display until November 30th

If you attended the first ELCC meeting this year, you were treated to a wonderful program by Robert Medina Cook. It was very moving and spoke to what Photography is all about. This will be your chance to spend an informal evening with Robert and see several of his new images that have never been shown before.

This will be your opportunity to talk with Robert and find out what a great person he really is. At the same time you will be able to see several of his great new images that are very different from what you have seen before. There will also be several of his well known images here.

Friday Evening
November 4th
From 5:30 to 10 PM

Everyone is Welcome

The Artistic Image
312 Adams Street SE
Albuquerque, NM 87108
www.PhotoArtNM.com (505) 554-2706

Located in Nob Hill on Adams Street between Central and Zuni
How to Get More Points
by Michael Fingado

1. Glass is very important. Keep your lens clean. Introduce yourself to Carl Zeiss and other great glass.
2. Pick images with the sharpest focus where you want it. Sharpening can introduce big problems. Learn how to sharpen images carefully. Try not to sharpen color.
3. Try Unsharp Mask in Lab-Luminosity channel.
   Image-Nudge-Lab Color (don't adjust)-Channels-Lightness-Now sharpen-Keep radius below 3 and threshold very low-then mode-RGB (don't adjust).
4. ISO - Generally, lower is better to avoid noise. Unintended noise can be reduced with Filter-Noise Reduction-Reduce Noise/Despeckle
5. If holding the camera, keep your shutter speed at least as fast as the inverse of your lens focal length. Twice as fast is better. This reduces camera shake. So if you're using a normal 50mm lens, keep your shutter speed at least at 1/50sec or faster.
6. Exposure is important. Use a gray card, a white card, a black/white/gray card or a color target in the same light as your subject. Learn how your camera's meter works and how to meter. Adjust accordingly.
7. Color is important. Use a gray card, a white card, a black/white/gray card or a color target in the same light as your subject. Meter and set your white balance.
8. In Photoshop, set your black, white and gray points.
9. The light is critical. If light is not the subject, get the light on or enhancing your subject. Make it interesting. Dodge and burn delicately to enhance and adjust the light.
10. Choose well your subject of interest. That is your positive image space. The rest is negative space and should enhance and/or balance the subject.
11. Simplify. Enhance your subject using light, shape, focus, shutter speed, aperture, tones, textures, lines, exposure, color, and other elements. Compose and place the image well, avoiding distracting information, competing subjects, tones and other elements.
12. Don't enlarge the image beyond resolution and bit depth. 8 MP = 8x10, 10 MP = 11x14, 12 MP = 16x20
14. Try to minimize flare, muddy tones and fogging or use these to your creative advantage.
The Digital Zone System
If you thought DSLRs and new technology made the Zone System obsolete, think again. Updating the classic Ansel Adams tool for proper exposure will make your digital photographs as good as they can be.

Text And Photography By Michael Frye

When Ansel Adams developed the Zone System with Fred Archer in 1940, he gave photographers a tool great for controlling their images—but only with black-and-white film, and only with view cameras, where sheets of film could be processed individually. Today, any photographer with a digital camera can have even more control, whether working with black-and-white or color.

Zone System Basics
Zone 5 represents a midtone in the scene. Anything one stop darker will render as Zone 4, two stops darker, Zone 3, and so on. Anything one stop lighter will render as Zone 6, two stops lighter, Zone 7, etc. Most digital cameras can hold detail in Zones 3 and 7, but not beyond. In other words, Zone 8 and above are washed out, and Zone 2 and below are black. A light color will lose saturation above Zone 6, and a dark color can’t go below Zone 4 without becoming muddy.
Such unprecedented power creates wonderful opportunities, but also can lead to confusion. How do you apply these controls? How far should you go? Do you have to reinvent the whole photographic process? No—because while the tools may be different, the basic principles of the Zone System still apply. The Zone System gives us a vital framework for understanding and controlling contrast in our images and a path to making prints with a full, rich range of tones—the range of tones for which Adams’ photographs are so famous.

White Subject, Vernal Fall, Yosemite:
A spot meter reading off the most important highlight, the white water, indicated 1/125 sec. at f/11. A white subject like this is a perfect candidate for Zone 7, so I opened the aperture two stops to f/5.6, placing the water on Zone 7—light, but not washed out. (An in-camera spot meter should indicate +2.0, or two stops of overexposure, for Zone 7, as shown here.)

Zone System Exposure For Digital Cameras
The Zone System requires a spot meter and full manual exposure mode. While a handheld spot meter is preferable, you can make do with your camera’s built-in spot meter mode. If you’re using the camera’s spot mode, try metering with a telephoto lens to narrow the metering coverage appropriately. The simplest approach concentrates on highlights and ignores shadows.

Start by picking the most important highlight—the brightest significant part of the scene that needs to have detail and texture. Then decide what zone that highlight should be. There are really only two choices. Zone 5 isn’t a highlight, it’s a midtone, while Zone 8 is washed out. So that leaves Zone 6 or Zone 7. Use Zone 7 for objects that are white or nearly white, like white water, snow, light sand or very light rock. Use Zone 6 for any other highlight, including tans, yellows or other pastel colors.
Next, spot-meter the highlight you’ve chosen. Make sure the whole spot is filled with a consistent tone; you don’t want a mixture of light and dark areas. To make the highlight Zone 6, increase the exposure by one stop from your meter reading. To make it Zone 7, increase the exposure by two stops. In other words, if the meter indicates 1/125 sec. at f/16, lower the shutter speed to 1/60 sec. to make that highlight Zone 6 or 1/30 sec. to make it Zone 7. (You could change the aperture instead, of course.) Or, while pointing an in-camera spot meter at the highlight, just turn either the shutter speed or aperture dial until the exposure scale indicates one stop of overexposure (+1.0) for Zone 6 or two stops of overexposure (+2.0) for Zone 7.

*Autumn Aspens: Applying An S-Curve For Contrast.* The original RAW file of these autumn aspens looked flat, but a sharp S-curve increased the contrast and brought it to life.

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**Controlling Contrast**

The heart of the traditional Zone System is the ability to expand or contract the contrast range of the negative—to increase contrast and add impact to low-contrast images or reduce contrast to hold detail in both highlights and shadows in high-contrast scenes.

With digital images, increasing contrast is easy. Use Levels or Curves to move the black and white points, and/or make an S-curve. Decreasing contrast is more difficult. While some cameras can capture a bigger dynamic range, that range is fixed and can’t be changed. But by combining exposures, it’s possible to capture detail throughout any scene, with any camera, no matter how great the contrast.

*Sunset Color, Tunnel View, Yosemite: Sunrise or sunset light on mountains, or any highlight with color, should almost always be placed at Zone 6, or +1.0, with an in-camera spot meter.*

**Zones And Histograms:**

This diagram shows approximately how each zone relates to a histogram. The spike at the right-hand edge of this histogram indicates pixels that are overexposed—Zone 8 or higher. Anything at the far-left edge of the histogram is Zone 2 or lower—black. In landscape photographs, highlights are vital. Usually, the brightest pixels should be near, but not touching, the
To blend exposures later, you first have to capture all the necessary information in the field. Make sure the camera is on a sturdy tripod to avoid camera movement between frames. Next, use the Zone System, or any method you prefer, to get a good exposure for the highlights. Check the histogram to make sure the brightest pixels are near, but not touching, the right edge, and adjust if necessary.

Then make another exposure one stop lighter, and another, and so on, until you see space between the darkest pixels and the left edge of the histogram. You’ve then captured detail in both highlights and shadows, plus a full range of tones in between. The histograms below show what this might look like.

**HDR Vs. Exposure Blending**

Ansel Adams used reduced development to capture highlight and shadow detail in high-contrast scenes, but he was well aware that this could lead to flat, mushy areas in the midtones. The same problem confronts digital photographers when blending exposures. Too much tonal compression can reduce local contrast and produce a lifeless image. When comparing different methods of merging exposures, pay attention to those midtones and make sure they have some contrast and snap.

**Sierra Foothill Flowers:** The first version of this image was blended from five different exposures, each one stop apart, using Photomatix software in its HDR Tone Compressor mode. While there’s detail in the extreme values, the midtones—especially the flowers—appear flat and lifeless. The second image was merged manually in Photoshop with layers and layer masks. This method retained all the local contrast in the bottom two-thirds of the image because the blending only occurred near the top of the frame. The result is a crisper, livelier photograph.

**Software Solutions**

There are a number of software packages that help you manipulate your images using the Zone System. For example, the Ozone filter in Dfx Digital Filter software uses proprietary algorithms to divide the spectrum of the image...
into 11 zones, each of which can be precisely and independently adjusted. Download a free trial copy at the website: www.tiffen.com/dfx_v2_home.html.

sections of different images and fuses them together. This could be as simple as using the sky from one photograph and the foreground from another or could involve merging pieces of many images.

I find that Exposure Blending usually produces more natural-looking results than HDR and retains local contrast better, but there are exceptions, so I often try both techniques. For automated exposure blending, Photomatix’s Exposure Fusion option and L/R Enfuse are consistently excellent, but I usually can do a little better by merging the images manually in Photoshop.


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29 Comments Oldest to Newest

Joe Conroy makes this comment
Thursday 11 February, 2010

Michael, thanks for the great article. Who says you can’t merge the processes of the past with the technology of today..?? Nice work.

Terry O’Rourke makes this comment
Thursday 11 February, 2010

Superb article Michael. Integrating the Zone System into the digital arena effectively has long been a matter of concern. This can only help us combine the convenience of digital with the controls of the past.

Michael Frye makes this comment
Friday 12 February, 2010

Thanks for your comments Joe and Terry - glad you like the article. You both hit on good points: photography is photography, and the same principles that applied before still work - with some adaptation.

Lou makes this comment
Wednesday 17 February, 2010

Thank you for another well-written and insightful piece, Michael. I’ve always appreciated Ansel Adams' work and certainly appreciate the bridge you’ve built from then to now.

David Piet makes this comment
Thursday 18 February, 2010

This was a great article. I’ve tried using the zone system, but never looking for the brightest highlight that I wanted to capture. Instead, I looked for a mid-tone for my spot metering. I’m anxious to give this a try. I assume that in the gorgeous photo on the first page, you would spot meter on the yellowish area and use
zone 6? The waterfall is the brightest highlight but appears too small for a spot meter reading.

Dean makes this comment
Thursday 18 February, 2010

I relay like the artical. If the waterfall highlight area is too small in the photograph above, my experience with light meters would be to expose on the bright clouds (large area) or the sunlit green trees (large area). Do you agree or disagree? Personally I would expose on both the large lighter areas and bracket, pack up my gear, and go to the next viewpoint.

Jay makes this comment
Saturday 20 February, 2010

Michael, this is one of the best articles I have EVER read on exposure. Just the suggestion of how to place highlights on Zone VI or VII was worth the price of admission. There have been a large number of lessons offered on using the Zone System for digital, but no one ever offered a practical way to apply it. Until now. Thanks for a great article; that issue of Outdoor Photographer just made it to reference status.

Tom makes this comment
Sunday 21 February, 2010

I just sent a friend a link to this article. If you are going to read a few pages about exposure, then go into the field with a DSLR, I think this is the article that you should read. A superb article in a great issue!

maverick makes this comment
Sunday 21 February, 2010

A great and refreshing article and well written which gives us new ideas and new things to go out and try, and with a great connection between the past and the future. Well done.

Tim makes this comment
Wednesday 24 February, 2010

Great information. I guess I've been using these techniques for years with digital images without knowing it. I just started dabbling in HDR and combining multiple images to create a single photograph. I'm a photojournalist and cannot use this technique in newspaper photography because it is altering an image but it is fun to experiment and learn from for personal work.
Images By November Judge: Adrienne Salinger
my room:
Teenagers in their BEDROOMS
Editor Note: (Addition to October’s Information) Michael provided the ELCC with these images last month. I was unable to include it due to technical limitations like no electricity.

Michael Fingado originally studied film photography under the mentorship of Jerry Rice (a student of Minor White). Through PPA workshops, the New York Institute of Photography and the Texas School of Photography, he has also studied with icons like Tony Corbell, Ralph Romaguera, Jim DiVitale, Julieanne Kost, and many others. He is sincere in his belief that subjects, shadow and light are worthy of lifelong learning. He also holds a Masters in Latin American Studies from UNM, and spent much of the 1990s as a fiduciary, then developing reform proposals for national pension systems in Latin America.

Michael believes that capturing a moment of natural beauty is both a privilege and an opportunity. To bring out the character in a person with an element of place, he often prefers the environmental portrait. The natural world brings elements of reality and of living purpose. It is here that he most enjoys the challenges of lighting, life and a sustainable living.

At Lumen Studios, (www.lumenstudios.com) Michael has spent the last decade focusing on large format, FX commercial studio work, creative character portraiture and the business of photography. He also enjoys illustrative, aerial, underwater and fine art photography.

Embracing the digital realm, he leverages his network and server certifications towards building collaborative efforts to develop cloud-based applications for real working photographers. He would like to enhance the efficiency and profitability of professional photographers and filmmakers to help mitigate an environment often described as a “perfect storm”.

He is a member of the Professional Photographers Association and the Adobe Creative Professionals Advisory Panel. His exhibition prints have been accepted into juried exhibits of the NMPPA, The SWPPA, the PPA, the Masters’ Cup and many others. His photographic works have also been selected for numerous art gallery expositions, from local to international. He has received numerous still-imaging awards, including the prestigious Kodak Gallery Award for Digital Photography.

Adventure with a purpose sustains him. Because of his great love of both humanity and the natural world, some of his most treasured works are in environment and anthropology. Documentary photojournalist projects include collaborations on the preservation of the Santa Fe Watershed, the Andean Condor in south-central Argentina, the U.S / Mexico border and the chile-pickers of southern New Mexico.

Individual projects include the consequences of pension reform in Latin America, aerial work on the Chilean volcanoes, the preservation of the Osa Peninsula in Costa Rica, the trek to Aconcagua, and many others. A Master diver, he also has experience as an underwater photographer and remains vitally concerned for the health and sustainability of the world’s coral reefs and underwater wildlife populations. His most recent project (Summer 2011) highlights the decay of Venice, Italy.

His gear preferences include Sinar, Hasselblad, Nikon, Sekonic and Canon. In his spare time, he enjoys his family, his friends and his dogs. He is also an avid record collector.
Images By October Judge:
Michael Fingado
Enchanted Lens Camera Club
Guest Speaker Program 2011/2012

Fall 2011

Sep 1 (TH)  Robert Medina Cook
New Mexico native and award-winning photographer, featured in New Mexico magazine cover story. Acclaimed for his creative style and spiritual images of New Mexico.

**Topic. Beyond Convention—Following the Road Less Traveled.** Robert will share his journey as an artist and photographer and the experiences that have shaped his unique and creative vision. [www.robertmedinacook.com](http://www.robertmedinacook.com)

Oct 6 (TH)  Mark Forte
Photographer, author of *Legacies of Stone*, and professor of architecture at UNM. His architectural photographs tell stories of space, time, and memory.

**Topic: Architecture, Photography, and the Spirit of Place.** Mark will discuss how his background in architecture shapes his photographic work and how photography helps him retell the inspiring stories of architecture. [www.markforte.com](http://www.markforte.com)

Nov 3 (TH)  Bobbie Goodrich
Painter, fine art photographer, educator, and NIK software team member. Bobbie’s images have received world-wide attention for their dramatic and painterly quality.

**Topic. Expanding Your Creativity—From RAW Capture to Redefined.** Bobbie will discuss how she learned to achieve dramatic and painterly effects using special software. And she will show you how to reinvent and explore your own images by re-creating composition, color, and light. [www.bobbiegoodrich.com](http://www.bobbiegoodrich.com)

Nov 30 (W)  Robert O’Toole
Award-winning photographer specializing in wildlife and nature photography. Named “Photographer of Year” by American Bald Eagle Foundation. Conducts photo workshops in New Mexico, including White Sands and Bosque del Apache.

**Topic: Top Ten Photoshop Tips for Wildlife Photography.** Using his dramatic photos of bald eagles and grizzly bears in Alaska as illustration, Robert will discuss his top ten Photoshop tips for enhancing and optimizing his images. [www.robertotoole.com](http://www.robertotoole.com)

Enchanted Lens Camera Club
Immanuel Presbyterian Church, 114 Carlisle SE (Southeast corner of Carlisle and Central)
[www.enchantedlens.org](http://www.enchantedlens.org)
All Meetings Begin at 7 PM
Enchanted Lens Camera Club

Guest Speaker Program 2011/2012

Winter/Spring 2012

Jan 5 (TH)  Ted Greer
Native of New Mexico and resident of Jemez Springs. Studied photography at San Francisco Art Institute. Captures iconic images of Southwest culture, landscapes, and archeological sites.

Topic. *Thirty Years Photographing the Jemez*. Ted will share his thirty-year devotion to photographing the enchanting features of the Jemez—its mesas, canyons, and springs—first in large-format film and then in digital. www.theodoregreer.com.

Feb 2 (TH)  Robert Laetare
Over fifty years in the field of photography, from lab technician to master printer. Managed largest photo lab in Canada. Owner of *The Artistic Image*, a fine art gallery, print shop, and education center.

Topic. *Digital Printing—Getting Professional Results*. Robert will demystify the color management process by showing us how to get a print that looks like the image on our monitors. www.photoartnm.com.

Mar 1 (TH)  Jennifer Spelman
Began career as court photographer for district attorney’s office. Now instructor with Santa Fe Photo Workshops, Africa Photo Adventures, and National Geographic Expeditions. Her intimate photos tell stories that inspire social change.

Topic. *Finding Your Photographic Voice*. In a world saturated with imagery, Jennifer will discuss how to create photographs that stand out by being daring, innovative, and true. She will share strategies for finding your own photographic voice. www.jenniferspelman.com

Apr 5 (TH)  Lynne Pomeranz
Award-winning photographer, author, and equestrian. Her equine images have graced covers of numerous publications, including *Western Horseman* and *The Gaited Horse*. Author of *Among Wild Horses: A Portrait of the Pryor Mountain Mustangs*.

Topic. *Photographing Wild Horses*. Lynne will share her lifelong love for the world of horses and the photographic techniques she uses, in her own words: “to capture images of horses as nature intended and as they wish to be—simply themselves.” www.lynnepomeranz.com.

May 3 (TH)  Fernando Delgado
Creative artist and photographer. Learned to craft powerful images working in advertising for 25 years in NYC. Moved to New Mexico in 2005. His singular images explore the dynamics of form, light, and space. Acclaimed series of photo exhibitions, including *Compositions*, *Architectronics*, and *The Architecture of Nature*.


For more information, contact Kim Ashley, ELCC Program Chair, 505.922.6251
Douglas Kent Hall (1938-2008)

"Precious Metal"
Rare Platinum-Palladium and Selected Silver Prints
November 2 to December 5, 2011
Opening Reception: Friday November 4th,
6:00 to 9:00 PM

The Albuquerque Photographers' Gallery is pleased to host a very special showing of the work of the late photographer, Douglas Kent Hall (1938-2008). "Precious Metal: Rare Platinum-Palladium and selected Silver Prints."

Hall enjoyed a prolific career as a fine art photographer and writer. After acquiring his first camera in the 1960's, he photographed such subjects as rock stars, cowboys, Native Americans and bodybuilders, to name a few. He published twenty-five books, and has taught and exhibited widely. He won numerous awards for his photography, books and writing, including an Academy Award for a documentary film on the American Cowboy.

In the 1990's, Douglas Kent Hall produced a small series of platinum-palladium prints. He chose some of his most evocative images of the American West to reproduce with this special process. Hall's platinum-palladium prints display an astonishing amount of warmth and depth, including a purity of black tones seldom seen in these types of prints. Moreover, the photographer used a paintbrush in the dark to apply platinum-palladium emulation to sheets of hand-made paper, so that each print appears surrounded by its own unique field of palerly strokes.

During this special show, the Albuquerque Photographers' Gallery will display a selection of the few remaining platinum-palladium prints made by Hall. Individual images were only printed in multiples of two or three, and the last time they were available to collectors was over a decade ago at the Platinum Plus gallery in New York City. This will be one of the year's most exciting events for local photography connoisseurs.

The Albuquerque Photographers' Gallery
303 Romero St., NW, Plaza de Luis (upstairs) in Old Town, Albuquerque.
For more information call (505)244-9195 or visit www.aphotographergallery.com
For more information on Douglas Kent Hall visit www.douglaskenthall.com