

## Digital Photography Must-Do's for Incredible Color Results

By Steven B. Schweitzer

You don't have a choice. You must follow a few simple rules to get optimum performance out of your digital camera. Simple rules, such as shooting in high resolution and avoiding on-board digital camera effects are commonly discussed. But did you know that white balancing is the key to the most accurate color and contrast results? And have you ever heard of color-balancing? And just how do you do that? - It's not on any camera menu!

Let's review some basics first...

### **Maximum Resolution**

It can't be stressed enough. Take digital images in the highest resolution possible. Most photographers think you need the highest resolution so you can make the largest prints. The rationale for maximum resolution is to capture and preserve EXACTLY what the camera "saw". Saving images with JPEG compression and using smaller image sizes does nothing more than loose valuable image information. When you take an image into a pixel processor like Adobe Photoshop, you'll want every pixel just as the camera recorded it. You'll rely on your Photoshop skills from there.

### **In this Issue:**

Digital photography.....	1
From the president .....	3
Member news .....	4
Reports.....	7
Conference Information.....	8
Supporting member news.....	10

### **Avoid In-Camera Digital Effects**

Nothing distorts a perfectly good shot more drastically than on-board digital camera effects like zoom, B&W setting, sharpening, contrast, sepia-tone, etc. All of these features can be replicated and performed with more precise control in any quality digital image editing software.

(NOTE: I do use and condone the on-board feature in most digital cameras called noise reduction.)

### **Why you shouldn't use digital zoom**

Digital zoom degrades a picture by combining pixels together in a like-pattern, and representing them as a larger pattern (i.e.-zoomed) when saved. This process of combining pixels and saving a larger composition increases graininess, accentuates motion blur and loses detail, contrast and color. Trust the optical zoom of your camera, use it to its limit, but NEVER engage digital zoom and expect a quality shot for printing purposes. Many cameras allow you to turn off the use of digital zoom. Turn it off and leave it off!

### **Why you shouldn't use on-board B&W setting**

Simple: You loose the color in the picture...convert the picture to B&W 16-bit format in photo editing software later; keep the original in color...always!

### **Why you shouldn't use on-board Sepia-tone**

Same reason you shouldn't use on-board B&W as noted above.

### **Why you shouldn't use on-board sharpening and contrast**

Using photo-editing software, you have greater control over the gamma, tone levels and contrast settings. Don't allow a digital camera to mess with contrast of an image outside of controlling aperture and shutter-speed.



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## ROCKY MOUNTAIN OUTDOORS

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Ron Hellbusch lands a trout during a fishing trip on the Animus River.

*Photo by Frank Zurey*

### What's next?

Well, to begin with, autumn seems to be here. It shows in the crispness of the air, the deep blue of the sky, and the brilliant gold in the mountains. Rather than a welcome coolness, the breeze has a real chill to it, and some much-needed rain lowered the temperatures further in the last few days. I haven't seen any white on the mountain peaks, but it can't be far off now.

Last week, upon completion of one project, Don and I packed the dogs and ourselves into the motorhome and headed into the mountains for some much needed R&R. The aspens on the west side of the Valle Vidal Unit of the Carson National Forest were beginning to turn golden, and a few here and there were actually becoming a deeper, almost red orange. Stupendous. It was so great to be away from the computer and telephone – there wasn't even any cell phone service. Utter bliss.

The next morning we hiked about 3 miles along McCrystal Creek to the remains of an old homestead we hadn't been to in at least 15 years – they're really falling to bits now. Weather was perfect, and both Penny and LBD enjoyed the trek, especially when we encouraged them to plop into the creek to cool off.

While we were poking around the ruins, we saw three bears! A sow and two cubs. They seemed to be headed for the creek until we made noise, and after a brief appraisal of us, they turned about and lumbered off. Lovely to see, at a distance of course.

For the last few weeks I've been tackling **RMOWP's website**. Having no experience in such things, I prevailed on a good friend to lead me through the early mysteries of web design and management.

The fog is getting less dense as I go along, and I'm actually enjoying working on it, although there are still some areas that baffle me.

I ask that any and all of you who can, go to our website, [www.rmowp.org](http://www.rmowp.org), and explore it. Then let me know ([lainedb@newmex.com](mailto:lainedb@newmex.com)) what you like and don't

like, and also if anything doesn't seem to work properly. (There's every possibility that I've changed something incorrectly or inadvertently removed a link or who knows what!)

At it's final meeting in Durango, the board decided to simplify the website, to delete most of the "members only" areas (which I haven't yet done) and make the site more a serious tool to attract people to join RMOWP than a resource for present members. One reason for this was that the resource areas had not been kept up to date, and were consequently not utilized much. I hope that in time this area can be reinstated and properly managed by someone with enough time to make it work.

Another very important act by the board at that meeting was to decide to hire an **Executive Secretary**. Several of us have been working on a job description, and I hope that at the board's February meeting we will have some applications to discuss. Elsewhere in this newsletter is a brief summary of the duties and who to contact.

I hope everyone is enjoying fall. I'm savoring these last weeks of warm weather, getting out the wool shirt jacket for early morning and late evening walks. And hoping I won't need the down parka for a month or two yet.



**Barb Laine**  
**President RMOWP**

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## Scott-McKenna Memorial Scholarship awarded

*By Ruth Raupe*

Shane Brown of Tulsa, Oklahoma, has been awarded the RMOWP Scholarship for the academic year. He is attending college at the Tulsa branch of Oklahoma State University and plans on graduating in spring 2005 with his B.A. in Liberal Studies.

Before completion of his bachelor's degree he will apply to various MFA Photography programs and plans to begin that work in the autumn of 2005.

While finishing his degree, he hopes to publish photographic work that is of "aesthetic, cultural, and historical worth".

Shane has a good start with having several of his photographs of the Great Plains published in the September/October issue of Oklahoma Today magazine. His work will also be part of a show at the Oklahoma State Capitol in fall 2005.

## Member News and Views

### RMOWP POSITION AVAILABLE

#### *Executive Secretary*

In Search of an Executive Secretary...

The RMOWP board decided to reinstate the position of Executive Director, but as Executive Secretary. This would not replace the board secretary at this time, but would be a paid (albeit nominally) position to take over specific jobs, thereby relieving some of the pressures on board members, all of whom are volunteers.

Initially the main duties will be member and supporting member recruitment, chairing the conference site selection committee, assisting conference organizers, soliciting door prize and auction items for the annual conference (and transporting them to the conference), attending board meetings, plus several smaller tasks. For more specifics, please contact President Barb Laine at [lainedb@newmex.com](mailto:lainedb@newmex.com) or Vice-president Jack Olson at [JACKOLSON1@aol.com](mailto:JACKOLSON1@aol.com).

The RMOWP board of directors will select the Executive Secretary and will review job performance annually.

Send applications to:  
Barb Laine, RMOWP President  
[lainedb@newmex.com](mailto:lainedb@newmex.com)  
or  
PO Box 1200  
El Prado, NM 87529

## Newsletter submissions needed

Rocky Mountain Outdoors is looking for tips, hints, articles and photos for the newsletter. If you have found a more efficient way to do something, share your ideas. We all make the mistake of thinking that because we know something that everyone else has the same information. Not true

If you went someplace interesting that may generate an article (after you have done yours, or course) pass the information along. If you find sites that will provide photo opportunities pass those places along as well.

Tips and hints can be any length up to 300 words. If you have information that will help members improve their writing or photography skills, but require more space it can be submitted as an article.

## JPEGs Vulnerable to Viruses

Submitted by Kelly Gatlin

Microsoft users may be hit with a new strain of virus code that can travel in JPEG image files. A vulnerability in the way Microsoft products handle JPEG images was posted on the Internet and experts warn of a new round of attacks that could be launched simply by viewing an infected web page or e-mail. A patch is available from Microsoft and various anti-virus manufacturers are releasing updates to trap the new virus. This makes digital image professionals especially vulnerable. Microsoft users should take immediate steps to plug this hole. Following are links to resources to learn more and update your computer.

Symantec Virus Alert:

<http://securityresponse.symantec.com/avcenter/security/Content/11173.html>

McAfee Virus Alert:

[http://vil.nai.com/vil/content/v\\_128356.htm](http://vil.nai.com/vil/content/v_128356.htm)

Microsoft Patches:

<http://www.microsoft.com/technet/security/bulletin/ms04-028.msp>

## Marlowe and Christopherson produce third ebook

RMOWP members Al Marlowe and Karen Christopherson have released their third joint venture ebook, *The Colorado River: A Fly Fisher's Guide*. It is the fourth ebook published by Marlowe's company, Hidden Lakes Press.

*The Colorado River: A Fly Fisher's Guide* is a digital update of Marlowe's print book, *The Colorado River: An Angler's Guide*, published by Pruett Publishing Company in 1997. It includes text written by Marlowe and Christopherson, new color photos, 93 new maps in color, hatch charts, and information resources. Hot links are used to easily navigate the CD. The ebook is on CD in Adobe Reader for Mac and PC users. Users will be able to print any or all pages as desired.

In addition to the Colorado River, the ebook includes the Fraser, Blue, Eagle, Roaring Fork, and Fryingpan Rivers, and Muddy Creek, all good trout streams. Recommended fly patterns are included for each river section. The CD sells for \$15.95 plus tax and shipping, and is available at Christopherson's web site, [coloradofishing.net](http://coloradofishing.net).

Please keep articles to about 1000 words or less.

Photos are always needed. They can be digital or slides, send via e-mail, disc or snail mail. Please insure all photos have a detail caption of who, where, what and when and the photographers name.

E-mail to [rmowp@shaw.ca](mailto:rmowp@shaw.ca). Mailing address: PO Box 310, Kimberley, BC V1A 2Y9 Canada.

The editor



## Digital Photography cont'd

Sharpening degrades image quality by strategically increasing the amount of white pixels in the image, thereby replacing the original image pixels. Likewise contrast darkens all pixels to some degree, thusly affecting the actual color of the image.

Now we have the basics out of the way, let's get into the nitty-gritty of how to really control digital color like the professionals.

### The White Balancing Act

White balancing a digital camera is nothing more than teaching the camera what is "field" white. Field white can be defined as 18% gray. Once the digital camera knows what field white is, it can reference every other color it sees more accurately.

In film-based photography, you control the color of an image primarily by choosing the film suited to your color tastes. In digital photography you control the color of an image by white balancing. So, it's a generalistic comparison to say that white balancing is to digital camera color control, as various film types are to traditional photography.

All quality digital cameras have a menu option called "white balance". Many have preset options for incandescent lighting, fluorescent lighting, direct sunlight, cloudy days and even an auto setting that feebly tries to detect the best white balancing to use. Those are all acceptable options for point-n-shoot situations, but to really gain control of field white, you must teach the camera yourself.

### How To White Balance

To white balance your camera, choose the manual white balance option on your digital camera, point at an 18% gray card about 5 feet away and take a picture to register the gray card image. Each camera model has a different way to manually set white balancing; read the manual to assure you know how. If you don't have an 18% gray card, select a consistently well-lit or bright area in your subject frame and white balance to it. This is a less desirable way to go, but will give you acceptable results if you don't have a gray card.

### My White Balancing Process

I am meticulously ridiculous about white balancing. I use a Nikon D-70. The camera is so sensitive to "field white" that I have had to create a personal rule-of-thumb for white balancing with this camera. At the beginning of each shoot, I white balance to the available lighting conditions using an 8x10 18% gray card.

Then if anything, and I mean ANYTHING changes since the last white balance, I re-white balance again. I white-balance frequently - maybe even a hundred times during a full day of shooting.

What causes me to re-white balance? Cloud cover changes, the sunlight temperature changes, using a different lens, adding or removing a polarizing filter,

switching from outdoor landscapes to outdoor people shots, intense color changes such as shooting yellow aspens then to shooting blue skies, rapid temperature changes (yes, temperature affects how your camera's CCD will interpret color), etc. I will often white-balance between each shot if I have the luxury of doing so. Obviously, fast-action shooting doesn't allow you to do this. In rare cases, I will set the camera to "auto" when I don't have the luxury of setting white-balance myself, but I don't prefer doing this.

However, there is a way to still control color in your shots when using the "auto" setting, or any other preset for that matter. Read on to find out how to "color-balance" your shots.

### The Unknown Color Balancing Act

Let's review why you must color balance too – it's a little-known secret.

Did you know that most digital cameras cannot really see in color? There are a few exceptions, but most digital cameras that have single-plane CCD as the image sensor, (versus a Foveon sensor or layered RGB CCD's) cannot see color! They merely "see" shades of gray scale recorded as analog voltage; the stronger the recorded voltage, the brighter the light. This gray scale can encompass millions of shades, but in essence, only a simple CCD can capture the mono-spectrum of white to black. For this reason, color balancing is also a critical step in accurate digital photography.

### How does a digital camera record the color image?

Light varies in color and intensity. A CCD records this intensity as an analog voltage value for each pixel location. The CCD then converts each analog value into a digital value representing the color. It's this digital value that is saved on the camera's image capture card as a picture you'll enjoy later.

Let's look at the following simple illustrations to see how a CCD views color.

(Editor's note: the newsletter is printed on a B&W copy machine so the illustrations for this article will not represent the writer's intent. The illustrations are printed here because the electronic issue and the web copy are printed in color.)

Figure 1 – An example of CMYK color bar



Figure 2 – An example of how a digital camera's simple CCD registers the CMYK colors



## Digital Photography cont'd

Each manufacturer uses a proprietary color interpretation algorithm to change the analog signal to a digital color value, hence partly why Nikon cameras are strong in reds and greens, Canon's see strong contrast and Sony's typically have overall "hotter" colors. There can be differences in the types of CCD's employed, but those are all so close and consistently manufactured that it is rapidly becoming an irrelevant factor.

### Color-Balancing Your Shooting Sessions

Regardless of if you white balance or not, or use the wrong white-balance option on your camera, we can "color-balance" your shots for later processing. By taking a picture of a Gretag-MacBeth style color chart, you can record what the chart looks like under the available lighting conditions and camera settings. Then, when you process the images in imaging processing software, you can reference the picture of the color chart, analyze it, compare it to the real thing and make visual adjustments to bring the colors as close to true as possible. (This assumes you have calibrated your monitor to your camera, to your scanner and to your printer...another topic for another time.)

Figure 3 – An example of shooting the color chart on a very sunny day. Notice how vivid the colors are.



Figure 4 – An example of shooting the color chart on a very cloudy day. Notice how muted the colors are.



So if you had to add a few steps of blue and maybe some contrast to the color reference chart picture to bring it true, you should do this to all succeeding images taken thereafter. This will give you a fair shake at putting true color back into those images, regardless of bad lighting, wrong white balancing, etc. Nifty trick, eh?

### Where can I get a Color Chart?

I have replicated as close as possible the colors on a Gretag-MacBeth color chart for my own use. I've also included a few other patterns and text that I use to adjust focus and clarity on the various lenses I use.



Mariposa lily

Kelly Gatlin photo

The result is my Digital Camera Calibration Chart. I have laminated mine and keep it in my gear bag for every shoot.

You can get yours simply by downloading a 6.2 meg high resolution TIFF file or a 383k low-resolution JPEG file to print out on your very own color printer.

Visit: [http://windbrookranch.com/color\\_calibration.php](http://windbrookranch.com/color_calibration.php)

### A Digital Camera Color Correction Workflow

In summary, if you follow the steps below, you'll find you will have better control over color in every digital image you take. You might even find that the digital camera you swore you would never use again just might be your favorite camera after exposing its color potential!

The simple steps...

1. White Balance using a 18% gray card or available light areas on your subject.
2. From close range (2-3 feet, or arms length) shoot an image of the Digital Camera Calibration Chart at the beginning of each session and after each white balance change.
3. Take pictures!
4. When you open your images in an image processor, reference the color chart pictures along with the associated images you took. If you adjust the color chart image to bring it true, adjust all succeeding images in the same manner. Time-saving Trick: I use the macro record function to record all the minor adjustments I apply to the color card. I just replay the macro on all subsequent images to save time.

I hope you found this information useful and it takes your digital photography to the next level. If you have any questions or feedback, feel free to email me at: [steve@windbrookranch.com](mailto:steve@windbrookranch.com).

Here's to vibrant sunsets and Adams-esque landscapes!

## Directory Updates

### Individual Members

**Belak, Ron** - fax: 303-572-7433

**Bishop, Tom** - (Wyoming info) home phone: 307-335-7129; work phone: delete

**Bishop, Buellah** - (Wyoming info) home phone: 307-335-7129

**Carr, Lee** - (Colorado info) zip code: 81413-8211; delete work phone; add Arizona info (November to March) - address: Mission View RV Resort, 31 W. Lox Reales, #328, Tucson, AZ 85706-7458; home phone (cell): 970-261-8609

**Catsis, John R.** - cell phone: 480-620-5035

**Evans, Joel L.** - fax: 970-240-6808; e-mail: fishboycolo@msn.com

**Inman Sr., William E.** - home phone: 303-989-5935; e-mail: graflex3@aol.com

**Laine, Barbara** - delete fax; e-mail: lainedb@newmex.com or lainedb@taosnet.com

**Laine, Don** - e-mail: lainedb@newmex.com or lainedb@taosnet.com

**Vieth, Bill** - (Colorado info) fax: 970-453-2646

### Memberships Withdrawn:

Beadle, Roger

Dunn, Bill

Bradley, Jesse

Nisse, B. Bear

Case, Randall H.

Roybal, Joe

Downing, Paul B.

Schmuhl, Lucille

## Welcome New Members

**Frisina, Margaret R.** — 1330 W Gold Street, Butte, MT 59701-2112; phone: 406-782-2060; work phone: same; fax: same; e-mail: outwriter@bresnan.net; Status: Individual.

Skills: Magazine, Newsletter, Artist/Cartoonist, Freelance, Web Designer/Developer, Television, Video; Interests: hunting, fishing, natural history, adventure, travel, poetry, wildlife, habitat. Credits: Safari Magazine, Mule Deer Chronicle, Ovis, Mule Deer Magazine, Sport Hunting, Wild Sheep Magazine, Rocky Mountain Rider, Rangelands. Active Member OWAA.

**Kerr, Nancy** — 1708 Cedarwood Rd., Birmingham, AL 35216; status: Individual.

Skills: Photographer; Interests: Scenic and wildlife photography; Credits: I will have a sold photographic show of bird images at Samford University in November 2004.

## Reports

### Organizational Task Force Update

*Ron Hellbusch, chairman*

President Barb Laine and the board of directors approved the creation of a task force at the Durango Conference to do an overall review of the Rocky Mountain Outdoor Writers and Photographers organization.

The board of directors wants to assure that RMOWP is serving the needs of the membership, is offering the best in skill development, is in tune with the technology needs of writers and photographers, exploring opportunities to expand some member services and initiating new services, looking at the long term financial needs, exploring ways of cooperating with other professional outdoor writing and photographers groups to enhance education and idea exchange, looking a possible staffing to accommodate growth in programs and services and studying other areas that would strengthen RMOWP.

Ron Hellbusch will chair the task force and team with Ron Kerr, Ben Moffett, Jay Warburton and Lee Carr to develop information and recommendations for the board and membership to review next spring. The task force will most likely utilize a membership survey in the process, to get input and guidance from members on what they want to see RMOWP provide in service, skill development and professional leadership in outdoor writing and photography in the coming decades.

The RMOWP Organizational Review Task Force will welcome any comments, thoughts and suggestions members may wish to offer. Please feel free to send any input to ron-hellbusch@comcast.net. Members are encouraged to read the newsletter, Rocky Mountain Outdoors for further information and watch for a survey and questionnaire that the task force will develop later in the year.

Ron Hellbusch, Ron Kerr, Ben Moffett, Jay Warburton and Lee Carr

"A great picture separates a poetic moment from the rest of life and preserves it. We can hold it in our hands and in our minds, turn it over and over—and savor it." -National Geographic Illustrations Editor Todd James



# Silver City - Where, How and What

by Anne Sullivan

Silver City, a place of many wondrous sights, has the further distinction of being the site of RMOWP's 2005 Conference to be held June 8th to 11th. But where is Silver City? Get out your map and you'll find it in the southwestern part of New Mexico.

That much accomplished, how to get there?

If you're coming from the north, it's easy to fly into Albuquerque, rent a car and drive south. The simplest and most scenic way is to drive south on Interstate 25, stopping at Socorro for lunch. El Sombrero on your left as you leave the interstate and Don Juan's, east of the Plaza both serve good Mexican food. The Brew Pub, which by next year will be located on the strip, has interesting pizzas and Italian food and the Black Dog, a Coffee House, just off the Plaza has great soups and salads. Turn right on Otero to see Socorro's San Miguel Church, one wall of which dates from 1540.

Take US 60 west. If you weren't hungry in Socorro, stop in Magdalena at the Magdalena Café at the west end of town. If you just want a milkshake, go to Evett's in the center of town. [By now you must have realized that a lot of this article is about eating.]

Somewhere on the San Agustin Plains west of Magdalena a flying saucer, complete with bodies, is reputed to have crashed in 1947. So far I have been unable to locate anyone who actually saw it.



John Catsis slices into a birthday cake presented to him at the Durango conference.

Kelly Gatlin photo

Continuing west on US 60 you will see a lot of antenna dishes (27 of them) in formation aimed at the sky, and around mile marker 92 you'll see a sign directing you to the Very Large Array radio telescope. Take that road (SR 52) three miles to the south and cut west to the VLA Visitors Center where a slide presentation and a small museum will explain all. You can buy nice tee shirts at the gift shop, do a walking tour and enjoy the superior rest rooms. No food, though.

The next stop west on US 60 is Datil, a ranching community that boasts the only traffic light in Catron County. It blinks amber when it's working. The Eagle Guest Ranch, at the junction of US 60 and SR 12, isn't a ranch but is a motel, general store, RV park, gas station and café. The latter is known for its good hamburgers and steaks, the steak sandwich being my personal favorite.

Take scenic SR 12 south through Horse Springs, Aragon and Apache Creek. If you're doing this drive at night, watch out for elk. They abound and will bound in front of your vehicle. The store at Apache Creek is a gem of a General Store, geared toward hunters but full of a little bit of this and a little bit of that.

Next stop, the Catron County seat in Reserve. Carmen's on your right as you head into town serves good albeit hot Mexican food. The Rivers Inn, 2 and 1/2 miles south of town is a B&B (1 800 235 2333). Sheriff Elfego Baca stood off a fusillade of bullets from 80 cowboys here in 1884 but you can continue south on SR 12. After seven miles you'll come to the junction with US 180. Go left. A few miles further, at the rest stop on your right, you'll find the most expensive public outhouse in Catron County history.

Pay attention to your driving when the road starts climbing and winding through the trees, some of which burned in the Saliz Fire several years ago.

For an interesting side trip, take the high road (SR159) to Mogollon. It's high but not wide so watch it! Mogollon, a ghost town now inhabited by about 10 families, has two museums and a B&B & Dinner — the Silver Creek Inn (1 866 276 4882). Mogollon was hard hit by the Influenza Epidemic of 1918 and 55 of its citizens died. They couldn't be buried until spring when the ground thawed out so they were stacked in the unused schoolhouse. At the interesting cemetery on top of the hill you can see a plot for an entire family that was wiped out.

Continuing south on US 180, the next big -- well, 300 people counts as big in Catron County -- town is Glenwood with a gas station, three motels, the Blue Front Café, a pizza place and the Golden Girls Café for breakfast. Another side trip well worth your time is to the Catwalk, a trail above Whitewater Creek following an 1890's water pipeline.

Continued on next page



After 56 miles from Glenwood, US 180 goes right into Silver City. On the way there's a nice rest stop at the Aldo Leopold Overlook south of Pleasanton, and Cliff has several cafes.

From Albuquerque to Datil takes 2 and 1/2 to 3 hours and it's 3 hours from Datil to Silver City if you don't stop for anything, not even to eat — but what Philistine could do that?

Another way to start off from Albuquerque is to go west on I-40 approximately 99 miles to SR 177. Go south on SR 117 through the Malpais, stopping at the Overlook and La Ventana, New Mexico's only Natural Bridge, for a hike and photos. After 57 miles SR 117 joins SR 36 that will take you into Quemado where there are several motels and two cafes, the Largo and El Serape for Mexican food. From there it's a beautiful 40-mile drive down SR 32 to Apache Creek. You could stop and fish in Quemado Lake.

OR you could do something completely different and fly into El Paso, rent a car and drive north on I-10 to Las Cruces where you should go to the village of Mesilla, which dates from 1848. Eat at La Posta and stroll around and shop. The Farm and Ranch Heritage Museum in Las Cruces houses a lot of the state's history plus some farm animals and has a restaurant as well.

From Las Cruces continue on I-10 to Deming, where you could take a 27-mile side trip south to Columbus to see where Pancho Villa invaded the United States in 1916. From Deming take US 180 north for 48 miles into Silver City.

A shuttle bus or van called Silver Stage Lines advertises that it goes from the El Paso airport to Silver City. Their number is 1 800 522 0162.

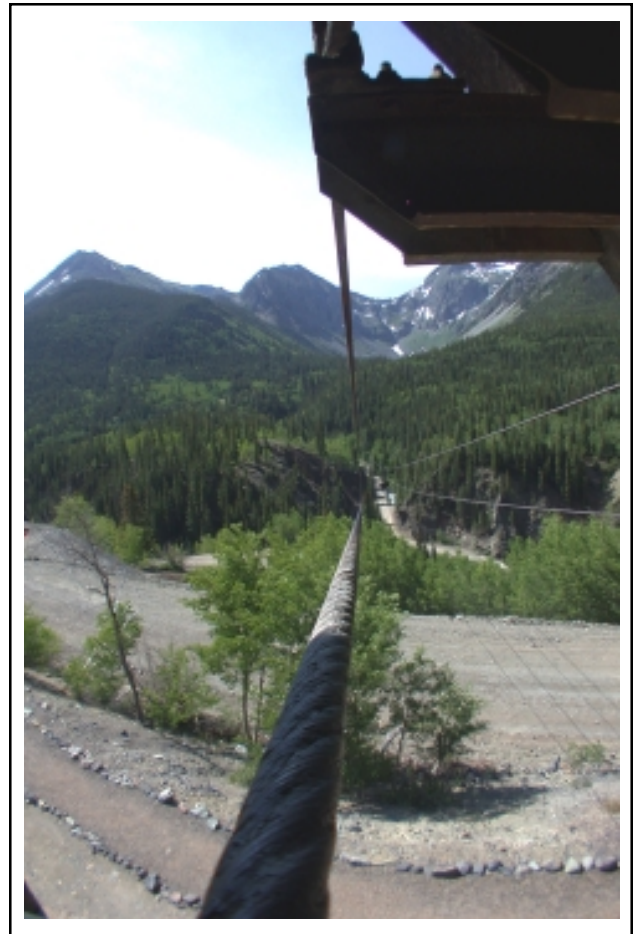
You can even fly a small plane into either the Grant County Airport in Hurley, approximately 14 miles south of Silver City or the Whiskey Creek airport just east of Silver City. Taylor Car Rental will deliver a car to either airport for \$49.99 a day plus tax. Their phone number is 505 388 1800 or 388 4848.

Now you've had your fun and it's Sunday and the conference is over. Take a different way back to Albuquerque — SR 152 east through the Black Range Mountains and two old mining towns, Kingston and Hillsboro. There's a B&B in Kingston — the Black Range Lodge (505 895 5652) and Hillsboro has a picturesque café in an old store.

This route takes you to I-25, 12 or so miles south of Truth or Consequences where you can see Ralph Edwards stuffed at the Geronimo Springs Museum — but never on Sunday. The town has motels and eating establishments. My friend Mary recommends a place called the Pacific Grill for seafood.

Now you're back on I-25 heading north. You could see Elephant Butte Lake and if you're a real history buff, make a side trip to Fort Craig from the exit at mile 124. But, even though this isn't the best season for bird viewing, you shouldn't miss the Bosque del Apache Wildlife Refuge, which you can access from exit 124 or 139.

With all this information and all the enticing places to eat, you haven't got an excuse in the world for missing the 2005 Silver City Conference. Info about the wonderful restaurants in Silver City is coming later (after I've eaten in all of them.).



Ore car cables span the valley at a mine near Silverton.

*Kelly Gatlin photo*

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## 12 reasons why the english language is hard to learn

- 1) The bandage was wound around the wound.
- 2) The farm was used to produce produce.
- 3) The dump was so full that it had to refuse more refuse.
- 4) We must polish the Polish furniture.
- 5) He could lead if he would get the lead out.
- 6) The soldier decided to desert his dessert in the desert.
- 7) Since there is no time like the present, he thought it was time to present the present.
- 8) A bass was painted on the head of the bass drum.
- 9) When shot at, the dove dove into the bushes.
- 10) I did not object to the object.
- 11) The insurance was invalid for the invalid.
- 12) There was a row among the oarsmen about how to row.

## Supporting Member information

### *Remington Ammunition tops at Grand American*

Each year just over 7000 of the nations' best trap shooters descend upon Vandalia, Ohio for eleven days to compete in the ATA's Grand American World Trapshooting Championships. For the second year in a row, Remington Premier® STS® and Premier® Nitro 27® were clearly the ammunition of choice, enabling shooters to take home more trophies than any other shotshell brand available.

Not only did Remington shotshells account for more trophies, sales figures revealed that shooters preferred Premier STS and Premier Nitro 27 ammunition by a wide margin over all other brands available at the 2004 Grand American. Remington ammunition accounted for the overwhelming majority of total shotshell sales this year during the "Grand".

When one clay target can mean the difference between earning a championship and "just shooting a good score," competitive trap shooters realize their ammunition of choice must exhibit unbeatable performance and absolute reliability. Remington Premier STS and Premier Nitro 27 provide the design features that result in a distinctive competitive advantage.

Remington ammunition engineers have recently taken several steps to improve upon the Premier Nitro 27, establishing it at the pinnacle of clay target ammunition technology. The New Improved Premier Nitro 27 load features a new powder loading, a different wad, and an improved primer resulting in even softer felt recoil, better pattern performance, and more consistent handicap velocities. Just ask Jeffrey Norris of Hillsboro, Ohio, winner of this year's Grand American Handicap Championship. Jeffrey used Remington Nitro 27 to take top honors in the most prestigious event of the Grand American.

Shooters at the Grand American are required to purchase all their ammunition on site, thus creating an even playing field. Competitors are also given the choice of four major brands, all at the same purchase price. This procedure allows the shooter to purchase and compete with the brand of ammunition in which they have complete confidence.

Remington was clearly the "Ammunition of Choice" at this year's event!

For further information, contact: Linda Powell or Eddie Stevenson, phone: 800-537-2278 (Press only).

### *Coleman's classy cooler*

From backyard barbeques to formal receptions, the new Party Cooler from Coleman has an innovative design that delivers practical cooling performance wrapped in high style. For 50 years, The Coleman Company has manufactured high-performance coolers. Now that knowledge and experience is applied to a unique, kettle-shaped, free-standing cooler for the backyard.

The cooler comes with a sturdy yet distinctive steel stand that elevates the cooler to a convenient and comfortable height, enabling people to stand upright to retrieve drinks rather than stooping over as with many coolers. The smooth, contemporary styling coordinates with both indoor and outdoor décor, fitting in wherever the party takes it. Durable and rust-resistant, the cooler's stainless steel exterior also resists sweating, which reduces drips on decks and patios. In addition, the stainless steel is attractive enough for any crowd and complements the stainless steel grills commonly found on the modern patio or deck.

With Coleman's exclusive insulating technology, the Party Cooler will keep drinks cold for 12 hours. It can hold 48 12-Oz. cans, five two-liter bottles or 10.5 gallons of punch or other beverage. The see-through lid protects cooler contents without obscuring the drinks. This allows guests to find the drink they want without holding the lid open to search, conserving the cold temperatures inside. "We wanted to create a cooler that performed up to Coleman standards, had great features, and was still nice to look at," said Steve Speck, senior project leader for backyard products. "With the Party Cooler consumers get the best of all three." Other amenities in the product design include three built-in bottle openers on the cooler stand, side handles that make the cooler easy to move and a convenient dispenser that doubles as a drain for melted ice.

Suggested retail price is \$149.

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