



VIEWFINDER THE NEWSLETTER

Alaska Society of Outdoor and Nature Photographers

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Filters and the Ultimate Filter Holder for the Serious Landscape Photographer

By Jeff Schultz

I'm a **VERY** big proponent of "getting it right in the camera". With "IT" being proper exposure and look. When the exposure range is outside of the dynamic range of the camera's sensor, I prefer to get the very best exposure I can in-camera, on one frame, rather than shoot over & under exposures and combine them in Photoshop and/or Lightroom using HDR (high dynamic range processing).

I am not opposed to doing HDR type images, and many times I do, but when I have the time I just prefer to get the best image I can in-camera and then use processing tools like Lightroom to tweak the image even more. Of course, HDR can't be used very effectively when the subject is moving (wildlife, people, flowers in the wind, water, etc.), hence the need for GND (Graduated Neutral Density) filters. I use GNDs a lot with wildlife photography when I'm putting the small animal into the big landscape—which I really enjoy doing. The use of GND filters allows the dynamic range of a high contrast scene to be compressed to match the dynamic range of the camera's sensor. I call it "getting the exposure between the goal posts" of the histogram so that shadows are not totally black without detail, and highlights are not blown out with no detail. Also, by compressing the exposure range using GNDs, it is possible to increase detail in the shadows without introducing noise in post-processing.

In order to get exposures right in the camera, it's often necessary in landscape photography to use GND filters. For the longest time, I've used a fairly simple set up with Singh Ray resin filters in combination with the LEE filter holders. I still consider Singh-Ray as some of the very best filters that are available.

Recently, in the pursuit of even better quality/clarity/sharpness/color-balance, I have been testing some fairly new glass GND filters made by Breakthrough Photography, NISI, and Blackstone. I like the quality of all three very much and have concluded that



Wine Country Filter Holder with a Blackstone GND filter & vault inserted in the holder. Pressing button allows adjustment of GND.

the sharpness of the glass filters is better than resin when shooting with a telephoto lens. Of course, the weight and the breakage factor of glass is a disadvantage.

While the LEE holder works quite well, it is somewhat expensive—especially the wide-angle filter holder rings. When I began doing more and more experimental landscape work with long exposures, and wanted to combine various types of filters, I found the Lee filter holder had limitations. More about filter holders shortly.

I also like very much the look of extra-long exposures and use that technique to produce a more surreal, painterly, or artsy look to an image. This requires the use of ND (Neutral Density) filters—5-stop to 15-stop filters, depending on the image. In addition to ND filters, I also use and am a big fan of polarizing filters.

More, see Page 7

IN THIS ISSUE

Filters and the Ultimate Filter Holder by Jeff Schultz.....	1
In This Issue, Calendar of Events	2
Workshops, Outings, and other events	4
Dear John Column by John R. DeLapp.....	9
Tech Corner by Chuck Maas.....	10
Some Gift Ideas for the Photographer in Your Life by Bruce Herman.....	11
Members' Photos	13
Meet the ASONP Board of Directors.....	15
ASONP Mission Statement, Board Members, Business Members.....	16
Membership Application	17

CALENDAR OF EVENTS

AlaskaWild 2018 Photography Exhibit Schedule

Nov. 1, 2018 – Jan. 3, 2019: Side Street Espresso 412 G St, Anchorage, AK 99501

Jan. 4 – Jan. 27, 2019: Kaladi Brothers 6901 E Tudor Rd, Anchorage, AK 99507

Feb. 1 – Feb. 24, 2019: Crush 328 G St, Anchorage, AK 99501

March 1 – Mar. 31, 2019: Steam Dot at Williwaw 609 F St. Anchorage, AK

ASONP general membership meetings:

Held the second Tuesday of each month from October through May at 7:00 p.m. in the auditorium at the Anchorage Museum, Rasmuson Center. We will have an exciting and interesting series of speakers lined up for our monthly meetings this coming year beginning in the fall of 2018.

June thru September: Summer break—no general meetings

October 9 : Member's Images

November 13: Daryl Pederson—Prince William Sound

December 11: Gayle Neufeld—Africa Trip

January 8: Charles Mason—Denali Wet Plate Photography

February 12: Jackie Sawyer—Bohemian Waxwing Bird Photography

March 12: Roy Corral—A 50-year Odyssey of a Photojournalist

April 9: AlaskaWild 2019 Exhibit photos showcased

May 14: Brendan Smith—Research Photography: Capturing the science, life, and times of an arctic voyage aboard R?V Sikuliaq

AlaskaWild 2019 Photography Exhibit

It's not too soon to be thinking about getting your images ready for the 2019 AlaskaWild show.

Submission rules and schedule are available at www.asonp.org.

Submission deadline: January 25, 2019



A Photographic Journey Through East Africa

By **Gayle Neufeld**

December 11 | Anchorage Museum Auditorium | 7 PM

East Africa is the Africa of childhood longings, a wild kingdom of remarkable landscapes, brilliant sunsets, wonderful and diverse peoples, and extraordinary wildlife in one of our planet's most fascinating areas. This is untamed Africa, where wildebeest, zebras, and antelope move by the millions across the earth to follow the rain; where lions, leopards, cheetahs, hyenas and wild dogs wander unhindered in search of their next meal; where nothing can prepare you for the impact of encountering a fully-grown silverback gorilla, extremely powerful yet remarkably gentle.

Last fall, Gayle traveled for five weeks through Tanzania, Kenya, Uganda and Rwanda, experiencing wildlife in 12 National Parks, Reserves, and Sanctuaries. This show highlights some of the most amazing wildlife and incredible landscapes of East Africa.

Free & Open To the Public

JOIN ASONP TODAY! ASONP.ORG

Please join us for our December meeting. If you would like to share up to 20 images during the member slides portion of the meeting, please use the following link to submit them through dropbox.

[Member Slides Upload](#)

We are looking for up to 20 images per member. Files should be in the JPEG format and sized to 1200 pixels on the long side. Please name the file as: Photographer's name or initials-sequence number-name of photo. Sequence number should be 2-digit (01, 02, 03, etc.). This will make Alan Musy's job easier. If you want to e-mail the files send them to Alan at musya@admphoto.com by Monday evening prior to the meeting.

WORKSHOPS, OUTINGS, & OTHER INTERESTS

2019 Prince William Sound Photography Cruises

Bart Quimby is looking for crew on his Catalina 25 this summer and wants to take a few photo cruises. Cruises are minimum 4 day trips and the dates and destinations are flexible (note that he does not sail on Sundays). He is available to go in June or July. The captain works for food and a share of expenses (i.e. the cost of the trip is food you bring and a nominal amount to help cover expenses). This is not a commercial concern. The boat can accommodate 2-3 passengers and is pretty rustic. Passengers are expected to help with the operation of the boat under the captains direction. Contact Bart at bartquimby@gmail.com if you are interested in discussing possibilities.

Macro Master Series Workshop

Andrea Gulickx, Don Komarechka, & Jackie Kramer

Anchorage, Alaska July 18 – 20, 2019. Register online at: <https://tinyurl.com/PhlorographyMS>
Three vastly different styles, gear, vision, & techniques come together in this high energy & intensely focused workshop. \$575.00 [\$525 before 9/1/18] \$200 payment to hold spot

Workshop will include focused sessions with each instructor in small groups of 15 or less on photography & editing techniques that can be applied in the field or indoors when shooting flowers. After the initial plenary session, the group will be split into 3 breakout groups who will work directly with Andrea, Don, and Jackie. Everyone will go home with creative images that reflect each of their teachings.

Call Jackie if you have any questions at 907-317-4667

Post-processing with Lightroom Classic CC - New Workshop by Ray Bulson

RAW digital files straight out of the camera lack contrast and vibrancy. In short - they are flat and dull. In this workshop I will show you how to post-process your RAW images using Adobe Lightroom Classic CC. You will learn essential techniques that can be applied in a matter of minutes to bring out the full potential of your photos. Among the topics covered include: global adjustments, local adjustments, luminance and color range masking, develop presets, export presets, additional topics of your choosing.

Much of the workshop will be spent having you apply the techniques to your images and addressing specific post-processing needs. Participants need a laptop computer with Lightroom Classic CC/6 installed. Don't forget your computer's power cord and an extension cord/power strip (if possible).

Carr-Gottstein Hall, Classroom 226, Alaska Pacific University, Anchorage ([map](#))

January 12, 2018 9 a.m. - 4 p.m.

\$179 (workshop limited to 15)

WORKSHOPS, OUTINGS, & OTHER INTERESTS, continued

Landscape/Wildflower Workshop

Mark your calendars for July of 2019 to visit the quaint town of Hope for this three-day landscape and wildflower workshop.

Photographer Ray Bulson will lead you to a remote alpine valley near Hope filled with streams, ponds, waterfalls and tarns. In mid-summer this lush place explodes with dozens of wildflowers. This is a target-rich place for macro and landscape photographers. We'll also explore the tidal flats around Hope during low tide to photograph the unique glacial silt patterns.

Discussions indoors at a local lodge will include photographic techniques, equipment and Lightroom post-processing as well as image reviews.

You won't want to miss this chance to discover this charming location a short distance away from the hustle and bustle of the big city.

For more information visit the website: <https://www.raybulson.com/hope-workshop.html>

MORE Photoshop for Nature Photographers Workshop

In this sequel to the original Photoshop for Nature Photographers Workshop, Ray Bulson demonstrates six more techniques that can be used to enhance your nature photos: removing color casts, color enhancements via the B&W filter, Solid Color to make colors pop, Color Range for selections, Blend If, and luminosity masking. The workshop is geared toward photographers who have taken the previous workshop. Participants need to bring their own laptop computer with an up-to-date working copy of Photoshop CC or CS6. Also, bring your power supply and an extension cord.

Cost: \$179 (seminar limited to 20).

November 17, 2018, 9 a.m.– 4 p.m., Carr-Gottstein Hall, Classroom 226, Alaska Pacific University

For more info or to register, visit:

<https://www.raybulson.com/more-photoshop-for-nature-photographers-workshop.html>

Night Photography Workshop

Ray Bulson teaches the fundamentals needed to photograph night scenes, including: equipment, tips for focusing, exposure, light trails, painting with light, ghosting, photographing stars, and more.

Participants will need a camera with a wide angle lens (preferably a zoom) and be familiar with using the manual and bulb settings of their camera. You will receive a link to reference materials before the workshop. Please note - there are no guarantees that skies will be clear to photograph stars. However, you will learn techniques to capture sharp night-time photos including stars and auroras.

Location: Mount Baldy Trailhead at the end of Skyline Dr. in Eagle River

Cost: \$79, **Dates:** December 15, 2018

For more information or to register please visit Ray's website:

<https://www.raybulson.com/night-photography-workshop.html>

ASONP Business Reminders:

1- In December we will be having Board of Directors elections. There is currently one vacant seat on the board. If you are interested in serving on the board, please talk to a board member for more information and to get your name on the ballot.

2- The end of the fiscal year is approaching and with it the end of your 2018 membership. Please renew your membership either through the link on our website asonp.org or at one of our monthly meetings.

3- We are looking for a new editor for The Viewfinder, if you are interested please talk to Margaret Gaines or John DeLapp.

Hunts Photo Ad

For a very limited time we will be running some amazing promotions on Nikon and Canon bodies, as well as Canon lenses. These are very limited and can end at any time. So if you are looking to upgrade a body or get a new Canon lens, now is the time. Please contact Gary at gfarber@huntsphoto.com to get pricing on any of the items listed below or if there is anything else you are looking for.

Gary will work up the best possible shipping costs to Alaska, please contact him to get more information on this.

There are also some amazing savings on Panasonic mirrorless cameras and lenses, such as the G9, GH5, 100-400mm, 12-60mm, 8-18mm, and more!

This pricing is limited to select camera clubs and workshop groups only. Not made available to the general public.

Canon- EOS R, 5D mark IV, 6D mark II, 7D mark II, 100-400mm, 70-200mm, 24-70mm, and many more. Please email Gary to inquire

Nikon- Z7, Z6, D850, D750, D500, D5, and more. Please email Gary to inquire about pricing.

We are also running some amazing deals on the Canon Pro-10 and Pro-1000 printers. If you are looking to start printing on your own or upgrade your printer, now is the time!

The Pro-10 is on sale for \$129 after a \$250 mail in rebate and comes with 2 free packs of 13x19 paper.

The Pro-1000 is on sale for \$999 after a \$300 mail in rebate and comes with 7 free packs of paper of various sizes.

As the Holidays are approaching, I know many of you probably have camera related wish lists. Please send over what you are looking to possibly purchase and we can work up pricing for you. Please give Hunt's the opportunity before looking somewhere else. We look forward to working with all of you.

Please email Gary at gfarber@huntsphoto.com to inquire about pricing.
Happy Holidays.

Filters and the Ultimate Filter Holder for the Serious Landscape Photographer

By Jeff Schultz

Continued from page 1

When conditions are right, and I want to make the very best and, hopefully unique, landscape image, there are situations where I use three types of filters at the same time to “get it right in the camera”. In these cases, I use the following:

- GND—to equal out the exposure between the foreground and the background.
- Circular polarizer (CPL)—to bring out contrast between the sky and mountains and/or to eliminate reflections in water.
- ND—to “turn the sun off” and increase the length of exposure significantly, such as making a 3 or 5 minute exposure in daylight to create silky water, or to produce the appearance of movement in clouds.

My kit includes 5, 10, and 15-stop ND filters. In order to use three filters at the same time, it is a pain-in-the-neck and an exercise in patience to use the LEE filter holder. The filter holder must be screwed onto a circular polarizer, then a GND is added (while you can still see through the viewfinder), and finally, gently slide an ND filter behind the GND but NOT move the GND at the same time. This requires too much time and effort and is never very precise.

But now, thanks to one of my photo tour clients who told me about a fairly new holder, I have been using what I consider to be the ULTIMATE FILTER HOLDER for the serious landscape photographer. It's



© Jeff Schultz/SchultzPhoto.com/ALL RIGHTS RESERVED
Canon 5D-3, 24-105mm f/4 lens at 47mm, f/22, 69 seconds with 10-stop ND filter and a 2-stop hard-edged GND filter and polarizer.

made by “Wine Country Camera”, which is a very odd name, but it is one great filter holder. Their design makes it easy for the serious landscape photographer to create images quickly and more perfectly. Instead of describing all the features of this filter holder here, I suggest visiting their website which is listed on the last page of this article.

In looking for the perfect holder, I also tested another new filter holder—a new “magnetic filter holder” made by Breakthrough Photography—which I like very much. It is inexpensive, lightweight, well made, and there is no light leakage when using their magnetic ND filters. Plus, I can still use GND's with this holder. While this is a really nice holder that has some great uses, it does not allow three filters to be mounted and effectively used together.

I also did some in-depth research on a third filter holder produced by the Australian company NISI. While I have not tried their filter holder, it appears to have the same limitations as the filter made by Breakthrough Photography (i.e., limited to two filters at a time).

There may be other filter holders out there that I have not heard of, but so far, the filter made by Wine Country Camera has the best features for me. What is GREAT about the Wine Country Camera holder, in addition to the ability to use three filters simultaneously, is that it is fast and precise, and there is absolutely NO light leakage (guaranteed), when using an ND filter. It is VERY easy to insert the ND filter after adjusting a polarizer while keeping the GND exactly where it's needed. And because of their brake system for the GND filters, the filters cannot accidentally shift. Of course, no solution is perfect, it does have a couple drawbacks—size, and price.

At the end of the article, I have provided a summary of the pros and cons as I see it, of the three filter holders.



© Jeff Schultz/SchultzPhoto.com/ALL RIGHTS RESERVED
Canon 5D-3, 16-35mm f/2.8 lens, at 35mm, f/22, 1/2 second, with 3-stop hard-edged GND, and polarizer.

Continued on page 8

Continued from page 7

Which filters and holders am I using now?

I have tested and am happy with Singh-Ray, Breakthrough, Blackstone, and NISI. For sharpness and scratch resistance, I prefer the glass GND and ND filters of Breakthrough, Blackstone and NISI which all give great results due to the use of high quality Schott glass made in Germany. BUT, they are heavy and they can break, unlike the Singh-Ray resin.

When I just need a polarizer, I use the screw-on circular polarizers by Singh-Ray and Breakthrough.

When I need to use two or three filters, I will use the Wine Country filter holder with the Blackstone CPL and Breakthrough's glass GND or NISI's glass GND. (I use NISI because I like their "medium" transition filters instead of the "soft" or "hard" from other manufacturers.) For ND filters, I use a Singh-Ray 5-stop or Breakthrough's 10-stop or 15-stop ND filters.

And finally, when traveling light and not likely to need an ND filter, like on the Iditarod or backpacking, I use the LEE or Breakthrough filter holder with Singh-Ray resin GND filters.



© Jeff Schultz/SchultzPhoto.com/ALL RIGHTS RESERVED
Canon 5D-4, 24-105mm L, at 58mm, f/6.3, various shutter speeds on 3 frames, combined in Lightroom HDR. (HDR can work!)

Breakthrough Filter Holder

\$49 plus \$15 for filter ring

Pros

Holds glass filters tight
No light leak with magnetic ND or polarizer
Least expensive
Light weight and compact
Can use any 100mm filter

Cons

Light leak when using square ND filters
Can't use three filters simultaneously

Lee Filter Holder

\$82 plus \$36-\$57 for filter ring

Pros

Easy to use, well made
Light weight and compact
No light leak using Singh-Ray NDs w/
gasket (but very hard to insert in holder)
Can use any 100mm filter

Cons

Can't use three filters simultaneously
Expensive filter holder rings

Wine Country Filter Holder

\$299 with 1 filter ring and 2 vaults
Extra vaults \$35 each

Pros

No light leak using ND filters
Fewer finger prints using vaults
Outstanding engineering
Super fast and easy to use
Can use any 100mm filter

Cons

Bulky size
Heavy and bulky filters due to vaults
Only their polarizer can be used
Expensive

Wine Country Camera — <http://www.winecountry.camera> (in the notes section when ordering, tell them I sent you. I get no commissions from this. It's just a GREAT system.)

Breakthrough Filters— <http://breakthrough.photography?rfsn=1496441.1847a>

Singh-Ray Filters — Use code: schultz10 for 10% off: <http://singh-ray.com/>

Lee Filter Holder: [Click here](#)

DEAR JOHN COLUMN

By John R. DeLapp

Any photography suggestions for the New Year?



How about making a resolution to take care of the simple things that can make your photography more successful, efficient, and fun? Here are some of my ideas.

Gear Management: Try to keep gear clean, ready to go, and located in its rightful place so you don't have to spend time looking for a camera, lens, filter, media card, flash, tele-extender, etc. Keeping track of your gear in the field, or during travel, is essential as I have discovered. After returning from a Utah trip, I could not locate my tele-extender and finally realized that I left it on the ground at an obscure place in Utah. Not helpful! I once found a nice tripod set up on the side of the Denali park road that a pro had driven off without. I saw him shortly after and asked if he was missing a tripod. He was. Oh, one more simple point: don't drop your camera or lenses.

Battery Management: Make sure you have a fully charged battery(s) in the camera before you photograph. Have fully charged backup batteries kept in a standard place so you don't waste time looking for them. Keep them inside your clothing in frigid weather. I write a purchase date on all my batteries, so I can tell the new ones from the old ones. Also, I suggest using the "Battery Info" setting in the camera's menu (if it has one) to check the battery's condition. Canon's 5D-4 menu provides info on battery capacity, shutter count, and recharge performance. Recharge performance is shown by three green dots for a new, fully charged battery; black or red dots for highly used batteries.

Media Card Management: Establish your own foolproof system for keeping track which cards have image data vs. which are empty. Have you ever accidentally formatted a full card? Hopefully not! My procedure is to only format a card after I have made two other copies of the data. Usually this means not until I have returned to the office and have copied the images to my desktop computer's primary and secondary hard drives. Canon shooters should make sure the menu setting that allows the camera shutter to operate without a card should be **disabled**. You sure don't want to be shooting thinking there is a card in the camera when it isn't! From what I have heard, Nikon's shutter will not operate unless a card is in the camera (a more logical design than Canon's!). Most newer cameras have slots for two cards – some are duplicate slots, some use two different cards. Know which card you are using so that you don't try to download the wrong card, or worse, accidentally re-format the wrong one. One more simple thing – keep track of your image count so that you don't fill the card unexpectedly.

Make a Cheat Sheet: If you are using your camera everyday in pretty much the same manner, you probably don't need a cheat sheet. However, cameras are getting more and more complicated and if you are using more than one camera (like me—I routinely use three), it is helpful to have a ready reference available when you need to quickly change a non-routine setting that is buried in the menu system somewhere. I once had a highly accomplished pro ask me if I could find the "format" function in his Canon camera. I did.

Be Safe: Nothing will mess up your photography more than being injured, sick, or lost. I mean, be aware of your environment and avoid thin ice, avalanches, raging rivers, falling rocks, mean animals, and crazy drivers.



Anchorage lower hillside driveway several years ago.

TECH CORNER

By Chuck Maas



Watershed Events and Good Enough

In the incessant march of technology there are often long periods of gradual change occasionally interrupted by significant breakthroughs that result in watershed events of seismic proportions. We're in one of those events right now with photographic hardware, due to a convergence of factors—the maturation of “mirrorless,” the marketing push to “full frame,” and the recent announcements by Nikon and Canon (largely due to intense pressure from Sony) of new mirrorless bodies and lens mounts that John DeLapp described in his column last month. Add to the mix the additional unveiling by Leica, Panasonic, and Sigma of the recently formed alliance wherein they will jointly use Leica's well-established modern L-Mount for future full-frame offerings, and in a very short period of time the photo industry has fundamentally changed.

What to do? For Nikon and Canon shooters who see opportunity and value in the new offerings, one option will be to purchase new mirrorless bodies right away (perhaps along with one or two of the limited new-mount lenses—budget permitting) and use their existing lenses via adapters to cover the focal lengths not yet offered in the new mounts. The move to new lenses in new mounts will be costly, partly because the resale value of legacy lenses in the old mounts will be declining. I expect a lot of angst and soul-searching during this extended transition.

There is an alternative, of course—resist that obsessive “gear acquisition syndrome” compulsion (at least for the time being) and just continue to use the equipment you already own (DSLR or mirrorless) which has very likely been meeting the vast majority of your needs just fine. The reality is that currently available photographic tools represent an embarrassment of riches in terms of quality and choice compared to just a few years ago, fulfilling just about every imaginable photographic requirement. No single camera body “does it all” (though one in particular comes pretty close), but the refinement and capability of current capture tools has reached a very high level. I'm all for exploring new technologies and possibilities, and I've been learning a lot about mirrorless using a Panasonic G9; but for the heavy lifting I think I'll be relying on my trusty Canon DSLR system for a while longer. After all, I own a lot of CF cards and none of the new bodies use that storage format anymore. Times change.

More resources:

Full-frame mirrorless [comparisons and choices](#).

Leica/Panasonic/Sigma [L-Mount consortium](#).

Michael Johnston addressing [choices](#)

Tech Tidbit: Gnarbox 2.0 SSD

As modern, connected, and battery-dependent as the practice of photography becomes, there's still a place for an image file back up tool when away from a laptop or desktop computer. Here's one just hitting the market that has a lot of promise .

What is it? Gnarbox 2.0 is a rugged, SSD-based, battery operated file backup device bundled with four dedicated apps to download and preview images/video footage and even do remedial editing. As with all new devices actual reviews will say much more about how well it works and whether it's reliable. The latter is the key, in my view; no matter how snazzy the promised features of the unit may be, unless it isn't 100% reliable it shouldn't be used as a backup tool.



Here's more info: Original Kickstarter [campaign pitch](#).

Official Gnarbox [website](#).

DPRReview [article](#) on the campaign (April 2018).

Current [article](#) from Fstoppers.

B & H Photo [“New Release” page](#)

Some Gift Ideas for the Photographer in Your Life

by Bruce Herman

I often have to come up with suggestions for relatives who would like to give me a gift, but have no idea of what would be appropriate. If you're looking for something to give me for Christmas, or more likely to give as a suggestion for someone to give you, here are some ideas that you might not have considered. I've grouped them by *Practical* and *Educational*.

Practical

Road ID wrist band: Sad though it may be, a lot of us are in the field alone. We generally will carry a wallet or a smart phone that contains information that identifies who we are. But what happens if we are unresponsive as a result of an accident? An emergency responder attempting to help us may like to know the name of a relative and surely would want to know the name of a family physician. Road ID is a wrist band or a necklace originally used by cyclists who were concerned about having an accident that might render them unconscious or unable to coherently respond to questions. Mine has my name and birthday, my wife's name and phone number, my office phone number, and my doctor's phone number. I wear it when I'm biking and also when I'm alone doing photography or just hiking around. Make it easy for someone to help you when you need it. (www.roadid.com, \$25 and up)

Insulated bottle for hot or cold beverages: Water bottles are great, but most folks travel with their favorite caffeinated beverage these days. These are usually in styrofoam or cardboard cups that are left on the ground at our feet while we photograph, where they can be kicked over or forgotten should we move quickly to avoid approaching wildlife. A better solution is to put that drink into an insulated container with a clip that allows it to be attached to your belt, camera bag or pack. These have several advantages. First, your beverage will stay warmer (colder). If they are clipped to us, we won't leave them behind for a critter to consume. They also give off less of a scent because they seal better

than a cup. And finally, they don't pollute. In the realm of plastic bottles, Nalgene handles hot fluids better than soft plastic bottles. It is also less likely to develop a residual taste due to its contents. Be sure to get stainless steel if you go for an insulated metal bottle. Aluminum reacts with some liquids. Unlike plastic bottles, metal will dent, but it is easier to clean. (REI, Cabela's, Bass Country, Costco, etc.; \$30-\$40).

Spare camera battery: A beautiful sunset appears likely. You throw your gear into the car and race to your favorite spot along Turnagain Arm, set up and begin to make photographs. The light is turning wonderful, and then... your camera stops working. Its battery is dead. Or perhaps you're on a multi-day trip in the back country with nowhere to recharge your battery. A straightforward solution is to carry a spare battery in your kit. One word of caution. Canon has been publishing full page advertisements about counterfeit batteries with Canon's label. I would assume that other manufacturers are facing similar issues. Purchase your batteries from a reputable source.

A backup battery for your smart phone: Smart phones are computers, and that is how I use mine in photography. I have apps for geographic location, compass orientation, computing depth of field, displaying maps, giving sunrise/set time and azimuth, tides, and more. Many of these apps work even when not connected to the Internet, which is likely the case on a multi-day trip. Turning off Bluetooth and wi-fi will save your battery, but it still has a limited life. Many companies make rechargeable batteries that will connect to your specific smart phone and recharge it one or more times. They may come as a part of a case for the phone or as a separate item. Those that are not part of a case are not specific to a particular model of phone and are the most useful because they can be shared with friends if necessary. A battery that will recharge a smart phone several times will weigh about as much as the

Continued on Page 12

Some Gift Ideas for the Photographer in Your Life

By Bruce Herman

Continued from page 11

phone itself. How large a battery you should purchase depends on your phone. The last few generations of iPhones were powered by batteries that ranged from somewhat less than 2000mAh (milliamp hour) for the standard phones to nearly 3000mAh for the Plus models. So an external battery of the same size would essentially double the time that you could use the phone. MacSales.com sells a 6000mAh battery with a USB port that weighs 4.6 oz for \$81.

Educational

Books are the obvious answer here. I won't discuss general books on photography, but propose instead a third party manual for your camera. I find the manuals that accompany cameras and other complicated systems to be relatively useless unless I already know what I'm doing and just need a refresher on a particular feature. The third party books are not as terse, which makes the more readable and understandable for me. They also tend to have more practical examples to illustrate how you would use a feature in your camera. These books are too large to carry around, but are often available in ebook format that you can put on your phone or tablet. I have a Nikon camera. Two authors who have written helpful books are Thomas Hogan and David D. Busch. Busch publishes books about several brands of cameras. These books cost about \$30.

Online classes are an increasingly important source of training material. One source that I would recommend is KelbyOne.com. While not inexpensive (\$10 or \$20 per month, depending on the level and hence the number of classes made available), I have found most of the videos that I've watched to be well produced and understandable. They cover everything from Lightroom and Photoshop at all levels of sophistication, to lighting,

portraiture, landscape photography, and the business side of photography. Kelby has a blog and introduces the new features of the latest versions of Photoshop and Lightroom. He is not an apologist for Adobe and doesn't hesitate to point out problems with the programs. A magazine with how-to articles on Lightroom and Photoshop is included in the membership. Members of KelbyOne receive discounts at a variety of retail outlets: Apple, B&H, and Office Depot/Office Max to name a few. I purchased office furniture one year and saved most of the cost of my membership with the discounts!

If you're a professional photographer or aspire to be one, there is **only one** magazine that I would recommend: *PDN*. It was formerly called Photo District News. It covers all aspects of photography, including wedding, portrait, advertising, fine art, and photojournalism. Entire issues are devoted to some of these topics on an annual basis. It also covers business practices, including selecting a rep, working in stock, marketing your photographs, ethics and copyright law. Each issue has reviews of new cameras and lenses. A website for subscribers contains back issues and more in-depth articles. This is the one photography magazine that lets you know what's going on in the business and the art without the self-congratulatory BS in the typical *Outdoor Photographer* article. Just how good is it? I've been a subscriber for over 25 years (OMG!). An annual subscription is \$65 for the print and online version, or \$45 for the online only. You can subscribe on the website, pdnonline.com.

I hope that you find some of these ideas to be new to you and potentially useful as well. Have a Merry Christmas!

* * *

MEMBERS' PHOTOS

All photographs © Jeff Schultz



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Canon 5D-4, 24-105mm at 76mm, f/4.5, 1/250 sec, ISO 400, with polarizer, Lake Clark National Park.



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Canon 5D-4, Sigma 14mm Art, f/1.8, 5 seconds, ISO 2000, Matanuska Glacier.



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Canon 1DX-2, 100-400mm f/5.6, 1/320 sec, ISO 10,000, Glen Alps.

MEMBERS' PHOTOS

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Canon 1DX-2, 100-400mm, f/5.6, 1/1600 second, ISO 800, Katmai National Park.



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Canon 5D, 17-40mm at 17mm, f/9, 13 seconds, ISO 200, Anchorage lower hillside.

Meet the ASONP Board of Directors

Each of our Board members will be featured with a short bio in this new column. Included here are three members of our thirteen member board.

Margaret Gaines



I am finishing up my first year as the President of ASONP and I am also the co-chair of alaskaWILD with Tara Horton. I have lived a bit of a nomadic life and have called New York, New Jersey, Minnesota, Oregon, Washington, Idaho, Texas and Alaska home. I moved to Alaska in 2001 because I wanted to learn photography, and where better to do that than in Alaska? That learning was slowed down by the need to earn a paycheck and then raise a family (which I am still very much in the middle of doing), but I slowly taught myself the basics, practiced a lot and eventually built a small business making jewelry using my photographs. I currently spend my time homeschooling my 15 year old, guiding my 9 year old, living with and treating metastatic (stage IV) breast cancer (which is treatable but ultimately terminal), growing my business and having as many adventures as I can.

Sanjana Greenhill



I'm the Vice President and Programs Coordinator for ASONP. I'm a professional mechanical engineer by day and a photographer by night. I was born and raised in Calcutta, West Bengal in India. I moved to West Texas at the age of 16, completed high school and then graduated from Texas Tech University with a Bachelor's and Master's in Mechanical Engineering. I've always been into photography, but this hobby took its true form when I moved to Alaska in 2010. One of my biggest inspirations was the late Leif Ramos and his northern lights photography. Leif was the first person to inspire me to use more than the camera's 'Auto' features. Over the years, I've been working on improving my skills by attending workshops by local photographers such as, Ray Bulson and Hal Gage. I draw inspiration from other photographers, some of whose work is on display at our house.

As a professional and a photographer, I'm always seeking validation for my work. This is the road that led me to entering my photographs in alaskaWILD and join ASONP in 2013. As a novice photographer, I had no clue what I was signing up for. My photograph didn't make the final cut that year. It was very disappointing at the time, but I decided not to give up. It didn't take me too long to realize just how tough the competition was and that my skills needed much improvement! The next year, when I got an email about being selected, I was pleasantly surprised. It truly is an honor to be part of the alaskaWILD exhibition.

In January of 2016, Ray reached out to me to join the Board of Directors as a Programs Coordinator. Although hesitant, I decided to attend a board meeting and really enjoyed the company. Since then I've worked closely with Amber Johnson (our previous Programs Coordinator) to slowly transition into her position. I've enjoyed working with the Programs committee: Amber Johnson, Cathy Hart, and Robin Brandt. The program planning would be impossible without them. Being part of ASONP has not only allowed me to grow as a person, I've also met some amazing photographers.

Finally, the Programs Committee is constantly seeking feedback on speakers or topics our members are interested in. If you have a speaker in mind, please email me at Sanjana.greenhill@gmail.com. Also, if you enjoyed a presentation or didn't enjoy a presentation, we would like to hear about that too.

Julie Jessen



Julie Jessen travels the world as much as her day job will let her, looking for big cats, small flowers, and interesting trees to photograph. Julie is an 18-year resident of Alaska and joined ASONP shortly after moving to Anchorage. As board member and former ASONP president, Julie strongly believes in ASONP's mission to educate photographers of all skill levels and promote ethical wildlife photography. Visit her website at www.blueirisimages.com



ABOUT THE SOCIETY

The Alaska Society of Outdoor and Nature Photographers (ASONP) is a non-profit organization with the purpose of promoting individual self improvement in, and exchanging information about outdoor and nature photography, promoting ethics among outdoor and nature photographers, assisting members with marketing and selling their photographs, and informing and educating the public on outdoor and nature photography. Yearly membership is \$25 for individuals, \$35 for families, \$10 for students, and \$100 for business members. ASONP holds meetings at 7:00 p.m. on the second Tuesday of the month from October through May at the Anchorage Museum at Rasmuson Center, 121 West 7th Avenue, Anchorage, Alaska. The public is welcome to attend all meetings.

BOARD MEMBERS

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(Note: Two board positions are vacant at the present time. Anyone interested in joining the board should contact Margaret Gaines.)

2018 BUSINESS MEMBERS

Alaska Photo Treks

www.alaskaphototreks.com

Arctic Light Gallery & Excursions

www.arcticlight-ak.com

Auklet Charters

www.auklet.com

Aurora Dora

www.auroradora.com

Bennett Images

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Brendan Smith Photography

www.brendansmith.photography

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Ike Waits

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Jackie Kramer Photography

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Michael DeYoung Photography

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www.nitaboysel.com

Ray Bulson/Wilderness Visions

www.raybulson.com

Richard Geiger

www.geigabyte.com

Stewart's Photo

www.stewartphoto.com

Wayde Carroll Photography

www.waydecarroll.com

William McKinley/McKnight Family Photography Adventures

www.mcknightfamilyphotographyadventures.com



ALASKA SOCIETY OF OUTDOOR & NATURE PHOTOGRAPHERS

HAVE YOU RENEWED YOUR MEMBERSHIP YET?

2018 ASONP Membership Application

Name _____ Home Phone _____

Address _____ Work Phone _____

City _____ State _____ Zip _____

email _____

Web Site _____

____ New Member? ____ Renewal (same email & address?) ____ Yes ____ No

The Viewfinder newsletters are sent by email 10 times a year in PDF format

WE TAKE CREDIT CARDS AT THE MEETINGS!

DUES: Individual (\$25) _____ Family (\$35) _____

Student (\$10) _____ Business (\$100) _____

Make checks payable to ASONP and mail to:

**Alaska Society of Outdoor and Nature Photographers
3705 Arctic Blvd. #991
Anchorage, AK 99503**