



# VIEWFINDER THE NEWSLETTER

Alaska Society of Outdoor and Nature Photographers

August/September 2018  
Volume 34 Issue 7  
www.asonp.org

## Winners—*AlaskaWild* 2018



### **BEST OF SHOW, “Northwest Fjord”, © Andy Renkert**

This photo was captured in Northwest Fjord in Kenai Fjords National Park. This trip is an all-day trip and a great trip in my opinion. It was overcast and raining in Northwest Fjord and most people were photographing the glacier. The front deck was crowded so I decided to shoot this scene back down the fjord. I didn't use a special technique. I shot this scene at 24mm (f/16, 800 ISO) with the iceberg in the foreground and the fjord, mountains, and clouds in the background. I processed the photo in Lightroom and Photoshop.

I always loved photography but did not start doing it seriously until I joined ASONP 15 years ago. I hesitate to say I am a professional photographer but I

would say I am a serious enthusiast. I've entered photographs in *AlaskaWild* most years but not every year. I've had a couple of best-in-category selections and some honorable mentions.

I like all types of photography but I would have to say my favorite subject to photograph are landscapes. I have a tough time describing my style. I try to capture the beauty of Alaska and the natural world that is not overly processed.

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## CALENDAR OF EVENTS

### AlaskaWild Photography Exhibit Schedule

July 29 – Sept. 30, 2018:	Jitters 11401 Old Glenn Hwy #107, Eagle River, AK 99577
Oct. 3 – Oct. 26, 2018:	Venue 514 2nd Ave, Fairbanks, AK 99701
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.

<b>June thru September:</b>	Summer break—no general meetings
<b>October 9 :</b>	Member's Images
<b>November 13:</b>	Daryl Pederson—Prince William Sound
<b>December 11:</b>	Gayle Neufeld—Africa Trip
<b>January 8:</b>	Aurora Dora—Northern Lights in Talkeetna
<b>February 12:</b>	Jackie Sawyer—Bohemian Waxwing Bird Photography
<b>March 12:</b>	Roy Corral—A 50-year Odyssey of a Photojournalist
<b>April 9:</b>	AlaskaWild 2019 Exhibit photos showcased
<b>May 14:</b>	to be determined

## WORKSHOPS, OUTINGS, & OTHER INTERESTS

### **Photoshop for Nature Photographers Workshop**

By Ray Bulson

September 22, 2018, Carr-Gottstein Hall, Room 226 , Alaska Pacific University. \$179  
For more information see:

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

## WORKSHOPS, OUTINGS, & OTHER INTERESTS

### Sam Abell Workshops

Sam Abell (born 1945 in Sylvania, Ohio) is an American photographer known for his frequent publication of photographs in *National Geographic*. He first worked for *National Geographic* in 1967, and is one of the more overtly artistic photographers among his magazine peers. Sam Abell's style of photography is documentary in the sense that his major avenue, the *National Geographic* magazine, is a publication of record. However, his best work is known for its transcendent qualities, starting at the documentary level yet open to interpretation on an aesthetic level.

**SEPTEMBER 1-3, 2018**

**LOCATION: HOMER, ALASKA, LANDS END RESORT**

**COST: \$450**

**THIS DOES NOT INCLUDE LODGING.....**

**LANDS END IS GIVING A DISCOUNT TO WORKSHOP PARTICI-**

**PANTS. CONTACT THEM DIRECTLY FOR RESERVATIONS AND JUST MENTION ASONP.**

For more information or to sign up for this workshop, please contact Cathy Hart at:

cathylynnhart@gmail.com

### Juniper Workshops

Juniper Workshops ([Juniperworkshops.com](http://Juniperworkshops.com)) is offering an amazing opportunity to strengthen your photography skills while on an Alaskan adventure, exploring the Katmai coast on an Alaskan crab boat from Sept 26 to Oct 2, 2018. There will be trips to the coast for bear viewing, photography and landscape hikes. This workshop will be taught by Paul Taggart, a photojournalist who has worked everywhere from Antarctica to Congo. He will share his passion for photography and his love for Alaska, sending you home with great images as well as a new found excitement for your own photography.

You'll arrive via float plane to our boat which will already be anchored off of Shelikof Strait. This will provide a comfortable and safe base perfectly suited for the exploration of the Katmai coast. We will explore the coast with frequent trips into a number of bays. There will be daily critique sessions and one-on-one instruction. The voyage will conclude in Kodiak.

The schedule for this trip is jam-packed with opportunities to explore Alaska and see wildlife including bears.

#### September 26, 2018

Arrive in Homer, AK. Explore Homer and get acclimated to the time change. There will be a group dinner in town, allowing everyone to get acquainted with your photography instructor. We'll be able to address any specific desires you have for the trip and allow your instructor to get familiar with your photographic goals for the coming days.

#### September 27, 2018

Meet at the Beluga Lake Seaplane Base. We will be taking two float planes to Geographic Harbor in Shelikof Strait, where our boat will be anchored. After everyone is settled into their cabins, we will have a group dinner, look over charts showing the detailed plans for the voyage based on current weather conditions. We'll stay in Geographic Harbor overnight and the skiffs will be available to explore the area. The unique landscape of Geographic Harbor is spectacular, with a prehistoric, jurassic feel.

#### September 27– October 1, 2018

Exploration of various bays and inlets in the area via skiff with our guide.

#### October 2, 2018

We'll supply transportation to Kodiak Airport for your return flight home. For an additional fee, the tour can be expanded on land around Kodiak Island or via sea in a smaller vessel.

The cost for this Alaskan adventure is \$6,900. For more information about this workshop and to sign up visit <http://www.juniperworkshops.com/alaska-workshop/katmai-photography-cruise1>

What's included: Float plane flight from Homer, AK to the boat including all lodging and meals while you're on board our boat. In-town group dinner in Homer and in Kodiak.

What's not included: Your flights into Homer and departing Kodiak. Your transportation to the Beluga Lake Seaplane Base. Travel insurance, we recommend you purchase travel insurance for the workshop.



**FLORA, “Ripe Berries & Lichen”, © Chuck Maas**

The image was made September 8, 2010 along the Denali Highway east of Cantwell. No special techniques used: Canon 5D Mark II, EF 180 Macro lens, tripod, ¼ sec at f/22, ISO 400. It had been very stormy with a lot of rain that had washed things nice and clean. The trip was really planned for fall color, but it was a little late for that, though berries were a fine alternative. As a small aside: while the deep red low-bush cranberries in the photo are lovely to look at, they’re not quite ripe enough for best eating.

I’ve been an ASONP member for about 20 years. I was the Viewfinder editor and publisher from 2001-2008, and the president of ASONP from 2002-2008. I’ve been fortunate to have had a number of images selected for *alaskaWILD* over the years, including a few receiving category awards.

Photography was a special interest for me since I was very young. I’ve been seriously engaged in the practice on and off my whole adult life and

have been shooting stock professionally since 2006. I am still shooting stock, though not as aggressively as I used to.

My favorite subjects are flowers, berries and wildlife. I can’t claim a photographic style, but my preferences lean toward simple, direct, and authentic. I try to avoid excessive manipulation, especially oversaturation. If I were to point toward a well-known professional for whom I have the highest regard it would be John Shaw, both with respect to the images he makes and his ability to write about the practice of photography with consummate clarity and directness. His book “John Shaw’s Guide to Digital Nature Photography” is a near-complete education on the subject between two covers.

\* \* \*



## **FAUNA, “Oddball”, © Ray Bulson**

I was photographing the shorebird migration at the Copper River Delta Shorebird Festival in Cordova in May 2017. Many species of shorebirds fly long distances to their breeding grounds in the high arctic. They stop over in Prince William Sound to feed and rest before continuing on. I saw this large flock of Western Sandpipers resting along the grass, using the grass as a windbreak. I was initially attracted to the repeating patterns and reflection of the birds in the receding water. Then I noticed the lone Dunlin there among all the sandpipers. Dunlins and Western Sandpipers are often together even though they are different species. The Dunlin stood out because of its larger size. That's how I came to title the photo “Oddball.”

I used a 600 f/4 lens with a 1.4 teleconverter for a focal length of 840 mm. This allowed me extra working distance to get the photo without disturbing the birds. As a side note, photographer Roy Corral photographed John DeLapp and me at this

very moment. The next day Roy's photo was on the front page of the Anchorage Daily News!

I am a professional photographer making my living selling fine art prints, stock photos, teaching workshops, and selling at various craft fairs and venues around Anchorage and elsewhere. While my style is continually evolving, I describe myself as a landscape photographer so I prefer to photograph landscapes. My keeper rate is low especially when trying to capture great lighting conditions and good weather. I will also photograph wildlife and do macros just to keep my enthusiasm up.

I have been photographing for over 30 years and have been a member of ASONP for over a decade. I have entered *alaskaWILD* for many years now. I have had some selected and also won Best of Black and White in 2012.

\* \* \*



## **LANDSCAPE, “Low Tide at Bird Point”, © Mark Morones**

My go-to location for landscape photography is the Seward Highway and my favorite location along the highway is Bird Point. For a number of years, I have been fortunate to participate in winter and summer workshops at Bird Point led by Hal Gage. No matter the season a trip to Bird Point is a wonderful experience, especially at low tide. This winter I got together with Brian Weeks, the manager of Stewart’s Photography. Anytime you can find a fellow photography enthusiast to brave the winter weather along the Arm is not an opportunity to be missed. I was especially excited for the opportunity to make images at low tide, capturing the incredible detail of the rocks. That day I was fortunate to have clear skies and interesting clouds moving along the mountain tops across the inlet waters. When I found the leading lines of the semi-circular ring of rocks on the point, I knew I found a place to make an image.

I used film cameras (mostly Nikon) while in college working on my journalism degree. I fell out of the photography habit until some years after I moved to Alaska. Most of my professional work was in communication and media relations and I often found myself using cameras at work. In 2006 my wife surprised me by signing me up for a DSLR

boot camp with Jonathon Green. What my wife did not realize was that I needed a DSLR. That is how I got started as a digital photographer, using a Pentax system. I would describe myself as an amateur/hobbyist level photographer.

I have been an ASONP member for a little over two years. I have submitted to AlaskaWILD since 2015. Besides this photograph, a photo I took of a blue Himalayan poppy was award first place in the floral category during the 2015 AlaskaWILD competition.

I am primarily a landscape photographer but macro photography comes in a close second. Lately I have been exploring portrait photography. I would describe myself as an Alaska opportunist photographer. We live in such a beautiful state and the changes in lighting and the seasons is transformative to me – you might be in the same place but the image is always wondrously different!

\* \* \*



## **BLACK & WHITE, “Evening’s Tide”, © Mark Stadsklev**

I often fly clients to Prince William Sound, which is the most scenic part of central Alaska. My day long guided safaris include 800-foot-tall waterfalls, close up glaciers, and abandoned mining equipment to name a few. The low tide in the Turnagain Arm is something I come back to many times. The shot depends on lighting, angle and sky.

I really can't remember the exact point I started photography but my interest in photography grew with the advent of digital cameras. It used to be frustrating when the first digital camera took 45 seconds to record one high resolution image. Flying at 130 miles an hour I was a mile and a half away before I could take another shot.

Over the years I've learned to bump up the ISO so

that the shutter speed remains at least 1/1000. Of course, it depends on how much you're zoomed in. My favorite lens is the 70-200mm 2.8. For wider angle shots I don't need speed so I also carry a full frame point and shoot camera for panoramas or full mountain portraits.

I have been an ASONP member for about fifteen years, give or take. I've had a number of other images selected in previous years and I received an honorable mention in 2011.

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## **CREATIVE, “Spring Reflections in Portage Valley”, © Mark Morones**

Last spring, I took myself on a drive to Homer, Alaska to make images and experiment with long exposure photography. After several days of playing in the Homer area I drove home. As I reached the Turnagain Arm and was passing by the road leading to Portage Valley I noticed that the Spring run-off made the foreground before the mountains look like a vast, shallow lake. Only some tall grass, shrubs, and the trunks of dead trees broke the water's surface. The water was also quite still and made a beautiful reflection of the mountains. After snapping a few shots with my point & shoot I returned home. I just couldn't get the image of the water and mountains out of my mind. The following week I returned to that area with my Pentax DSLR and better lenses and filters (neutral density and circular polarizing filters). I made several long exposure images of the area and converted to black & white in Photoshop CC.

I have been an ASONP member for a little over two years and first submitted to *AlaskaWILD* in 2015. Besides, this photograph, in 2015 a photo I took of a blue Himalayan poppy was award first place in the floral category.

I used film cameras (mostly Nikon) while in college work-

ing on my journalism degree. I fell out of the photography habit until some years after I moved to Alaska. Most of my professional work was in communication and media relations and I often found myself using cameras at work. In 2006 my wife surprised me by signing me up for a DSLR boot camp with Jonathon Green. What my wife did not realize was that I needed a DSLR. That is how I got started as a digital photographer, using a Pentax system.

I would describe myself as an amateur/hobbyist level photographer. I am primarily a landscape photographer but macro photography comes in a close second. Lately I have been exploring portrait photography. I would describe myself as an Alaska opportunist photographer. We live in such a beautiful state and the changes in lighting and the seasons is transformative to me – you might be in the same place but the image is always wondrously different!

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**Many thanks to Tara Horton, our *AlaskaWild* coordinator, who was responsible for the many tasks associated with advertising, arranging judging, scheduling the opening celebration and venues for the exhibit, and finally, for obtaining and editing photographers' statements about their winning images. Now, we should all be thinking about images for next year's *AlaskaWild 2019*.**



# DEAR JOHN COLUMN

By John R. DeLapp



## *Have you made images using a 10-stop ND filter?*

**First of all, ND (neutral density) filters are not to be confused with graduated-ND filters which are typically used to darken skies in landscape photography. ND filters are used to darken the ENTIRE image.**

The top photo is an example of an image that I made recently using a 10-stop ND filter on a trip to Denali National Park. This image was made at about 11 AM on a cloudy, but fairly bright, day. The exposure with the ND filter was:

ISO 400, f/16, 15 seconds

The second image is a “normal” photo, without the filter, of the same subject made with this exposure:

ISO 400, f/11, 1/250 second



© John R DeLapp

*15 second exposure*

My intent in using the ND filter was to create an image of the rocks surrounded by soft, dreamy looking water that contained virtually no detail. The long shutter speed made this possible.

One thing you'll discover when using an ND filter, is that it is not always possible to predict what the final image will be ahead of time. I don't mind this and think using one is fun and interesting. The process becomes mostly trial-and-error to get the result you want. Longer exposures produce softer features with less details of the moving elements, while faster exposures, produce more details which may be desirable, depending on the situation. You choose which is best.

The other thing that you will discover in using the 10-stop ND filter is that you cannot see through it. So composing and focusing is done BEFORE the filter is in place. Of course, this is annoying and requires some care in making sure that the camera is not bumped or that focus or zoom settings are not changed when mounting the filter. This is not a problem when using a 3-stop ND filter since composing and focusing can take place with the filter in place.



© John R DeLapp

*1/250 second exposure*

If you buy a ND filter, I recommend getting a quality one made by a reputable manufacturer. Cheaper filters may not be truly neutral and may impart an unwanted color tint. I have a 77mm B+W filter which works very well along with a step-down adapter so I can also use it on a 62mm diameter lens. Manufacturers may list their ND filters using the “Optical Density” number. A 3-stop ND filter has an Optical Density of 0.9. A 10-stop ND filter has an Optical Density of 3.0. For viewing and photographing the sun, an 18-stop ND filter (Optical Density of 5.4) is used.

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# TECH CORNER

By Chuck Maas



## New NEC Monitor

The display you use to view and process your digital images is the keystone device in your editing system. Since most image file adjustments are visual and subjective, using a monitor having accurate and uniform color with a suitable gamut for your needs is crucial. In addition, being able to properly calibrate and profile the monitor periodically is necessary to adjust for inevitable drift with age.

NEC is one of the most respected and recommended monitor brands among professional photographers. Eizo also has a dedicated following, but comparable models are very high-priced. Dell, HP, BenQ, and others offer high-end units as well, some achieving better accuracy and uniformity results than others. NEC very recently added a new 27" model to their lineup—the [Multi-Sync PA271Q](#). No in-depth reviews have surfaced yet comparing it to the venerable PA272W or pro-oriented units from other brands, but expectations are high.

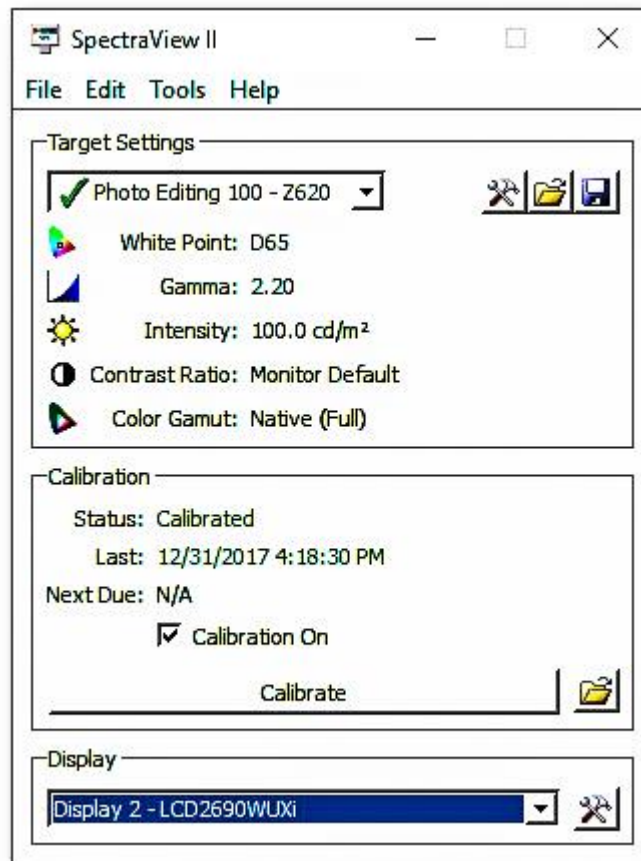


Some comments regarding calibration. Color is an elusive property in the photographic process and can be difficult to manage, especially with all the variables of media and devices. The first step in establishing control is determining how closely your primary display meets a specific set of parameters, and then adjusting it, if necessary, to get as close as possible to the chosen ideal. The three basic parameters are White Point (color temperature), Gamma, and Intensity (brightness). A calibration sensor (colorimeter) in combination with dedicated software is used to measure the display output against a set of known color values and store any necessary adjustment values in a profile. That profile is stored either in the computer operating system (software calibration) or in look-up tables in the display itself (hardware calibration—much preferred).

Continued on Page 11

When you boot the computer, the display receives the modified color descriptions (RGB coordinates) that most closely mimic actual colors on that particular display.

NEC's hardware calibration system includes their proprietary SpectraView II software and MDSVSENSOR3 colorimeter (a re-branded X-Rite unit—additional brands and models are also supported). An example of the initial calibration dialog box is shown below. Parameters can be adjusted within a wide range with multiple profiles saved and easily loaded—for example, profiles with different intensity settings of 100, 110, 120, etc.



It's hard to overstate the value of a high-quality monitor for serious photographic work. Using an accurate, reliable, calibrated display makes the whole imaging enterprise vastly more comfortable and efficient. Display size is a personal choice. Many find the 27" category ideal; I've worked with a pair of 26" units for years, and will need to replace one or both fairly soon, very likely with a PA271Q.

\* \* \*

# Long Exposure Math Simplified

By Ray Bulson



*Evening sun on the summer solstice illuminates the Kennicott River, Wrangell Mountains and the foot bridge leading to McCarthy, Alaska. (30 secs. at f/11 and ISO 50)*

**Long exposure photography involves shutter speeds** anywhere from one second to minutes or even hours. These long shutter speeds record the passage of time on a still medium. With moving objects a sense of motion is conveyed. What makes this form of photography so much fun is that it captures imagery that our eyes cannot. Results can be unpredictable and mesmerizing. In astrophotography, shutter speeds of minutes or hours renders stars as trails of light. Several seconds to minutes transforms cascading water into silky smooth veils. Moving clouds stretch out like cotton candy being pulled. Wind blown foliage and grasses become blurred. What was once a hard scenic softens into a more painterly composition.

To achieve long exposure times in daylight requires the use of a neutral density filter. Quite simply, a neutral density (ND) filter is a darkened piece of glass that holds back the light reaching the cam-

era's sensor requiring a longer shutter speed to achieve a proper exposure. NDs typically come in strengths of 5, 6, 10, and 15 stops. To use NDs a base exposure time is determined without the filter on the lens. Then the filter is put on the lens and the shutter speed is doubled for every stop of filter strength. This is where some people struggle with shutter speeds and the math and end up resorting to trial and error. Below are three easy ways to arrive at the correct long exposure time.

## **Count the Clicks**

This method works for final exposure times less than 30 secs. Make sure you are in manual exposure mode. Choose your composition, focal length, focus point, f/stop, shutter speed and ISO (i.e., exposure) without the filter. Then put on the filter. To get to the correct exposure time,

**Continued on Page 13**

advance the shutter control dial (increase shutter speed) one click if your dial moves in 1-stop exposure increments, two clicks for  $\frac{1}{2}$ -stop exposure increments, and three clicks for  $\frac{1}{3}$ -stop exposure increments *for every stop of filter strength*. For example, the base exposure for the photo above without the ND filter was  $\frac{1}{30}$ th of a second. I used a 10-stop ND filter. Because my camera is set to  $\frac{1}{3}$ -stop increments, I advanced the shutter control dial 3 clicks x 10 stops = 30 times to arrive at a final exposure time of 30 seconds. If your camera is set to  $\frac{1}{2}$ -stop increments then advance the dial 20 clicks. And for 1-stop increments advance the dial 10 clicks. Pretty simple, right? But what if you get to exposure times beyond 30 seconds and into minutes? This is where you would use the next method.

## 6400 ISO Rule

If the final long exposure time requires minutes then the 6400 ISO rule works well. Without explaining the math, basically the rule is that the exposure time in *seconds* at ISO 6400 is equivalent to the same time in *minutes* at ISO 100. There is no need to determine a base exposure without the filter on. Instead you finalize your composition without the filter because it's too dark to see with it on (just as you would in the previous method). Then you put on the filter and set your ISO to 6400. Like the prior method make sure you are in the manual exposure mode. Increase the shutter speed until the exposure needle is at zero indicating a proper exposure. Then set the ISO to 100 and the exposure mode to B for bulb. The number of seconds for the exposure at ISO 6400 becomes the setting in

minutes at ISO 100. For example, an exposure of 6 seconds at ISO 6400 is equivalent to 6 minutes at ISO 100. To take the photo requires a shutter release cable that can be locked down and a timer to count down the minutes. Some new cameras even have a built-in timer for the bulb setting. If this is still too difficult then try the last method which is the easiest of all three.

## Use an App

A number of smart phone apps are available to calculate exposure times using ND filters. The easiest is a free app called NiSi Filters provided by the manufacturer of the same name that makes ND filters. It has one screen where you select the normal shutter speed (without the filter on) and then select the strength of the ND filter. It calculates the shutter speed in hr:min:secs with the filter on. It even has a GO button to press that counts down the exposure time for you! Nothing can be simpler than that. PhotoPills and Slower Shutter are other apps that also calculate equivalent exposure times for ND filters. The only downside to this method is that you need to bring your phone with you in the field for it to work!

Long exposure photography lets you render your vision of the outdoors in new and unique ways. Don't let the anxiety of calculating exposure times stop you from trying it. Use one of these methods instead and unleash your creativity.

\* \* \*

All content and images © Ray Bulson

# MEMBERS' PHOTOS



*Transient Orca breaching, Lynn Canal, Alaska*

*Canon 7D-II, 1/1600 second, f/8, ISO 640*



*Transient Orca and Calf, "Spy-hopping", Lynn Canal, Alaska*

*Canon 7D-II, 1/2000 second, f/7.1, ISO 800*

## LOOKING TO SUBMIT TO THE VIEWFINDER?

Please consider submitting your story and/or photographs to be published in the *Viewfinder*. The *Viewfinder* is a member exclusive publication, written for members by members. The vision of this publication is to inform, inspire, and educate those interested in photography, especially outdoor and nature photography in Alaska. The success of the *Viewfinder* depends upon lively contribution from our Board, business members, and members. Submit text and photos as separate files; word.doc or .docx files for text, and photos should be jpeg format, sRGB color, sized for online use (approx. 1000 pixels on long side at 96 dpi, high compression level). Questions? Email to [info@asonp.org](mailto:info@asonp.org).



## 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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## 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**

www.bennettimages.com

### **Brendan Smith Photography**

www.brendonsmith.photography

### **Ed Boudreau - EAB Photography**

www.edboudreau.artistwebsites.com

### **Hal Gage**

www.halgage.com

### **Ike Waits**

www.denailguidebook.com

### **Jackie Kramer Photography**

www.jackiekramerphotography.com

### **James Norman Photography**

www.jamesnorman.com

### **Jeff Schultz Photography**

www.schultzphoto.com

### **Juniper Workshops**

shannon@juniperworkshops.com

### **Kristin Leavitt Photography**

www.kristinleavittphotography.com

### **Marion Owen Photography**

www.marionowenphotography.com

### **Michael DeYoung Photography**

www.deyoungphotoworkshops.com

### **NitaRae Photography**

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



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**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

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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:

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