



# VIEWFINDER THE NEWSLETTER

Alaska Society of Outdoor and Nature Photographers

April 2018  
Volume 34 Issue 4  
www.asonp.org

## “*Horizon: Two*”, by Tara Horton, Wins Best of Show in Rarefied Light 2017

**By  
Tara Horton**

*Horizon: Two* is an image depicting early morning along the Yellowstone River. My husband and I were camping in Yellowstone National Park in August 2014. One morning, while my husband snoozed away in his sleeping bag, I got up early to photograph near the Yellowstone River. Yellowstone in summer is busy... really busy. The roads are usually jammed with people. But in the morning just before daybreak, the roads are almost deserted.

Early morning is my absolute favorite time to create images. Not only is the light beautiful, but I also experience a level of anticipation and alertness that I do not feel later in the day. The morning feels fresh, as if the world has been rejuvenated.

In National Geographic’s January 2016 issue, Florence Williams refers to the concept of soft focus in her article, “This is Your Brain on Nature.” Soft focus – also described as soft fascination – is the act of our brains wandering and lightly focusing on the gentle stimuli of the natural world. Soft focus allows for a more reflective experience for the brain. I experience this soft focus every time I am outside, but never so profoundly than in early morning.



*Horizon: Two*

© Tara Horton

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## CALENDAR OF EVENTS

**ASONP AlaskaWild Photography Exhibit and Awards Reception:** The 2018 AlaskaWild exhibit will be opening on "First Friday" (April 6) at Doriolas Resturant from 5:00 to 7:00 PM. There will be a reception and awards presented for the Best of Show and other category winning photographs. Open to the public.

### AlaskaWild Photography Exhibit Schedule

April 4 – May 2, 2018:	Doriola's 501 W Tudor Rd #7, Anchorage, AK 99503
May 3 – May 30, 2018:	Fat Ptarmigan 441 W 5th Ave Ste 100, Anchorage, AK 99501
June 1 – July 25, 2018:	Island and Oceans Visitor Center 95 Sterling Hwy, Homer, AK 99603
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:	SteamDot 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 have an exciting and interesting series of speakers lined up for our monthly meetings this coming year, including the following:

**April:** Slide show featuring all the photos submitted for the alaskaWILD 2018

**May:** Tom Kline—"The Salmon Year"

**June thru September:** Summer break—no general meetings

**Members Photos:** As time permits, we encourage members to share up to 20 images at our monthly meetings. Files should be in the JPEG format and sized to 1920 pixels on the long side. Please keep your narrative short (think caption length for each image). To expedite the process, we prefer to have the files before the meeting. There are two ways to do this: Upload your files to our Member Slides Dropbox folder. You can do so by pressing this link below:

[Member Slides Upload](#)

You don't have to have a DropBox account to use and only ASONP Board Members will have access to the files once they are uploaded. Or, you can send the files by e-mail to Alan Musy at [musya@admphoto.com](mailto:musya@admphoto.com). 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's job easier.

## WORKSHOPS, OUTINGS, & OTHER INTERESTS

### Speedlighting Simplified for Outdoor Photographers

**Michael DeYoung** is leading a 3-Day 'Speedlighting Simplified for Outdoor Photographers' workshop on **July 6 - 8, 2018** (start time on Friday, July 6 is 7PM)

This workshop is for the outdoor photographer shooting travel, action, environmental portraits, and even landscape imagery who wants to learn to light with dramatic results using small and mobile speed lights. Learn to blend artificial and natural light and create studio quality lighting at any location without heavy light stands, battery packs or big soft boxes.

#### HIGHLIGHTS:

- Three hands-on practice sessions with talent
- Classroom presentations and demonstrations
- Great outdoor locations in Alaska's premiere ski town of Girdwood

ASONP Members get 10% off by entering 'ASONP18' into the registration coupon code field. More information and registration can be found at:

[SPEEDLIGHTING SIMPLIFIED FOR OUTDOOR PHOTOGRAPHERS](#)

### Harriman Fjord Tour

Join **Michael DeYoung** in this one-day 10-hour+ photo-driven photo tour in **Harriman Fjord** on Wednesday, **July 16**, from 8 a.m. - 6:00 p.m. in collaboration with **Lazy Otter Charters**. Not only is this photo-driven, the boat is exclusive to our group of photographers and we stay at least 2 hours longer in Harriman Fjord than typical charters.

We board the Explorer which has an open back deck, bow hatch for forward viewing, bow landing capabilities, and onboard restroom. Keep an eye out for marine wildlife as we travel to Harriman Fjord where we find 5 tidewater glaciers, icebergs, spectacular waterfalls, wildflowers and massive peaks of the Chugach Mountains thrusting 8,000 feet above the water.

Along the way and once in Harriman Fjord, there will be ample opportunities to capture glaciers and mountain views as well as the possibility to photograph sea otters, birds, harbor seals, and other marine wildlife. We attempt our first planned beach landing in the morning to take advantage of the low tide where we stand a good chance of taking close-up photos of icebergs with glaciers and mountains in the background. The second planned beach landing presents opportunities to capture wildflowers and pools of water with Surprise Glacier and mountains in the background. The photo tour is limited to 6 people.

**There are spots available.** A boxed lunch is provided as well as expert photography guidance. For more information or to register go to:

<https://deyoungphotoworkshops.com/alaska-photo-tours/glaciers-icebergs-wildflowers-up-close/>

### Spencer Glacier Tour

Want a little more adventure? Join **Michael DeYoung** on this one-day 12-hour+ photo driven instructional tour at **Spencer Glacier** on Tuesday, July 31, from 7 a.m. - 9:00 p.m. in collaboration with **Ascending Path**.

We arrive on location via a very scenic ride on the Alaska Railroad to the remote Spencer Glacier Whistle Stop. From our remote stop off the highway, we travel 2 miles by van to Ascending Path's base camp along the shores of Spencer Lake where the landscape is usually dominated by wildflowers and icebergs with the glacier and surrounding Chugach Mountains as our backdrop.

Next, we kayak across Spencer Lake amidst icebergs, paddle to the shore near the glacier, put on crampons, and explore the glacier landscapes up close with a professional glacier and kayak guide. See and photograph crevasses and a high likelihood of ice caves (conditions permitting).

We return on the 8:15pm train returning to Girdwood.

The photo tour is limited to 10 people. **There are spots available.** Lunch, kayaks, paddling gear, and glacier hiking gear is provided as well as expert photography guidance. For more information or to register go to:

[SPENCER GLACIER ADVENTURE](#)

## WORKSHOPS, OUTINGS, & OTHER INTERESTS, continued

### Michael DeYoung Private Instruction

Wanting to take your photography to a higher level? Michael offers private one-on-one instruction session to help individuals become a better, more empowered, creative and confident outdoor photographer. He is available for consultations in Alaska June 27 - August 1. Learn more at:

[PRIVATE INSTRUCTION](#)

### Eddie Soloway Workshop

Eddie Soloway's photographs are the expression of his passion for the natural world. In 1998, he received the Excellence in Photographic Teaching Award presented by the Santa Fe Center for Photography, and in 2010 Photo District News named Eddie one of America's best photography workshop teachers. In 2014 he was one of twenty photographers selected into the international "Power of the Image" exhibition which premiered in Beijing. He divides his time between speaking on photography and creativity for National Geographic and other organizations, teaching for leading photographic institutions, making fine-art prints, and publishing photographic projects. His book, *One Thousand Moons*, was published in 2004, the dvd, *A Natural Eye Workshop*, in 2009, and *A Natural Eye* video series in 2015. His workshops and educational offerings may be seen at [www.anaturaleye.com](http://www.anaturaleye.com)

**JULY 13-15, 2018**

**LOCATION: EAGLE RIVER NATURE CENTER**

**COST \$400**

**DEPOSIT \$100 WITH BALANCE DUE IN APRIL**

**THIS IS FOR WORKSHOP ONLY, NO LODGING IS INCLUDING**

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

[cathylynnhart@gmail.com](mailto:cathylynnhart@gmail.com)

### 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.

**AUGUST 29-31 or SEPTEMBER 1-3, 2018**

(Both dates are identical workshops)

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

**COST: \$450**

**DEPOSIT \$100 WITH BALANCE DUE IN APRIL.**

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

**LANDS END IS GIVING A DISCOUNT TO WORKSHOP PARTICIPANTS. 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](mailto:cathylynnhart@gmail.com)

## WORKSHOPS, OUTINGS, & OTHER INTERESTS, continued

### Photoshop for Nature Photographers Workshop

April 21 9 a.m. - 4 p.m. Alaska Pacific University  
Fee: \$149

Adobe Photoshop is widely accepted as the leading software for digital image editing. Originally developed for graphic designers, the learning curve for this extensive and powerful program is quite steep. To ease the learning curve, photographer Ken Baehr joins Ray in demonstrating several techniques nature photographers can use to enhance their photographs. Six techniques will be covered:

- image cleanup (spot healing, cloning, and content aware tools)
- compositing
- merge to HDRs and Panos
- hue, saturation, and luminance targeted adjustments
- painting targeted adjustments
- selective lightening and darkening (dodging and burning)

One hour will be spent on each technique and participants will have plenty of time to practice. These topics were chosen to highlight where Photoshop performs better than Lightroom in post-processing. For more information or to register follow the link:

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



### 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. 1200 pixels on long side at 96 dpi, high compression level). Questions? Email to [info@asonp.org](mailto:info@asonp.org).

When you look at this photograph, slow your breathing. Take long meditative breaths. Instead of purposefully and systematically examining the image, relax your eyes and allow your focus to drift over the entire image. See the fog move over the hills and across the water. Hear the single bird chirp in the distance. Feel the crisp air. This is how I experience nature and how I find my photographs.

This photograph is part of a slowly expanding series. I originally started *Horizon* to illustrate my attempt to refresh my fundamental photography skills. A few years back, I felt I was relying too much on my camera’s technology and postprocessing software. I was becoming a lazy photographer. So, I decided to go back to the beginning. I am re-reading the *Ansel Adams Photography Series*, which consists of three volumes: *The Camera*, *The Negative*, and *The Print*. Originally published in the 1980s, the books do not discuss digital technology, but understanding the basics like the properties of light and the zone system of exposure can enhance any type of photography.

*Horizon: Two* won Best of Show and one of the Juror’s Choice awards in the 2017 Rarefied Light photography competition sponsored by Alaska Photographic Center. With the Juror’s Choice award came the opportunity to show a collection of my work at an Anchorage art gallery. This opportunity was huge. It helped me meet a long-term goal that I thought was still years away. Local photography competitions like Rarefied Light, and ASONP’s own alaskaWILD, give us photographers the chance to collectively show our work in ways that may be difficult for us to do as individuals. That is why I volunteered to help with alaskaWILD. Now in my second year as coordinator, I am grateful that I can help provide the opportunities I have received to other photographers.

Here is a link to Williams’s article in National Geographic if you’re interested in reading the entire story: <http://ngm.nationalgeographic.com/2016/01/call-to-wild-text>.

\* \* \*



*Horizon: One*

© Tara Horton



*Horizon: Three*

© Tara Horton



## Field Backup Tools

When digital capture overtook film many years ago, memory card capacity (and cost) presented a serious logistical challenge. Since then card capacities have increased dramatically and cost has dropped so there's far less need to reformat and reuse cards in the field. But just carrying more (or larger) cards doesn't solve the need for backups of captured image files.

Anyone who's made digital photos for a while has dealt with the loss of files in one way or another, from unintentionally deleting images in-camera to losing a card entirely—it's a bad experience. That's why a "best practice" is to make at least one copy of all your image files as soon as practical and keep them in a location separate from the rest of your gear.

Many recent digital camera bodies have two memory card slots and can be set up to record files to both cards. The next most elegant way to accomplish file backup is with a laptop computer, but outings away from support facilities make this impractical, so smaller devices come into play. I've previously used two devices for this purpose. The first was an Epson P-2000 multimedia storage drive with a small screen and USB 2.0 interface (vintage 2005 or so). It was a nice tool and worked quite well, though unfortunately its compatibility was short-lived as memory card size grew. Next was a Sanho HyperDrive ColorSpace O (vintage about 2011 and still functional). Pretty good unit, with a spinning hard drive and decent rechargeable battery life. The small, low-res screen isn't much of an editing tool, but it's adequate to confirm actual images have been saved to the drive.



*Courtesy Western Digital Corporation*

Then along came solid state drives—more robust, less power draw, new packages. One of the latest offerings is the [Western Digital My Passport Wireless SSD](#) (more extensive review [here](#)). This clever device is available in capacities to 2TB, has a 10-hour rechargeable battery, SD card slot, USB 3.0 interface (for charging and transfer of files from a card reader for other memory card formats other than SD), and Wi-Fi connectivity via cell-phone apps. There is no screen on the device, so an indicator light is the only confirmation of positive file transfer. But all-in-all it appears to be a pretty slick tool for the times one can't access a laptop, but still want to take the prudent step of backing up those all-important files.

## Nikon 850

As digital cameras continue to advance, the competition in the marketplace is intense—both between traditional DSLRs and rapidly proliferating mirrorless bodies, and within both DSLR/mirrorless segments as sensors become more advanced and refined. In the sensor arena, Sony has been leading the pack with standout features and quality, supplying units not just for their own brand of cameras, but for many other brands as well (including Nikon, but notably not Canon, at least for EOS bodies).

Clearly it takes much more than just a sensor to make a versatile body, but the recently released [Nikon D850](#) looks to be one of those "near perfect" all-around combinations that is setting a new benchmark. Its specifications are stellar, and [reviews](#) have been extremely positive. Furthermore, it's been in very short supply and hard to get, creating even more of a clamor. Of course this is not the only body Nikon makes, and some are asking "would this model fill all my needs." John Shaw recently addressed that question in [his blog](#) providing thoughtful, comprehensive advice from one of the finest nature photographers in the business who also happens to express his views in the clearest, most concise manner of any writer I know. Required reading if you're a Nikon shooter considering the D850.

# DEAR JOHN COLUMN

By John R. DeLapp

*Are they Arctic hares or snowshoe hares?*



Since I reorganized my office, I can now see our backyard more clearly which gives me a better chance to observe any critters that visit. Recently I caught a glimpse of two white blurs streaking across the snow and through the brush. Snowshoe hares chasing each other! I have been seeing their tracks in the snow all winter, but this was the first time I had seen them this winter (they tend to feed at night). They raced back and forth several times and then disappeared before I could gather any camera gear. With the thawing and freezing cycles that we have been having lately, they were able to bound with abandon on top of the crusty snow. I have wanted to make a good winter photo of a snowshoe hare and am still working on completing that project!

The hares and I have been co-existing here on the lower hillside for years and I often see them early in the morning during the summer months. In fact, they have become a pest, getting into my raspberry patch, bending over young canes and eating the new top growth. Who knew they liked raspberry plants? As a side note, I also had

trouble with porcupines and an occasional moose chomping on my beloved raspberry plants last summer. I now have a fence.

But, back to the question: According to the Alaska Department of Fish and Game, there are two species of hares present in Alaska, the Alaska hare and the snowshoe hare. The Alaska hare (somewhat rare) is much larger than the snowshoe hare and is found only in western coastal Alaska and the Alaska Peninsula. The snowshoe hare is widely spread throughout much of interior Alaska but not abundant in Southeast Alaska. Most of us who have spent time in Denali have seen the population of snowshoe hares there fluctuate wildly in a cyclical manner. Hares have two to three litters each summer and each litter may produce 3-8 leverets (young hares). Although it is estimated that only 15% of snowshoe hares live more than one year, their numbers can explode at times to 600 animals per square mile.

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# The Art of Line and Shadow in Nature

By Ray Bulson

Line is the most basic of design elements in composition. You don't need to study art to know about lines; presented with paper and crayon a toddler instinctively draws lines. In photography, light is essential to a good photograph, but so is the absence of light. As Syl Arena, a Canon speedlight expert teaches, "...light enables you to see an object, shadows enable you to see its depth and texture." In the ambient light of the outdoors, directional lighting from the sun, especially side-lighting, produces shadows. It is the basis for the concept of chiaroscuro, Italian for light-dark, that was used extensively by Renaissance painters. Combine line with shadow in a landscape and a composition worthy of a photograph emerges.



In late winter, before the melting of breakup starts, the ground is usually covered by the deepest amount of snow. Many storms have come and gone and the snow is sculpted by the winds. The alpine areas of Hatcher Pass offer some of the deepest snows locally and are easily accessible by car. I headed there on a partly sunny day in mid-March looking for the lines of deep snow. Much of the morning was spent around the Little Susitna River. Its path through deep snow and boulders creates interesting undulating shapes - at least that is what I had captured in years past. But nothing really resonated with me until I was almost ready to leave. From the side of the road close to the lodge I saw the scene. With such a profusion of lines created by drifting snow I had to photograph it!

With one of my favorite lens, Canon's 100-400 f/4.5-5.6 L IS II, I tried various focal lengths and compositions. An image made at about 150 mm made a nice "wide" composition that included more trees in the foreground and lines of snow drifts. But I wanted something tighter and "cleaner" so I shifted my perspective and zoomed in. I worked the scene taking several photos. This composition at 300 mm is my favorite.

Lines strongly affect the movement of the viewer's eyes through a photograph. In one of Ansel Adams' iconic landscapes, The Tetons and the Snake River, he used the S-curve of the river and light to draw in the eyes of the viewer. He knew the longer you had the viewer's attention the more his art could be conveyed and appreciated. In the Hatcher

Pass scene, the larger of the two trees in the lower left draws the viewer's eyes because it interrupts the starkness of the

landscape in the foreground. From there the viewer can follow the lead of the mostly straight line of the foreground ridge to jump off to the dominant, jagged zig-zag line of the drainage gully. This gully is carved by snow melt in the spring and summer. Along the path up the gully lines shoot off to the left and right like branches of a tree. These graceful, flowing lines shaped by the ridges and wind are visual paths begging to be explored. They reach nearly every part of the frame except for the lower right.

The RAW file was originally taken in color. However, it was too flat and the lines lost their prominence. Because the lines and light were the subject and not the color, I knew that I needed to convert this to a black and white image. Using Nik's Silver Efex Pro, the black and white rendering brings out the contrast of the shadows from the sun that was out of the frame in the upper left. Now the full depth of the snow drifts and their curves are emphasized and the landscape becomes more three-dimensional. The lines to the right are like strokes of a paintbrush, with varying thicknesses. The light of the sun seems to glow in the gully and the texture of the snow is revealed. For me the landscape comes alive.

Our binocular vision gives shape, form, and depth to the natural landscape. The challenge for the photographer is to convey this on a two-dimensional media. Fortunately, lines, light, and shadow can be used as powerful artistic tools to distill a complex scene into a simple abstract that becomes a visual journey.

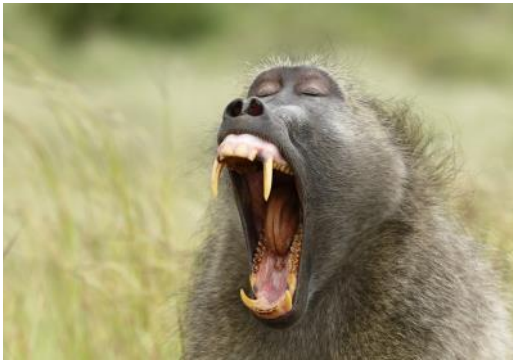
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# MEMBERS' PHOTOS

Photographs from Kruger National Park, South Africa, all © Perry DeGraaf. Perry is a wildlife photographer who has made trips to Kruger as well as Denali National park for many years. He lives in the Netherlands.



*Impala with Red-billed Oxpecker*



*Yawning Chacma Baboon*



*Chacma Baboon back-lit with evening light*



*Grey Heron with fish*

# MEMBERS' PHOTOS, continued



*Running Zebra, Kruger N.P., South Africa © Perry DeGraaf*



*Leadwood tree at sunrise, Kruger N.P., South Africa © Perry DeGraaf*



*Kudu eating flower, Kruger N.P., South Africa © Perry DeGraaf*



*African Elephants crossing Olifants River*

*© Perry DeGraaf*



## 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.

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### **Auklet Charters**

www.auklet.com

### **Aurora Dora**

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www.bennettimages.com

### **Hal Gage**

www.halgage.com

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

www.edboudreau.artistwebsites.com

### **Ray Bulson/Wilderness Visions**

www.raybulson.com

### **Michael DeYoung Photography**

www.deyoungphotoworkshops.com

### **Ike Waits**

www.denailguidebook.com

### **Jackie Kramer Photography**

www.jackiekramerphotography.com

### **Kristin Leavitt Photography**

www.kristinleavittphotography.com

### **Marion Owen Photography**

www.marionowenphotography.com

### **Jeff Schultz Photography**

www.schultzphoto.com

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www.brendonsmith.photography

### **Stewart's Photo**

www.stewartphoto.com

### **Richard Geiger**

www.geigabyte.com

### **Wayde Carroll Photography**

www.waydecarroll.com

### **James Norman Photography**

www.jamesnorman.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:

**Alaska Society of Outdoor and Nature Photographers  
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