



VIEWFINDER THE NEWSLETTER

Alaska Society of Outdoor and Nature Photographers

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www.asonp.org



by Ray Bulson

Walk With Me

What makes some photos more visually appealing than others? As landscape photographers we are blessed – and sometimes overwhelmed – with a variety of compositional tools, many borrowed from painters. The rule of thirds, power shapes, the psychology of colors, simplifying, abstraction and placement of the horizon line are just a few. However, tools are foundational to a larger goal of most photographers which is to convey how they felt when they captured the moment, perhaps to tell a story, evoke an emotion, or compel an action. For landscapes especially, if the viewer feels they can walk into the frame and have a sense of “being there,” the photographer’s intentions become stronger and more effective.

As I write this in Southcentral Alaska we are nearing the end of autumn. Fall foliage colors usually peak mid-September as colder temperatures and shorter days abruptly end our frenetic, light drenched, summer. Fortunately we have had some unseasonably warm weather to stretch out our enjoyment of the outdoors. Last week I ventured out on a 60-degree day. The blue sky was filled with mostly high cirrus clouds providing great, soft light, and the air was heavily perfumed with the smell of ripe high-bush cranberries. [It’s a particular odor that my wife and I likened to a wet, dirty dog smell when we first moved here twelve years ago as cheechakos (Alaskan for tenderfoot).] It felt great to be outside and as I searched for a photo to remember the day I came upon this expansive birch forest. I took many photos but ended up processing the two shown here. Both capture the day but the one above is more appealing and truer to how I felt. Why is that?



Birch tree forest (35 mm, f/16, 1/10 sec.)



Alternative rendition of birch tree forest (50 mm, f/8, 1/50 sec.)

More, see Page 6

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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:	TBD
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 next year's AlaskaWild show. Submission rules and schedule will be available soon in a future Viewfinder and at www.asonp.org.

November 13 ASONP general membership meeting



Please join us for our November 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.

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.

WORKSHOPS, OUTINGS, & OTHER INTERESTS, continued

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.

Bald Eagle Photography Workshop

Wayde Carroll has a couple last minute openings for his Bald Eagle Photography Workshop at the Chilkat Bald Eagle Preserve nears Haines, AK where more than 3,000 eagles congregate for the late salmon run in the Chilkat River. Photo opportunities include eagle, wildlife, landscapes and night photography. Group size is limited to 6 people.

Dates November 17-23, 2018

Cost \$2,995 (double occupancy)

For more information or to register please contact Wayde: **Phone:** 907-952-7427
Email : wayde@waydecarroll.com

Zion Adventure Photo Tour

An ASONP Member Exclusive: Zion Adventure Photo Tour (Right after the 2019 NANPA Summit in Las Vegas) with former ASONP President and workshop leader **Michael DeYoung**

WHEN: Feb 24 - Mar 1, 2019 **FEE:** \$1,300 (all inclusive except for meals)

GROUP LIMIT: 5 (minimum) 7 (maximum)

Former Alaskans Michael and Lauri DeYoung, also long time explorers of Zion collaborate with Zion Guru and Nama Guides to offer truly unique and memorable photo adventures, tours and workshops in Zion, and surrounding areas in the nearby Escalante-Grand Staircase National Monument. **Learn more at** <http://bit.ly/ASONPExclusive>

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

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:** November 3 or December 15, 2018

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

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

Continued from page 1

Because the camera lens sees differently than our eyes, lens selection was important to record the perspective I saw in the field. The angle of view of the human eye is 55 degrees, which corresponds to a lens focal length of 43 degrees. I have read many discussions with various optical definitions that argue if you want to duplicate our visual perception use lenses from 35 to 50 mm. The first photo was taken at 35 mm and the second at 50 mm. I do feel that I could walk into both photos, but the second one lacks the depth of the first. The difference, I believe, is due to lighting and negative space.

Lighting in the second photo was almost directly behind me and more diffuse. Almost no shadowing is present. The resulting flat appearance is typical of front-lighting. The lighting in the first photo, however, was approximately 45 degrees behind me and to my right. It was brighter and produced shadows of the foreground trees. This contrast and directional lighting produced a sense of depth and dimensionality lacking in the second photo. The diagonal lines of the shadows also break up the strong vertical lines of the tree trunks, which adds a dynamic component to the image.

Availability of more negative space in the first photo also contributed to more depth. Because there was more room for me to walk among the birch trees the eye has more freedom to explore. Also, use of the 35 mm lens expanded the foreground to background perspective. In the second photo there is less foreground room and the background seems closer and closed due to the apparent density, or crowding, of the trees. The 50 mm lens used in the second photo compressed foreground and background more than the 35 mm lens squeezing out space for the eye to roam.

Two photos taken within minutes of each other with slightly different focal length lenses and different lighting resulted in different expressions of the birch forest. In the preface to Freeman Patterson's classic, *Photography and The Art of Seeing*, Patterson wrote, "The art of seeing is the art of photography." By understanding how to reconcile what a camera sees with what our eyes see and the varying qualities of light, we can better convey the experiential content and art of our photography. In this case, I believe it more effectively allows others to walk with me on that beautiful fall day.

* * *

Text & photos © Ray Bulson



Viewfinder Opportunity

Would you like to work on the Viewfinder? Here is your chance! ASONP is looking for another person to take over the job of editing and designing our monthly newsletter (ten issues per year). Our current editor, John DeLapp, will provide assistance to the new editor, as needed, during the transition period. The current Viewfinder is being published using MS Publisher, but any graphic design program can be used. The current template is well established but could be modified by the new editor to meet his/her needs. If you are interested and would like the experience of doing some graphic design and publishing, please let one of us know:

John DeLapp at: jrdelapp@gci.net, or
Margaret Gaines at: margr8gaines@gmail.com

DEAR JOHN COLUMN

By John R. DeLapp

Will You Switch to a Full-Frame Mirrorless Camera?



In case you haven't noticed, both Canon and Nikon are now marketing new full-frame (F-F) mirrorless cameras including a new line of lenses made specifically for each of their cameras. It appears that these two new F-F camera systems offer similar features that compete on about the same level. Canon's is a 30 MP "R" camera which sells for \$2,299. Nikon's mirrorless body has two versions: the Z6, a 24.5 MP which sells for \$2,000, and the Z7 version with a 45.7 MP sensor which sells for \$3,547. So far, only a few of the newly designed lenses are available for either camera system so users will require an adapter to use their existing lenses on the new cameras. The Nikon adapter sells for about \$250, the Canon for about \$100 or \$200, depending on which type of adapter you choose.

Should you consider retiring your DSLR and switch to the new F-F mirrorless system? Here are some of my thoughts on this.

Several years ago, when I was considering my first mirrorless system, my thought was, "I want a smaller, lighter kit with interchangeable lenses". For these reasons, I jumped for the micro-4/3 system that Panasonic and Olympus offer. This format provides a substantial reduction in size and weight compared to any DSLR system as shown in the accompanying photo. Note that the micro-4/3 has a crop factor of 2.0, which makes the Olympus lens equivalent to an 80-300mm f/2.8 lens on a F-F camera. This is a huge difference in size and weight for the same lens "reach".

Comparing the F-F mirrorless cameras to DSLRs, the weight advantage of the mirrorless system nearly disappears, mainly because the same big, heavy lenses are required for the F-F sensor. The Canon R camera, with adapter, and a 100-400mm lens weighs in at 5.25 pounds, while the same lens on a Canon 5D-4 weighs 5.57 pounds. Not much difference. So, with this configuration, there is minimal advantage, based on weight, to switch from DSLR to F-F mirrorless. Of course, there may be other features of the mirrorless system that might be more important than the weight issue for some photographers.

A Canon representative was at Stewart's Photo recently giving a review of Canon's new R system. I had an opportunity to hold the R camera fitted with the new RF 24-105 f/4 lens (see photo) and take peek in the electronic viewfinder. I was very impressed with the viewfinder and this setup felt slightly smaller and lighter (about 8 oz. less) than a Canon 5D-4 with a standard EF 24-105 f/4 lens. Canon claims the new mirrorless system with the RF lens design will provide better corner sharpness, partly due to the larger mount diameter and shorter flange to sensor distance. No telephoto lenses are available at this time and may not be for several years. In the meantime, if you want to take advantage of the new mirrorless system, will have to buy the new lenses and/or use adapters with your existing lenses.

To summarize, I have never been a fan of electronic viewfinders but my first impression is that the Canon R viewfinder is

really good and should make it easier for users to transition from an optical viewfinder. I'm sure the image quality from the mirrorless camera will be stellar, and it appears to have many other desirable features. The downside for me is that the continuous shooting speed is not high enough for my needs, and the battery life reportedly is not as good as with DSLRs (the Canon R uses the same battery as the 5D-4). I would also like to hear details about the focus speed and tracking ability. Finally, the new camera will require learning a new control and menu system and, in the end, buying new lenses. So, for the moment, while I am intrigued by this new system, I am not ready to make the change. I recommend that you watch for reviews of these two cameras and discussions of DSLR vs. mirrorless before deciding which will be best for you. If you are a subscriber of Tim Grey's newsletter, he has recently weighed in on this topic.



The Canon 300mm f/2.8 (top), weighs 5.3 lbs.; while the Olympus 40-150mm f/2.8 Pro lens (equivalent to a 80-300 f/2.8 full-frame lens) weighs 1.7 lbs.



Canon R mirrorless with RF 24-105 f4 lens.

TECH CORNER

By Chuck Maas



In Praise of the Print

During the last few years the volume of photos being taken and distributed electronically has increased exponentially. Most are viewed on small screens, often quickly, before the recipient moves on to the next offering. Devices like smart phones and tablets have made the process vastly easier than in the past, removing (at least superficially) much of the complexity involved. These small, high-resolution displays make pictures look really nice, allowing some of the old analog processes to slip into the background. But for many dedicated photographers, that would be forsaking one of the most gratifying products of the entire imaging process—a physical print on photographic paper.

Printing on paper does add complexity and expense. Faithfully reproducing what you envisioned at the time of recording requires some understanding of the convoluted path from electronic capture to laying down a layer of ink on paper. But the end result contributes to the viewing experience by making the medium part of it—the tactile sense of the paper’s texture and weight as well as the visual perception of the color of the paper and the ink making up the image itself. Handling an unmatted print also amplifies the experience compared to looking at it in a frame behind glass or acrylic which often masks many of the paper’s surface details. As to the printing craft, there are myriad books and tutorials available on this admittedly technical subject, but one of the most thorough and precise is “[The Digital Print](#),” by Jeff Schewe.

If you do much printing you’ll have to figure out what to do with the ones that don’t go directly to clients, family and friends, or get hung on the walls of your residence. This is not a trivial issue, one that some (including Mike Johnston, The Online Photographer) have [addressed recently](#). If you have lots of storage space and a budget to support it, there are purpose-built archival cabinets, but most of us have to compromise. My approach—as much as I like big prints—is to think small.

I’ve been carefully selecting and printing favorite images in three categories using high-end 8.5x11 inch paper. While “letter size” certainly isn’t large, it’s pretty close to the classic 8x10 inch photos so common in the wet darkroom era; they’re big enough to fully appreciate when holding at a close viewing distance, yet small enough to store easily. They will eventually be gathered in shallow boxes ([proof boxes](#), or [archival portfolio boxes](#)) for convenient reference and sharing. I like to add additional information in the lower print border as to date of capture, paper type, and ink set so anyone picking up the print can have a better understanding of what it represents and how it was made.

As to printing mechanics, I use an Epson SureColor P600. My favorite papers are also from Epson—Premium Luster for mid-range work, and Signature Worthy Exhibition Fiber, Legacy Baryta, and Legacy Platine for the high-end output. There are many fine third-party photo papers as well from companies like Canson, Hahnemuhle, and Moab (see [this article](#) for more detail). My personal preference for most images is paper designed to use PK (photo black) ink that has either a “satin” or “semi-gloss” finish. All three of the Signature Worthy and Legacy papers have substantial thickness and heft and a very high-quality feel when picked up and carefully handled. My favorite is Legacy Platine—it’s simply a lovely paper.

There are plenty of other reasons to advocate for prints, such as relative longevity, especially when compared to the questionable storage life of digital files on various media and the long logistic trail of hardware and software needed to ensure their access over time. But one of the most enduring reasons is that turning out a top-notch print on fine paper is one of the most gratifying ways to express oneself photographically.

* * *

“William Neill Photographer—A Retrospective”

A Book Review by Bruce Herman

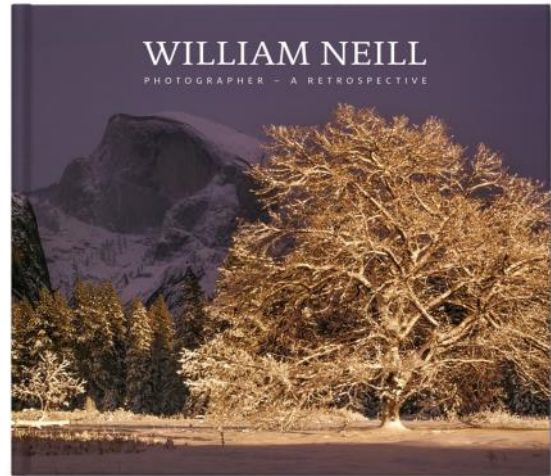
“William Neill Photographer - A Retrospective” is a collection of photographs picked by Neill, himself, to illustrate his 40 years as a photographer. Neill doesn’t explicitly say that the selected photographs are his favorites, nor does he present these to illustrate the arc of his career. Were that the case, the photographs likely would have been presented in chronological order, which is not the case. Instead, the book is divided into six sections that represent different aspects Neill’s work.

The book opens with three brief essays, an introduction by Art Wolfe, an appreciation of Neill by John Weller, who was an apprentice to Neill, and an introduction by Neill, himself. Neill also opens each section of the book with some thoughts about the rationale for the section and his photography.

Landscapes of the Spirit

Beauty in Nature is eschewed in post-modern photography, but such is not the case for Neill. As he says in the introduction to this chapter, “beauty in nature motivates and inspires” his photography. Based simply on the number of photographs that involve trees, this is where Neill most often finds beauty. His compositions often involve small parts of a forest or a few trees. Those made in the spring and fall are reminiscent of Robert Glenn Ketchum’s Chaos collection, and display an appreciation of the complexity in Nature. Contrasting compositions, focus on the regular spacing of tree trunks, such as aspens. One tree photograph that stands in distinction to these is the photograph of the Giant Sequoia dwarfing a fir tree in fog. This is the image that resonated most strongly with me in this section.

This isn’t to say that this section is devoid of classic landscape images from the desert or coast, but they are in the minority. Those landscapes rely much more on atmospheric and



light than most of the tree photographs. The two photographs of lava streaming into the sea also rely on atmospheric. Steam resulting from the lava entering the water softens the images only slightly. They still stand out from the rest of the images in this section due to the strong color contrast and delineation of the lava streams.

Antarctic Dreams

Neill made his only trip to Antarctica in 2014, but it had a sufficient impact on him that images from that trip were not only included in his retrospective, they were given their own section. These photographs include icebergs as well as the mountains and glaciers on the continent itself. The iceberg compositions range from the literal to the abstract. My favorite photograph from this section is “Rolling Iceberg.” Neill photographed a relatively small iceberg just after it rolled, while the extent of the ensuing ripples was small enough to be contained in the frame. Cirrus stratus clouds point to the overturned iceberg, completing the composition.

Meditations in Monochrome

Not generally thought of as a black and white photographer, Neill says in his introduction to this section that he relies on tenets of black and

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“William Neill Photographer—A Retrospective”

A Book Review by Bruce Herman

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white photography, such as graphic design, as well as light and color when composing. You would then expect that his color photographs would work well in black and white. In this section, Neill employs the tools of the digital dark room to perform the transformation. Many of the photographs are relatively high contrast and literal compositions. The most interesting for me were “Frozen Lake,” an image of the frozen surface of a lake with a hold in the ice, and “Cliffs at Convict Lake,” which is a scene of a snow covered mountainside with spruce trees. These were a bit more abstract than the other photographs in this section, and also less like the typical black and white landscape photograph.

By Nature’s Design

The photographs in this section range from graphic, but recognizable (“Agave Attenuate”), to being unrecognizable (“Fallen Tree Trunk”). Their scale is as small a cluster of seeds (“Salsify Seeds”) to as large as the side of a volcanic cinder cone (“Erosion, Near Ubehebe Crater”) or a whole lake (“Grand Prismatic Spring, Ariel View”). I personally like Neill’s abstract photography because the scale of the subject is not immediately revealed by the composition. Quite a few of these photographs are monochromatic and would have worked well converted to black and white in the “Meditations in Monochrome” section.

Sanctuary in Stone

This section is a collection of Neill’s photographs from Yosemite National Park. All of these photos could be in “Landscapes of the Spirit” section equally well. Several photographs involving water, such as “Rock, Water & Tree” and “Detail of Upper Yosemite Fall from Fern Ledge” are wonderfully seen. Neill lives in Yosemite, and invariably revisits places. “Rock, Tree & Waterfall” is a horizontal composition involving the same rock and tree as “Rock, Water & Tree,” but was made 6 years later. The movement of the water

around the rock and tree is totally different, making this a unique composition, and not just an horizontal version of the first.

Impressions of Light

The photographs in this chapter stand in stark distinction to those of the other chapters. These were made while the camera was in motion, giving them an impressionistic feel, whereas the previous photographs are classical landscapes with everything in sharp focus. It is tempting to say that these are more about color than design, but I think that design is important even when everything is blurry. These were made with broad brush strokes and a somewhat muted palette instead of the fine-tipped brush of Neill’s more traditional work. As much as I like them, they require a different mindset for the viewer and seem somewhat out of place in this collection. I’m not sure how they should have been handled, because Neill obviously felt they were an important part of his legacy.

Neill includes a section in which he provides the year in which each photograph was made and the equipment used. The oldest photograph in the book dates from 1976 and was made with a Pentax Spotmatic. The most recent photograph was made in 2017 with a Sony A7R Mark II (pretty impressive considering that the book was published in 2017!). In the intervening years, Neill used a Wista 4x5 field camera; a Nikon FE, FE2 and 8008; and Canon EOS 1Ds Mark II and Mark III. Unlike some of his contemporaries, Neill made most of his compositions with something close to a normal focal length lens. The exceptions may be his use of a 70-200mm zoom on the 35mm cameras to isolate or abstract part of the scene he faced.

Overall, I highly recommend this retrospective collection of William Neill’s art. I have a couple of other collections of Neill’s work, but most of the photographs in this book are new to me. Neill’s “Retrospective” is available at most bookstores and directly from Neill.

* * *

Light Table Macro Photography



By Ken Baehr

Winter is upon us. The skies are clouding up, the temperatures are dropping. For me that is a prime time to experiment with Light Table Macro Photography. I am fortunate that my wife is a quilter. Because of her, I have access to a light table that she uses to trace her quilt patterns on to paper or fabric. Watching her inspired me to use the Light table to back light objects that I wanted to photograph. My workflow is really pretty simple.

Set the light table on a stand or table, turn on the lights, and begin. Arrange leaves, flowers or other semi-translucent objects on the table. Separate the object, overlap them, or place them by themselves on the table. The result is a beautifully backlit subject that is surrounded by a pretty edge glow. I sometimes use the on-camera flash or fixed lights as fill depending on the thickness and opacity of the object I am photographing. It is fun to experiment with different exposures. I often find that overexposing the image by one or even two stops results in effects that I am personally pleased with.

If you don't have a light table, you can make your own easily. Place four up-side-down drinking glasses on the table under the four corners of the a piece of frosted or clear glass. Frosted glass works fine as is. You can cover the clear glass with a handkerchief or a piece of bed sheet material. Place a bare bulb, LED light, or fluorescent tube under the glass and bingo, you have a poor man's light table.



Camera set-up on tripod, with three leaves on light table.

Once you have taken a number of images, the

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Single fall leaf, three layered image using a light table image, a Topaz Impressions background, and a Photomorphis texture.



Same single leaf as above, with the texture erased from leaf to reveal the natural leaf colors.

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fun really begins. The almost pure white background that surrounds the images makes it very easy to use the selection tools in Photoshop to isolate the image and use it as part of a composite or a textured background. I use Topaz Impressions, Topaz Texture, and Photomorphis. I also occasionally use the filters included with Photoshop. Once I got familiar with the process of moving images back and forth between Photoshop, Lightroom, and the texture programs using the "Edit-In" commands in Lightroom, I found myself spending hours experimenting with various combinations of composite layers, texture layers, filters layers and the like. The images that you can create are limited only by your imagination.

When Sam Abel said that bad weather makes for good photography, I think he meant moody outdoor images. I don't think he would object too much if I expanded the definition to include Light Table Macro Photography.

* * *

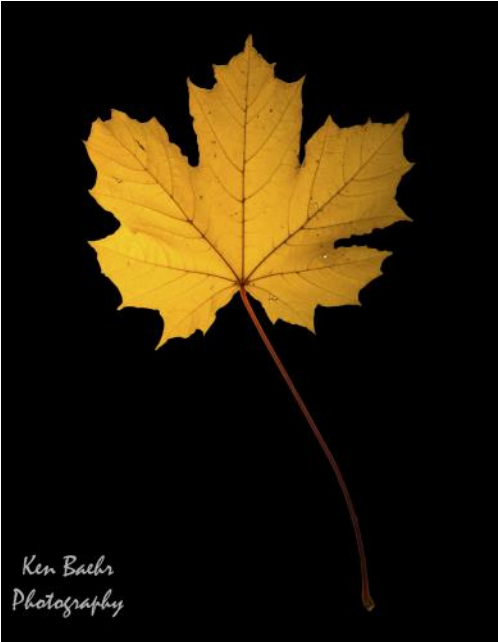
All photographs and text
© Ken Baehr



Fall leaves placed over Photomorphis texture layer.



Fall leaf processed in Lightroom w/Topaz texture.



Fall leaf placed on black fill layer in Photoshop.



Fall leaves processed as composite on black fill layer in Photoshop..



Fall leaves on light table with minimal processing in Lightroom.

MEMBERS' PHOTOS

All photos © Rick Jobe, made in or near Rocky Mountain National Park, Colorado





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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www.denailguidebook.com

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