



VIEWFINDER THE NEWSLETTER

Alaska Society of Outdoor and Nature Photographers

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“Get It Right” in Camera or in Computer

Written by Bruce M. Hermann

Back when film was the only way to record images with light, photographers went to great lengths to “get it right” in camera, especially those photographers who used color transparency film. Transparencies were judged on a light table, and so all aspects of composition were frozen when the shutter was clicked. As Photoshop and other photo editing software improved, it became possible to correct exposure errors, make geometric corrections, and even combine portions of two images, at least as long as the common boundaries were simple. But the fewer corrections necessary, the more likely that an image captured in a transparency would be considered successful. So color correction filters and split neutral density filters were part of every photographer’s kit. Those wishing to incorporate geometric corrections or selective focus employed view cameras. Most often, these were large format cameras, using film that was 4x5 or 8x10 inches. The cameras were heavy, slow to set up, and the film and processing were expensive.

Digital cameras dramatically changed how photographers approached image making. The cost of making multiple versions of a composition was negligible when compared to the cost of film. Versions exposed for different areas of the composition could now be combined with software to create high dynamic range photographs potentially eliminating the need for split ND’s. Photographs focused at different points in the composition could now be combined to create images having depth of field far exceeding a lens’ capability (focus stacking). It’s even possible to combine photographs made with different focal length lenses into a single composition giving a totally different sense to the photograph (focal length stacking). These techniques when combined with the much wider exposure latitude of the digital camera when compared to a film camera leave one won-

dering whether there is any justification in making the effort to obtain a technically correct photograph (i.e., a photograph with correct exposure and depth of field across the entire image and having the desired geometric perspective). As long as it’s remotely close, it can always be fixed in the computer. (continued pg. 6)



© Bruce M. Herman

Caption: This photograph is a straight scan of the original 4x5 transparency with no editing. It was made with a 135mm lens using tilt and rise/fall. I don’t recall for sure if the split ND was a 0.6 or 0.9, but I think it was the latter.

Continued on Page 6

IN THIS ISSUE

<i>"Get It Right" In Camera or In Computer</i> by Bruce M. Herman.....	1
In This Issue, Calendar of Events	2
Workshops, Outings, and other events	4
Members' Photos	7
Tech Corner by Chuck Maas.....	14
ASONP Mission Statement, Board Members, Business Members.....	15
Membership Application	16

CALENDAR OF EVENTS

AlaskaWild 2019 Photography Exhibit Schedule

We are looking for a new co-coordinator for alaskaWILD.
Tara has done a wonderful job and is stepping down to pursue other opportunities.
Please consider helping us continue to have this exhibition.

<u>November 2019:</u>	<u>Side Street Espresso, Anchorage, AK</u>
December 2019:	Great Harvest Bread Co., Anchorage, AK
January 2020:	Kenai Visitor and Cultural Center, Kenai, AK
February 2020:	Kenai Visitor and Cultural Center, Kenai, AK
March 2020:	Kenai Visitor and Cultural Center, Kenai, 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 interesting series of speakers lined up for our monthly meetings this coming year beginning .

June thru September:	Summer break—no general meetings
October 8, 2019:	Member's Images
<u>November 12, 2019:</u>	<u>Jules Tileston—Documenting Change in the Fortymile Wild and Scenic River 1970-2018</u>
December 10, 2019:	Carl Johnson—Northern Lights
January 14, 2020:	Marion Owen—Snowflake or Puffin Photography
February 11, 2020:	Wayde Carroll—TBD
March 10, 2020:	Fredrik Norrsell—Patagonia Trip
April 14, 2020:	Jamin Taylor—Bird Photography
May 12, 2020:	Patrick Endres—Greatland Graphics or Arrigetech

ASONP Board of Directors Meetings 2019-2020

December 4, 2019 (Elections)

January 2019 (Retreat TBD)

February 5, 2020

March 4, 2020

April 1, 2020

May 6, 2020

All meetings start at 6 pm at the BP Energy Center except for the January Board retreat.

There will be at least one opening on the board during elections. If you're interested in joining the board, please talk to a board member, email Margaret: margr8gaines@gmail.com , or attend any board meeting.

We want to hear from you.

**What are you interested in seeing in this newsletter?
More photos? More articles? Photography technical skills? Camera equipment
knowledge?**

Submit your ideas to Roxannepeter@gmail.com

Please join us for our next meeting. If you would like to share up to 10 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 10 images per member. Files should be in the JPEG format and sized to 1200 pixels on the long side. Please name the file as:

Photographer's name or initials-sequence number-name of photo.

Sequence number should be 2-digit (01, 02, 03, etc.). This will make Alan Musy's job easier.

If you want to e-mail the files, send them to Alan at musya@admphoto.com by Monday evening prior to the meeting.

WORKSHOPS, OUTINGS, & OTHER INTERESTS

RAY BULSON'S NIGHT PHOTOGRAPHY WORKSHOP

This Night Photography Workshop teaches the fundamentals of photographing stars, auroras, and much more. We'll cover the techniques to get sharp, in-focus night scenes, tips for exposure and white balance, and how to "paint" your scene with supplemental lighting. We'll end the night with the always crowd-pleasing steel wool photography. The workshop is limited to twenty participants.

When: November 2, 23; December 7 from 8:00 p.m. - 10:30 p.m

Where: Mt. Baldy Trailhead, Eagle River

Cost: \$79

Register Here: https://www.raybulson.com/night-photography-workshop?mc_cid=307e50de08&mc_eid=22b8bdb564

ALASKA PHOTO TREK PHOTOGRAPHY CLASSES

It's autumn, so that means that the Alaska Photo Treks photography classes are back! The upcoming classroom series includes:

Intermediate Photography - \$160
November 2 & 9

Lightroom Basics - \$135
December 3, 5 & 10

Learn more about Alaska Photo Treks' classes at <https://alaskaphototreks.com/anchorage-photography-classes/>.

HUNT'S PHOTO

Hunt's show special offers and savings! Please see below for the full flyer as well as notable promotions we are running! Please email Gary at gfarber@huntsphoto.com to inquire about all deals or use the provided links below.

<https://www.huntsphotoandvideo.com/flyer/>

Continued on page 5

PHOTOGRAPHY TOUR OFFERINGS

Anchorage photographer, Wayde Carroll, has two new photography tour offerings; Costa Rica and Coastal Brown Bears of Lake Clark National Park.

Wayde, a member of ASONP and ASMP, has been leading photography tours and workshops in Alaska and around the globe for the last fourteen years through Alaska Wildland Adventures, Journeys International, Aperture Academy, Wayde Carroll Photo Explorations, and now his newly formed Lightminded Photo Tours. The tours are appropriate for all skill levels and are especially appropriate for the beginning to intermediate levels. Through presentations, hands on instruction in the field, and positive image critique, Wayde's priority is making sure each participant is set up to get the best images possible in a variety of situations. The focus is on the clients needs, not his own image making.

Where: Costa Rica

When: March 29—April 9, 2020

Cost: \$4,675

Where: Silver Salmon Creek, Lake Clark National Park

When: July 4—July 8, 2020

Cost: \$4,850

Submit Questions To: wayde@lightmindedtours.com

JOB POSTING

Anchorage photographer Jeff Schultz has a job opening:

An on-going, part-time position for his photography business. 10-15 hours per week. Experience in Lightroom and design work is required. Some work can be done from home.

Contact Jeff for a complete job description.

Contact: Jeff Schultz at 907-279-2797 or email Jeff@schultzphoto.com for more information.

“Get It Right” in Camera or in Computer

Written by Bruce M. Herman

Continued from page 1

The truth is that many photographers work in exactly this fashion. Others, probably a minority, strive to obtain images that require minimal adjustments in the computer. Is this just a matter of philosophical purity or can this quest be justified, at least in some circumstances? For example, say that you're photographing lupine on the bar where the Twenty mile River enters Turnagain Arm. You're looking west to the setting sun whose light is coming through the lupine petals and leaves. What are the possible issues?

First, no one makes the split neutral density filter with a “V” shaped dark area that would be required to darken the bright evening sky above the inlet between the Kenai Mountains south of the Arm and the Chugach Mountains north of the Arm. Split ND filters that darken the sky immediately above the water in the Arm will darken the mountains to either side, too. Of course this undesired darkening of the mountains can be corrected in “in the computer”. Alternatively, a digital camera allows taking a series of exposures; at a minimum, one for the foreground and a second one for the sky, that are subsequently blended in various photo editing programs. In this case, getting it totally right in camera isn't an option.

Looking at the lupine themselves, the best composition appears to include those very close to the camera and those at quite some distance, not to mention the mountains, themselves. Again, it might seem that a series of exposures with the lens focused at different distances would provide photographs that could be combined in software to give a great depth of field that will likely exceed the capability of the lens. But what if there is a breeze? Focus stacking fails miserably if things are moving. Attempting focus stacking results in flowers at all distances appearing to be blurred. A better alternative is to make a single composition with the foreground in focus and the more distant flowers and mountains somewhat soft. The lens focus would not be changed when making the HDR exposure for the sky, where some softness is usually allowable. If you find yourself commonly making compositions such this, a tilt-shift lens would allow more of the composition to be in focus in a single exposure. Note that the flowers and mountains could be a single exposure to be blended with the photograph exposed for the sky. Solving the focus problem in camera is probably the best alternative.

The composition that I've described would most likely be made with a wide angle lens so as to encompass a broad area of lupine in the foreground. One possible composition would be to place the lens above the tops of the lupine, looking down somewhat on the flowers. This would provide a dramatic sweep to the lupine in the distance. But this would also make the flowers on either side of the composition appear to lean into the photograph. Problems such as this are common in architectural photography. The geometric distortion is due to tilting the film plane relative to the components of the composition and is easily corrected in most photo editing programs. But the geometric transformation of the elements within the image causes the sides of the image to be distorted, too. The corrected photograph is subsequently cropped to bring its perimeter back to a rectangular shape. This may be a problem if the original photograph was not composed with enough extra space around the area of interest. Personally, I have a hard time doing this. The solution for me was to purchase some tilt-shift lenses. Not only can the area in focus be controlled by tilting the lens relative to the film plane, but the lens axis can be raised or lowered (as in the example described here) relative to the sensor, so that the film plane can remain vertical while the camera still looks down on the subject. Geometric distortion issues can be solved in camera with tilt shift lenses or in photo editing software. The best solution is the one that works best for you.

I think that this one example demonstrates that while it is possible to “fix” everything in software in post-processing, there are occasions when it may be easier or perhaps even necessary to get it right in camera, or to make compositional choices that allow creating a satisfying photograph. I wrote this article not to argue that getting it right in camera is better than using digital tools when making an image. Both have their place. Try not to see the craft associated with making photographs as a set of binary choices with only one path to visual enlightenment. Be flexible and experiment with different methods.

Bruce M. Hermann

MEMBERS' PHOTOS

2019 alaskaWILD Spotlight

Photographer: Amber Johnson

Image Title: Splash of Color

Winner: Best of Category for Landscape

I was backpacking on Kesugi Ridge last fall, when I photographed this image. No special technique was used. I have been a member of ASONP since about 2004. I have entered images into past alaskaWILD competitions and I have been selected many times and earned awards.

I have been doing photography since high school. I am now a professional photographer. I am mostly a documentary photographer. My favorite photographic subject is people recreating in the outdoors.



Continued on page 8

2019 alaskaWILD Spotlight

Photographer: Andy Renkert

Image Title: Owl Eyes

Winner: Best of Show

This photo, Owl Eyes, was rather serendipitous. This Northern Saw-Whet owl is small, about the size of a robin. It was discovered by my niece's little girl while riding her bicycle on her great grandfathers homestead along the Kenai River. While visiting a week later it was still in a dying birch tree. I shot this photo with at 400mm with a 100-400 lens. I took about 100 shots. Even with the 400mm lens and standing pretty close to the tree I still cropped in for the final print.

I have been a member of ASONP for about 15 years and have enjoyed the monthly meetings and the workshops I have attended. The last workshop with Sam Abell was really excellent.

I would say I am a serious enthusiast who enjoys all types of photography but I enjoy wildlife and landscape photography the most. I don't really have a particular style but I try not to over process an image. The one thing I most appreciate about taking photos is it makes you slow down and really see the amazing world around.



2019 alaskaWILD Spotlight

Photographer: Charlene Rector

Image Title: Frosty Robin

Winner: Best of Category for Fauna

When I took this photograph, I was using my 300 mm 2.8 with an extender and I saw this robin peeking out through some ice-frosty branches. For a split second, I thought not to take it because I didn't have a clear shot...then I knew the surroundings would make it look more artistic. I do floral macro photography and I do a lot of the "shooting through" technique to blur the foreground.

I describe my style as Clean. Simply. Colorful. I really love anything that is humorous, or colorful or just beautiful. I have always liked an eclectic mix. I love to do floral macro photography. It is so soothing and I just get lost in it and I can do it when it is cloudy. I am also an avid animal and bird photographer. I love watching animals through a long lens and really getting to know how they act. My favorite thing about photography is that it gives me a great excuse to get outside in the fresh air, get some exercise, meet like-minded folks, and learn around critters.

I have been shooting for as long as I can remember. First Polaroid cameras, then point and shoots and then film cameras. I got into digital seriously about 16 years ago. I am an avid amateur. I am out almost every single day all year looking for something unique or funny or beautiful to photograph.

I have been a member of ASONP for about 3 years. I've entered in AlaskaWILD I think two other times. Nothing selected last year but I think the year before last one of my shots was in selected. I am not a competitive person with my photography. My goal is to keep improving for myself. I have also learned that it's OK if not everyone likes a particular photo. I have to say that being selected in AlaskaWILD has made me so happy. It's like a validation of sorts that I am getting better and that I stand beside some amazing photographers.



2019 alaskaWILD Spotlight

Photographer: Dennis Walworth

Image Title: Frost Sculpture

I just recently became a member of ASONP. This year was my first time entering in AlaskaWILD. I'm grateful for the recognition from ASONP.

My shot that won is of hoar frost that forms on my greenhouse door for a very short time in mid-winter when the conditions are just right. One week it's there, the next it's gone.

I marvel at the intricate patterns in frost that are like delicate ornate sculptures. I used a long macro lens and did several shoots at different times of day over a period of a few days to find the best natural lighting and patterns. The good news was I could run into the house when my fingers started to freeze.

I am a hobby photographer. I started in photography while in high school and dragged my cameras through the Alaska bush for a few years as a mining company field technician and while on adventure travels, until I broke or lost them all. Then I went into point-and-shoot purgatory for 30 years as I pursued other interests. I started back into photography as a serious interest five years ago.

It's hard to describe my style. The work that is most meaningful to me is the rare image that draws me into an inner world, a contemplation of sorts. I don't have a favorite subject. I like urban, travel and nature genres, but for nature I generally like landscapes, lately I've worked on winter themes...I guess because it's there.

Disclaimer: No frost was harmed while taking this photograph.



2019 alaskaWILD Spotlight

Photographer: Jeff Schultz

Image Title: Chugach Aerial

Winner: Best of Category for Black and White

I was taking a client on a custom photo tour in the winter. We were flying in a Cessna 180 over the Chugach Mountains. As usual I was in the back seat and making suggestions to my client for potential images and then requesting the pilot to maneuver the plane in such a way as to get the client the best angle. My client would open the window at an appropriate time to make his images. I typically don't shoot much during a photo tour but rather instruct the client. The shadows and light were so unique and the snow as well in this layered landscape that this was one of those situations, I just couldn't pass up the opportunity, so I made a couple quick frames of this. As for special technique, I increased the shutter speed to avoid camera shake from the plane. And while the color version looks nice, making it into Black and White and saturating it really kicks the photo into gear.

I have been doing photography for 40 years and I do it as my profession. My favorite subjects are Nature and Wildlife in Nature, along with Outdoor Adventure. My style of photography would be traditional. I like small subjects in a big landscape. I have been a member of ASONP for about five years I have entered in AlaskaWILD before and have had other photographs selected some years back.



2019 alaskaWILD Spotlight

Photographer: Kris McCleary

Image Title: Amur Autumn

Winner: Best of Category for Flora

Amur Autumn is an image capturing the colors and movement of leaves falling in autumn. Bright blue skies, crisp air, a gentle breeze, and soft afternoon light on a mid-October day provided the chance to capture the brilliant color of a maple tree near the Anchorage park strip. This image was taken with a AF-S Micro Nikkor 105mm f/2.8 IF-ED VR lens using a technique of shooting through the leaves to isolate the focus on one leaf.

My passion for macro photography was sparked by Jackie Kramer's floral photography and meeting Eddie Soloway for the first time at the 2016 PhotoFest organized by Jackie Kramer.

In addition, last summer I really enjoyed the chance to challenge my macro skills with the Eddie Soloway's macro workshop sponsored by ASONP. When I lack inspiration, I use Eddie's See Think Do photo cards.

I am very honored to have this image selected as Best of Category - Flora for the 2019 alaskaWILD Exhibition! I have enjoyed attending the ASONP lectures and participating in various workshops since 1999. I am currently on the APC Board have had several images selected for Alaska Rarefied Light exhibitions.



CONGRATULATIONS!!!

Several ASONP member images were selected for Rarefied Light 2019

Bob Sacha, the juror for the Alaska Photographic Center's Rarefied Light photography exhibit, recently selected 55 images for the 2019 exhibit.

Congratulations to the following ASONP members who had images selected:

Ed Boudreau

Hal Gage

John DeLapp

Sanjana Greenhill

Tara Horton

Mark Morones

Joan Nunn

Dean Cully

Over 500 digital submissions were received for this exhibit which will open at the International Gallery of Contemporary Art in Anchorage on October 4 (First Friday), 2019. Add this your calendar of photography events!

TECH CORNER

By Chuck Maas

Tripod Mount Systems



Little things make a difference. For those who use a tripod more than casually, a clamp/plate system that makes attaching and detaching the camera/lens quicker and easier is a huge benefit. There have been many types of clamp/plate pairs over the years, but the one that has stood the test of time and has become more or less universal is the [“Arca-Swiss Quick Release System.”](#) A plate with a machined 45 degree dovetail is attached to the camera which is then inserted in a clamp on the tripod head that when tightened firmly grips the plate. This is vastly more convenient than using a 1/4-20 machine screw to attach the camera via the threaded mount on the camera bottom.

Clamps and plates come in a huge variety of types and styles. Once the system is adopted, adding a plate to each body and lens which has a tripod mount collar follows. One mystery is why more manufacturers of lenses with tripod collars don't feature a built-in Arca-Swiss compatible dovetail groove that also supports both 1/4-inch and 3/8-inch tripod screws as part of the original “foot” (Olympus and Fujifilm lead in this respect). This has driven an aggressive market for replacement “feet” ([RRS](#), [Kirk](#), [Wimberley](#), and others) adding convenience and reducing weight as an additional plate no longer has to be added to the original foot.

Now, a new ball head that employs the Arca-Swiss clamping method is gaining favor. Called the [FlexShooter Pro](#), it has a number of unusual features. A double ball design, it allows independent tension adjustment of each ball which users claim allows the head to balance and manage big lenses extremely

well. The clamp is two-way Arca-Swiss compatible, meaning an attaching plate can be oriented either longitudinally or laterally (lens foot or camera body). Arthur Morris says this is the only tripod head he is using now, as it works as well as a gimbal system with long lenses and it means one doesn't need a second head to mount a camera body directly. It will be interesting to see how well this new head does over time.

Chuck Maas





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.wilderness-visions.com

Stewart's Photo

www.stewartphoto.com

Wayde Carroll Photography

www.waydecarroll.com



HAVE YOU RENEWED YOUR MEMBERSHIP YET?

2019-2020 ASONP Membership Application

Name _____ Home Phone _____

Address _____ Work Phone _____

City _____ State _____ Zip _____

email _____

Web Site _____

____New Member? ____Renewal (same email & address?) ____Yes ____No

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

WE TAKE CREDIT/DEBIT 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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