



# VIEWFINDER THE NEWSLETTER

Alaska Society of Outdoor and Nature Photographers

January 2020  
Volume 36 Issue 8  
www.asonp.org

## *Practice Makes Perfect*

Written by Bruce M. Herman

Would you think that the phrase, "Practice makes perfect" applies to photography? I think it does, both for the technical or craft side of photography as well as the artistic.

Photography is like many of the arts in that a thorough grasp of the instrument, in this case your camera, is required in order to maximize your creative potential. Cameras today have incredible power. You might think that auto focus and auto exposure would take all of the challenge out of making a technically correct photograph, but that's not entirely the case. It is easy to get a technically respectable photograph in average conditions that at Instagram scale looks good or even great whether the camera is a 35mm DSLR or a smartphone. But as the lighting conditions become more difficult, the results of operating on full automatic become less predictable. Yes, you may get a number of "keepers", but you'll likely miss quite a few opportunities, too.

To be clear, I'm not suggesting that you have to maintain a high level of familiarity with every function on your camera. We each have our own

style of doing photography, and so you are likely to use only a subset of your camera's capabilities. It's those that you should try to be able to use fluidly. I should add that it is worthwhile to periodically glance through your manual because you might discover a useful capability of your camera that you either didn't know or had forgotten.

Practice comes through repeated usage, just as it would with a musical instrument. How often is



Photo by Mario Lopes/Shutterstock

something that depends on the individual. The goal is to make sure that you maintain familiarity with the menu settings and the settings controlled by the physical dials so that when the light or action is changing rapidly, you can quickly configure the camera to capture the image as you intend.

What all might be involved? It begins when you first pick up your camera. Your very first instinct as you get ready to head out of your house should be to review the current settings. Did you leave some unusual setting in place at the end of your last outing. For instance, you may have changed the focus to use a different grouping of sensors, you may have deliberately overexposed something, or perhaps

Continued on Page 6

# IN THIS ISSUE

*Practice Makes Perfect* by Bruce M. Herman.....1  
 In This Issue, Calendar of Events .....2  
 Member Spotlight.....4  
 Board Member Spotlight.....5  
**Dear John** by John DeLapp.....8  
 Workshops, Outings, and other events.....10  
 ASONP Mission Statement, Board Members, Business Members.....12  
 Membership Application .....13

## CALENDAR OF EVENTS

### AlaskaWild 2019 Photography Exhibit Schedule:

\*\*\* 2020 alaskaWILD is OPEN FOR SUBMISSIONS! (see page 11 for more details.) \*\*\*

<i>January 2020:</i>	<i>Kenai Visitor and Cultural Center, Kenai, AK</i>
February 2020:	Kenai Visitor and Cultural Center, Kenai, AK
March 2020:	Kenai Visitor and Cultural Center, Kenai, AK

### ASONP General Membership Meetings:

Occurs the second Tuesday of each month from October to May at 7:00 p.m. in the auditorium at the Anchorage Museum, Rasmuson Center.

<i>January 14, 2020:</i>	<i>Jeff Schultz—Shooting my Passions</i>
February 11, 2020:	Wayde Carroll—TBD
March 10, 2020:	Fredrik Norrsell—Patagonia Trip
April 14, 2020:	Jamin Taylor—Bird Photography
May 12, 2020:	Ed Bennett—Processing Software's and Artificial Intelligence

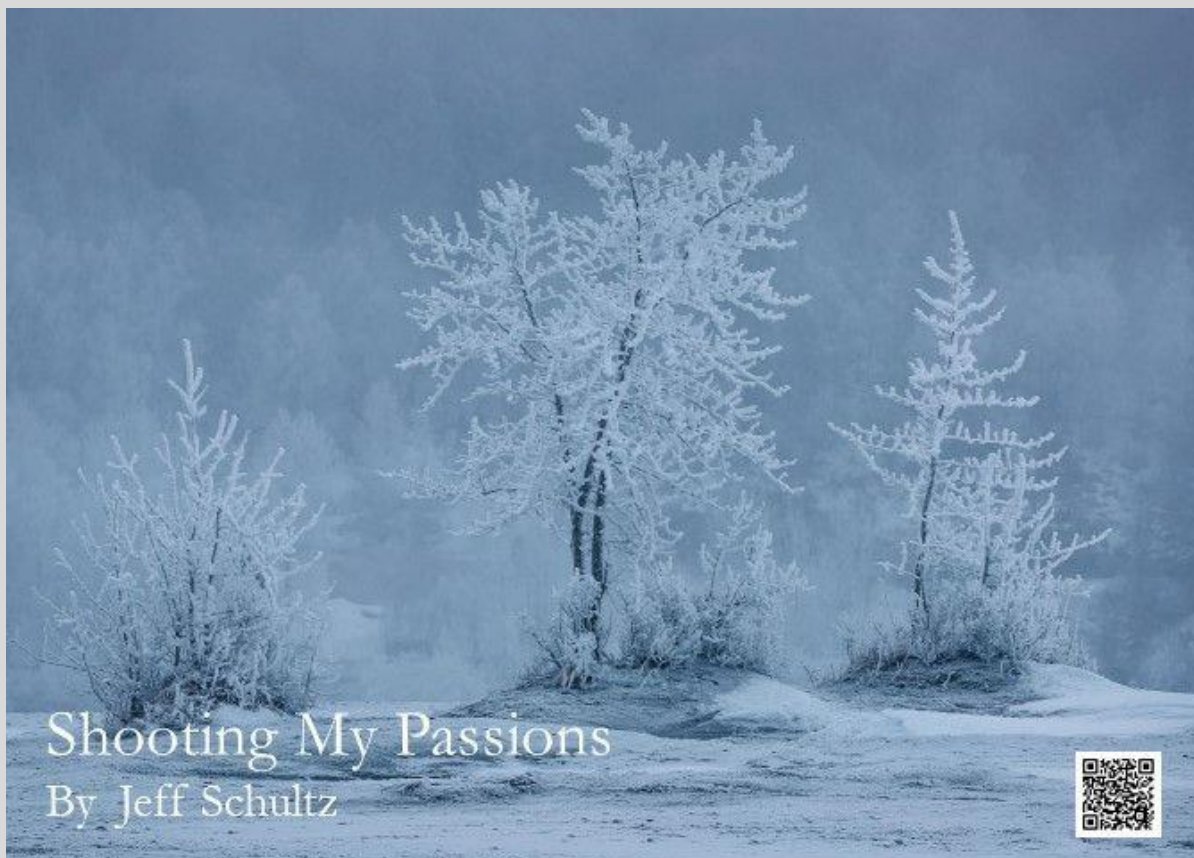
### ASONP Board of Directors Meetings 2019-2020

*All meetings start at 6:00 pm at the BP Energy Center, except for the January Board retreat.*

December 4, 2019 (Elections)

\*\*\*\* January 25, 2019 (Retreat 10am—3pm, Carl Johnson's house) \*\*\*\*

February 5, 2020  
 March 4, 2020  
 April 1, 2020  
 May 6, 2020



## Shooting My Passions

By Jeff Schultz



ALASKA SOCIETY OF OUTDOOR  
& NATURE PHOTOGRAPHERS

## Shooting My Passions

By Jeff Schultz

**January 14 | Anchorage Museum Auditorium | 7 PM**

Jeff will give a presentation on his favorite photographic passions; Alaskan Landscapes, Wildlife and Adventure. This presentation is meant to not only treat the viewer to some new and different images but also to stimulate ideas and educate about Jeff's methods and thinking process as he goes about making his images. It is expected that this will be an interactive, audience-participation talk.

Jeff Schultz moved to Alaska in 1978 at age 18 chasing his dream of building a log cabin in the Alaskan wilderness. He has been a full-time professional photographer since 1982. His stock and assignment work has appeared world-wide in magazines, advertisements, corporate projects and more. Jeff started Alaska's largest stock photo agency, Alaska Stock Images, in 1991 and ran it until selling it in 2012. Jeff has been the official photographer of the Iditarod since 1982. Jeff does scheduled and custom photo tours and instruction. Come join us as Jeff shows some of his latest work and explains some of his "behind the mirror" technique.

**Free & Open To the Public**

**JOIN ASONP TODAY! ASONP.ORG**

# Member Spotlight

*Where we highlight members in their photography journey.*

Name: Vikki Gross

How many years have you been a member of ASONP?

30 Years; I've been a member since 1990.

How have you been involved, i.e. board presentations, alaskaWILD, workshops, etc.?

I was the Treasurer from 1993 to 1996, and Entered several alaskaWILD competitions where I received the honorable mention award once or twice.

How many years have you been practicing photography? Personal or professional?

I've practiced personal photography since 1984.

What category of photography do you enjoy or shoot the most?

I enjoy photographing wildlife the most.

Why did photography interest you and how did you get started?

Alaska was so beautiful, I had to try to capture what I was seeing. A friend sold me his Minolta SLR in 1983, and I caught the bug.

What is the one thing you wish you knew when you started practicing photography?

That digital would take over!

Tell us a story behind your favorite photograph.

Working at the Alaska Zoo in 1987, I had permission to wander around after hours and take photos. Back then they had a wolf named Lulu and she came very close to the fence to look at me. I fit my lens into one of chain link squares and got the shot of her looking at me with nothing between us. No one could ever tell the photo had not been taken in the wild.

Want to be showcased in our member spotlight?

Email

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

for more information.

# Board Member Spotlight

## *“My Favorite Place for Photography”*

### Winter, Summer, Fall, Spring

Text and Photos by Amber Johnson



Caption: Climbing up to ski in Turnagain Mountains.

### Winter:

Twentymile area, Nancy Lake Canoe Trails, and Potter's Marsh are excellent places to photograph ice bubbles!

Snowy mountains with skiers on them are always my favorite in Thompson Pass & Turnagain Pass.

### Summer:

Hatcher's Pass has so much to explore and photograph! Mountains, glaciers, wildflowers, and more!

Kennicott & Wrangell St. Elias National Park has a lot of mines to explore. You can also explore more on crampons in the Root & Kennicott Glaciers.

Prince William Sound. Enough said.

If time and money aren't an issue, the Brooks Range is an all time favorite. Between the Arrigetch Peaks and Marsh Fork/Canning River you can't go wrong. Stunning scenery and I've had good luck with wildlife sightings and tracks on beaches, and more.

### Fall/Autumn:

Wildlife and fall colors! Denali Highway, Denali National Park, Glen Alps, the Alcan to Haines or Skagway-Destruction Bay area is stunning, but there are tons of places to spot wildlife all throughout the Yukon, Skagway, and Haines areas. A few cool spots are the basalt columns in Whitehorse, the desert in Carcross, Venus Mill on the way to Skagway, Haines Pass, Chilkoot Lake in Haines (great for brown bears).

### Spring:

Costa Rica, Osa Peninsula. Or Zion in Utah. Somewhere with sun, where break up doesn't exist, and no "Alaskan Spring Smells".



Caption: Skiing down Pete's North (Turnagain).

# *Practice Makes Perfect*

Written by Bruce M. Herman

Continued from page 1

you were bracketing exposures. If you plan to continue to use those, then fine. But checking the settings before you begin to photograph should be an automatic activity. This only comes through practice.

Now you're out and it's late afternoon. You're doing landscape photography. Initially the light is relatively constant. The first composition has leaves. You're hopeful already in aperture priority or manual exposure mode, but if not, you need to be able to quickly and smoothly make the change. Then there's the focus. Is it set for a single point in the middle of the frame, or is it set for a matrix mode? Regardless, you want to be able to quickly select the appropriate focus mode. As the afternoon progresses toward evening, you may need to bracket to capture a sunset and yet maintain detail in the foreground. Does your camera have an auto bracketing mode? If so, you can probably set the number of exposures and the exposure change between captures. You don't want to be referring to the manual while the light is rapidly changing.

Practice impacts your artistry as well as your craft. Knowing your instrument well and how it responds means that you can predictably make photographs that express your interaction with the visual world. I have found that the more often I go out with my camera with the intent of making photographs, the more that I see. This is true even when using my smartphone. On any given day, it takes some time before I can drop the previous activities from my mind and begin to visually connect to my surroundings. The more often I go out, the more quickly I connect. The more I connect, the more subtle are the relationships that I see.

One of the less anticipated benefits of practice is seeing more of what is in the frame. Checking the perimeter of the field of view becomes instinctive. Seeing small things within the composition that detract also becomes more instinctive. On a recent foray in my backyard (you

don't have to take a road trip to practice!) I made some images of the hoarse frost on fallen leaves. Because I was in practice, I saw how a part of a leaf on the edge took my eye out of the frame, and I adjusted the camera slightly. I also saw a blade of yellow grass that was out of place in terms of color and stood well above the rest of the composition. It was immaterial to what I was trying to convey and so I removed it. Were it a more significant bit of foliage, like a branch, I would have either tied it away for moved to another spot. The point is, I am more sensitive to these visual distractions when I'm in practice. I don't have to consciously make the effort to check for them.

So don't allow your camera to be a conversation piece on your coffee table. Pick it up and use it. You never know what you might discover!

Interested in sharing an article?

Email your article to  
[roxannepeter@gmail.com](mailto:roxannepeter@gmail.com)

# MEMBERS' PHOTOS



“Approaching Storm” is one of 38 images recently selected for inclusion in the State Museum’s Alaska Positive photo show. The show will travel to various state venues during 2020 and 2021. Image was produced with intentional camera movement with Olympus m4/3, 1.0 sec, f/11, ISO 200. ©John R. DeLapp

Interested in sharing your photos?

Email your photos to  
[roxannepeter@gmail.com](mailto:roxannepeter@gmail.com)

# DEAR JOHN COLUMN

By John R. DeLapp

## Consider Simplicity



One common problem in photography is trying to identify and eliminate all distracting elements in our compositions. Our goal is to make an image that brings attention to, and interest in, the primary subject of the photo.

Using a tripod makes it easier to carefully look at all the corners of the composition and the background elements to see if there are lines, bright spots, or other distractions that need to be eliminated.

Hand-holding makes this process more difficult but it is still useful to make this effort. It is tempting to take the easy way out by cropping in post processing, but it's best to make as



many compositional corrections as possible while taking the picture.

Using a telephoto lens and/or a wide aperture can be very useful in separating the subject from a potentially distracting background.

Seek subjects that have backgrounds located as far as possible from your subjects for the best results. Cell phone cameras have an inherent disadvantage in this case since their tiny sensors and

lenses produce photos with huge depths of field; most of their pictures will be in sharp focus.

Slow shutter speeds can also be used to soften moving water and waves into smooth



Continued on page 9



## Consider Simplicity

Continued from page 8



images. Recognize that how you use the space around the subject will impact the composition. Try using varying amounts of negative space around the subject to see which presents the subject in the most vibrant way. Don't be afraid of incorporating big empty spaces in your photos. They can be very effective at highlighting your main subject. Post processing can also be used to simplify the image, bringing emphasis to the subject by darkening, lightening, or intentionally blurring the background.

Landscape and wide-angle compositions are usually the most difficult to eliminate all distractions due to their wide perspective.

Keep in mind that making images without much information in the background may not provide visual evidence of the situation in which the

dreamy elements that might be distracting.

It is almost always helpful to try several camera positions to get the most simple, uncluttered background.

Depending on the subject and situation, I will look for an acceptable background first and then try to “fit” my subject into it. For some subjects, it makes sense to make your own background which gives you the most control in getting the desired result.

A mind-set opting for photographic simplicity and minimalism is helpful in making “clean”, simple



picture was made.

If you want to tell a story, images that include background elements and a wider perspective will probably be more useful.

Photojournalists commonly work with wide-angle lenses for this reason. A head-and-shoulder shot of a moose tells us what a moose looks like but, does not tell us about the environment where the picture was made. Nevertheless, some of my favorite images are very simplistic, with plain backgrounds. I've provided several images I've photographed as examples.



## WORKSHOPS, OUTINGS, & OTHER INTERESTS

### COMPLETE DIGITAL WORKFLOW WORKSHOP

Ray Bulson will guide participants from the importing of RAW files to cataloging to post-processing and the creation of high-resolution finished photos. Four separate workshops cover: managing photo libraries with Lightroom; post-processing with Lightroom; introduction to Photoshop intermediate; and advanced Photoshop techniques.

**When:** February 1, 8, 15, 22, 2020 from 9:00 am to 4:00 pm

**Where:** Alaska Pacific University, Anchorage, AK

**Cost:** \$537

**Register Here:** [https://www.raybulson.com/complete-digital-workflow?mc\\_cid=bc1b9f9161&mc\\_eid=2d63b0207b](https://www.raybulson.com/complete-digital-workflow?mc_cid=bc1b9f9161&mc_eid=2d63b0207b)

### NIGHT PHOTOGRAPHY WILDFLOWERS/WATERFALLS WORKSHOP

Ray Bulson will led you to a remote alpine valley near Hope filled with wildflowers, streams, ponds, waterfalls and tarns, a target-rich place for macro and landscape photographers. There, 'll also explore the tidal flats around Hope during low tide to photograph the unique glacial silt patterns. Also included: photographic techniques, equipment and Lightroom post-processing. This workshop is limited to 12 participants.

**When:** July 17-19, 2020

**Where:** Hope, AK

**Cost:** \$375 without lodging/\$475 with lodging

**Register Here:** <https://www.raybulson.com/hope-landscape-workshop>

### ASONP Business Reminders

Memberships expired on December 31. Have you renewed your membership? Go to <https://asonp.org/resources/member-profile/#myaccount> to easily do it online.

Please send any notices for lectures, workshops, trainings, gear for sale or any other announcements you would like to see sent to our membership to Margaret Gaines at [margr8gaines@gmail.com](mailto:margr8gaines@gmail.com).

## WORKSHOPS, OUTINGS, & OTHER INTERESTS

### PHOTOGRAPHY TOUR OFFERINGS

Wayde Carroll, 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](mailto:wayde@lightmindedtours.com)

## alaskaWILD is open for submissions!

Thank you for your patience, we are now ready and able to accept submissions for alaskaWILD 2020 through January 31.

Information is posted on our website here  
<https://asonp.org/alaskawild/>

and entries can be submitted through dropbox using this link from our website  
<https://www.dropbox.com/request/IHSOq0oSFgZcLTjGPO9U>

## AlaskaWild is Looking for a Co-Coordinator

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.



## 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

### **Margaret Gaines**

*President*

(907) 770-0840

margr8gaines@gmail.com

### **Sanjana Greenhill**

*Vice President*

(907) 787-9475

sanjana.greenhill@gmail.com

### **Glenn Aronwits**

*Treasurer*

(907) 230-6788

info@ga-digitalphotos.com

### **Amber Johnson**

*Secretary*

(907) 244-2688

amberejohnson@hotmail.com

### **Roxanne Peter**

*Viewfinder Editor*

(907) 388-5725

Roxanepeter@gmail.com

### **Cathy Hart**

*Workshops & Trips*

(907) 337-1669

cathyllynnhart@gmail.com

### **Alan Musy**

*Webmaster*

(907) 244-4079

musya@admphoto.com

### **Tara Horton**

*AlaskaWild Coordinator*

(325) 660-8691

tchww9@gmail.com

### **Rick Jobe**

(907) 903-4380

jobe@gci.net

### **John DeLapp**

(907) 345-0802

jrdelapp@gci.net

### **Julie Jessen**

(907) 306-2331

juliekjessen@excite.com

### **Carl Johnson**

(907) 748-7040

www.arcticlight-ak.com/contact

### **Joan Nunn**

(907) 830-6475

alaska\_woman@hotmail.com

## 2019 BUSINESS MEMBERS

### **Alaska Photo Treks**

www.alaskaphototreks.com

### **Alaska Photographics**

Www.alaskaphotographics.com

### **Auklet Charter Services**

www.auklet.com

### **Aurora Dora**

www.auroradora.com

### **Bennett Images**

www.bennettimages.com

### **Brendan Smith Photography**

www.brendonsmith.photography

### **Denali Guidebook**

www.denailguidebook.com

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

www.edboudreau.pixels.com

### **Jackie Kramer Photography**

www.jackiekramerphotography.com

### **James Norman Photography**

www.jamesnorman.com

### **Jeff Schultz Photography**

www.schultzphoto.com

### **Marion Owen Photography**

www.marionowenphotography.com

### **McKnight Family Photography Adventures**

www.mcknightfamilyphotographyadventures.com

### **Michael DeYoung Photography**

www.activephototours.com

### **NitaRae Photography**

www.nitaraephotography.com

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

www.wilderness-visions.com

### **Stewart's Photo**

www.stewartphoto.com

### **Wayde Carroll Photography**

www.waydecarroll.com



---

## 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:

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