



VIEWFINDER

THE NEWSLETTER

Alaska Society of Outdoor and Nature Photographers

January 2018
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www.asonp.org

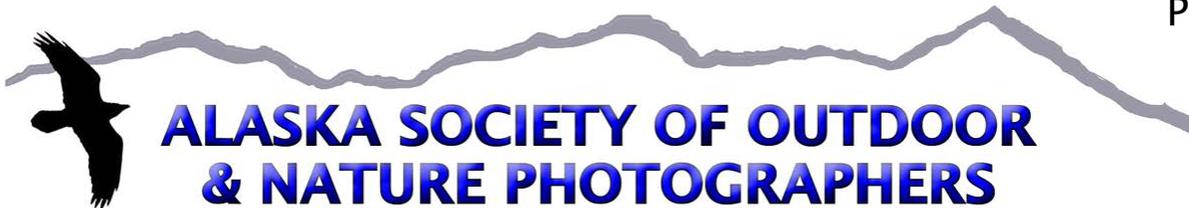
Flight Photography: A Skill and A Passion

By: Ken Baehr



Bald Eagle in flight near Valdez, AK. 1/4000 of a second, f/8, ISO 800,118mm (EF7-200mm f/4L IS USM) ©Ken Baehr 2017

Ever since I was a small child, I have been fascinated by flight. I wanted to capture it, see it and do it. I was fortunate to become an aerial qualified combat cameraman in the United States Air Force. I got to fly and I got to photograph aircraft from the ground and in the air. After I retired, my fascination flight did not diminish, it just transferred to the natural beauty of birds. Along the way I learned that photographing an object in fast moving flight was not an easy task. My early attempts filled waste baskets with blurry, under exposed images, and empty frames. (Continued Page 5)



ALASKA SOCIETY OF OUTDOOR & NATURE PHOTOGRAPHERS

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Please consider submitting your story or images to the next Viewfinder.

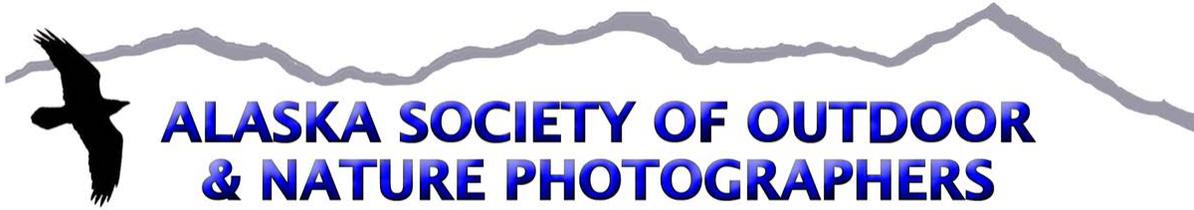
The Viewfinder is a member exclusive publication, written for members by members. The vision of this publication is to inform, inspire, and educate those interested in photography, especially outdoor and nature photography in Alaska. The success of the Viewfinder depends upon lively contributions from our board, business members, and members. Submit text and photos as separate files. word.doc, or word.docx preferred. Submit photos as JPGs

Questions? Contact Ken Baehr: kbaehr@gci.net or 344-1865



Here is a preview of images by Margaret Gaines of moving water and ice that will be featured in the February Issue of the Viewfinder.

© Margaret Gaines 2017



ALASKA SOCIETY OF OUTDOOR & NATURE PHOTOGRAPHERS

UPCOMING EVENTS

ALASKA SOCIETY OF OUTDOOR & NATURE PHOTOGRAPHERS

Wilderness Photography

Tips and Techniques from the Backcountry

By **Carl Battreall**

January 9 | Anchorage Museum Auditorium | 7 PM

Carl Battreall will give some advice from lessons learned during his 25 years as a wilderness photographer. Carl has led over thirty expeditions in Alaska and has explored 200 glaciers. His work has been published throughout the world and he is the author of two books on Alaska's wild places: Chugach State Park: Alaska's Backyard Wilderness and Alaska Range: Exploring the Last Great Wild.

Carl is a photographer, writer, and artist based in Anchorage, Alaska. The year 2016 marked his 25th year as a professional photographer. Carl works with a variety of editorial clients, both as a photographer and writer, with an emphasis on natural history, conservation and adventure travel assignments (which usually involves biking). He has been teaching classes on photography and wilderness travel since 1995.

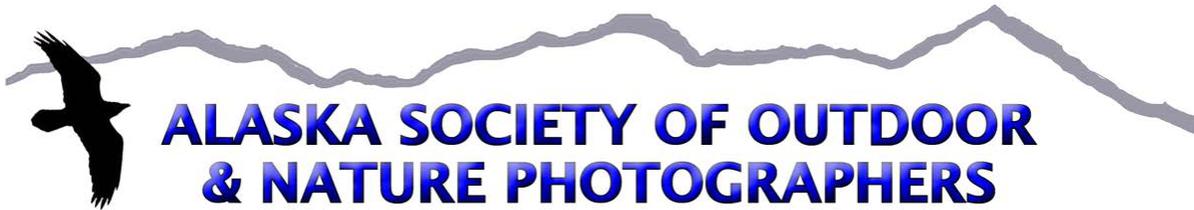
Free & Open To the Public **JOIN ASONP TODAY! ASONP.ORG**

The annual **Board of Directors' Retreat** will be held on Saturday, January 13, from 10 a.m. to 2 p.m. If anyone is interested in attending, please let a board member know so that we can make the proper arrangements for space. Location information will be provided at that time.

SPEEDLIGHTING SIMPLIFIED FOR OUTDOOR PHOTOGRAPHERS
 July 13 - 15, 2018

Michael DeYoung brings back this popular workshop and shares his extensive knowledge about creating dramatic images using small and mobile speedlights (flashes) during this weekend workshop based out of Girdwood. 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 speedlights. 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. Includes 3 hands-on practice sessions with talent and classroom presentations and demonstrations.

To register or for more information, visit: <http://bit.ly/SpeedlightingSimplified>



ALASKA SOCIETY OF OUTDOOR & NATURE PHOTOGRAPHERS

JANUARY - FEBRUARY 2018

Would you like to learn how to photograph at night to be ready when the Northern Lights are active? 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 so don't miss this opportunity to expand your image taking ability with these creative techniques. And you will have fun in the process - see what my [customers are saying](#) about my workshops.



You have your choice of four dates:

January 13, 27; February 10, 17

7:00 p.m. - 9:30 p.m.

Mt. Baldy Trailhead, Eagle River

Cost - **\$79**

For more information: raybulson.com/night-photography-exposed-workshop.html.

Night Photography

Learn to Photograph Fireworks,

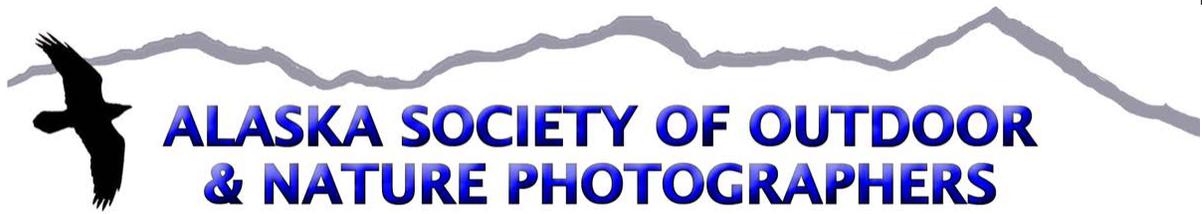
Carnival Lights and More

Fee: \$250 (plus a \$25 lab fee, paid separate at the time of the class),

February (Wed)14, (Fri)16, (Sat)17, (Fri)23, (Sat)24, 2018



A 2 week, 5 night course covers setting up your camera for night photography, the type and use of camera equipment needed to create great nighttime photos, and tips on composing dynamic pictures. Get practical techniques for capturing fireworks, cityscapes, and artificially lighted ice sculptures. Learn to paint with light and create action blur effects. This class coincides with Fur Rondy, providing opportunities to photograph fireworks, and lights of the winter carnival. We'll also work with live fire dancers at various locations. For more information: halgage.com/workshops.html.



If you would like to present **member slides** at our meeting please **upload them to our DropBox folder** using this link (you do not need a DropBox account):

[Member Slides Upload](#)

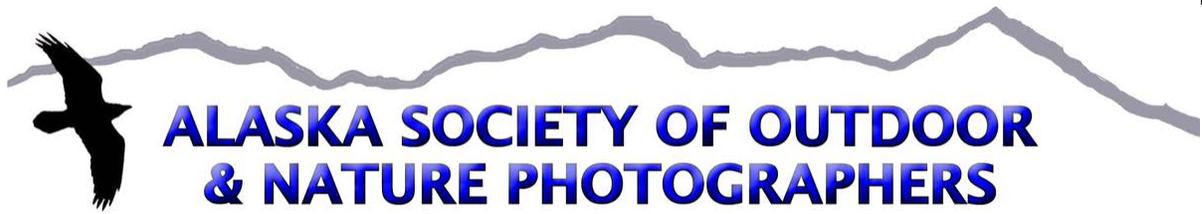
We are looking for up to 20 images per member. Files should be in the JPEG format and sized to 1200 pixels on the long side. Please name the file as: Photographer's name or initials-sequence number-name of photo. Sequence number should be 2-digit (01, 02, 03, etc.). This will make Alan Musy's job easier. If you want to e-mail the files send them to Alan at musya@admphoto.com. Out of courtesy to others, and so that we can get to see everyone's photos, please remember during your presentation to keep your narrative short (think caption length for each image).

The submission deadline for **alaskaWILD 2018** is Friday, February 9. Submission rules and guidelines will be posted on ASONP's website shortly. In the meantime, start reviewing your photo library for potential contest winners.

It's that time of year to **renew your membership to ASONP**. This can be done online using the link below. You can also renew at the monthly meeting with cash, check or credit card. Members must renew by the end of January 2018 to remain on our mailing list and qualify for member benefits.

Position Open: We have one vacancy on the board of directors that will become open in January. Contact Ray Bulson at rbulson@mac.com or Harry Walker at akmedia@ak.net if interested.

Position Open: Ray Bulson's term as president of ASONP is up in January 2018. If anyone is interested in applying for the position please contact Ray at rbulson@mac



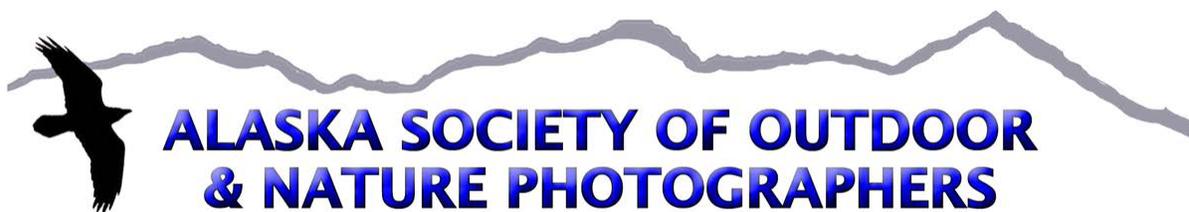
(Continued from Page 1)

Fortunately, I had the opportunity to work with some fantastic mentors both in the Air Force and post retirement. Folks like Arthur Morris, Ken Hackman, Art Wolfe and many many more helped me take flight photography to new heights. (Pun fully intended.) In this article, I will attempt to share a few of the techniques that they so generously shared with me over the past several decades



Bald Eagle in flight near Valdez, AK. 1/4000 of a second, f/8, ISO 800, 118mm (EF7-200mm f/4L IS USM)
©Ken Baehr 2017

1. **Use fast shutter speeds.** Whether you are tracking an airplane, a rocket or a bird in flight everything is moving. Your camera is moving. The subject is moving. You are moving. Even the air is moving. Yes, the air is moving. The wind blows, rising heat waves make for distortion in the air. The subject itself creates distortion just by moving through the air column. I try very hard to use shutter speeds of 1/3000 of a second, or faster if possible. The good news is that with today's cameras, you don't need to worry nearly as much about electronic noise as you did just a few years ago. That, coupled with much improved noise reduction software allows me to get that high shutter speed at ISOs of 800, 1600, or even 3200 with confidence. In my opinion 1/1000 of a second is an absolute minimum to achieve consistent results.
2. **Shoot a test exposure of a neutral mid tone object. Then switch to manual exposure.** Most birds, and most military aircraft for that matter, are camouflaged. In flight, they are viewed against a sky that is at least two stops hotter than they are.



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. Membership is \$25 per year for individuals, \$35 per year for families, and \$10 for students. 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, 625 C Street, Anchorage, Alaska. The public is welcome to attend all meetings.

Board Members

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2017 BUSINESS MEMBERS

Alaska Photo Treks www.alaskaphototreks.com

Arctic Light Gallery & Excursions www.arcticlight-ak.com

Auklet Charters www.auklet.com

Aurora Dora www.auroradora.com

Brendon Smith Photography www.brendonsmith.photography

Ray Bulson/Wilderness Visions www.raybulson.com

Ed Boudreau - EAB Photography www.edboudreau.artistwebsites.com

Michael DeYoung Photography www.deyoungphotoworkshops.com

Jackie Kramer Photography www.jackiekramerphotography.com

Kristin Leavitt Photography www.kristinleavittphotography.com

Hal Gage www.halgage.com

Ike Waits www.denailguidebook.com

Marion Owen Photography www.marionowenphotography.com

Jeff Schultz Photography www.schultzphoto.com

Stewart's Photo www.stewartphoto.com

Richard Geiger www.geigabyte.com

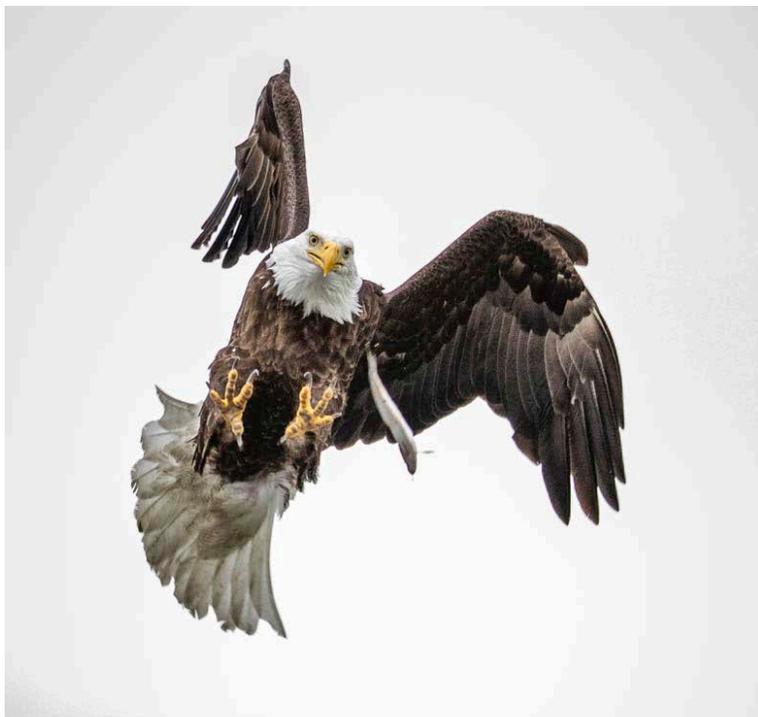
Bennett Images www.bennettimages.com

<p>The Viewfinder January 2018</p>
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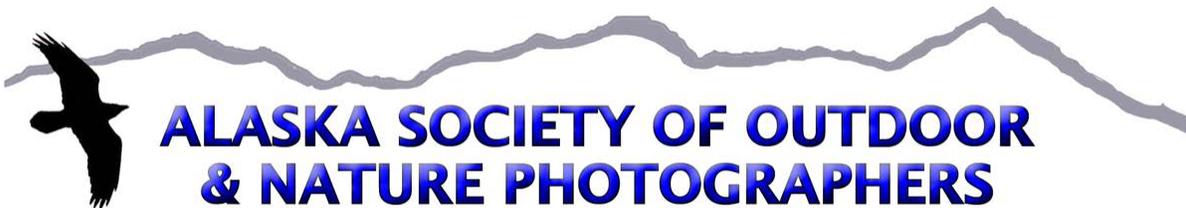
(Continued from Page 4) They are also relatively small compared to the sky around them. Most light meters will “see” more sky than bird and will give you a silhouette against a blue or grey sky. My workflow goes something like this: Find something that is a mid-tone neutral. Grassy fields, cliff faces, a grey backpack or the back of your hand work well. I set my camera on shutter priority and then set the f/stop and ISO to achieve that 1/3000 of a second I mentioned above. If I like the result, I then make note of the setting and switch my camera to manual mode. The next step is to duplicate the setting of my test shot in the manual mode. If I point my camera toward the sky the meter will go crazy because the sky is so much brighter than your test background. But a cool thing happens. If your subject flies in front of a neutral ground, you are properly exposed. If the subject flies in front of a bright sky, the sky will be over exposed, but the subject will be properly exposed, and that is the object of the game. Some people just set their exposure compensation for +two stops and hope for the best. That will work a lot of the time, but as weather and light changes, the test shot method produces more consistent results in my opinion.



Bald Eagle focuses on a herring thrown by a volunteer with a limited feeding permit issued by Fish and Game. 1/1000 of a second at F/5, ISO 1600, 75mm lens © Ken Baehr 2017

3. Shoot at f/8 if possible. One of the challenges of flight photography is focus. As I said earlier, “Everything is moving.” Using f/8 gives you decent depth of field, gives the auto-focus a decent chance to be sharp and allows for that 1/3000 of a second exposure we talked about earlier. If conditions force me to do so, I will lower the f/stop and raise the ISO to keep the high shutter speed.

4. What lens should I use. I most often use a Canon 70-200 F/4 zoom lens for flight photography. I usually have it on a shoulder strap at my waist, just in case, while I am using my Canon 500mm lens on a tripod. Some folks will get good results with a 500mm lens or even bigger, but I am not that good. (Continued page 8)



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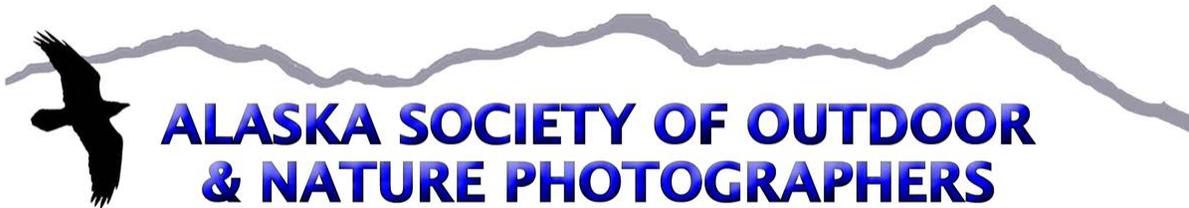


Shore birds lift off in Cordova Alaska. 1/1600 of a second, f/5.6, ISO 1600, 700mm lens (EF 500 with +1.4x). © Ken Baehr 2017

- 5. What lens should I use.** I have noticed that the big boys with the really big lenses have them mounted on a fluid head tripod for easier tracking a stability. Some even have gyroscopic stabilizers. I think I would be in trouble with my wife if I took out a second mortgage for that kind of gear. But I digress. The 70-200 is long enough for good imagery, and is manageable. It is not too wide for most situations. It also focuses fast and allows me to acquire my subject at 70mm and then zoom in easily for the shot.
- 6. Be aware of wind and sun direction.** My grasp of the obvious improved greatly when I discovered that airplanes and birds take off and land into the wind whenever possible. I try very hard to position myself upwind of the critter I want to photograph. (Continued on Page 9)



An Arctic Tern dives for dinner at Potter Marsh, Anchorage, AK 1/8000 of a second, f/4.5, ISO 400, 200mm (EF70-200mm f/4 L IS USM). © Ken Baehr 2017



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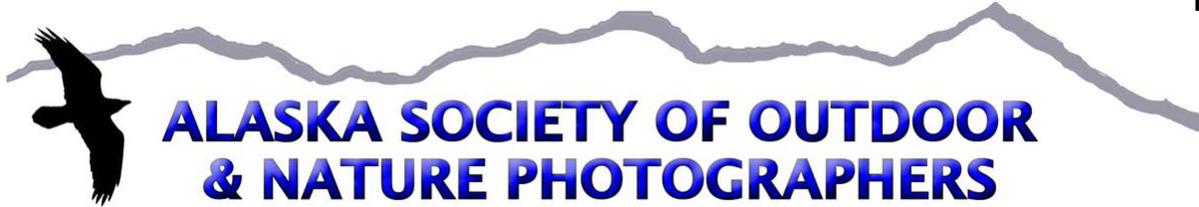
(Continued from Page 7) By doing so I get a much high percentage of $\frac{3}{4}$ front views, or birds flying straight at me. In an ideal world having the sun at my back or over one shoulder and the wind coming from the same direction give me the best chance to get good images.

7. What focus method should I use. Back in the days before auto-focus was available and reliable, we used to pre-focus the camera at a pre-determined distance. Sometimes we would calculate the hyper focus distance, set that and hope for the best. Sometimes when a bird took off or was flying toward us, we would wait until it got near the pre-focused distance and then shoot, while twisting the lens barrel to follow focus. Fortunately technology has made the process a lot easier and more reliable. Photographers set up their camera in many different ways to achieve good results. I can't say which set up is best in absolute terms, but I will share what works for me. I set my camera in high speed burst mode. I use the center focus priority setting (as opposed to full frame with all the focus points illuminated) with four focus points in the center of the screen active. I use AI focus, which with the shutter button pushed half way constantly refocuses on whatever subject I am aiming the center circle. This method works well when there is good contrast between the subject and the background. The auto-focus sometimes gets confused if the subject and the background are both neutral. I do get good results even under those conditions if my bio-rhythms are good and I haven't had too much coffee. It all depends on how well I keep the focus ring centered on the subject.

For me bird photography is just plain fun. I thoroughly enjoy watching them progress through their spring mating rituals, tending their nests, feeding and protecting their young, and flying. After all, flying is what birds do best. I am in awe of them. To be able to simply take off and go when the mood strikes is a thing to behold. It sure beats waiting for a cancelled flight to be rescheduled so I can get where I am going, that is after I pay add on fees, get through TSA, baggage check, and find an overhead bin somewhere near me.



Thunderbird F16s cross each other at 500 mph taken at JBER aerial demonstration. 1/1200 of a second, 5/7.1, ISO 200, 200mm (EF 70-200mm f/4L IS USM) ©Ken Baehr 2017



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© John R DeLapp

Metal Sculptures near Borrego Springs, CA. Olympus OMD E-M1 Mark 2, Live Composite feature ©John Delapp 2017

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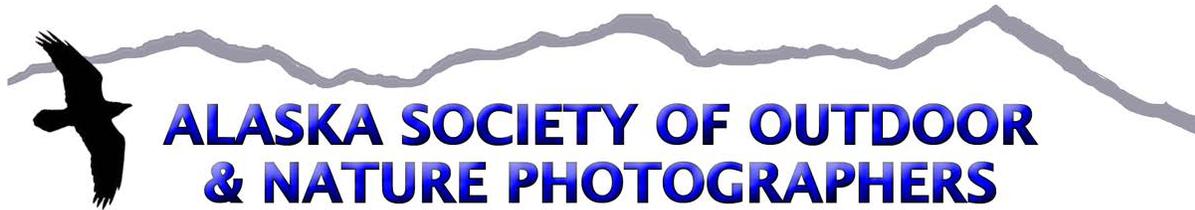
Light Painting

by John DeLapp

On my recent trip to the deserts of Southern California I decided to photograph several of the metal sculptures that have been placed on private lands (called Galleta Meadows) in and around the small town of Borrego Springs. They are placed near roads and the public is free to drive to many of these works of art.

These two photos were made at night during the recent full moon using the Live Composite feature of the Olympus OMD E-M1 Mark 2. A headlamp was used to “paint” light on the sculptures, and by using the Live Composite feature it was possible to paint from various angles and check the progress of the lighting on the camera’s LCD without over exposing the background.





**ALASKA SOCIETY OF OUTDOOR
& NATURE PHOTOGRAPHERS**

Have You Renewed Your Membership Yet?

(We take credit cards at the meetings...)

2018 ASONP Membership Application

Name _____

Home Phone _____

Address _____

Work Phone _____

City _____ State _____

Zip _____ Email _____

Website:

Newsletters are sent out by e-mail 10 times a year in PDF format.

Dues: Individual (\$25) _____ Family (\$35) _____

Student (\$10) _____ Business (\$100)

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