

Mile High Wildlife Photography Club

May 2006 Volume 30, Issue 5

The Art of Photography

by Frank Weston

Photography is more than a medium for factual communication of ideas. It is a creative art.

Ansel Adams

One very important component in the making of a photograph is the end use of the image. The reason for taking the photograph strongly influences, sometimes even dictates, how the photographer will take the photo. It will play a role in the technical aspects of taking the image—choice of camera, lens, shutter speed, aperture, lighting/flash, filters, even when to take the photo. It will also impact how the image is composed and how much latitude the photographer has in conveying the information presented in the photo.

If your purpose was to photograph the finish line of a horse race to document that the correct horse and jockey got the trophy, you would approach it much differently than if you were creating an art gallery photo of a horse. The finish line photo would require that the camera be precisely located to get a clear view of the finish line. The timing of the shot is crucial and totally beyond the photographer's control. When the first horse crosses the finish line will determine when the photo has to be taken. Due to the speed of the horses, the shutter speed needs to be very short to freeze the motion at a precise instant. A high speed strobe might also be needed to provide enough light over a large area to capture all of the finish line clearly.

We're all quite familiar with this type of photography. It is used every day in the press, forensics, the driver's license photos that we all cherish, and unfortunately in the



"Maple on Birch Bark"

Photo by Russ Burden

snapshots that our friends bore us with. The documentary photo is designed to leave as little room as possible for interpretation on the viewer's part. In photography's infancy, most photographs were intended to be documents, recording what was in front of the lens. The goal of the photographer was to show as exactly as possible what he saw. The concept that a photograph must only portray exactly what's in front of the

camera was born out of the camera's initial use to create photographic documents. But as photographers, equipment, and techniques evolved, another aspect of photography came to light—the artistic photograph.

The artistic photograph's purpose is to evoke an emotional response in the viewer. Conveying technically correct and indisputably accurate information is not the primary goal of the artistic image. Over time, photographers began exploring the artistic aspects of the medium and found that the same basic principles used in conventional art also applied to photography. The differences between painting and artistic photography become blurred, if not totally lost, on the average viewer. Painters use light to present three-dimensional objects in a two-dimensional medium. Light and shadow are used to create the impression of three-dimensionality, creating texture, shape and form. Photographers also have to learn to use light and shadow to give two-dimensional images the appearance of three dimensions.

The artistic photograph allows the photographer to convey an emotion. The photographer impresses his own feelings onto the image he is creating. If he's successful, the viewer will also experience an emotional response to the image. Often times this is accomplished by deliberately neglecting the technical aspects that are the heart and soul of the documentary photograph. An artistic image can be deliberately over or under exposed, blurred or out of focus, or it can only show part of a subject leaving the viewer's imagination to fill in the missing portion. The main intent of the artistic image is to convey a mood, to elicit an emotional reaction in the viewer by whatever means works. If an out-of-focus, under-exposed, off-centered, incomplete image does this, then the image is a success.

Much of nature photography falls into the category of the documentary photo. Nature and wildlife photographs used primarily for illustrative purposes are required to show the entire subject completely in focus, perfectly exposed with a catchlight in the eye and either facing the camera or in profile. Usually a uniform soft light is used to render the entire subject clearly visible. While there is some variation allowed in this formula, to meet editorial demands, most wildlife photographers train themselves to see and create photos in this way.

At the other end of the spectrum is the purely artistic photograph. In the extreme, abstract images, the subject is often unidentifiable in the image. The artistic photographer has no qualms about manipulating an image to convey the desired emotion. Often what evokes an emotion in one person may not evoke the same emotion in another person. Consequently, many artistic efforts are viewed with disdain and seen as failures. If our mind is trained to see a clearly identifiable subject in a photograph, a photo without a clearly identifiable subject is going to be considered a poor photograph and summarily dismissed.

Yet it is the images that evoke the strongest emotional response that are the most memorable. Our favorite photos are the ones that trip our emotional trigger. The cliché snapshots that friends and family bore us with carry a heavy emotional charge for them, stirring up strong feelings of loved ones and events that are important in their lives. The snapshots may leave the rest of us stone cold because they lack that significant emotional context for us.

The more we learn about artistry in photography, the more memorable our photographs become. As our photographic vision expands to encompass the artistic aspects of photography, we become better photographers and our images have a more lasting impression on the viewer.

At The Last Meeting...

The club membership approved by vote the proposal that the club should purchase a monitor calibration unit to be placed in the club library for use by all members. Due to the expected demand, procedures for checking out the unit and the time limit for returning the unit will most likely differ from the normal check out procedure.

Donna Carr took us on a rambling journey through northern Minnesota, introducing us to the Vince Shute Wildlife Sanctuary with brief stops at other nearby locations.

Upcoming Programs

May – Photography as Art

Photography is more than just documenting what we see. Laurie Harbert, owner of the Carousel Palette studio and gallery in downtown Littleton, will show how photography can also be art. Laurie will judge this month's competition with an eye toward artistry.

June—to be announced

Braggin' Rights

Chris Loffredo had a photo of a sally light-foot crab taken in the Galapagos Islands, published in the Spring issue of Nature Photographer magazine.

Gordon and Cathy Illg have a piece in the May issue of Outdoor Photographer on digital flower photography.

Frank Weston has sold two fine art prints through an online gallery and a sunrise from Mt. Evans for a greeting card.

Club Field Trips

Listed below are tentative dates for club field trips. Exact dates will be determined as the seasons progress.

Summer Wildflowers

- Crested Butte—July 7-8

- American Basin (Lake City)—July 14 – 16
- Yankee Boy Basin—July 21- 22.

The Crested Butte Wildflower Festival has just published the calendar of events for this year. Their website is www.crestedbuttewildflowerfestival.com.

Fall colors

- Rocky Mountain National Park—Sept 15 – 16
- Maroon Bells—Sept 22 – 24

Update on ICF Pro Tour

The following email was recently received by the newsletter from **Gordon and Cathy Illg**.

Cathy's in the final week of the ICF Pro Tour Photo Contest, and we're not sure how she's doing. She has the minimum number of species in every category, but some could be better. So many of the species, especially mammals are nocturnal, and we're getting tired of night time photography. She did manage to call in and photograph a bobcat. Weather is very frustrating. Mornings are often cool, very cloudy and windy. About noon it changes to sunny and hotter than hell—ideal conditions for nature photography.

April Competition Results

Judge: Rita Summers

Category: Prints

Wildlife - 11 entries

1 st	Sky Diving	Sam Fletcher
2 nd	untitled	Steve Goodman
3 rd	Scooter	Rick Harner
HM	Berry Hunting	Russ Burden

Scenic – 5 entries

1 st	Denali from 10,000 ft.	Rick Harner
2 nd	Prickly Pear Cactus Flower	Nick Burden

Creative - 1 entry

1 st	Algae Spring Reflection	Rich Spellman
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HoM Scenic – 1 entry

1 st	Echinacea Close-up	Jan France
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HoM Wildlife - 6 entries

- 1st In the Window Russ Burden
2nd Blue Dart on Glass Rich Spellman

Digitally Enhanced - 3 entries

- 1st Quiet Interlude Brenda Fletcher

Category: Slides

Wildlife - 5 entries

- 1st Common Goldeneye Fi Rust
Displaying
2nd Mountain Goat Kid Russ Burden

Scenic - 8 entries

- 1st Mesa Arch Sunstar Nick Burden
2nd Anhinga Trail at Sunrise Fi Rust
3rd untitled Chris Loffredo

HoM Wildlife - 6 entries

- 1st Osprey Family on Nest Fi Rust

Club Library

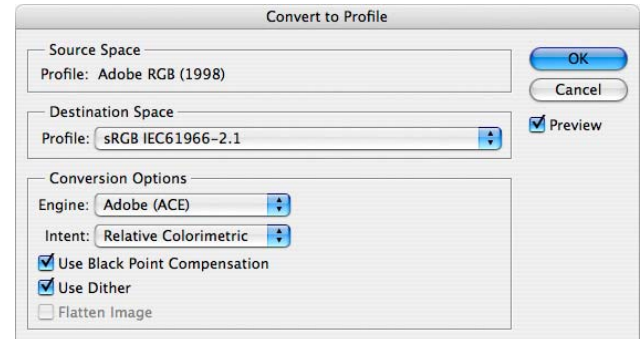
The club library contains books, videos, magazines and CDs about nature photography. Club members may check out one item for one month. Overdue fines of \$1.00 per month will be due on any item not returned the next month. Please be considerate of others who want to use the library resources! Do not check out an item unless you will return it at the next month's meeting. If you miss the next meeting, please contact **Kathy Lingo** to make arrangements to return the item to her. kathy@arch2000.net or (303) 733- 9844

Hospitality

Greeter(s): Kathy Nolasco
Snacks: Betsy Lamb
Drinks/Ice: Melissa Stearns

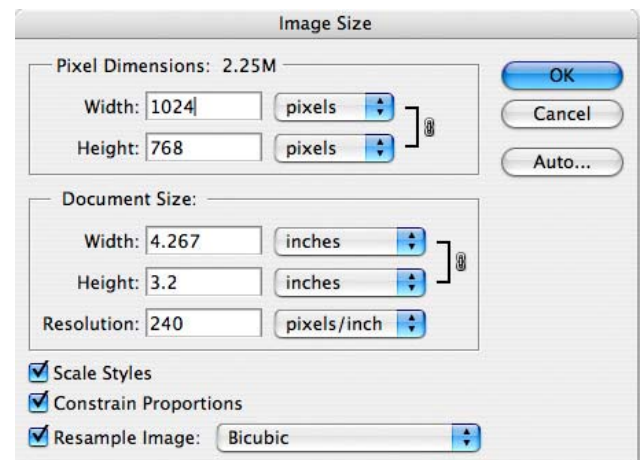
Guidelines for Digital Image Submissions

1. Digital images must be submitted electronically by e-mail to milehighphotoclub@gmail.com. Contact Charlie Summers at 303-840-3344 if you have questions. **Photo submissions will not be accepted at the meeting.**
2. Digital images must be jpg files in sRGB IEC61966-2.1 color profile and sized in your graphics editing program prior to submission. The

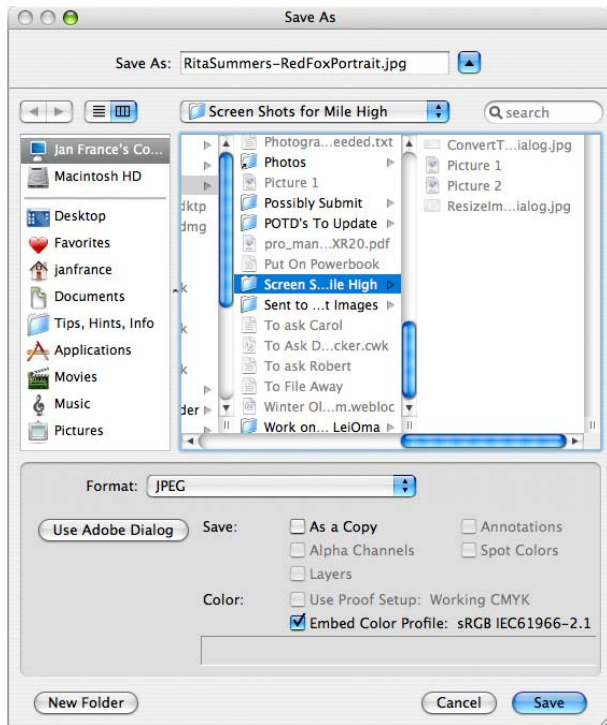


sRGB profile can be set in the camera, as the working environment in your graphics program or during post edit in your graphics program. Image file size is to be no larger than 350 Kb. The maximum dimensional setting will be 1024 wide by 768 high pixel resolution. Any picture resolution between 72 dpi and 300 dpi is satisfactory provided the image meets the file size criteria of 350 Kb max.

3. To size an image for submission, in Photoshop, go to IMAGE>IMAGE SIZE. The SIZING window will appear. Make sure the bottom two blocks on the left are checked. These blocks are Constrain Proportions and Resample Image. Choose Bicubic



as the method of RESAMPLING. At the top of the same window will be two additional blocks that set the dimensional data in pixels. If your image is horizontal, enter 1024 in the horizontal block. Check to see that the vertical dimension is 768 pixels or

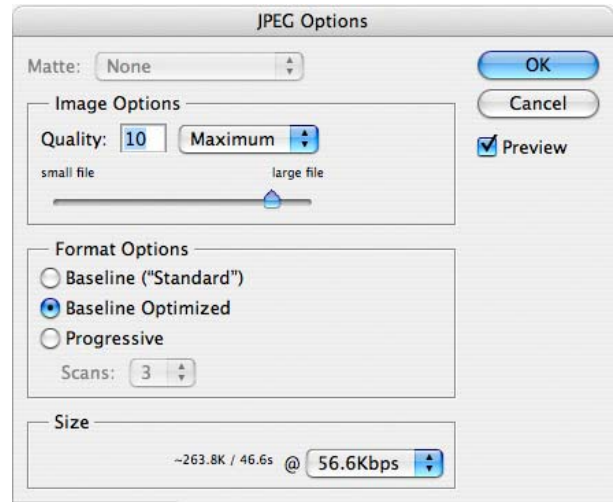


less. If your image is a vertical, enter 768 in the vertical block. The horizontal dimension will change proportionately. There is no need to change the DOCUMENT SIZE HEIGHT, WIDTH OR RESOLUTION. Make your image as large as possible dimensionally yet still meet the maximum criteria.

4. Once the image has been resized, go to FILE>SAVE AS. Name your file using this convention: FirstNameLastName-Title. For example, "RitaSummers-RedFoxPortrait". Set the format to JPEG (not Photoshop or any other format). Make sure the option is checked to "Embed Color Profile: sRGB IEC61966-2.1". Click on save. Then use the quality slider in the next window to determine how large a file you end up with. Size is shown at the bottom of the window/dialog box. The maximum file size is 350 Kb. If the size of the digital image is larger than this, move the slider to the left to lower the file size.

5. Use the club category you intend to enter as the subject line of your e-mail: i.e. CREATIVE WILDLIFE. Attach your photograph and send to milehighphotoclub@gmail.com. Use the body of the e-mail to offer an explanation if needed. Please send

only one image per individual e-mail. **Submissions WILL NOT be accepted at the meeting.**



6. Charlie Summers is willing to scan slides for club members (others willing to assist in this regard, please coordinate with Charlie Summers) who might want to try their hand at digital image exhibition. There is no perceived difference when viewing a scanned image or viewing an original digital image. This can be tested in the scanner display prior to saving the file as a digital image.

7. Just as we learned to shoot a proper exposure for our club's film projector, we must do the same with digital slide projection. It is our experience that once a computer monitor is properly calibrated and used, if the image displays correctly on your monitor, it will also project well. Every effort will be made to adjust the projector for the proper display of your images. Naturally there will be minor variations between what you remember your image as being verses what we see on the screen. Despite developing a color monitor profile on the laptop being used for projection control, there will also be minor differences between what is presented on the laptop monitor and what is viewed on the screen. This is mainly due to the viewing angle difference between laptop monitor, or monitor angle, and the screen. Members are urged to enjoy the image as presented on the projection screen. These are facts of the new digital world the club is about to enter.

8. Successful digital imaging is dependent on how well you calibrate your home monitor. Therefore every effort should be made to operate in a color-calibrated environment. At a minimum, this involves the use of an adjusted Adobe Gamma in a Windows platform or Apple's Display Calibrator Assistant in a Macintosh operating system. Neither of these two methods replaces the more exacting calibration obtainable with the use of hardware monitor

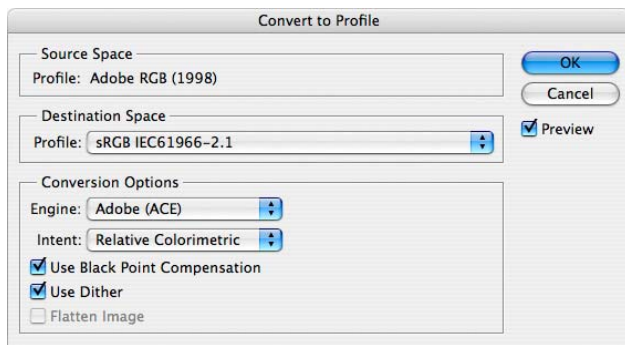
calibrators like the Monaco Optix XR or a Gretag-MacBeth Eye One. There is an excellent review of these calibrators presented at <http://shootsmarter.com/infocenter/wc026a.htm>. Registration is required when visiting this site but the review is free.

9. If there are any questions on these digital guidelines or if assistance is needed, please call Charlie Summers, 303-840-3344. (Anyone else can help in this regard, too-please step up) Charlie will try to walk you through the process over the telephone. We want this transition over to a new environment to go as easily and as smooth as possible.

10. Images will be erased and deleted from the laptop at the end of the competition. Winners can be sent to the Newsletter Editor for publication, if requested, prior to deletion.

Converting to sRGB Color Profile

Digital images must be JPEG files in the sRGB color profile. In Photoshop CS2, you can make sure your image is in the sRGB color space by going to Edit>Convert to Profile. Make sure the Destination Space is set to the Profile sRGB IEC61966-2.1. Then click OK. (In some older versions of Photoshop, you do the conversion by going to Image>Mode>Convert to Profile. Make sure the Destination Space is set to the Profile sRGB IEC61966-2.1. Then click OK.



Workshops and Seminars

Cathy & Gordon Illg – Workshops:
 Adventure Photography 303 237-7086
gordon@advenphoto.com
www.advenphoto.com

- Texas Birds, May 8-13
- Wild Horses, May 31-June 4
- Alpine Adventure, June 11-16
- Glacier National Park, July 9-14

- Rocky Mtn High, July 23-28
- Colorado Color, September 24-29
- Fall Wildlife & Photoshop, October 4-7
- Texas Birds, October 10-15
- Bryce & Zion, November 5-10
- Arches & Canyonlands, November 12-17
- Bosque del Apache (Full Moon), December 3-8

Russ Burden's Photography Tours
 Visit russburdenphotography.com. Contact Russ at 303 791-9997 or rburden@ecentral.com

Destinations include:

- May 13 - 19 2006 Arches National Park / Monument Valley Trip includes five afternoons of Photoshop instruction: 2 – 3 hours each
- May 27-June 5 2006 Oregon Coast - 10 day trip
- June 17 - 23 2006 Tetons / Yellowstone Natl. Parks in Spring
- Sept. 22-Oct. 1 2006 Tetons and Yellowstone Natl. Parks in Fall -10 days
- Oct. 7 - 13 2006 Vermont in Autumn
- Oct. 21 - 26 2006 Hunts Mesa - in Monument Valley and two days in Capital Reef.
- Nov. 4 - 10 2006 Bryce Canyon and Zion National Parks
- Dec. 3 -10 2006 Bosque Del Apache / White Sands Natl. Mon. with full moon

BORN FREE SAFARIS- Africa Trips 2006

Don Mammoser is leading two photo safari trips to Africa for Born Free Safaris next year. More information at www.bornfreesafaris.com

- Tanzania, May 22, 2006. All-inclusive cost (including airfare from Denver) for this 12 day trip is \$6300.
- Kenya, October 2, 2006. This 14 day trip is \$6400, including airfare from Denver.

Equipment for Sale

Tokina AT-X 235 AF PRO for Nikon / 20 - 35mm f2.8 lens / very sharp from edge to edge / fast constant max. aperture of 2.8 is the top of the line model / wonderful for working in both low and high light conditions / front and rear multicoated aspherical elements / all metal construction / focus clutch auto-focus system allows quick autofocus operation and manual focus sensitivity. Comes with Tiffen 77mm UV filter / soft case / sunshade / front and rear lens caps / cap keeper / All for \$290.00 - new cost with everything is over \$500.00.

Tamron 28-200 3.8-5.6 AF Aspherical XR AF lens for Nikon / internal focus / locking feature which prevents lens creep while carrying camera / excellent condition / very few small marks / comes with cap keeper / front and rear lens caps / All for \$100.00 - new cost is over \$300.00.

Two 62mm B&W 2 stop neutral density filters / B&W filters are recognized as being the world's best and finest glass / both in excellent condition / great to stack if you need 4 stops of neutral density / hard case / \$20.00 each

Two 62mm B&W 81A filters / B&W filters are recognized as being the world's best and finest glass / this filter works as a great protective element while giving the image a very slight warming effect / both in excellent condition / hard case / \$20.00 each

62mm B&W 81B warming filter / B&W filters are recognized as being the world's best and finest glass / both in excellent condition / hard case / \$20.00

62mm Tiffen Enhancing filter / slight marks on glass but do not impact sharpness / both in excellent condition / hard case / \$15.00

Call or email Russ Burden for more information:
303 791-9997 rburden@ecentral.com

EOS-1N camera with motor drive.
in box, instruction manual and all the accessories

that came with it new. \$400.00. Contact Charlie Summers at charlie@wildimages.biz.

Mile High Wildlife Photography Club

President: Ron Eberhart
720-635-6337

Vice-President: Chris Loffredo
720-200-0792

Secretary/Treasurer: Kathy Nolasco
303-690-3118

TEAM LEADERS

Monthly Programs: Chuck Winter 303- 972-2538

Membership: Kathy Nolasco
303-690-3118 knolasco@comcast.net

Special Programs/Field Trips: Chuck Winter 303- 972-2538

Competition: Russ Burden

Competition Scoring: Chris Loffredo

Competition Entrees: Matt Schaeffer/Fred Stearns

Judging Coordinator: David Terbush 303-814-6969

Snacks/Greeters: Roger Kinney
303-369-6120 RLKin@comcast.net

Publicity: Buzz Soard 303-779-9933

Library: Lingo Family 303-733-9844

Newsletter: Frank Weston

720 981-8087 frank@frankweston.com

BOARD of DIRECTORS

Russ Burden * Tom Lentz *

Wayne Smith * Rita Summers * Rick Harner

May Meeting

Wednesday May 10

7:00pm – 10:00pm

at

THE WILDLIFE EXPERIENCE

10035 South Peoria

Competition: Digital

Deadline for digital submissions:

Sunday, May 7, 6:00 pm

April Attendance: 58
