

Mile High Wildlife Photography Club

July 2006 Volume 30, Issue 7

How To Shoot Rainbows

by Russ Burden

There's nothing like dramatic light to take a scenic that's been shot thousands of times to a new level. Impending storms, shafts of sun spotlighting key compositional elements, fire engine red clouds, all qualify but what rides highest on many landscape photographer's list of most dramatic are rainbows.

They have it all - prismatic color, a stormy sky lit by the sun, early morning or late afternoon light, and if you believe in folk tales, maybe a pot of gold. They're adrenaline pumping phenomena that rev up many photographers' juices. With each rainbow I've encountered over the years, upon completion of the shoot I look to the sky, wink, say thanks, and rush back to the motel to clearly mark those rolls of film or immediately burn a CD and place it in a safe location.



Finding a rainbow requires a number of natural events to occur. First off, the horizon by the setting or rising sun must be clear and the sun needs to be lower than forty two degrees in the sky. With your back to where it rises or sets, turn so your shadow falls directly in front of you so you're positioned one hundred and eighty degrees from the sun. The point at which you now face is known as the antisolar point. This is where the arc of the rainbow will appear providing there is moisture in the sky. When all

factors come together, a rainbow materializes. Understandably, they're not an every day occurrence.



When you're out in the field and it's rainy, look toward the horizon of the setting or rising sun. If you see an opening in the clouds, look for a foreground in the direction of the antisolar point that has character or interest and wait. Mount your camera to a tripod to ensure you get a sharp image. If a rainbow shows up, make sure you capture it exhausting all compositional possibilities. Shoot it vertically, horizontally, with a wide angle to take it all in, and with a telephoto to sample portions with the most dramatic color. Use a polarizer to enhance its color but be careful because as you rotate it, you can also eliminate it. Don't dwell on this as it's visible through the viewfinder. I suggest you resort to manual focus as the sensor of an autofocus camera may find it hard to distinguish contrast in the sky. If you waste a lot of time trying to autofocus, you may lose a great shot as rainbows don't often last a long time.

At The Last Meeting...

In spite of very vocal opposition by a few members, the club membership voted by an overwhelming majority to accept the proposed competition rules. The new rules allow more latitude in the use of digital editing software and have created a new Critique category that will allow members to enter images that may not be ready for competition.

Kathy Nolasco has resigned as club Treasurer. Anyone interested in taking over this position is encouraged to contact [Ron Eberhart](#).

MHWPC NEEDS YOU!!

Our club is desperately in need of a Treasurer. Anyone interested in helping with this critical club function should contact [Ron Eberhart](#).

The Treasurer's responsibilities include:

- collecting dues (mostly at the beginning of the year),
- depositing any checks received,
- writing checks for any bills presented for payment
- maintaining an updated membership list
- e-mailing membership list and treasury reports to officers.

Club Exhibit at TWE

The Competition

Once again, The Wildlife Experience has given us the opportunity to display our images in their gallery. The theme of the competition, Rocky Mountain High, was approved by vote at the July meeting. A competition to select the images for display will be held at the August meeting. New competition rules approved at the July meeting will apply.

Each member is entitled to submit three images into the TWE competition. Images entered into the competition may be slides or digital. Digital images should be e-mailed to the club at milehighphotoclub@gmail.com. They should be standard sized files following our normal digital competition requirements, maximum file size of 350K at 72 or 96ppi. Slide entries must be brought to the July Club meeting and given to Charlie

Summers. All slides should be clearly marked with your name.

The Exhibit

All images that are selected for the exhibit will be printed by Denver Digital Imaging Center (formerly Slideprinter). If the image is a slide, Denver Digital Imaging Center will scan the transparency before making the print. The images selected for the exhibit will be printed at 16x24, and will be displayed matted and framed. After the show is over, the prints and any scans made of transparencies will be given to the photographers.

Digital images must be 300ppi at 24 inches on the long side. One very important thing people must consider before entering the competition is if the image they are entering is from a cropped file, will it still look good at 16x24? If the projected image is cropped a lot, making it into a 16x24 is not practical as the quality will be horrible. The above file size comes out to about 100 Mb making it impractical for emailing.

Winning slides and hi-resolution digital images (300 dpi, 24" on long side) must be submitted to Kathy Lingo at the August meeting, following the competition. If you submit any digital entries, you must bring a CD with hi-resolution files of the all the images that you are entering into the TWE competition to the August meeting.

If your image is selected for the show, you need to provide in writing, the image title, your name, and a 50-word maximum written description of the image to <mailto:kathy@arch2000.net> no later than Friday August 18. The written description should include the location shown, any animal behavior depicted, or other interesting facts, for a general audience. Technical photographic information is specifically NOT requested.

Of Interest

There will be a [one-day training seminar](#) in Denver, October 19, 2006, to help you develop a better understanding of color management.

Upcoming Programs

July—Wendy Shattiel

Nationally know photographer and permanent TWE exhibitor, Wendy Shattiel, will be doing a program on her new book.

August—TWE Exhibit Competition

The competition will be to select images for TWE exhibition.

September—Club Picnic

Club will supply drinks, plates, silverware, and fried chicken. Members are asked to bring salad or desert.

Braggin' Rights

A big round applause for **Cathy Illg's** third place finish in the first Images For Conservation Pro Tour of Nature Photography. She and the landholder she worked with split the \$16,000 prize. Samples of her winning images can be found at www.advenphoto.com. Click on Tour Highlights. **Gordon and Cathy** have also had a white-tailed fawn in daisies selected by Inner Reflections for their calendar.

James Hager is now being represented by Robert Harding World Imagery. James has also been invited to be a guest artist at the Boulder Arts and Crafts Gallery in March 2007.

Ron Eberhart won 1st place in the Color Landscape and Architecture category of the Louisville Photography Show.

Club Field Trips

Listed below are tentative dates for club field trips. Exact dates will be determined as the seasons progress. Contact Chuck Winter (303- 972-2538) for more information.

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.

Fall colors

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

July Digital Competition

All submissions for July's digital competition must be submitted no later than 8 PM, Saturday, July 8.

June Competition Results

Judge: Tom Lentz

Category: Slides/Prints

Prints

HoM Wildlife - 3 entries

1st Cautious Lynx Dick York

Wildlife - 2 entries

1st Fox kit in early light Russ Burden

2nd

Creative – 2 entries

1st Balanced Rock Mirrored Russ Burden

Scenic – 7 entries

1st Storm Clouds and Yucca Russ Burden

2nd Zion in Snow Russ Burden

3rd Fireweed – Denali Highway Reb Babcock

HM

Digitally Enhanced – 2 entries

1st Who Did You Call a Sparrow Sam Fletcher

Slides

Wildlife - 1 entries

1st Fox Kit Reb Babcock

Scenic – 3 entries

1st Delicate Arch at Sunset Nick Burden

2nd

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):

Snacks:

Drinks/Ice:

Workshops and Seminars

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

- 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:

- 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

- Kenya, October 2, 2006. This 14 day trip is \$6400, including airfare from Denver.

James Hager Photography - Small Group Photo Safaris, www.JamesHagerPhoto.com
James@JamesHagerPhoto.com

- Kenya in Oct 2006: Classic safari to Samburu and Masai Mara National Reserves - 15 days, Oct 7-21
- Tanzania in Feb 2007: Wildebeest birthing season in Ngorongoro Crater and Serengeti NP- 15 days, Feb 3-17
- Primates in Feb 2007: Chimpanzees and gorillas in Tanzania and Rwanda - 11 days, Feb 17-27

Mile High Wildlife Photography Club

President: [Ron Eberhart](#)

720-635-6337

Vice-President: [Chris Loffredo](#)

720-200-0792

Secretary/Treasurer: vacant

TEAM LEADERS

Monthly Programs: [Chuck Winter](#) 303- 972-2538

Membership: *vacant*

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

Publicity: [Buzz Soard](#) 303-779-9933

Library: [Lingo Family](#) 303-733-9844

Newsletter: [Frank Weston](#) 720 981-8087

Club Website: [Devendra Kumar](#)

<http://groups.yahoo.com/group/milehighwildlifephotographyclub/>

BOARD of DIRECTORS

Russ Burden * Tom Lentz *

Wayne Smith * Rita Summers * Rick Harner

July Meeting

Wednesday July 12

7:00pm – 10:00pm

at

THE WILDLIFE EXPERIENCE

10035 South Peoria

Competition: Digital

Submissions due: 8 PM, Saturday, July 8

June Attendance: 38

2006 Guidelines for Competition Entry

Competitions are open to all club members. Competitions will be divided into two parts, Digital and Slides/Prints. During meetings when slide competitions are held, prints will also be eligible for competition.

During Digital and/or Print competitions, for all but the Open category, the following post processing restrictions apply:

Digital images may be enhanced or changed using any of the tools available in a post processing graphics editing program except one cannot copy or significantly alter the primary subject or primary parts of the photograph in any way, nor can one import items from another image. The intent of the original image must be maintained.

Up to four images may be entered by each member, with no more than two in any one category.

Prints must be mounted and matted, unframed, 8" x 10" or larger.

Entries that do not receive an award (1st, 2nd, 3rd or HM) may be re-entered in future club competitions.

WILDLIFE

This category includes all forms of living wildlife whose normal, everyday movements are not controlled by man, excluding domesticated and captive animals. No evidence of man is permitted in the photo. Images as seen in the wild (e.g. backlit subjects, smooth water) are permitted. For an entry to be eligible in this category, the intent of the original image must be maintained. Digital images may be enhanced or changed using any of the tools available in a post processing graphics editing program except one cannot copy or significantly alter the primary subject or primary parts of the photograph in any way, nor can one import items from another image. The intent of the original image must be maintained.

WILDLIFE—HAND OF MAN

This category includes wildlife under controlled conditions, including zoos, game farm animals, domesticated wild animals in a natural setting, etc. Digital images may be enhanced or changed using any of the tools available in a post processing

graphics editing program except one cannot copy or significantly alter the primary subject or primary parts of the photograph in any way, nor can one import items from another image. The intent of the original image must be maintained.

SCENIC

Nature photos of geological, botanical and meteorological subjects. See the aforementioned post processing guidelines above. For an entry to be eligible in this category, the intent of the original image must be maintained. Man made objects or wildlife, whether they are incidental or are intended to enhance and be an integral part of the image, are acceptable as long as they are a minor compositional element and not a main focal point of the image, nor should they be of a distracting nature from the natural elements of the picture. Man-made objects, such as barns, lighthouses, roads, vehicles, piers, etc. should not distract from the natural elements that appear in the image. Acceptance of photographs containing man-made objects will be at the judge's discretion.

OPEN

This category has no restrictions other than that the subject of the image must be nature. Any image that does not fit into the other categories can be entered in the Open category. Any image that does not fit into the Wildlife, Wildlife Hand of Man, or Scenic categories is eligible for the Open category. There are no restrictions on this category other than the main subject of the photo must be nature.

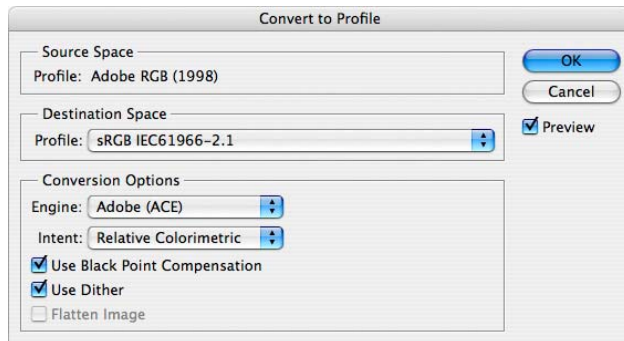
CRITIQUE

There are no restrictions on this category except that the subject must be nature. This category allows members to anonymously enter experimental or trial images and receive the benefit of having their work critiqued by the judge. Images entered in the Critique category will be evaluated by the judge, but no score will be given. Each image will simply be critiqued so that the creators can learn from their own efforts, not just the efforts of others. Limited dialogue between the judge and entrant may be permitted if time allows. This category does not differentiate the types of images (wildlife, scenic, hand of man, creative, etc.). All images in this category are treated equally. All images entered into this category are eligible for entry into other categories at subsequent club competitions.

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 are having difficulty meeting the deadline. Photo submissions will not be accepted at the meeting. Initially only two images per member will be accepted until the methodology of handling digital images is worked out. Later, three images will be accepted. It will be announced when this change occurs.

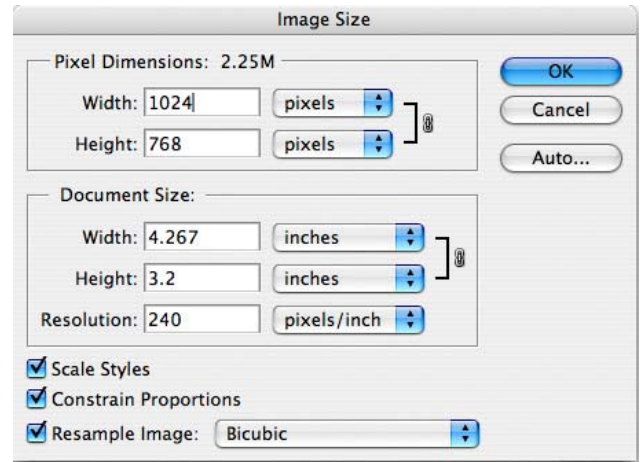
2. Digital images must be jpg files in sRGB IEC61966-2.1 color profile and sized in your graphics editing program prior to submission. The sRGB profile can be set in the camera. In Photoshop CS2, you can make sure your image is in the sRGB color space by going to Edit>Convert to Profile. Make sure the 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.



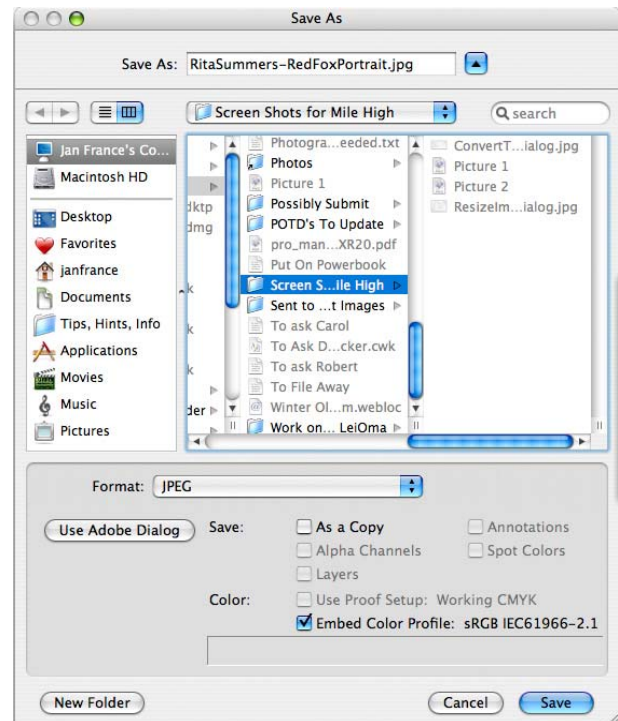
3. Image file size is to be no larger than 350 Kb. The maximum dimensional setting will be 1024 wide by 768 high pixel resolution. Any picture resolution between 72 dpi and 300 dpi is satisfactory provided the image meets the file size criteria of 350 Kb max.

4. 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.

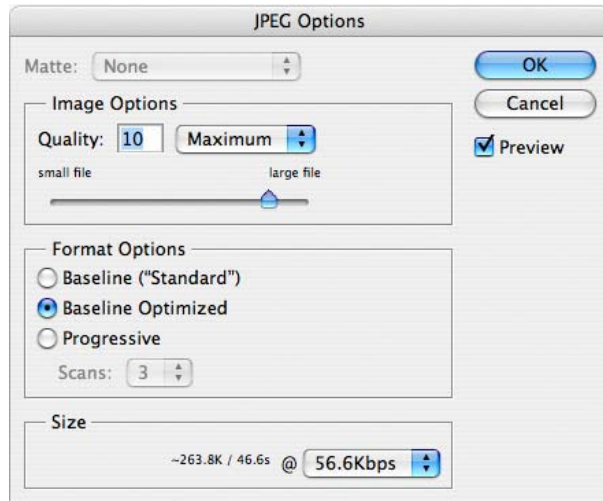


5. Once the image has been resized, go to FILE>SAVE AS. Name your file using this convention: FirstNameLastName-Title. For example, "RitaSummers-RedFoxPortrait". Set the format to JPEG (not Photoshop or any other format). Make sure the option is checked to "Embed Color Profile: sRGB IEC61966-2.1". Click 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.



6. 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.**

7. 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.

8. Just as we learned to shoot a proper exposure for our club's film projector, we must do the same with digital slide projection. Our first demonstration session will be a learning experience in how digital images project. 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.

9. 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.

10. 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.

11. 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.
