

Mile High Wildlife Photography Club

December 2012

Volume 36, Number 12



Remember the MHWPC Holiday Gathering!

Wednesday December 12th at 6:00PM

See Page 20 for additional details of this special event!



The club is providing meats and beverages, please bring a side dish to share

Aurora Photography

By Roger N. Clark

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Introduction

We are in the midst of a unique combination of natural events and technology that enables photography like never before. The technology is the digital camera and the natural event is the current solar maximum which brings aurora, sometimes to the northern US and Colorado.

Aurora are created by charged particles entering the Earth's upper atmosphere funneled by the magnetic field of the Earth. I have observed aurora from the lower 48 states bright enough to read a newspaper by. We are also in the internet age where internet resources enable us to monitor auroral activity and weather conditions in order to be alerted to the best time to head out to view and photograph aurora. Figure 1 shows an aurora bright enough to see and photograph from within the Denver metro area.

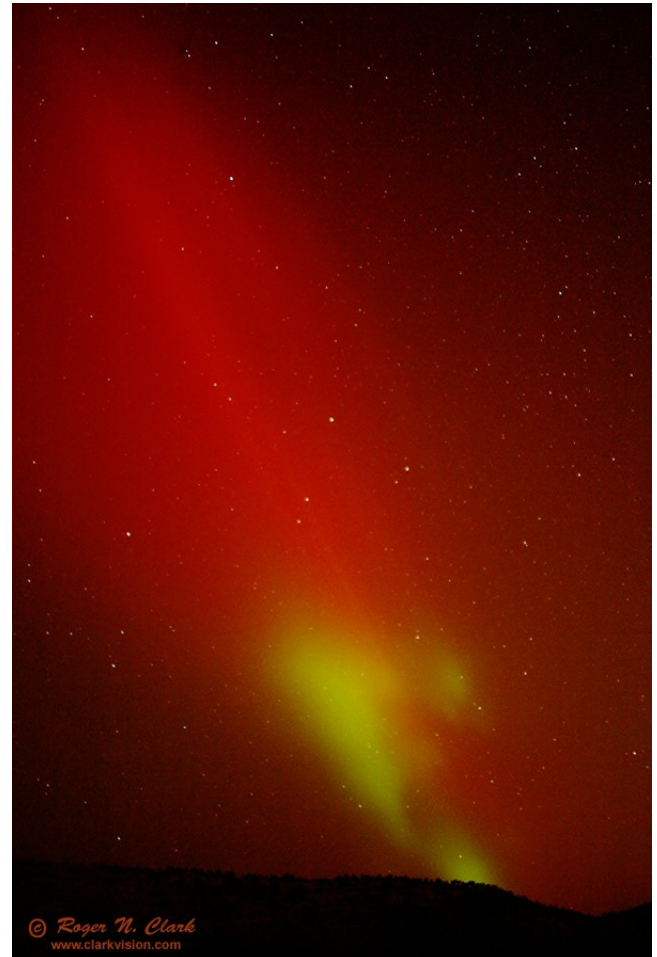


Figure 1. Red and green auroral rays photographed in the Denver metro area, November 20, 2003, when the Kp index was 9.0. Aurora could be seen within the city, with brightness similar to that for clouds. Imaged with a Canon 10D digital camera, 24 mm f/2.8 lens, 20 second exposure at ISO 400. This image was obtained from Alameda Parkway on Green Mountain, in the city of Lakewood. The aurora could be seen while driving.

Lenses and Digital Cameras

Digital cameras are much more sensitive than film, so armed with knowledge in the internet age with and a DSLR with a good lens, one can potentially make some interesting aurora pictures, even from southerly locations like Colorado. There is, however, a lot of incorrect and/or misleading information on the internet, so with this article, I will try and set the record straight regarding low light photography.

So what do you need to capture images of faint things like aurora, the night sky and stars? The answer is simple: a digital camera with a big lens. On the internet one reads DSLRs are more sensitive than small point and shoot cameras. It is a myth and is not correct. All digital cameras have the same sensitivity, at least those in a similar generation of manufacture. The main difference in light gathering ability is the lens.

Small P&S cameras tend to have small shorter focal length lenses than large cameras like DSLRs. It is not the f/ratio that determines the light gathering ability, rather it is the diameter of the lens, or more precisely the area of the lens. For example, a P&S camera may have a 35 mm f/2.8 equivalent field of view lens, but the small sensor may be 5 times smaller than a 35 mm full frame camera, so the real focal length is only $35/5 = 7$ mm. To find the diameter of the lens, divide the focal length by the f/ratio. Thus, the 7 mm f/2.8 P&S camera lens would have a diameter of only $7/2.8 = 2.5$ mm. But a real 35 mm focal length f/2.8 lens would have an lens aperture diameter of $35/2.8 = 12.5$ mm. The 35 mm f/2.8 lens then collects 25 times the light! To get that 25 factor, square the ratio of the diameters, $(12.5*12.5)/(2.5*2.5) = 25$.

So the first step in doing night sky photography is choosing your lens with the biggest aperture. You may say that is my 500 f/4 lens (aperture = 125 mm diameter). But one also needs to consider the field of view. A 500 mm f/4 lens will certainly collect a lot of light but shows only a small part of the sky. One needs a relatively wide angle lens to get good coverage. Example lenses are 50 mm f/1.8 (or faster), 35 mm f/2.8 (or faster), 28 mm f/2.8 (or faster), and so on to shorter focal lengths.

But as one moves to shorter focal lengths, the aperture is getting smaller. For example a 35 mm f/2.8 lens has an aperture of 12.5 mm, while a 20 mm f/2.8 has an aperture of only 7.1 mm.

One can compute the area of sky coverage with a given focal length and the aperture diameter with a given lens. The area of coverage (for example in square degrees) times the aperture diameter is a metric for impressive night sky photography. I have computed many lens combinations and tabulated them in Table 1 at: <http://www.clarkvision.com/articles/nightsapes/>

As one might expect, the faster lenses stand out, e.g. 24 mm f/1.4, 35 mm f/1.4, 50 mm f/1.2. I have decided on using a 24 mm f/1.4 lens in the Canon line as I have Canon cameras. In my opinion, this focal length records a fairly large area of sky, and the large aperture collects a lot of light. Shorter focal length lenses, like 20 mm only come in f/2.8 (in the Canon line), so the lens diameter takes a big hit. The 24 f/1.4 lens does not produce high quality star images wide open, but is acceptable at f/2. If I want to make an image of a larger area of sky than covered by this lens, I just make a mosaic.

ISO Myths

The next myth on the internet is ISO. ISO does not change sensitivity. In normal daytime photography, when you increase ISO, the computer in the camera tells the camera to make a shorter exposure (shorter exposure time, or slower f/ratio, or both) and then tells the computer to boost the signal, and boosting along with that smaller signal, noise. But today's DSLRs have another problem: the electronics are not good enough to handle the dynamic range of the sensors in the cameras. The result is that low ISO images have noise limited by the electronics, while high ISO's do not, but high ISOs have more limited dynamic range. This means there is an optimum for low light work. That optimum is usually around ISO 1600 to 3200. More on this topic can be found in my nightscapes article at: <http://www.clarkvision.com/articles/nightsapes/>

Planning for Aurora Viewing and Photography

Ok, so now you know to use your DSLR with your largest aperture wide angle lens at ISO 1600 to 3200. Now what? When will there be an aurora? First, we usually need to get away from city lights on clear nights unless the aurora is incredibly bright like the one in Figure 1. Second, there should be no Moon in the sky, unless it is a very bright aurora. Both city lights and moon light usually add too much light to the sky, which makes it more difficult to see and record fainter stars and aurora.

Spaceweather.com and Solar Flare Alerts. Every night does not necessarily have an aurora. To find out if an aurora is possible, check spaceweather.com. Spaceweather.com will post alerts about solar flares. Once a flare happens, if the flare sends particles, called a Coronal Mass Ejection, or CME toward Earth, usually about 2 to 3 days later there is an aurora. Timing is important, as many CME peaks hit the Earth over a few hour period, perhaps as much as 12 hours. Hopefully, that occurs during our night.

Wing Kp Index. But will we actually see an aurora? There are two web sites that I use to check for actual aurora. The first is the NOAA Wing Kp index at: <http://www.swpc.noaa.gov/wingkp/> which shows the measured and predicted geomagnetic activity. In my experience, when the Kp value approaches 6 an aurora is likely, but from Colorado will mostly be just a glow on the northern horizon. If it reaches 7 or especially 8, an interesting aurora with rays and curtains is more likely. If Kp reaches 9, like it did for the aurora shown in Figure 1, then aurora may be visible from the city. Figures 2a and 2b show example plots of Kp from the NOAA web site.

Figure 2a. Example Kp values over a 7-day period in November, 2012. Times are Universal Time (0 hours UT = 3pm EST, 5pm MST, 6pm PST the day before; 0 hr UT Nov 24 = 5 pm MST Nov 23). The cyan line is measured Kp, and the yellow points and lines are predictions. When the Kp rises above 5, visible aurora are possible, when above about 7, aurora are likely in more southerly states like Colorado.

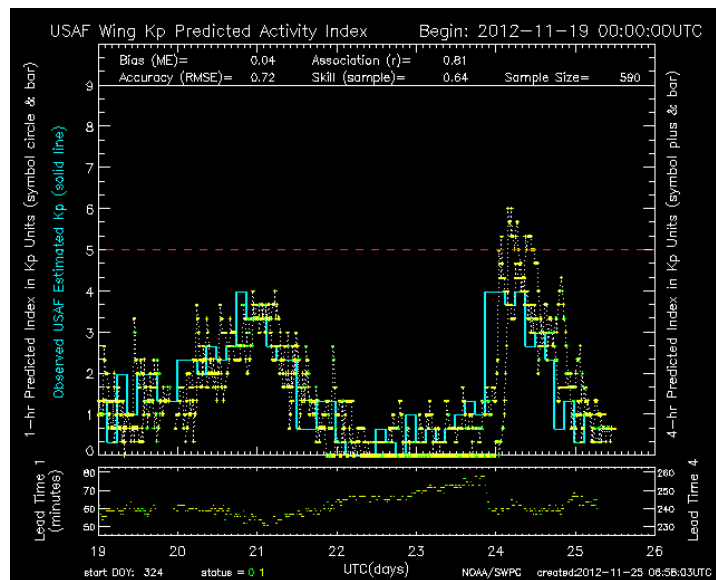
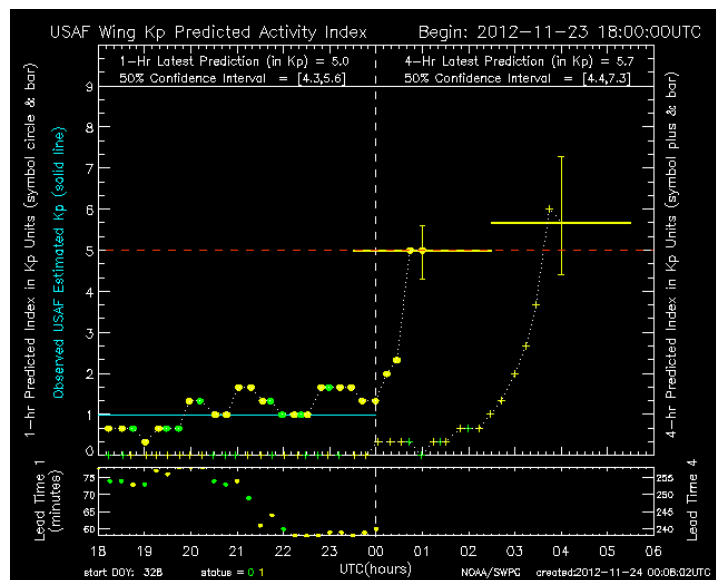


Figure 2b. Example prediction of rising Kp to possible aurora. The prediction is going above 5 near 4 hours UT, November 24, or 9 pm MST November 23. This might be an indication to head out for viewing an aurora (later the prediction on this event was downgraded).



NOAA POES satellite images. The second resource is the NOAA POES satellite images of the aurora at <http://www.swpc.noaa.gov/pmap/> which displays near real time images. The POES images show where the most intense aurora is located. Examples are shown in Figure 3a, 3b, and 3c, all from this November. Note that aurora occurs in an oval, and one long axis of the oval often points toward the lower 48 United states. In fact sometimes the auroral band is as intense in states like Minnesota as it is near Anchorage, Alaska. As the auroral activity intensifies, the oval gets larger, so the more intense aurora will be seen further south.

Figure 3a. Example POES satellite images showing a very weak auroral oval. The red arrow shows the direction of the sun, so it is 1:02 am MST.

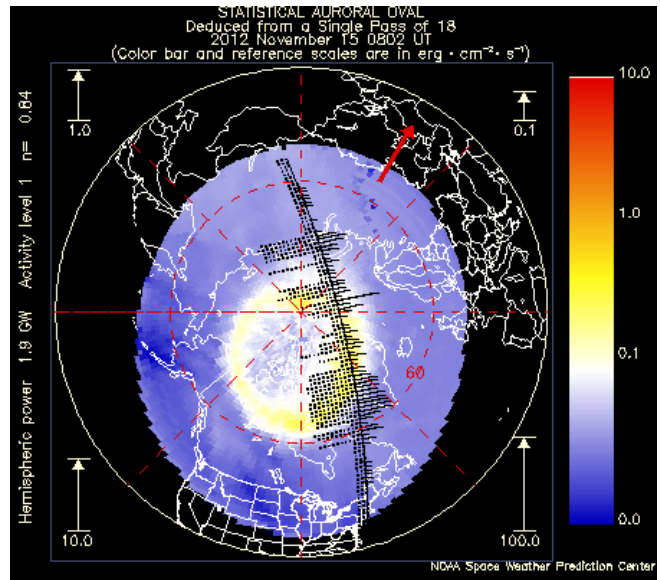


Figure 3b. Example POES satellite images showing a moderately strong auroral oval with intense aurora just north of the US border. Note how much larger the oval is compared to that in Figure 3a. There is also low level auroral activity in states like Colorado.

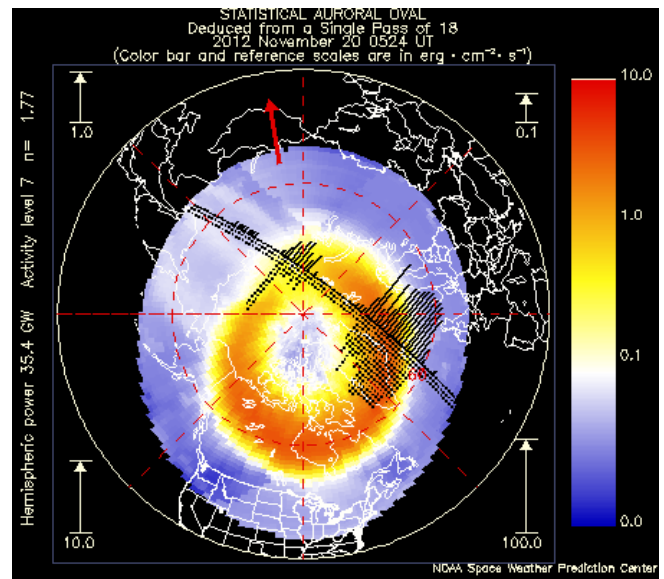
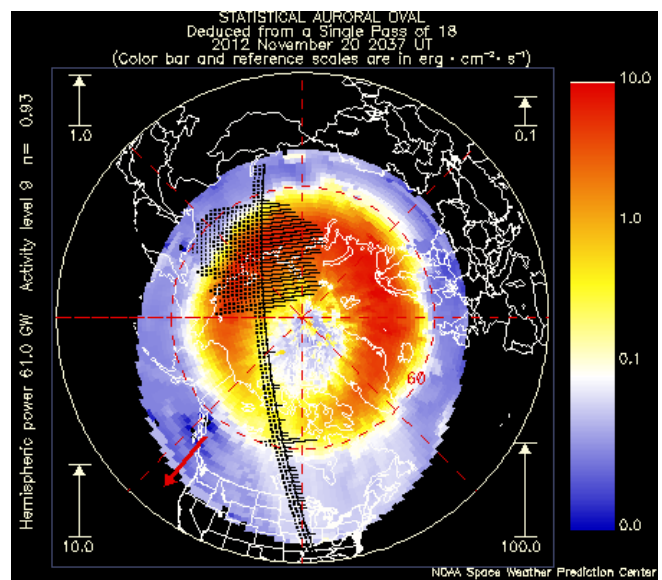


Figure 3c. Example POES satellite images showing a very strong auroral oval with intense aurora in Russia and Europe. Note the position of the sun arrow, so it is just after noon on the US west coast. US observers would hope the geomagnetic storm would last until the Earth rotated so that intense aurora was over the US, but this storm died down before that could happen.



Weather Knowledge

So armed with solar flare CME alerts from spaceweather.com, Kp predicts and satellite views of the aurora, you can decide to make a long drive to a dark site outside the city. But what about the weather? Whether you want clear skies for aurora, or partly cloudy skies for sunrise and sunset, there is an amazing website that shows cloud predictions for North America at <http://www.cleardarksky.com/csk/> for up to 48 hours ahead. It also gives predictions on wind. I use this site for astronomy, photography, in my professional work, and even planning a hike.

Focusing Your Camera

Once you reach your photography site and set up your camera on a tripod, focusing can be a big problem because small wide angle lenses have relatively small apertures so do not usually collect enough light for many DSLRs to accurately focus. The best method is to use live view if your camera has it. With live view, zoom in 10x and use a small magnifier on a bright star to focus manually. If your camera does not have live view use a flashlight to light something about 50 feet or more away and focus on that. Sometimes you may have to place the flashlight close to a distant tree or a rock to get enough light to achieve focus.

Short Exposures to Star Trails

There are two types of night sky photography one can do. 1) Star trails. 2) Short exposures to keep stars round. With star trails, one can make long exposures, either as one long exposure or several shorter exposures that get combined. Figure 4 is an example of star trails with 3 minutes of exposure with a 58 mm lens at f/2.

Figure 1 shows an image taken with a 24 mm f/2.8 lens and 20 seconds of exposure. The short exposure time limits the rotation of the Earth so that the stars remain round. In practice, with a 24 mm lens, about 8 seconds is the limit to keep stars round, but in a presentation with small images, like for the web, 30 seconds will also work and show minimal trailing. Also, if the camera is pointed toward the celestial pole, one can expose longer without showing star trailing.

A 3 minute exposure of an auroral band and star trails is shown in Figure 4. Auroral bands can sometimes remain relatively stationary, allowing such long exposures, while at other times, the auroral rays, and curtains can move quite quickly.

Figure 4. Image of an auroral ray above a forest in eastern Washington state, September 16, 1974 when the Kp index was 7.7. Image made on Fujichrome 100 film, 58mm f/2, 3 minute exposure



Some example aurora photos are shown in Figures 5, 6 and 7. Note the big difference in the number of stars from Figure 1, the film images in Figures 4, 5, and 6, with the image in Figure 7. Digital cameras are much more sensitive than film, and the large aperture lens of used to make the image in Figure 7 (24 mm at f/2) collects a lot of light, recording fainter stars than in the other images.

Figure 5. Image of auroral rays in the Big Dipper (Ursa Major) above a forest in eastern Washington state, September 16, 1974 when the Kp index was 7.7. This was a 4 minute exposure on Fujichrome 100 film with a 35 mm lens at f/3.5.



Figure 6. Green Auroral glow in eastern Washington state, September 16, 1974 when the Kp index was 7.7. This was a 6.25 minute exposure on Kodachrome 25 with a 50 mm lens at f/1.8. This image could be made with about a 5-second exposure with a modern DSLR (but with shorter star trails).

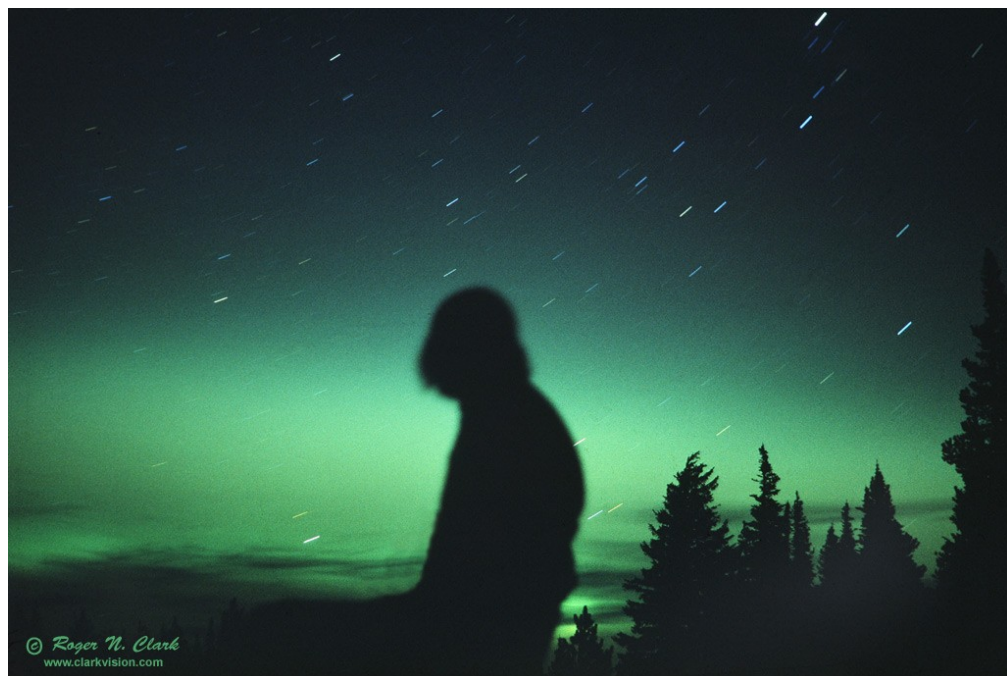
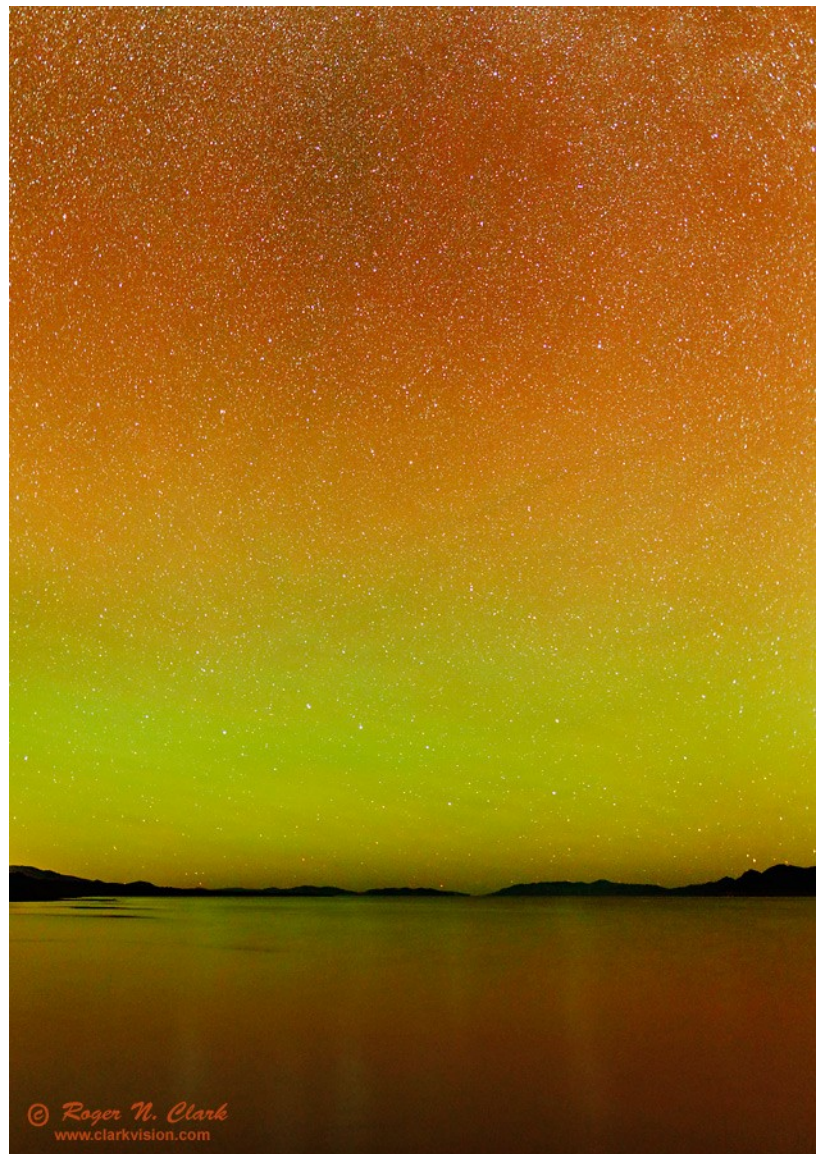


Figure 7. An auroral glow over Pyramid Lake, Nevada on October 17, 2012. There are two sources : a general green glow above the northern horizon, and a red sky glow with banding. There are no clouds in this scene. Just above the horizon is the big dipper, and little dipper is 1/3 of the distance from the top, and to the right. The dipper part of the little dipper is just above center. The aurora was visible to my eyes, but I could not see the color. This northerly view looks over Pyramid Lake and the Black Rock desert beyond. Canon 1D Mark IV digital camera with 24mm f/1.4 lens at f/2, 30 second exposures at ISO 1600. This is a 3-frame mosaic. The image covers about 65 by 90 degrees. The aurora was surprising because the Wing Kp index was only about 2.7, yet the aurora was quite noticeable visually.



Conclusions

Armed with modern digital cameras, fast lenses, and web resources enable us to be prepared and ready for the next big auroral event. I have seen aurora from the lower 48 US states that pulsate from horizon to zenith 3 times a second (a fire aurora), curtains that dance and fold on each other, arcs, rays, and general glowing in the north. Sometimes the aurora will show color to our eyes and other times will be too faint for us to discern color, but our cameras will show wonderful and varied colors as the images here illustrate. If you are lucky enough to travel north or south closer to the poles, your chances of seeing aurora increase.

References and Further Reading

Observed and predicted geomagnetic activity:

http://www.swpc.noaa.gov/wingkp/seven_day.html

To see alerts of solar flare eruptions: <http://www.spaceweather.com/>

Auroral activity satellite view: <http://www.swpc.noaa.gov/pmap/pmapN.html>

Clear sky chart: prediction of clouds up to 48 hours in advance for North America

<http://www.cleardarksky.com/csk/>

Nightscape Photography with Digital Cameras <http://www.clarkvision.com/articles/nightsapes>

John Fielder Presentation at MHWPC's February Meeting!

We are privileged to have John Fielder as the program speaker during our February meeting. Please feel free to invite friends and folks from other photo clubs who might not otherwise get to see his inspiring presentation.

John Fielder and Great Outdoors Colorado Announce the Publication of Two New Books and a Fall, 2012 Promotional Tour and show *Colorado's Great Outdoors: Celebrating 20 Years of Lottery-Funded Lands*.

When Coloradans voted to create a lottery in 1980, the issue put to voters authorized the establishment of a state-supervised lottery with the net proceeds allocated to municipalities and counties for park, recreation, and open space purposes. Great Outdoors Colorado's mission is to help preserve, protect, enhance, and manage the state's wildlife, park, river, trail, and open space heritage.

John Fielder was a founder of GOCO, and was appointed by Governor Roy Romer to the Great Outdoors Colorado Board in 1993, and served two four year terms. He approached the Great Outdoors Colorado Board in 2010 and beseeched it to consider celebrating GOCO's 20th anniversary in 2012 with the publication of a guide book, *Guide to Colorado's Great Outdoors: Lottery-Funded Parks, Trails, Wildlife Areas & Open Spaces*, and a picture book, *Colorado's Great Outdoors: Celebrating 20 Years of Lottery-Funded Lands*, depicting many of the places invested in by GOCO. The board partnered with him to photograph hundreds of county and city open spaces; wildlife habitat; state parks and wildlife areas; local and regional trails; community parks, ball fields, and playgrounds; and private ranches. John drove 35,000 miles in less than two years from one end of Colorado to the other, and visited all of the state's 64 counties and practically every city and town, in order to complete the project. The many working ranches depicted have benefited from GOCO grants because of the significant wildlife habitat they provide. They are not accessible to the public, but instead remain in private ownership. This will be the first time many people have been able to see these lands.

John also agreed to tour Colorado in 2012 and 2013 to present his photography and recount his impressions of GOCO's accomplishments, in dozens of venues across the state at events hosted by Colorado's land protection community. Events will consist of a slide show entitled *Colorado's Great Outdoors: Celebrating 20 Years of Lottery-Funded Lands* with beautiful music married to the images, and book sales from which 30% of gross proceeds are donated back to sponsoring organizations. Slide shows will be tailored to each community in order to feature photographs of what's been invested in locally. Both books and John's fall, 2012 tour of Colorado will be published in September.

John Fielder has worked tirelessly to promote the protection of Colorado's ranches, open spaces, and wildlands during his 30-year career as a nature photographer. His photography has influenced people and legislation, earning him recognition including the Sierra Club's Ansel Adams Award in 1993 and, in 2011, the Aldo Leopold Foundation's first Achievement Award given to an individual. Over 40 books have been published depicting his Colorado photography. He lives in Summit County, Colorado, and operates a fine art gallery, John Fielder's Colorado, in Denver's Art District on Santa Fe. He teaches photography workshops to adults and children. Information about John and his work can be found at johnfielder.com.

Fielder has promised to talk with us a bit about the technical and other aspects of his photography.



MHWPC Exhibit at The Wildlife Experience in 2013

As experienced club members know, The Wildlife Experience has offered the club a great opportunity each year to exhibit at TWE. Sometime in 2013, we will again be able to have member photographer's work exhibited. At our January meeting, club members will need to start the process by choosing a time frame and theme from among those currently offered by TWE. Please note the below times and themes may be subject to change by TWE, but this is what is currently envisioned. Possible photo themes are in red below. Please think about what you would like to see the club do in 2013, and be prepared to discuss and vote on options at the January meeting.



Here are some tentative options for the 2013 club show:

May 11 – July 28

Other concurrent exhibits: 2nd floor science show about animal and human shelters (**Animals in Their Homes**), Community Gallery photo show by Susan Smetana about Canadian wilderness hunting, 1st floor shows include continuation of *Are we there yet? Journey from Arizona to Alaska* (**Animals and/or Habitat from Arizona to Alaska**), last part of *Paint the Parks* (**Our National Parks**) (national and state parks competition) and first part of *Sea of Cortez* (paintings and sculptures inspired by the Baja California region).

Aug 3 – Oct 27

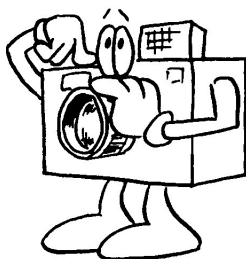
Concurrent exhibits: 2nd floor shows are last half of *Sustainable Shelter* and *Susan Smetana* and first half of *Glow: Living Lights* (science show about bioluminescence—gallery will be very dark) and *ICP Photo Winners*; 1st floor shows will be last part of *Sea of Cortez* and start of *Wildlife Experience in Art* (paintings and sculpture by Rocky Mountain region animal artists—sales show) (**Rocky Mountain Wildlife**), and new permanent collection show taking place of *Are we there yet?* (content yet to be decided, but TWE is proposing a show about Rivers—biology/geology of riparian areas) (**Rivers and Their Wildlife**).

Nov 2 – January ? (**Wildlife in Winter**)

Concurrent exhibits: 2nd floor *Glow: Living Lights* (science show about bioluminescence) and *ICP Photo Winners*; 1st floor *Wildlife Experience in Art* (paintings and sculpture by Rocky Mountain region animal artists), and new permanent collection show taking place of *Are we there yet?*

Tell Your Friends & Family— The MHWPC Has A Facebook Page!

38 people have 'liked' our club's page so far! If you are a Facebook user, please consider looking up 'Mile High Wildlife Photography Club' and 'liking' our page. And please share our Facebook page with your friends and family that appreciate quality wildlife and nature photography.



News from the Library

Hello from the library!



The library will not display any items this month due to the holiday dinner. Let us know if you have any requests or suggestions for the new year. If you have any interest in becoming a future librarian let us know your interests.

Joe and Betsy Lamb



Upcoming TWE Events!



“Sleeping on the Summits” Wakes Up on the Extreme Screen

Coming December 13, 2012 to the Extreme Screen at The Wildlife Experience is the larger than life presentation of “Sleeping on the Summits: from Colorado to Everest.” Presented by mountain geographer, born and raised in Vail, Colorado, Dr. Jon Kedrowski and meteorologist Chris Tomer who will talk about the days spent climbing the summits from sunset to sunrise on each of Colorado’s 55 fourteeners.

Nothing like this has ever been done before. Kedrowski climbed every one of them, sometimes alone due to Tomer’s work schedule. However, the two mountaineers were constantly in contact while Tomer provided the real-time weather forecasting analysis to ensure Kedrowski’s safe summit. These 2 men have been best friends since college and their admiration and respect for one another and the mountains they climb is obvious.

In May of 2012 Dr. Kedrowski reached the summit of Mt. Everest. This was his second attempt a week after the 2nd deadliest day in Mt. Everest’s history. 7 people lost their lives on the mountain that day. Kedrowski will talk about this experience.

The presentation is about team work, taking risks and climbing the proverbial Mountain of Life? “What’s Your Everest?” is a catch phrase Kedrowski uses on his weekly radio show “EVEREST RADIO” which begins airing in January 2013.

The Extreme Screen Theater inside The Wildlife Experience is a state of the art 2D and 3D monster and every plush seat will give you a view of the stunning photographs and video.

“Sleeping on the Summits” books will be on sale for signing after the event. Doors open at 6pm with a cash bar and the presentation begins at 7pm.

Seats are limited so reservations are suggested. Reserve yours by calling 720-488-3344

Visit <http://thewildlifeexperience.org/sleeping-on-the-summits/> for more information

Sand Hill Crane Viewing at Rowe Sanctuary

One of the best opportunities to view and photograph sand hill cranes occurs each March and April and the Audubon Society’s Rowe Sanctuary; south of Kearney, Nebraska. Reservations can be made the first business day of January and later by calling between 9 a.m. and 5 p.m. CST, Monday through Friday. To make reservations or if you have questions, please call 308-468-5282.

Times and Dates for Spring 2013:

5:00 a.m. & 5 p.m. March 2 - March 9

6:00 a.m. & 6 p.m. March 10 - April 7

Fees: \$25.00/person/trip (price does not include tax, subject to change). Pre-payment is required and can be done with Visa or MasterCard. Note: Cancellations are refundable up to 7 days prior to your trip, but are subject to a 5% charge on your purchase total. For more information please visit the sanctuary’s website at <http://rowe.audubon.org/crane-viewing-1>.

Competition Rules Reminder

Each month, the newsletter will have a reminder or synopsis of one or more rules category. This month, a reminder of the SCENIC category rules is below.

NOTE: *If there's any doubt as to the eligibility of one of your images, please submit it to someone on the competition committee for approval. This can be easily done via the club's website.*

Scenic

- ⇒ Scenic, geological, botanical, and meteorological subjects.
- ⇒ Man-made objects or wildlife are acceptable as long as they are a very minor compositional element and not a main focal point of the image. They should not distract from, or enhance the scenic elements of the picture.
- ⇒ The intent of the original image must be maintained.
- ⇒ Images may be color, black-and-white, or toned (i.e., sepia). Stitched panoramas and/or HDR processing is acceptable.
- ⇒ The competition committee and/or judge will be the final determiners of whether an image is appropriate to the category.

All images in this newsletter are copyrighted by the photographers and are intended for viewing only. They are not to be downloaded or reproduced in any way without the written permission of the photographer.

At Our November Meeting...

At our November meeting, founding members Rita and Charlie Summers presented a slide show program titled "Antarctica—50 Degrees and South".

The program started with Charlie explaining some of the geography involved. The Falkland Islands, South Georgia Island, and the South Sandwich Islands lie farther from Antarctica. Coronation Island, Elephant Island, the Bridgeman Islands, Livingston Island, and Bransfield Island all lie off Antarctica. The Summers have also visited mainland Antarctica south of these islands.

The program included scenery, including a beautiful sequence of icebergs, but focused on the region's wildlife, including a variety of penguin species, seals, whales, and birds. It was amazing to see this sample of the diversity of life in one of the harshest climates on the planet.

The program coincided with their work on display at The Wildlife Experience, so member could view the exhibit during the break. After the break, Charlie judged the photo competition (sorry, flower photographers.....).

Time For A Newsletter

Editor Change

I've been a member of the MHWPC now for about four years. For 3 and 1/2 of those years, I've been the newsletter editor for the club. In that time, I've learned a lot about the club, and improved my photography (a lot of other members are also improving, so I still don't win a competition mention very often—oh well). I've very much enjoyed the opportunity to be involved in the club as editor, and intend to be a member for a long, long time.

The newsletter really happens because of the input of others. Without the ongoing business of our active club, there would be little to write about. And, over the years, we've had many different members contribute articles and items to share. Thank you to all those contributors during my tenure as editor.

Beginning with the January issue, Tammy Hammond will take over as newsletter editor. A new look and other's ideas are a good thing periodically! Thank you for the opportunity the newsletter editor position has offered—Chris Frazier

November Club Competition Results

Category: *Wildlife*

Judge: *Charlie Summers*

First Place



Slough Creek Bison by Bob West

Second Place



Elegance On The Hunt
by Barbara Fleming

Third Place



Why Are Those People Looking At Us?
by Ken Winner

November Club Competition Results

Category: *Wildlife (continued)*

Judge: *Charlie Summers*

Honorable Mention



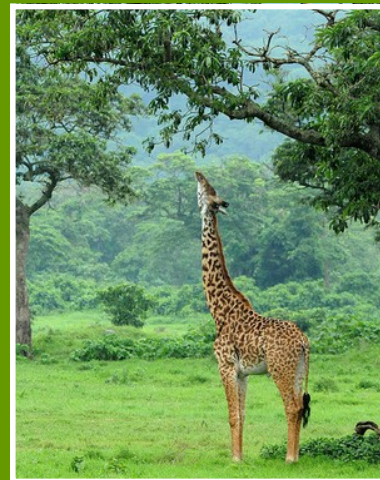
Hey Look At Me! by Bob Karcz

Honorable Mention



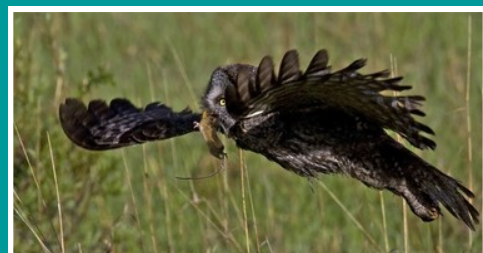
Three Brothers by L.S. Butch Mazzuca

Honorable Mention



Just Out Of Reach
by Nancy Nelson

Honorable Mention



Great Grey Owl with Prey
by Bob West

November Club Competition Results

Category: *Scenic*

Judge: *Charlie Summers*

First Place



A French View by Terri Watson

Honorable Mention



It's All About The Light!
by Bob Karcz

Second Place



Sunrise at Mesa Arch by Ken Winner

Honorable Mention



Cottonwood Tree at Mallard Pond
by Lois Lake

Third Place



Green River Overlook
by Werner Baumgartner

November Club Competition Results

Category: *Wildlife—Captive or Controlled*

Judge: *Charlie Summers*

First Place



Cruisin' The Neighborhood by Bob Karcz

Second Place



Screech Owl by Robert Leiber

Third Place



Winged Warrior by Richard Seeley

Honorable Mention



Fall Fox by Barbara Fleming

November Masters Competition Results

Category: *Wildlife*

Judge: *Charlie Summers*

First Place



Snowy Egret by Cathy Sheeter

Second Place



What's UP by Rob Palmer

Third Place



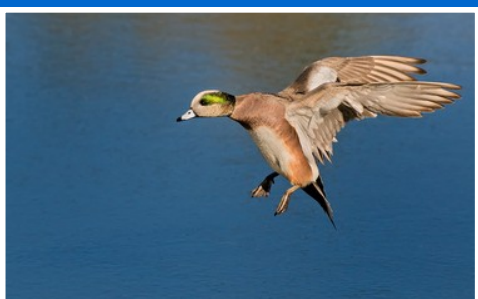
Wood Duck by Chris Loffredo

Honorable Mention



Sparring Bears by Chris Loffredo

Honorable Mention



Widgeon In Flight by Russ Burden

November Masters Competition Results

Category: *Scenic*

Judge: *Charlie Summers*

First Place



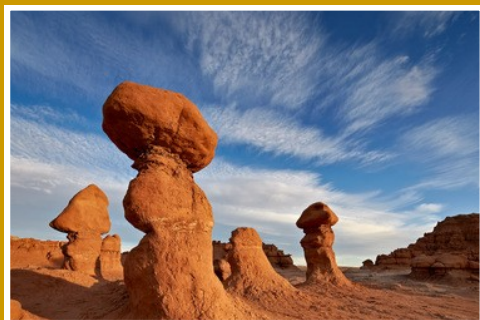
Storm Behind The Toadstools
by Russ Burden

Second Place



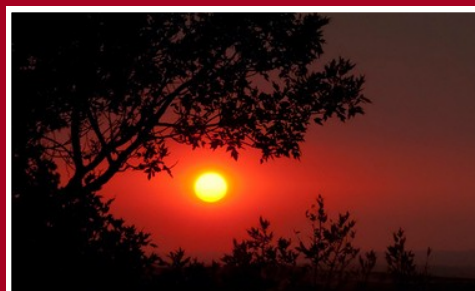
Wilson Mesa Twilight
by Reb Babcock

Third Place



Goblins by James Hager

Honorable Mention



Nebraska Sunrise by Sam Fletcher

November Masters Competition Results

Category: *Wildlife—Captive or Controlled* Judge: *Charlie Summers*

First Place



***Goshawk In Snow* by Rob Palmer**

Second Place



***Regal Peacock* by Russ Burden**

Mile High Wildlife Photo Club

Meets the 2nd Wednesday of Each Month at 7:00PM at

THE WILDLIFE EXPERIENCE

5500 South Peoria Street, Parker, Colorado

Invited By: _____

See more at www.mhwpc.org !

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Club Referral Cards Now Available!

Have you ever been out in the field, on a photo shoot, or traveling and met a fellow photographer that you think might be interested in the MHWPC? Want to refer friends or family members to the club? Referral cards are now available! The cards list the club meeting times, have the club website listed for more information, and have a blank area where you can write your name or other information. Both a scenic design and a wildlife design are available. Thank you to Russ Burden and Chris Frazier for providing the background photos. Pick up a couple cards at the next club meeting, and help introduce future members to the MHWPC!



Cathy Sheeter has been notified that she had three photos selected for this year's NANPA's Annual Exhibition's Top 100, with one additional photo being selected for Top 250 (over 2400 entries in the contest). MHWPC has seen all of the photos at one point or another in the club competitions. The Top 100 are "Nevermore" (raven in front of misty trees that was one of the top winner in our TWE contest), "Spin Cycle" (brown bear shaking off water), "Mystic Morning Takeoff" (Gadwall duck taking flight on water—**pictured**) and the top 250 was "The Upper Hand" (Two mustang stallions fighting).



Richard Seeley's photograph "Nine Eyes" is published in the National Wildlife Federation Magazine Oct/Nov 2012 issue.

Wanted: Your Participation in 2013!

The MHWPC is a great value and investment in improving one's photography and skills. But—the opportunity exists for the club to be even more to members. We have excellent monthly programs and competitions; these are consistently well-attended and participated in. And our hospitality snacks and beverages are always provided—we like our snacks! These activities form the core events of our club.

The club offers a lot more! Joe and Betsy Lamb manage an excellent club library, filled with books and videos able to spark creative photography, improve a particular skill, or suggest a new photographic destination. Russ Burden and his core group in the Digital Classroom meetings have offered a huge amount of quality knowledge and demonstrations over the last year—stuff that lots of people pay for via workshops and seminars, included in the price of membership. Consider checking out a few more books and attending a few more Digital Classroom meetings in 2013!

We have several programs already started that need higher participation to truly succeed. Our mentoring program will work best by having a good-sized pool of both mentors and members wanting mentoring. The club is going to offer more field trips next year, please consider both suggesting destinations and participating in trips. Enjoy your club and participate as much as you are able in 2013!

Upcoming Programs !

December Our annual Holiday Party is always a special event. The event starts at 6:00PM on December 12th, or as soon as you can get there. The club is providing meats and beverages, please bring a side dish or dessert to share. This year, we're meeting in the Great Hall at TWE, so we will have lots of room! We are planning another Favorite Photo Show for the Holiday Party. The Favorite Photo Show is a chance to share a special image from the past year. This is just for fun. It's not a competition. Photographers' names and information included with submissions will be shown for all submitted images.

To submit your image, login to the www.mhwpc.org website and click Submit Favorite Photo Show Images under Members. You may submit one image that fits any of the regular categories in the Monthly Competition Guidelines. In selecting your image you may want to consider that winning images from 2012 competitions will also be shown at the party. The submission window will close at the end of Saturday, December 8. . We'd love to see both you and your favorite photo on December 12, but you need not attend the Holiday Party to participate in the Favorite Photo Show.

January The January program will be a little different: "How I Integrate Creativity into My Photography," a panel discussion featuring MHWPC members Cathy Sheeter, Bruce Norman and Rita Summers. Each panelist will have time to show and discuss several photos. Then they will react to each other's comments. Finally the audience will be invited to ask questions. This promises to be a stimulating and valuable evening!

February We are privileged to have John Fielder as the program speaker during our February meeting. Please feel free to invite friends and folks from other photo clubs who might not otherwise get to see his inspiring presentation. For more information regarding both John and his presentation, please see page 8 of this newsletter.

March March will be time for the 2013 The Wildlife Experience club exhibit selection of entries. We're still working on the theme and title—and need your help! See page 9 of this newsletter for details.

Recent Speaker Information

For more information regarding recent programs and speakers, the following contact information is available:

November Founding members Rita and Charlie Summers will presented a program entitled "Antarctica—50 Degrees and South". This program coincided with their work on display at The Wildlife Experience. Visit the Summer's website at Wild Images for more information and to see more of their work.

October Glenn Randall returned to the MHWPC, with a live demonstration of tilt-shift lens photography. See more of Glenn's photography and workshop information at www.glennrandall.com.

September Bill Schmoker offered a program on "Capturing Great Images of Birds", providing a wide array of bird images and tips for capturing similar images.

August August was time for the annual Club Picnic! The picnic took the place of a program.



A Reminder!

Remember Your Dues for 2013 Club Membership

Please Bring Your Dues to the January Meeting

If Not Already Paid—Thank You!

Member Workshops and Tours:

James Hager
photography

James Hager Photography Small Group Photo Safaris

For more information visit

www.jameshagerphoto.com

or contact James

via email at james@jameshagerphoto.com

2013 Destinations include:

Tanzania in February 2013: A 15-day classic African photo safari to Ngorongoro Crater and Serengeti National Park during the height of the wildebeest birthing season. The safari is intended for photographers, or serious naturalists, who want to spend time with the animals of East Africa during a time of high predator-prey interaction.

Gorillas in February 2013: 5 days of visiting mountain gorillas in the best environment for photography — Volcanoes National Park in Rwanda.



Member Workshops and Tours:



Cathy & Gordon Illg's Adventure Photography Tours

For more information visit

www.advenphoto.com

or contact the Illg's at phone 303 237-7086, or
via email at gordon@advenphoto.com

2013 Destinations include:

- ◇ Beauty & The Beasts (Central California Coast), January 13-18th
- ◇ Bosque Del Apache, January 22-27th
- ◇ Hawaii—February 17-23rd
- ◇ Maui—February 23-28th
- ◇ Northern Lights (Alaska) - March 4-10th
- ◇ Northern Lights (Alaska) - March 10-16th
- ◇ Florida Birds & More—April 21—26th
- ◇ Texas Birds & More—May 5– 10th
- ◇ Iceland—May 23rd—June 3
- ◇ Wildlife Babies (Minnesota) - June 18-21st
- ◇ Alaska Boat Tour (Glacier Bay) - July 10-16th
- ◇ Costa Rica—November 8-17th

Member Workshops and Tours:



Russ Burden's Photography Tours

For more information visit

www.russburdenphotography.com

or contact Russ at phone 303-791-9997, or
via email at rburden@ecentral.com

2013 Destinations include:

- ◇ Feb 23 - Mar 1, 2013 Florida Birds and the Everglades. Fort Myers and West Palm.
- ◇ Apr. 13 - 19, 2013 Monument Valley and the Slot Canyons
- ◇ May 4-10, 2013 Arches and Canyonlands with Photoshop Sessions
- ◇ May 25—June 3, 2013 Oregon and Northern California Coast and Coastal Redwoods
- ◇ June 15-21, 2013—Grand Teton and Yellowstone National Parks in the Spring
- ◇ July 13-19, 2013 Colorado Wildflowers and Alpine Scenery
- ◇ July 27—Aug 2, 2013—Glacier National Park
- ◇ Aug 24—30, 2013—Goats and Gods: Mount Evans and the Garden of the Gods
- ◇ Sept 24—Oct 3—Grand Teton and Yellowstone National Parks in the Fall—10 Days!
- ◇ Oct 15—20—Hunts Mesa—Aerial perspective of Monument Valley and Capital Reef National Park
- ◇ Nov 2—8—Bryce Canyon and Zion National Parks

Mile High Wildlife Photography Club

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crossphoto@gmail.com 303-663-2019

Vice-President: Bob Stocker

stockers@stockerphotos.com 303-759-4056

Treasurer: Sam Fletcher

shjff@aol.com 303-688-5107

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<http://www.mhwpc.org> webmaster@mhwpc.org

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cwinter@mii-rmcc.com 303-972-2538

Membership: Rita Summers

ritasummers@gmail.com 303-840-3355

Competition: Russ Burden 303-791-9997

Competition Scoring: Chris Loffredo 303-267-3846

Competition Entries/Judging : Fred Stearns 303 400-0385

Snacks/Greeters: Mary Paetow 303-690-8259

Library: Joe & Betsy Lamb 303-841-2565

Mentoring: Stephanie Lindemann

slin@cougarridgephotography.com

BOARD of DIRECTORS

Rita Summers • Russ Burden

Chuck Winter • Chris Loffredo • Ron Eberhart

December Meeting

Wednesday, December 12th

6:00 p.m. – 10:00 p.m. at

THE WILDLIFE EXPERIENCE—Theatre

10035 South Peoria

My Favorite Photo Show in lieu of Competition

November Attendance: Approximately 80

No Digital Training Meeting in December!

January Digital Training Meeting

Wednesday, January 23rd

7:00 p.m. – 9:30 p.m. at

THE WILDLIFE EXPERIENCE—Great Hall

Please send your articles and input to

newsletter@mhwpc.org

January submission deadline is Saturday 12/29/12