

Focusing on...

Shooting Sunsets and Sunrises Over Water

by the Staff of Mountain High Workshops

Most landscape photographers, at least those who shoot in color, will say that the best times of the day for landscape photography are the "Magic Hours" of sunrise and sunset. We agree, as we captured many of our best landscape images during those two special hours of the day. When you add water to the landscape photograph equation, things get a bit more complicated.

When faced with a situation where you have a bright sky and a darker foreground, as we have in the image by MHW Staff Instructor Adrian Klein on the following page, you have several choices in how best to capture the range of tonal details.

Exposure

One way is to use a graduated neutral density filter in front of the camera lens as Adrian did for this image. This is a filter, usually of square or rectangular glass, that has half the filter covered with a neutral gray coating. Graduated neutral density filters are of two main types, a hard and a soft edge. For most landscape work, a soft edge is preferable, as we rarely see a horizon that is perfectly flat. These filters also come in several densities and are usually made with 1 f-stop, 2-stop or 3-stop darker sections. When you position the graduated neutral density filter in front of the lens, you align it so the darker part is over the lighter part of your scene.

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~ CALENDAR ~

OCTOBER

- 02** Digital entries due
- 06** Board Meeting, LBA&G Ctr 7pm
- 08** Dinner with the Judge 5:30pm
Monthly Competition 7:00pm
- 16-18** Field trip, Gold Country
- 22** Program: Master's Presentation,
David Wallace; fair winners 7pm
- 24** Newsletter items to Sheri
- 30** Digital entries due for 11/6
meeting

NOVEMBER

- 05** Dinner with the Judge 5:30pm
Competition Meeting 7:00pm
- 12** End-of-year Competition 7:00pm
- 23** Newsletter items to Sheri

DECEMBER

- 10** End of Year Banquet and
Awards 6:00pm
- 22** Newsletter items to Sheri

~ EXHIBITIONS AND ONGOING CALLS TO ARTISTS ~

EXHIBITIONS, ETC.

Deadline: 18 October 2009

WPGA's "The Four Seasons" Contest. Open to professional and non professional photographers. The theme for this contest is the celebration of the Four Seasons: Spring, Summer, Winter and Autumn. WPGA would like to see images celebrating the seasons - in landscapes, cityscapes, people at work or on holidays, as well as images expressing the impact of the seasons on living conditions. The winner will be awarded a paid trip, including lodging, to Nepal, India or Bangladesh, where s/he will have the chance to work with the juror (G.M.B. Akash) on a ten day photographic project. Selected images will be published in the book WPGA - Asia and The Four Seasons and posted online. Images selected by the juror will be exhibited in Asia and Europe. \$35 for three images; \$10 each additional (Early Bird: 30% discount). Visit www.thegalaawards.com for details. Please contact Victoria Hardy-Werbin at press@thegalaawards.com.

Deadline: 20 October 2009

"New Visions, Fine Art Photography Show" call for entries. The Center for Fine Art Photography in Fort Collins, Colorado invites photographers to submit images for a photography exhibition, January 15 - February 13, 2010. Awards: \$720. Juror Michael Itkoff is a Founding Editor of Daylight Magazine, a print and online publication. Daylight has become one of the premier showcases for contemporary photography by collaborating with established and emerging artists, scholars and journalists. Itkoff has been a reviewer for New York Photo Festival, En Foco, Critical Mass, ASMP and Santa Fe Center for Photography. He has been a recipient of the Howard Chapnick Grant for the Advancement of Photojournalism (2006), a Creative Artists Fellowship from the Pennsylvania Arts Council (2007), a Puffin Foundation Grant (2008) and recently published his monograph, Street Portraits, Charta Editions 2009. \$35 (\$20 for members) for the first three images, \$10 for each image after that. Download prospectus (PDF format). Questions? Please email cfe@c4fap.org or call 970-224-1010.

Deadline: 1 February 2010

"MENDOCINO: Arts For The Parks" juried art competition/traveling show. Open to all drawing/painting media, photography, and 3-D. CASH PRIZES. Theme must identify with one of the State Parks in the district; originality of vision encouraged. Send entry form to Box 1387, Mendocino, CA 95460. For more info visit www.mendoparks.org.

ONGOING CALLS TO ARTISTS

Santa Rosa Recreation and Parks

Department: Exhibits at Finley and Steele Lane Community Centers and City Hall. To apply, go to Finley Community Center, 2060 West College Avenue, Santa Rosa, to pick up an application. Community Center hours are Monday - Friday, 8:00 am - 7:00 pm and on Saturday 9:00 am - 1:00 pm. For further information, call 707-543-4512; contact is Tara Matheny-Schuster, email tmatheny_schuster@srcity.org

The Atrium Gallery at Marin General Hospital mounts four shows a year of "healing art." The gallery is looking for local artists for future shows. Previous artists have included Ernest Braun. Send slides and SASE to Wende Heath, Institute for Health and Healing, PO Box 8010, San Rafael, CA 94912.

MORE EXHIBITIONS, ETC.

Deadline: 27 October 2009

Portfolio Showcase, Volume 4 Book and Online Exhibition. The Center for Fine Art Photography seeks entries for an online exhibition and book. Juror Katherine Ware is Curator of Photography at the New Mexico Museum of Art in Santa Fe. She previously served as Curator of Photographs at the Philadelphia Museum of Art, and is the author of Elemental Landscapes: Photographs by Harry Callahan. Ms. Ware served as Assistant Curator in the Department of Photographs at the J. Paul Getty Museum during the 1990s and organized the traveling exhibitions including A Practical Dreamer: The Photographs of Man Ray. She has also worked at the Oakland Museum of California and began her career at the Smithsonian Institution Traveling Exhibition Service in Washington, DC. She is a frequent juror and reviewer of contemporary photography and has written essays on the art of the twentieth and twenty first centuries. \$85.00 for Non-Members for the first body of work (twelve images). Prospectus available at www.c4fap.org/cfe/2009Portfolio_4/ Email cfe@c4fap.org or call 970-224-1010.

~ MISCELLANEOUS INFORMATION ~

SPRS WEBSITE

<http://www.santarosaphotographicsociety.org/>

NEWSLETTER INFORMATION AND CORRECTIONS:

Contact Sheri Prager, Editor, The Positive Print

See SRPS roster for email address

~ Program ~

22 October 2009

Dave Wallace Master Thesis:
"Taking Pictures at the Coast"

Dave will describe his experience taking images at the coast, and hopefully will provide some useful insights. He will discuss both creative interpretation and technical aspects. Specific topics will include: weather conditions that yield colorful images, composition, basic equipment and set up, depth of field concerns, effect of exposure time, image color temperature, filter effects, bracketing to build HDR images.

Following Dave's presentation, fair winners will show their prize winning prints

~ New Members ~



DAVE TAFOGNA
MARI STEFONETTI

WELCOME!

~ Calling All Fair Winners! ~

If you received a ribbon at the Sonoma Fair, Sonoma-Marin Fair, or the Harvest Fair, please bring your award winning photos to the October 22nd meeting. Share your achievement and tell the members how the image was captured and printed. The framed prints will be displayed throughout the meeting.

~ PLEASE NOTE ~

The End of Year Competition will be held at the meeting on 12 November 2009.

Harold Davis, who is giving the night photography workshop in Carmel that Sharon Feissel brought to our attention, is also giving a Night Photography workshop at Pt Reyes October 9-11. Details are on the website, www.ptreyes.org.

SEPTEMBER COMPETITION RESULTS

GENERAL

Level B

1st Note to Self: This is Gonna Hurt Roger Mercer
 2nd Small Survivor Terry Connelly
 3rd Death Valley Sand Dunes 1 Phil Wright

Level A

1st Jenner Red Tailed Hawk Harold Moore
 2nd Marine Trapezoids Ira Gelfman
 3rd Car Show Jim Oswald

Level AA

1st Sunset at Lake Mary David Henneman
 2nd Thai Hats Drew Jackson
 3rd Old Vine Grapes Marilyn Caven

Level M

1st Sea Salt Encrusted Corrosion with Kelp Tania Amachaeve
 2nd Brodeaea and Mariposa Lily Diane Miller
 3rd Nest Builder Barbara Larson

CREATIVE

Level B

1st Droplets in the Wind Darryl Henke
 2nd Rainbow Ponies Run Amok Roger Mercer
 3rd xx

Level A

1st Floral Fantasy II Dick Weston
 2nd Antique Primrose Ira Gelfman
 3rd Dick Weston

Level AA

1st Riga Mosaic Sheri Prager
 2nd The Harvest Marilyn Caven
 3rd Outrage! Trach Dumped in a Meadow Ruth Pritchard

Level M

1st Petaluma Grain Elevator Gus Fiessel
 2nd Curves Barbara Larson
 3rd Barn in Vineyard Gus Fiessel

NATURE

Level B

1st Ladybug under Queen Ann Lace Ken Hutchins
 2nd Red Sea Surgeon Fish Robert Walker
 3rd Two Dragonflies Ken Hutchins

Level A

1st Western Meadowhawk Kevin O'Conner
 2nd Egret on the Hunt Phillip Hann
 3rd Fly on White Fritillary TJ Mills

Level AA

1st Anemone and Raindrops Sheri Prager
 2nd Young Kuou Grazing Liz Lawson
 3rd Erosion at Pt Reyes National Sea Shore Gary Saxe

Level M

1st Anna's Hummer Marilyn Brooner
 2nd Osprey with Catch Tania Amachaeve
 3rd xxx

2008 End of Year Winners A—Creative

**"SUNFLOWER"
BY GREG GORSISKI**



MANY THANKS TO CHUCK HONEK FOR JUDGING THE SEPTEMBER COMPETITION.



~Planning for 2010 ~

Thanks To All Our Volunteers

Since our last newsletter, we've had four more SRPS members volunteer to take on positions that were going to be open in 2010. These include Adele Wikner, who volunteered to print our *Membership Badges*; Wanda Lee, who will be our new *Field Trip Coordinator*; Phil Wright, who is taking over the *Judge Coordinator* position; and Kevin O'Connor, who will handle the *House Audio* setup for our meetings. I want to thank these individuals and all of the current position holders who will continue in 2010.

Meanwhile, the open 2010 positions listed below are still waiting for you! Several of our members are currently managing two or more positions while other members have never held one at all. I'd really like to see members who haven't held any prior SRPS position step forward to offer their help. I've provided a summary of each position below, so please consider taking one.

Secretary: Attends, and prepares the minutes of, the Board of Directors meetings, four times per year

Vice President: Performs the duties of the President in the absence of the President. Experienced SRPS members may be more suited for this position

New Members and Guests: Puts out the guest book for non-members to sign in; greets guests; provides them with information; and introduces them at the start of meetings. Signs up new members and provides them with member information packets.

House Chair: Maintains the keys to the facility and to the cabinets containing SRPS property; coordinates the set up in preparation for meetings; makes certain that the facility is clean and closed at the conclusion of each meeting.

Exhibition Coordinator: Actively pursues possible venues for exhibitions by SRPS members in Sonoma County; works with the Board, and with publicity, to promote the exhibition; assembles information on external exhibits/competitions that members may enter; submits details to the Newsletter Editor.

Calendar File Maintenance (for external publication of calendar): Solicits printed photographs from SRPS members based on the calendar publisher's criteria, collects the prints and submits them to the publisher, and distributes/sells the calendars.

Librarian/Historian: Maintains the library; accepts donations to the library; monitors borrowing of library materials; determines what additions to the library would be beneficial to the Club; adds pertinent materials to the Club history; publicizes the library holdings in the newsletter.

Feel free to contact me at 291-2333 if you have any questions.

Phil Hann, Vice President

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A second choice for shooting this kind of scene is to take a single exposure, an average for the entire scene, and then use post-processing techniques, such as double processing, to bring out the details in the shadows without blowing the highlights. This is the least preferable way as you might just lose tonal information in the highlights or shadows.

A third way is to take an exposure series of at least three shots varying the exposure for each. Then you use a post-processing technique to combine the images to give you a higher dynamic range.

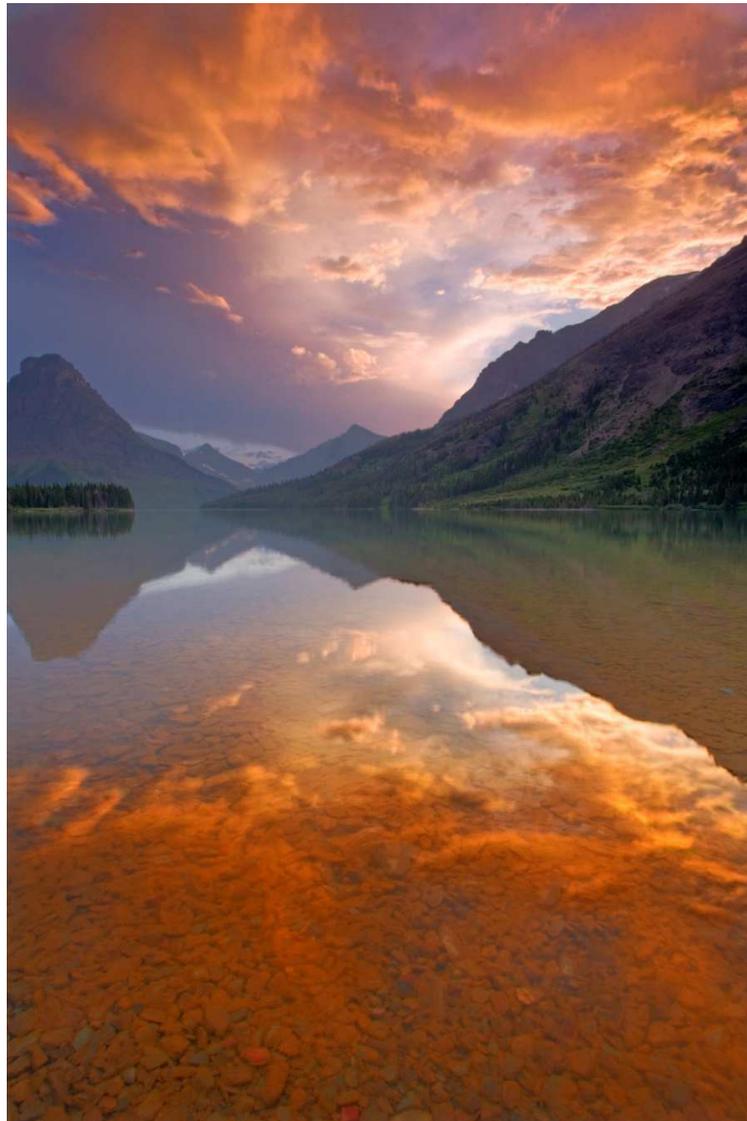


Photo by Adrian Klein Copyright 2008

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Technique

When you approach a sunrise or sunset image like the above, you must make some decisions. What is happening in the scene? Is it static, meaning no movement? Is it dynamic? Is the wind causing moving ripples on the surface of the water? Is the water in action? Are the clouds moving?

The depth of field for the image is controlled by the aperture setting. Freezing or blurring of any movement is controlled by the shutter speed. As you stand behind your camera mounted on your tripod, before you shoot anything, (here we are making the assumption that you are no longer a snapshot shooter) you must 'design' your shot. You must do this quickly as the sun is either going up or down and you don't have hours or even minutes to ponder this decision. You have seconds. We have seen many a sunrise or sunset where the light conditions was changing in a time period of just seconds. The longer you take, the less opportunity you have to capture images. A shot like the one above cannot be composed in advance as you will not know what the weather or atmospheric conditions will be. You can scout the area before, looking for good potential sites, and this is very useful, but you never know just what the scene will present. If you move quickly, you can capture the scene several ways, maximum depth of field, freezing movement, letting some movement blur parts of the scene.

Technical data

Adrian captured this images with a Canon 20D, 10-22mm at 10mm, f/9 at 0.6 sec, ISO 100. He used a 3-stop Graduated Neutral Density filter (GND), double processed the raw file to bring out details in the shadows and more vibrancy and contrast in the color. He took this images on a late summer sunset close to 10pm on Two Medicine Lake in Glacier National Park in Montana.



Photo by Adrian Klein Copyright 2008

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In this image, also by Adrian, we have another sunset but a quite different setting. Unlike the first static image, this scene is dynamic.

A sunset at the ocean's edge presents a much different challenge than for a lake sunset. Unless the wind is blowing, a lake's surface will be pretty calm and smooth with little or no movement. That is seldom the case on the shore of the ocean. As with the scene on the lake, the serious landscape photographer will need to design this scene very carefully. How does the photographer want the water to look. A static wave, one caught with a fast shutter speed, will give the image more 'power' while a slower shutter speed will allow the water to move during the exposure and create a more tranquil image. When you are presented with a scene like this, you have to make a choice, but if you are well prepared, you can do both, dynamic and tranquil, one after the other.

For the dynamic shot where you freeze the action, you need shutter speeds of 1/200 sec. or shorter. The faster the shutter the more you will freeze the action of the waves. For a 'silky water' effect, you need a shutter speed of 1/2 sec. or longer. The slower the shutter speed, the more the water action will blur. On the fast side, you are limited by the available light. To get a faster shutter speed, you need to have a wider aperture or a higher ISO setting. For a longer exposure, you need a smaller aperture, lower ISO or even a neutral density filter in front of the lens to allow for a longer exposure.

You can of course, shoot somewhere in between a long and short shutter speed and get a wave action like Adrian capture in this image. This all goes into your design of the shot.

And don't forget, in addition to designing the shot for movement, you must also compose the shot so what you capture is pleasing to your viewers.

Technical data

Canon 40D, 10-22mm @ 18, f/18 and 1/6, ISO 100. Adrian used a 5-Stop GND (stacked a 2-stop + 3-stop) filter to darken the sky. He did minor post-processing to bring out details in the rocks. Sunset on the South Shore of Kauai.

Adrian's final note: "Trying to get the image without getting wet which rarely happens!" So be prepared around ocean waves to protect your gear from getting wet.

If you can join us for our Mammoth Lakes, CA June 3-6, 2009 workshop, you will learn all about how to capture sunrises and sunsets, still and moving water, and how to best use a variety of filters and post-processing techniques to produce landscape images like Adrian's.

Take your landscape photography to a higher level.

www.mountainhighworkshops.com

~ FIELD TRIPS 2009 ~

**16, 17 and 18 October
Friday, Saturday and Sunday
Gold Country**

Hard to believe, but this is our final Field Trip for 2009. The year began in Pacific Grove with the butterflies and we hope to end in Nevada City and environs with the gold of the fall season.

The general plan is to drive up to Nevada City (www.nevadacitychamber.com) on Friday 16 October (or the 17th if you are unable to get away before). We are staying at the Northern Queen Inn which is found by taking Highway 49 to Nevada City; exit at Sacramento and turn right, going back along the side of the freeway on Railroad Avenue to the Inn (400 Railroad Avenue, Nevada City). Reservations may be made by calling 530-265-5824. If you check the Inn out online (www.northernqueeninn.com) you will note that they have accommodations which would house four people thus keeping costs down for each guest.

If you wish to camp, please check out the Malakoff Diggins State Historic Park. Campsites are available there and reservations may be made through Reserve America at 1-800-444-7275. The Malakoff Diggins State Park contains some three thousand acres of oak woodlands, pine forest and meadows with several small lakes and creeks. There is a historic town site located in the center of the Park. It is also the site of the largest hydraulic mining pit in California.

Our plan is to be at the Empire Mine (www.empiremine.org) on Saturday. The mine is within the Empire Mine State Historic Park, which is located off Highway 49 at the Empire Street exit. This is a rather large property which contains a mine yard full of equipment. There is also an area that has been planted with maples which turn color in the fall. We will hope to be there at the right moment for that event. The entrance fee is \$5.00 per person.

Friday night supper is wherever you would like to go. Nevada City with its interesting streets might make a good spot for dinner and perhaps some night shooting. Saturday night supper will be at the Trolley Junction, which is located at the Northern Queen Inn, at 7:00 PM. Reservations are being made so please keep me posted as to whether you will be joining us for supper. It is always great fun to share a meal together and talk about the day's adventures and plans for the next day.

If you have time on Friday or on your return trip on Sunday, you might want to stop in to visit Auburn, which is off Interstate 80. There is an Old Towne in Auburn including the old Courthouse which now serves as a Museum and Visitor's Center (<http://en.wikipedia.org/wiki/Auburn.California>).

Please be sure to sign up at a meeting or email me to let me know you are going and also whether you want to be included in the Saturday dinner reservations.

Janet Gelfman, Field Trip Coordinator

THE SIGN UP BINDER FOR ALL FIELD TRIPS FOR 2009 IS ON THE SIDE TABLE AT EVERY MEETING. PLEASE NOTE IF YOU PLAN TO BRING FAMILY AND/OR FRIENDS WITH YOU.

~ FORUM FEATURE ~

~ Clouds ~

6 September 2009

Marilyn Caven

Lately we have had some pretty amazingly colorful clouds so I put some of them together here. I'd appreciate any feedback.



Marcia Hart

These do look like very interesting and colorful formations. I can't really appreciate them as much as I would like to with this presentation, though...

Howard Bruensteiner

I think this presentation has taken what are usually very attractive but all too common cloud photos and taken them further... from documentation of prettiness to artistic expression.

My next thought is to widen this into a panorama of a dozen images.

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Marilyn Caven

Thanks, Howard. You got my intent with this image.

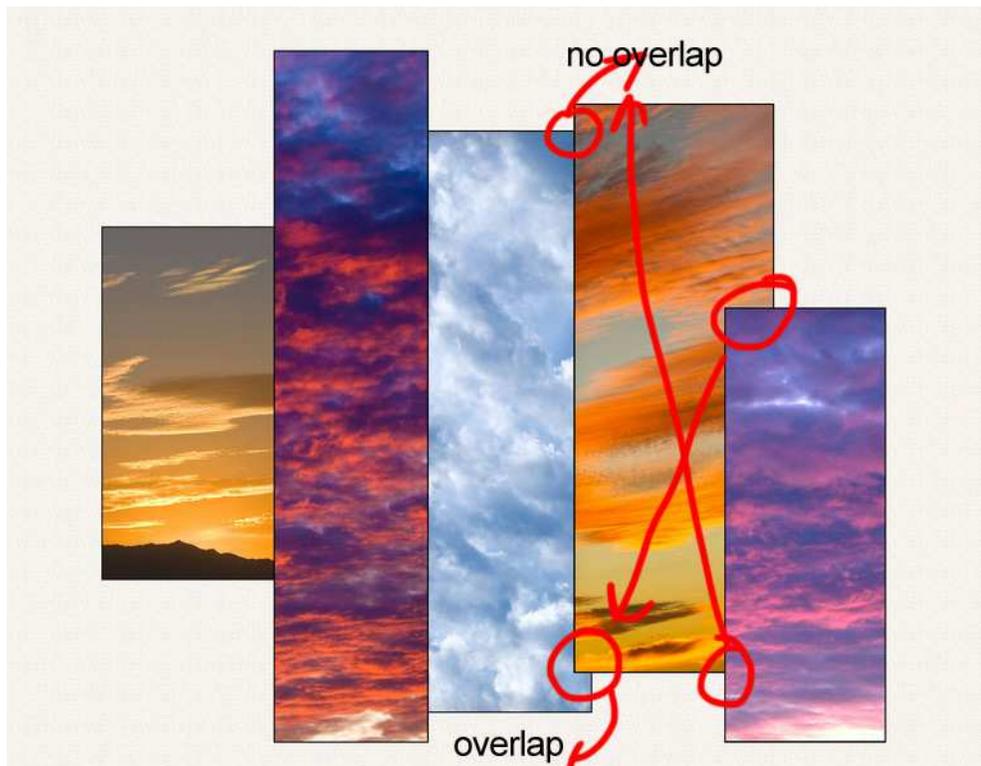
Since I really like clouds I have a bunch of them on my hard drive so adding a few more was easy positioning them was another thing. I'm unsure which one I like better maybe somewhere between?



Greg Gorsiski

I like the first version, too much confusion in the second.

What hits me, if i were to look at this from an art director perspective is the non-uniform overlaps.



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These one end overlap/other end not, tend to be confusing to (my) eye.

The other thing that hits me is the rainbow effect. You hit purples and golds twice, using the pattern gold-purple-blue-gold-purple. Try gold-purple-blue-purple-gold. Fade in/fade out. If you give the brain a way in and a way out, it may be more pleasing.

But I really do like where you are going. I think you should keep trying some new combinations. You might try to tie in an external element to tell a story



These are just blacked out silhouettes over skies.

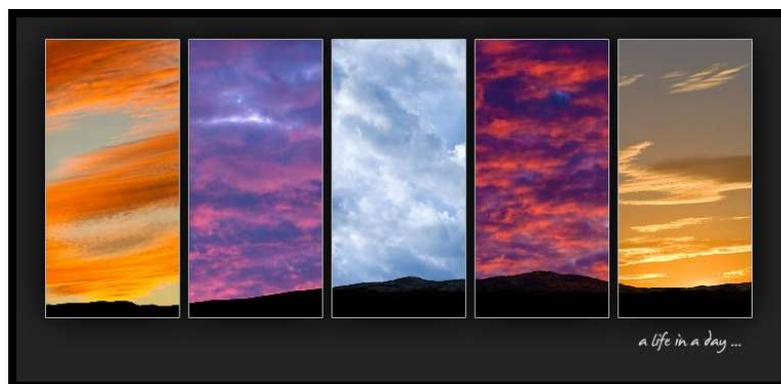
I'd like to see more!

Greg Gorsiski

I might try something like this....

You did the hard part, I just gave them a reason for being there in one image. If you noticed, I changed the order of your colors. The thought was more flow in and out. It also now feels like sunrise-noon-sunset.

It's like you always go to the same spot day after day after day. Your skies are much better than in the LIFE image, you have an endless bucket here of things you could do. Nice job.



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Diane Miller

I'm not sure I mind the overlaps -- sort of random, like the clouds. I love the idea of carrying a horizon through the images! Keep playing!

Greg Gorsiski

I think what bothers me is the first 3 images are aligned with each other edge-to-edge, then the last 2 are overlapped, so its mixed. Maybe if they were all overlapped.

In the 2nd version where there are more panels, its not as obvious. I think it works better. But in the 1st one there's only 5 edges — 3 that match, 2 that don't.

Marilyn Caven

Okay, I see what you mean by the overlap thing. I started out with all of the layers at an opacity of about 93 percent. All the layers are overlapped, you just can't see that because I turned the opacity up to 100 and didn't notice the odd overlap on the right. Thanks for bringing it to my attention.

Marcia Hart

I'm glad you did this presentation, Marilyn. It's created an interesting chain of ideas. I do like what Greg did in making the clouds tell a story. Nice...

Greg Gorsiski

I think this is a perfect example of just shooting stuff every time you go out. You never know when you have enough stuff to later use it in a way you didn't really plan for (or even if you did). Not every photo has to be a perfect composition/finished image in-camera.

Lorna Peters

I feel that the different saturation levels in the orange ones and the purple ones create an imbalance. You might try going from the blue to the orange to the purple as a sunset would get progressively darker.

Diane Miller

Lorna, that's a good idea. Adds more of a story element, too.