



# DENVER PHOTOGRAPHIC SOCIETY

JANUARY - 2011

Dee Beneda,  
Editor

Website: [www.denverphotosociety.org](http://www.denverphotosociety.org)

MEETING PLACE - Consolidated Mutual Water Bldg, 12700 West 27th Avenue, Lakewood, CO

## JANUARY EVENTS

**THURSDAY, JANUARY 6th - 7:00 P.M.** - [Planning Meeting for our 2011 Calendar](#)

We need and value your attendance and input at this meeting so that we can schedule the field trips, programs, and events that you all most want for 2011!

**Friday, January 7th is the Deadline for Digital entries for the January competition.**

**Remember the changes sent to you in a December email - Total entries allowed in 2011 is four (4), and size on digital entries is raised to 500kb. Also remember all your digital entries must be sent to the website email: [entries@denverphotosociety.org](mailto:entries@denverphotosociety.org) NOT DIRECT TO MIKE.**

**Thursday, January 13th - 7:00 p.m.** - Business-Competition Meeting - DUES are due!!

Print entries are due at 6:30 p.m. and not accepted after 7:00 p.m. Judge: **CHUCK WINTER**  
Assignment is open.

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**DUES ARE DUE!**      **Individual Dues - \$30 and Family Dues - \$45.**

**Dues must be paid PRIOR to the January 13th Competition Meeting in order to submit entries in the competition that evening.**

## 2010 YEAR END BANQUET & AWARDS CEREMONY

We had a nice turnout for our annual year end event and some great food. We thank everyone who helped make this evening a success and everyone for their food contributions.

All entries were shown or displayed and ribbons awarded for all winning entries & points. Listings of winners can be found on the following pages, including the Scavenger Hunt.

**First Place winners in the Year End competition are pictured on the following pages.**

## UPCOMING DATES

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**Thurs, February 3rd - 7:00 p.m.** - - **Wildlife & Landscape Photography - Film and Digital -**

**Instructor: Gerhard Assenmacher**

**Thurs, February 10th - Business-Competition Meeting - 7:00 p.m.** - Judge: **Randy Moore**

## NOTES

1. **Any field trips set up for January will be announced via email and/or on the website.**
2. **Please note the changes in the Rules of Competition, which will be attached to the same Email with this newsletter. Changes are noted in blue, and are in effect as of January, 2011.**
3. **Also, check out the Digital Entry Instructions attached for any changes there.**

# Winning Entries in 2010 Year End Competition

## Creative Monochrome Prints

1<sup>st</sup> - Refill at Dawn - Craig Lewis



## Creative Color Prints

1<sup>st</sup> - Brushed Nyhaven- Bertha Adamson  
2<sup>nd</sup> - Blue Heron Radiance - Sally Brown  
3<sup>rd</sup> - Reflections on Another Planet - Craig Lewis  
HM -Butterfly in the Mist - Mike Stebritz  
HM -Triple Exposure - Larry Beneda



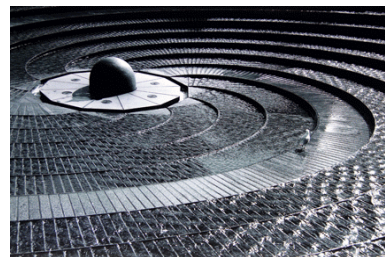
## Color Prints

1<sup>st</sup> - Woman in Mourning - Oz Pfenninger  
2<sup>nd</sup> - Unrolling Fern Leaf - Oz Pfenninger  
3<sup>rd</sup> - Old Rail Car Break - Mike Stebritz  
HM -Hidden Lotus Blossom - Sally Brown  
HM -At the Dock - Oz Pfenninger  
HM -Old Man - Oz Pfenninger  
HM -Old Barn - Still Life - Sally Brown



## Monochrome Prints

1<sup>st</sup> - Spiral Fountain with Gull - Oz Pfenninger  
2<sup>nd</sup> - The Cowboy - Larry Beneda  
3<sup>rd</sup> - St. Paul's Dome - Bertha Adamson  
HM -We Should Have Shaved - Mike Stebritz  
HM -Old Reflected in the New - Mike Stebritz  
HM -Freeform Architecture - Oz Pfenninger



## Creative Digital Monochrome

1<sup>st</sup> - The Flute Player - Mike Stebritz



## Creative Digital Color

1<sup>st</sup> - Twisted Impression - Mike Stebritz  
2<sup>nd</sup> - Fractalized Sunflowers - Sally Brown  
3<sup>rd</sup> - Lizard in Hand - Ray Soderberg  
HM -Katie in the Garden - Ray Soderberg  
HM -Rose Bouquet - Mike Stebritz



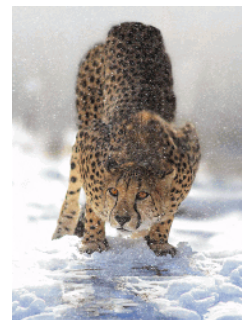
### Digital Monochrome

- 1<sup>st</sup> - Summer Grasses, Infrared - Tom Lentz
- 2<sup>nd</sup> - Metallic Waves - Ray Soderberg
- 3<sup>rd</sup> - Natasha at 3 - Byron West
- HM -Beckoning Path - Infrared - Tom Lentz
- HM -Halloween Tree - Brandi Stebritz
- HM -Les Lambert - Sally Brown



### Digital Color

- 1<sup>st</sup> - Crouching Cheetah in Snowflakes - Sally Brown
- 2<sup>nd</sup> - Heaven on Earth - Sally Brown
- 3<sup>rd</sup> - Cong Abby Morning - Sally Brown
- HM -Predawn in the Badlands - Craig Lewis
- HM -Sloan's Lake Reflection - Linda Wiles
- HM -Autumn's Flow - Sally Brown
- HM -Heron on Heron - Byron West



[First Place Winners only are pictured.](#)

## **2010 MONTHLY CUMULATIVE SCORE WINNERS**

*(First Place Winners and Photographers of the Year received ribbons and a small cash award)*

**Photographer of the Year - Oz Pfenninger - 216 pts**

**Digital Color Photographer of the Year - Oz Pfenninger - 64 pts**

- 1<sup>st</sup> Runnerup - Sally Brown - 40 pts
- 2<sup>nd</sup> Runnerup - Craig Lewis - 32 pts
- 3<sup>rd</sup> Runnerup - Byron West - 31 pts

**Digital Monochrome Photographer of the Year - Tom Lentz - 47 pts**

- 1<sup>st</sup> Runnerup - Soli Shapurji - 42 pts
- 2<sup>nd</sup> Runnerup - Dee Beneda - 40 pts
- 3<sup>rd</sup> Runnerup - Byron West - 30 pts

**Digital Creative Photographer of the Year - Mike Stebritz - 58 pts**

- 1<sup>st</sup> Runnerup - Larry Beneda - 38 pts
- 2<sup>nd</sup> Runnerup - Dee Beneda - 27 pts
- 3<sup>rd</sup> Runnerup - Tom Lentz - 26 pts

**Color Print Photographer of the Year - Oz Pfenninger - 72 pts**

- 1<sup>st</sup> Runnerup - Craig Lewis - 54 pts
- 2<sup>nd</sup> Runnerup - Byron West - 33 pts
- 3<sup>rd</sup> Runnerup - Bernadette Garcia - 25 pts

**Monochrome Print Photographer of the Year - Oz Pfenninger - 54 pts**

- 1<sup>st</sup> Runnerup - Mike Stebritz - 50 pts
- 2<sup>nd</sup> Runnerup - Hank Weir - 23 pts
- 3<sup>rd</sup> Runnerups - Tie - Larry Beneda & Byron West - 21 pts

**Creative Print Photographer of the Year - Dee Beneda - 42 pts**

- 1<sup>st</sup> Runnerup - Craig Lewis - 40 pts
- 2<sup>nd</sup> Runnerup - Larry Beneda - 21 pts
- 3<sup>rd</sup> Runnerup - Mike Stebritz - 17 pts

## SCAVENGER HUNT WINNER AWARDS PRESENTED AT YEAR END WERE:

- |                          |               |                       |               |
|--------------------------|---------------|-----------------------|---------------|
| 1. Fire Hydrants -       | Brian Sands   | 9. Illegal Graffiti - | Oz Pfenninger |
| 2. Shadows -             | Sally Brown   | 10. Animals -         | Oz Pfenninger |
| 3. Signs -               | Mike Stebritz | 11. Clocks -          | John Schultz  |
| 4. Wall Art -            | Oz Pfenninger | 12. Color Yellow -    | Sally Brown   |
| 5. Windows -             | Oz Pfenninger | 13. Geometric -       | Larry Beneda  |
| 6. Two of a Kind -       | Sally Brown   | 14. Doors -           | Oz Pfenninger |
| 7. Flowers -             | Oz Pfenninger | 15. Architecture -    | Sally Brown   |
| 8. Transportation Mode - | Sally Brown   | 16. What is it? -     | Mike Stebritz |

**OVERALL POINTS WINNER - SALLY BROWN with 140 Points**

*(First Place Winners received a ribbon and Overall Points Winner a small cash award.)*

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## MESSAGE BOARD

1. Check out the HDR article on the following pages. It was submitted by instructor and former member, Jim Austin MA., A.C.E., for our use.
2. This coming year we are going to encourage all members to attend some monthly meetings. It is very difficult to get acquainted with some of our newer members who may only attend field trips, etc., so please try to join us at some of our meetings.
3. Lakewood Arts Council presents "Colorado's Best" - A juried show. Deadline for registration is Monday, Feb. 21st. Open theme. Go to [www.lakewoodartscouncil.org](http://www.lakewoodartscouncil.org) for details. Show will run from Feb. 28 - April 1, 2011 at 85 S. Union Blvd. gallery.
4. "Making Note Cards on the Computer" presented by Barbara Benik on Sat, Jan 22nd at 1:30 p.m. at LAC Community Art Center, 85 S. Union Blvd, Lakewood. Admission \$5 (pay at door) Reservations required. Enjoy dessert while learning to put your art work on notecards. Call 303-980-0625.

### HUMOR CORNER: Did you ever wonder why?

Why do you need a driver's license to buy liquor when you can't drink and drive?

Why isn't phonetic spelled the way it sounds?

Why are there interstate highways in Hawaii?

Why are cigarettes sold in gas stations when smoking is prohibited there?

Do you need a silencer if you are going to shoot a mime?

How does the guy who drives the snowplow get to work in the mornings?

If 7-11 is open 24 hours a day, 365 days a year, why are there locks on the doors?

If a cow laughed, would milk come out her nose?

If nothing ever sticks to TEFLON(R), how do they make TEFLON(R) stick to the pan?

If you're in a vehicle going the speed of light, what happens when you turn on the headlights?

Why do they put Braille dots on the keypad of the drive-up ATM?

Why do we drive on parkways and park on driveways?

Why is it that when you transport something by car, it's called a shipment, but when you transport something by ship, it's called cargo?

You know that little indestructible black box that is used on planes, why can't they make the whole plane out of the same substance?

I don't believe in reincarnation, but I did in my past life.

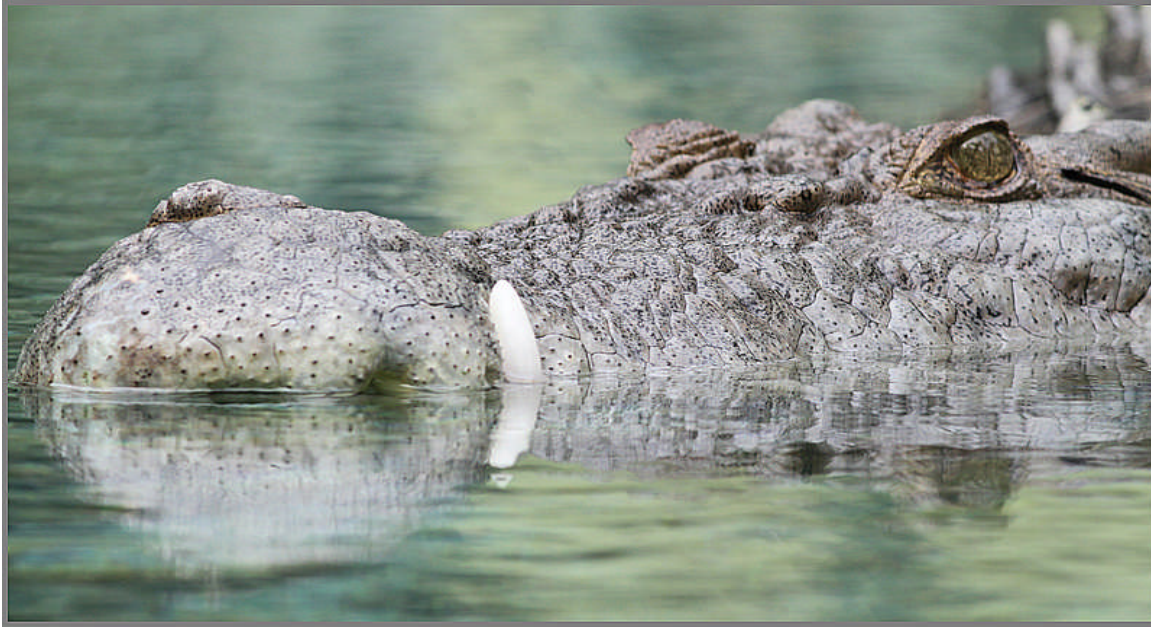
# **HDR** Wildlife Photography:

## **Why HDR is a Win-Win for Wildlife**

**by Jim Austin M.A.**

[www.jimages.com](http://www.jimages.com)

### **1. HDR Wildlife: An Unexplored Stillness**



*CROCOCODILE: Photo © Jim Austin 2011. Maximo, the largest captive salt water crocodile at 15 feet 3 inches and 1250 pounds, at home in the Saint Augustine Alligator Farm, Florida. 3 identical, registered frames in Photomatix Pro 4 processed with the Exposure Fusion- highlights/shadows adjust setting.*

***For years we have missed the crocodile in the ocean. The ocean is the immense area of High Dynamic Range (HDR) photography. The salt water crocodile symbolizes a rare species: animals that photographed with HDR. When we think of High Dynamic Range methods, we don't usually think of wildlife subjects. Instead, we follow the dangerous dogma that HDR only works with landscape and scenery. This is not so.***

***In fact, with some understanding of specific behaviors of an animal, anyone can make successful high dynamic range photographs of wildlife. To photograph the salt water crocodile Maximo above, I took three registered frames and processed them with HDR methods. However, I first had to observe that there were moments when the huge crocodile was motionless while afloat. Photographing wildlife with HDR techniques takes a bit of patience, similar to what you need to do HDR landscape, but with a greater likelihood of mistakes because the subject has to be still.***

***Consider – while there are 130,000 HDR landscape images on Flickr.com, a social photo website, there are only 5,000 HDR wildlife images on the site. This gap suggests that we do not have the concept of using HDR for wildlife, not that it is technically impossible to use HDR with wildlife subject matter. There are no experts in HDR wildlife photography, but here I hope to show the untapped potential of HDR wildlife photography.***

### **2. Wildlife is in the Details**

***To do HDR wildlife photography, use the same skill set you've used with film, or with digital capture. I approach quietly and slowly, then keep photographing my subject, and keep on taking frames until I get 3 frames in a row during a period where the animal has not moved. This puts the frames in register, requires a solid tripod position, and requires a motionless subject. All animals move, but some are still for a fraction of time. Wait for the subject to pause, then release your continuous drive shutter.***

***Making three identical frames of a motionless subject and combining them in software gives you great detail. We do not need every detail in a photograph, just the important ones. For nature work, it is crucial to keep detail in both highlights and shadows. This is the first secret of HDR wildlife. The second secret is to avoid over-saturating your subject.***

*DUCKS Photo © Jim Austin 2011: A mallard couple rests on a tree root in the Elizabeth River near Norfolk, Virginia. 3 frames in Photomatix Pro with Tone Compressor, Default setting.*



*VULTURE Photo © Jim Austin 2011: A preening Cape Griffin Vulture, one of only five at the Alligator Farm in Saint Augustine, FL. Tripod, 400 mm lens, 3 registered exposures in Photomatix Pro with the tone enhancer, smooth setting.*



**None of the photographs here are “HDR-like. They are not “grunge” or “extreme.” These photographs are not about producing an “HDR look”. They are not single frames. Each photograph in this article is a combination of 3 to 5 exposure-bracketed frames, processed in Photomatix using one of its types of tone mapping, with a goal of maximizing shadow and highlight detail. Wildlife photography is about the detail.**

### **3. Vision & Light**

**It is easy to make an HDR photograph, and the latest cameras will do it in camera for you, mindlessly. It's next to impossible to make an intelligent HDR photograph.**

**Intriguing wildlife photographs are infused with light. Even subjects we've seen before, like mallard ducks, can be seen with new vision as they are illuminated by HDR methods. To show an ordinary subject in extraordinary light, the direction, quality, intensity, color, and contrast of the this ambient light around the animal must be thoughtfully considered. There is an optimal contrast range for HDR.**

**So, before you expose multiple frames, ask yourself: “Where is the light on my wildlife subject coming from? Is it the soft light of a cloudy day?” Are you shooting under hard, high contrast daylight? Stop to think about what the F-stop range is for the light that is on your subject: is it a full range of 9 to 12 F-stops or is it limited to 5 F-stops or less? I've used HDR under both conditions, with low contrast and high contrast light. HDR methods work better under some lighting conditions than others.**

**Try to photograph your wildlife subjects in compelling light, whether it is low or high contrast. Avoid Photoshop lighting effects. The point is to develop and grow your own vision, and train your visual processing system to become sensitized to varieties of interesting natural light.**

### **4. Gear, Software & Work Flow Ideas**

**Teaching courses in High Dynamic Range photography, I invite students to first develop their own workflow and then be flexible with it when new methods come along. At present, I use Photomatix Pro Version 4, engage the auto-bracketing feature of my digital SLR, tripod-mount the camera and release the shutter with a cable release. Lightroom 3 and Photoshop CS 5 are key parts of my workflow. Here are more work flow ideas:**

- 1. Photograph at lowest ISO possible. Use RAW file capture unless you need speed, and JPEG meets your needs.**
- 2. Stabilize. If I've left the tripod behind, I hand-hold. A continuous drive digital SLR that has at least 5-8 frames per second is helpful for this fast bracketing. You can try fast capture manually if your camera has a slower frames-per-second capture rate, but meticulous care to register the frames is needed. For interested photographers, there is a link at the end of this article to this fast capture method. After downloading, I add metadata tags to all photographs, using HDR as a descriptor, then crop and straighten if needed.**
- 3. Adjust exposure, then shift the color slightly because my Canon camera tends to see more in the “blue” light spectrum, using a Preset in Lightroom 3 to warm up the color. Try to white balance on site, where you are photographing. It's good discipline.**
- 4. To prevent over-saturation, refer back to the saturation level of the original RAW file.**

### Choose Your Own Software Work Flow:

*As photographers we all have an individual work flow. The beauty of digital imaging is that you can customize your workflow to your own tastes. Lightroom is part of my workflow, but my student use programs that work for them, including Aperture, and HDR Efex Pro. In general, any program that advances your understanding of HDR can be valuable.*

*The tripod is an important part of HDR work, because it helps lock down all the exposures so they match, in register, in the software, and this saves time when the images are tone mapped. The crucial part of all digital imaging work flows is back up all work with separate and safe storage.*

*There are different kinds of tone mapping. I use Exposure Fusion in Photomatix Pro. The highlights and shadows adjust setting works well for most of my photographs. Photoshop CS5's Merge to HDR Pro is effective also.*

*CRANE Photo © Jim Austin 2011: East African Crowned Cranes court each other at the Alligator Farm in St. Augustine Florida. 3 frames, Photomatix. The birds have a 7 foot wingspan, and are the national bird of Uganda.*



**As we do HDR, we learn that ghosting is an annoying problem that results whenever the subject moves. This ghosting eats up processing time; although Photomatix Pro, Photoshop CS5 and other HDR processing software programs have excellent anti-ghosting formulas, running them takes up a lot of your time that you could be spending in the field looking at wildlife ! So, when you photograph wildlife, get those frames in perfect register if you can. To do this, you have to find and wait for those “in-between” moments when those active animals are motionless.**



*SNAKE Photo © Jim Austin 2011: This reticulated python is 21 feet, 9 inches long and weighs 140 pounds. It took 7 strong people to hold it so the snake could be measured and weighed. Saint Augustine Alligator Farm, Florida, 7 frames, Photoshop CS5 Merge to HDR Pro.*

### 5. Subject Ideas

**These subjects, when and if they are motionless, can make for compelling images when they are captured with with multiple frame high dynamic range methods.**

- a. Alligators, crocodiles, Komodo Dragons, tortoises, turtles and other cold-blooded reptiles.
- b. Any approachable bird at rest.
- c. Insects in the early morning
- d. The big 5 game animals of Africa, again when they are at rest.
- e. Underwater marine wildlife.

## Links & Resources

For definitions of HDR, landscapes using HDR, and understanding HDR see [Royce Howland's Naturescapes site](#) and his [image gallery](#) .

For burst bracketing, see [my article on Outback Photo](#) .

My articles on HDR include: [HDR Photography from Eight Maestros](#), [Vision From Nine Photographers on Flickr](#), and [What HDR Really Stands For](#) .

*OWL Photo © Jim Austin 2011 : Winking, wet and wild -this horned owl on Georgia's Cumberland Island waits for the sun to return to dry out its feathers. Three exposures, 400 mm Canon lens, f/9 bracketed around 1/20th of a second. Photomatix Pro, tone compressor method.*



### About the Author:

**Jim Austin M.A. , A.C.E.** is an adventure photographer who lives aboard his sailing catamaran *Salty Paws*, doing photography on the Atlantic coast of the US. The author of *Pixels on Passage*, *Emotion in Motion*, and *Photopia*, Austin has published many articles for Apogee Magazine. He enjoys teaching photo students from around the world, at any skill level and has courses in HDR, Photoshop, Lightroom, Canon and Nikon photography, and Flickr Marketing through the Apogee Photo Magazine Campus. He also blogs on Wordpress and moderates a Flickr thread on Bokeh as Jimages Digital.