Mark Haugen has scheduled two Photo Hikes—see page two for details.

Sunday, June 23: Chicago Lakes Upper Lake (11,740) from Echo Lake (Mt. Evans Wilderness)

Thursday, July 11 through Sunday, July 14
Lake Basin Silverton Car Camping and Hikes

Watch email and the CMC activity schedule for upcoming outings to Roxborough as well as the new Staunton State Park (http://parks.state.co.us/Parks/Staunton/Pages/Staunton.aspx)

2013 Monthly Meetings
2nd Wednesday of the month, 7:00 p.m.
AMC, 710 10th St. #200, Golden, CO
$20 Annual Dues

Next Meeting WEDNESDAY, June 12
June Image Submission: Landscape, Macro and Water

If you do not have an item in the current category, feel free to submit a recent favorite nature photograph!

Call for trip leaders to schedule photo hikes or snowshoe outings: Don’t forget there are close destinations like Roxborough, Evergreen, Waterton Canyon and Barr Lake.

This month’s meeting will be all images, shown in the Foss Auditorium at AMC.
Reminder and Call for LANDSCAPE, MACRO and WATER Images

The next Photography Section meeting will be on JUNE 12th at 7:00 p.m. in Golden. Please provide two images for review and critique. This month we will allow you to introduce and self-critique the first image when it is projected, please name that image with your name and the word public.

The second image will be displayed anonymously and we will briefly critique those as a group. Name that image with your name and the word private in the file name. Feel free to choose an image you really like, or one that you feel could be improved a little and see what the group has to offer. We will meet in the Foss Auditorium as the classrooms are booked that night. It will be fun to see our creations on the large screen! Images are due to Janice at bennettjanice@mac.com by Sunday, June 9th.

TRAILBLAZERS AND PHOTO HIKES
MARK HAUGEN

SUNDAY, JUNE 23, 2013
Chicago Lakes Upper Lake (11,740) from Echo Lake (Mt. Evans Wilderness)
Difficult B, starts at 9:00 a.m., 2100 elevation gain

Hike begins at Echo Lake (10,600) with a 400’ descent into Chicago Creek drainage. View a waterfall cascade between these two high lakes, which are situated in a basin surrounded by high cliffs, just north of Mt. Evans. Weather permitting we will break for lunch and scenery at the awesome upper lake (11,740) which is above treeline. One of the most scenic hikes east of the divide. (Optional) After hike dinner location TBA.

THURSDAY, JULY 11, 2013 THROUGH SUNDAY, JULY 14, 2013
Lake Basin Silverton Car Camping and Hikes
Difficult B, starts at 1:00 p.m., 2400 elevation gain

Primitive Car Camp along Mineral Creek starting Thursday night, surrounded by the very colorful San Juan Mountains, where at night you can clearly see the Milky Way. One of the most scenic hikes in Colorado (Ice Lake), it offers everything: streams, waterfalls, three levels of basins, a glacial lake, every type of Rocky Mountain wildflower imaginable, spectacular views. Hike start time to be determined by local weather.

Many other scenic hikes and activities in the general area, as group desires, include steam railroad, 1800s mining ruins, hot springs, Victorian towns with dirt streets. Car Pools to be arranged from Denver starting Thursday afternoon, according to availability (Noon or 5 p.m.)

Mark Haugen
303-744-0625 (preferred)
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Photography Tips from May Meeting

**Macro Photography**

Focus is most important in macro photography. The focal length of Macro lenses ranges from 50mm to 200mm. The macro setting on zoom lenses is usually less than half life-size magnification, while true macro begins with 1:1. Read reviews on lenses. A 50-60mm lens is suitable for most macro work and costs the least, but it is necessary to get quite close to the subject. Butterflies are often difficult to shoot at close range.

To maximize depth-of-field, select a small aperture like f/16. Opening up to full aperture like f/2.8 or f/4 blurs the background, but also has a very shallow focus area that can be increased somewhat by moving further away from the subject.

It is important to consider the actual point of focus when working close-up, which can dramatically change the appearance of the photograph. With a flower, for example, it may be best to focus on the stamen and blur the flower.

Look for patterns in the composition, which can either fill the frame completely or be shown with space all around it.

Backgrounds are often shot deliberately out of focus, but the color can change the look of the composition, depending on whether the subject was shot against grass, foliage, sky or a combination of sky and foliage.

Try backlighting the subject with low, morning light.

Pre-focus the lens on something to increase the chances of success with a fast moving subject such as insects.

To avoid camera shake, always use a tripod and a remote release to fire the shutter button. Turn on image stabilization and use quicker shutter speeds by switching to a higher ISO when working in low light. It can be difficult to work in wind, especially in situations when it is not possible to use a quicker shutter speed, such as woods.

Light the shot well, using natural light where possible.

**Landscape**

Look for a focal point and where to place it in the composition. The rule of thirds may be useful. Landscapes need a focal point for the viewer’s eye to focus on. They can range from a building or other structure, to a striking tree, boulder or rock formation, or a silhouette.

Think about placing points of interest in the foreground, such as rocks or flowers. It is important to get the viewer to see what you want them to see by identifying it in advance. It is also important to know where to place the tripod.

A tripod is often essential in landscape photography because small apertures ensure that as much of the scene as possible is in focus. With longer shutter speeds, a tripod will ensure that the camera is completely still.

Consider the sky in the landscape. If the sky is boring, it should not dominate the shot and it is essential for the foreground to be interesting. If the sky is filled with drama, interesting cloud
formations and colors, the horizon can be placed lower in the photo. A polarizing filter can add color and contrast, and skies can also be enhanced in post-production photo editing.

Consider leading lines to direct the eye of the viewer into the shot. Lines give an image depth and scale, and also create patterns in the shot. They can take the form of fences, roads, water and natural pattern lines.

It is often necessary for a landscape photographer to be a naturalist that is familiar with weather patterns, when flowers are in bloom, moon position and sunrise and sunset times.

A scene can change dramatically with the weather. A sunny day is not necessarily the best time to shoot photos. Getting up early can add mist and muted colors to a scene. Look for storms, winds, mist, dramatic clouds, the sun shining through dark skies, rainbows, sunsets and sunrises.

Many landscape photographers only shoot at the golden hours of dawn and dusk because that's when the light is best and landscapes come alive. The angle of the light can create interesting patterns, dimensions and textures.

It is often helpful, but not necessary, to scout an area first without the camera. Rather than grabbing the camera, raising it to your eye, and taking a shot, take a little more time to find a more interesting point of view. Find a different spot to shoot from by wandering down paths, getting down on the ground to shoot from down low, or finding a higher up vantage point.

Consider the rule of thirds when shooting the horizon, placing it on either the top or bottom third rather than in the middle.

**Water**

If you use the camera’s automatic setting to photograph moving water, it will likely use a fast shutter speed that will eliminate blur. The appearance of water can be made to look smooth and soft, like a cloud or cotton candy, by adjusting camera settings manually. This will require the use of a tripod. The slower the shutter speed, the blurrier the moving water becomes, giving it a softer, opaque appearance. Distance also affects the blur effect: the closer the camera is to the water, the more quickly the blur is captured. Low lighting conditions will necessitate slower shutter speeds.

Lakes and reservoirs provide potential for photographing reflections. A still, sunny day can give you an almost mirror-like image of the landscape. Reflections are often best when the light hits just above the shoreline, in early morning or evening. When the water is gently swelling or rippling, there are opportunities for abstract reflections. Try several exposures at different shutter speeds.

Fast shutter speeds can reveal the shape and form of moving water, like breaking waves.

Rocks make waves and action in a photograph. Consider also water spray, splashing water from waves or when things are dropped into water, swirling foam, puddles and raindrops.

When photographing coastal scenes, consider high and low tides, which occur twice a day.

Polarizers can change reflections as they are turned and take two stops of light.

Rainbows can occur at waterfalls at certain times, so it may be helpful to ask locals at places like Yosemite Falls.

Simplify the image and find interesting aspects.
Selma Kristel

Jao van de Lagemaat