

Durango Photography Club Newsletter

October, 2016

October Meeting Featuring: *HDR Without HDR* by Jerry Day

October Presentation

High Dynamic Range (HDR) is a digital imaging technique in which multiple, bracketed exposures of the same scene are combined in software so that the best highlights and best shadows are produced in the resulting file. Beautiful and dramatic images can be created with this technique.

The limitation of HDR is that the multiple, bracketed exposures must be made with the camera on a tripod and without movement of the subject between frames. So how do you get HDR of subjects in motion, like the Durango & Silverton trains?

In his presentation, Jerry Day will show how you can extend the dynamic range of a single frame using the RAW file editing tools in Adobe Lightroom and Photoshop. (See Jerry's before-and-after example, below.)

Jerry has been using Photoshop since 1994 and has taught Photoshop to a number of college classes and photography groups. He is vice president of the Durango Photography Club.

Image Sharing

As always, the second half of the monthly meeting will be optional "Show and Tell." This is a casual and friendly session when we can learn by seeing each other's images and by asking for critique of our own work (or not).

There's no assignment, so show whatever you'd like. With Halloween coming, it might be fun to see something ... sinister, maybe? In a fun way. Not too gross.

To share up to three of your photographs, either bring them to the meeting on a flash drive or email them by **October 19** to VP Jerry Day: JerryDay474@gmail.com. It's often helpful if you can be ready to say a few words about how you shot each image and what post-processing magic you worked.

October Meeting Details

October 20, 2016

7-9 pm

Open at 6:40 for socializing

Pine Room, Extension Building

La Plata County Fairgrounds

2500 Main Avenue, Durango



Jeff McGarvin's Favorite Desert Places

With the aspens in the San Juan Mountains dropping their leaves, many of us are redefining “fall color” to mean the cottonwood trees and sandstone strata in the canyons and mesas to the west.

For ideas about where to shoot now, we’ve gone back to Jeff McGarvin’s July presentation to the club about his favorite places for desert photography and how he approaches them.

If you go: Many sites listed here are administered by the Bureau of Land Management (BLM) or the Navajo Nation, where there may be fees and permit requirements; check online for current information.

Please research your destination in advance and take along detailed maps even for well traveled places. Drop in at agency offices and ask about road conditions and incoming weather. Desert roads can be suitable for a passenger car one day and impassible by 4WD the next. Be certain of the forecast before entering any slot canyon, where flash floods are always a consideration.

And carry lots of water, even if you plan to stay close to your car.

On a cheerier note, you can find detailed location descriptions and photography pointers for many of these places in the guidebook series [Photographing the Southwest](#), by Laurent Martres.—*MB*

Photos by Jeff McGarvin

Utah

Southeastern Corner

As hard-to-reach and challenging as much of the terrain can be, southeastern Utah also offers stunning subjects for car-based photographers and those who don’t mind hiking a little bit.

[Goosenecks State Park](#), just west of Mexican Hat, offers one overlook with many vantage points over a dramatically twisted section of the San Juan River called the Goosenecks of the San Juan. You also can reach the river level, about 1,000 feet below, by the park’s Honaker Trail.

[Valley of the Gods](#) to the north of Mexican Hat and [Monument Valley](#) to the southeast form what Jeff calls “ground zero for Colorado Plateau red rock country.” Distinctive buttes and mesas are accessible by passenger car, but, he cautions, “The dirt roads can be gnarly after rain, as all desert roads can be.”

[Muley Point](#), northwest of the Valley of the Gods, is a windblown magnet for panorama fans, with views spanning the Goosenecks and Monument Valley.

[Cedar Mesa](#), north of Muley Point and west of Valley of the Gods, offers comparable vistas. But Jeff likes it best for autumn images of cottonwoods against



red rock and for the numerous side canyons that sometimes lead to ancient Puebloan sites and rock art panels.

[Comb Ridge](#) also offers many canyons to explore along its north–south segment west of Blanding and Bluff. You can drive parallel to the ridge either on the west (Comb Wash Road) or on the east (Lower Butler Wash Road). Jeff particularly likes the Butler Wash side, where many walks from roadside to canyon pass by archaeological sites.

Canyonlands National Park

Not only is the [Needles District](#) the closest section of Canyonlands to the Durango area, it also is less peopled than the [Island in the Sky District](#) nearer Moab, Jeff says.

For photographers with 4WD, he recommends the [White Rim Road](#) around the Island in the Sky plateau.

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Desert Places

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Hardier off-roaders may want to tackle [the Maze](#), Edward Abbey's favorite region and the least visited part of Canyonlands.

Moab Area

Simply driving the roads near Moab can reveal many photo opportunities not far from the car. "Just explore because there are tons of places to go and see," says Jeff.

One productive route is the [Colorado Riverway](#), UT-128. Off of this road, Professor Creek is a trail through a slot canyon to a waterfall. The same area offers views toward Fisher Tower.

Utah-Arizona

Coyote Buttes North (The Wave) and South

Popular with photographers for its multihued and layered, undulating slickrock, this part of the Vermilion Cliffs Wilderness is accessible only by permit. The BLM admits 20 people per day each to the north and south buttes, half to online applicants and half to walk-ins. (View the [BLM overview](#) and [permit information](#).)

At Coyote Buttes North, permits are in greater demand and the round trip from the Wire Pass Trailhead to the Wave is more than 5 miles of up-and-down slickrock wayfinding; on the plus side, you can usually get to the starting point with 2WD.

South Coyote Buttes makes a worthy alternative, Jeff thinks, as it attracts fewer visitors and presents good photo ops not far from the parking area. Deep sand roadways make 4WD essential to reach the south buttes and the White Pocket farther east.

The Coyote Buttes straddle the Utah-Arizona border, with Kanab, Utah, to the west and Page, Arizona, to the east.

You can find firsthand information about visiting and photographing these areas at [TheWave.info](#).

Buckskin Gulch

Buckskin Gulch is the longest slot canyon in the world, with sheer walls only 10 feet apart for much of its length. Light may be dim, but you can capture the drama with a wide angle, a tripod, and a high ISO.

Jeff recommends starting from the Wire Pass trailhead (same as for the Wave). The route follows a dry wash that becomes a narrows before entering Buckskin Gulch at 1.7 miles.



On an in-and-out hike you can explore the confluence of Wire Pass and Buckskin Gulch and come out with some good slot canyon images. Buy a day hike permit at the self-serve station at the trailhead.

A bigger undertaking is the trek from the Wire Pass trailhead to the confluence of Buckskin Gulch and the Paria River: 14 miles one way with rocky choke points to scramble en route (these change with every flash flood). Most folks backpack this. Overnight permits are limited in number and must be obtained in advance.

Even the road to Wire Pass provides endless photo opportunities, Jeff adds. It runs along the top of the Butte Fault, which enters the Grand Canyon at Nankoweap and exits at the Tanner Trail. The convoluted geology of the Vermilion Cliffs is on the east side of this fault and the Kaibab Uplift, which forms the North Rim of the Grand Canyon, is on the west side.

Check the BLM online for [planning guidance](#), information about [access to Buckskin Gulch](#) from Wire Pass, and [permit details](#).

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Desert Places

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Zion National Park: The Narrows

You don't need a permit for a day hike starting at the outlet of the Narrows near the Temple of Sinawava shuttle stop, and within an hour you'll leave most other people behind and have clear shooting amid the sheer canyon walls and reflecting pools, Jeff has found.

If your time and comfort level allow it, you can go farther without a permit: 2.5 miles to Orderville Canyon (about 2 hours, according to Jeff), then another 2.5 miles to Big Spring for a 10-mile round trip.

Be sure to read about [how to gear up and stay safe](#) when walking upstream in the canyon.

Arizona

Antelope Canyon

You know this place from countless photographs of its alternately flowing and jagged walls of ochre and apricot, mauve and ivory.

"I didn't want to go to Antelope Canyon because everyone goes to Antelope Canyon," Jeff says. "But you have to go."

And you have to have a Navajo guide, because the upper and lower canyons are on tribal land. Skip the tour companies in nearby Page, Jeff recommends, and sign up with one of the guides you'll find at the parking lot for Upper Antelope Canyon, the more photogenic and easily maneuvered of the two.

You'll pay a fee to enter the Navajo tribal park (currently \$8 per person) and another at the access point to each canyon. Fee information scattered around the web is confounding. When you have a plan

to go, check [Navajo Parks and Recreation](#), or call the tribal park office: (928) 698-2808.

An SLR is required on photography tours, and some sources say if you're not on a tour you can't bring a tripod into the canyon. Most photographers recommend using a wide angle lens and sticking with it rather than changing lenses in dusty slots.

Tip from DPC member Carol Lewin: For your picture-making pleasure, your tour guide will throw sand into the light beams. Bring a plastic bag to protect your gear.

Grand Falls of the Little Colorado River

Located on Navajo tribal land about an hour northeast of Flagstaff, the falls are impressive when spring runoff is adequate and during the monsoons. Jeff thinks they photograph best when there are clouds.

You can reach the falls by car (view [directions](#)), and you don't need a permit.

Grand Canyon

It's well known that the return on investment can be rich for simply stepping up to the the rim for a sunset snap. What you may not know is where hiking just a short distance can result in a more spectacular and personal image.

Jeff likes the North Rim for its cooler climate and recommends walking a half-mile to a mile down the [North Kaibab Trail](#) in time for the day's last light. "The Coconino Overlook, a mile hike in on the North Kaibab Trail, is a spectacular place to shoot," Jeff recommends. "Ooh Aah Point, about a mile in on the [South Kaibab](#), is another excellent place."



Mary Brisson

October Ops

Plans have firmed up for the rumored [Animas Valley Balloon Rally](#). A [night glow](#) is on for Friday, October 14 at Main and College, and mass ascensions will take off from the corner of Highway 550 and Hermosa Meadows Road on Saturday and Sunday mornings. Horror in the streets always makes for good pictures, right? The Henry Strater Theatre sets the stage October 28-30 with its twist on the twisted [Rocky Horror Show](#), and we're betting there'll be plenty of freaky people outside happy to have their pictures taken. Then, on Halloween, it's kids [trick-or-treating](#) and merchants in costume downtown. Be very afraid.

Invitations and Inspiration

Don't call it random! This is a carefully curated culling from dozens of image calls listed now at CallForEntry.org. Your newsletter editor chose these because they seem to fit with DPC members' interests, or because the exhibit concepts may spark ideas—or both!

The Journey: Photographs Along the Way. The Morean Arts Center in St. Petersburg, Florida, is taking a thoughtful angle on travel photography for an exhibition to be juried by *National Geographic* photographer Sam Abell. Not exactly in our backyard, but open to any U.S. resident photographer. You you may have just the thing. Regardless, the [call for entries](#) is thought-provoking. Deadline **October 15**.

Representing the West: A New Frontier. Pueblo's Sangre de Cristo Arts Center invites artists in all media to offer work that considers the changing cultures and myths of the American West. Non-traditional and traditional approaches are welcome. Submissions due **October 21**. View the [call for entries](#).

Moments that Matter: Finding the Extraordinary in the Ordinary. The Impasto Art Gallery in Longmont is considering all forms of two-dimensional art inspired by the moments that matter in life. Submissions due **October 21**. View [details](#).

Western Spirit Art Show. In Cheyenne, the Frontier Days Old West Museum will choose 100 artists from around the country to exhibit in its 35th annual show and sale of western themed art, next March–April. Submissions due **October 31**. View [details](#).

Krappy Kamera Competition. New York's Soho Photo Gallery is searching for “extraordinary photos made with lousy lenses.” The [call for entries](#) spells it out and the gallery site shows that funky glass can make some edgy images. Submission deadline **January 8**.



Thanks once again to Barbara Lawson and Ray Turner for their tips on where to photograph fall foliage, printed in the September newsletter. Above, one of their 2016 images: North Twilight from Lime Creek Road.

Better Festival Photos: Tips from Joe Viesti

Big thanks to Joe Viesti for his uplifting September presentation, *100 Countries in Celebration*.

Here are a few pointers from Joe about how to get your best photos at festivals and events:

- Arrive at your destination at least a day ahead so you can walk the event location (such as a parade route) at the time of day when you'll be shooting, and pick out spots with good lighting and backgrounds.
- Stop in at a tourist office and try to get a press pass so you'll be able to move around more freely.
- Vary your perspective. Look for a way to get above the action and shoot down. Shoot from ground level.
- When you see a candid moment, shoot it right away, then ask for permission if you think you may sell the image. Joe's approach: "Look, I got a good shot. May I have your permission to publish this picture?" He says people feel flattered and rarely decline.
- Language barrier? No such thing. "Laugh and smile," says Joe. "Words aren't always necessary."

Durango Photography Club User Guide

Durango Photography Club Officers

President

Matt Hoaglin

matt@AllisonRagsdalePhotography.com

VP & Program Director

Jerry Day

JerryDay474@gmail.com

Secretary

Mary Brisson

dgophotonews@gmail.com

Treasurer & Membership Co-Chair

Gordon Greve

ggreve49@gobrainstorm.net

Membership Co-Chair

Eric Pahlke

pahlkee@aol.com

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Tim Hamza

webmaster@durangophotographyclub.org

Officer at Large

Howard Rachlin

rachnews@mydurango.net

Officer at Large

Marc Saphir

saphirm@hhdcco.com

All of us on the board appreciate hearing from you with your suggestions, program ideas, occasional attaboys/attagirls, and offers of help to keep our club moving forward.

Newsletter Submissions:

Please Note New Address

Text and photos for the monthly newsletter are due the first of the month. We want to hear about your shows and awards, suggestions and discoveries.

If you have an idea for an article, kindly get in touch before writing it. Content is subject to editing, and the board or editor may use discretion about what to include. Please send suggestions and submissions to:

dgophotonews@gmail.com.

Images Online from DPC Members

Enjoy these websites showing work by club photographers.

Barb Grist	barbaragristphotography.com
Barbara Lawson	sanjuanimages.com
Carol Lewin	carollewin.zenfolio.com
Howard Rachlin	HowardRachlin.com
Kathy Myrick	flickr.com/photos/kathymyrick
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If you'd like to list your own site for the benefit of other members and interested visitors, please send the link to dgophotonews@gmail.com.

Our Forum in Yahoo Groups

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