

ROCKY MOUNTAIN FIELD SEMINARS

LEARN ♦ EXPLORE ♦ ADVENTURE

LANDSCAPE PHOTOGRAPHY

AUGUST 15-17, 2008

COURSE LEVEL: II **COURSE #: 08-078**

FEE: \$200

INSTRUCTOR: GLENN RANDALL



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LOCATION: **Rocky Mountain Field Seminar & Conference Center**
1895 Fall River Road, Estes Park, Colorado

TIME: **Friday: 7:00 PM – 9:00 PM**
 Saturday: 5:00 AM – 9:00 PM
 Sunday: 5:00 AM – 4:00 PM

COURSE DESCRIPTION:

The best landscape photograph is true to its subject and yet, somehow, larger than its subject in that it captures something universal in a specific image. It portrays a moment and creates a sense of timeless beauty. This seminar will help beginning and intermediate photographers take the next step in their artistic development through in-depth study of the craft and art of landscape photography. The class will experience two sunrise shoots at prime locations in Rocky Mountain National Park, then work on educational, in-the-field assignments on exposure and composition. Slide shows by the instructor will reveal his favorite Colorado landscape-photography locations and explain the techniques behind his best images. Photos shot at sunrise each day will be evaluated in class that afternoon, giving students immediate feedback on their efforts. Participants are encouraged to bring a small sampling of their previous work for one-on-one critique sessions with the instructor. Both film and digital photographers are welcome.

COURSE LEVEL: II

The seminar will include short-distance walks throughout the day on primarily level terrain.

BRIEF INSTRUCTOR BIOGRAPHY (additional information available at www.rmna.org):

Glenn Randall has been a full-time freelance photographer and writer for more than 29 years. For the past 15 years, he has specialized in Colorado wilderness landscapes. His fine-art landscape photographs can be found in galleries and gift shops across Colorado including Art Mart in Boulder and Earthwood Artisans in Estes Park. During his career, he has sold more than 10,000 prints and accumulated 900 photo credits, including 60 covers. Glenn's favorite areas to photograph are Rocky Mountain National Park, the Indian Peaks Wilderness, the Maroon Bells/Snowmass Wilderness, the Sangre de Cristo Wilderness and the San Juan Mountains of southwest Colorado.

INSTRUCTOR'S WEBSITE: www.glenrandall.com

EXPECTATIONS: Professional conduct will be expected from participants at all times. Individual ideas will be respected. Except during course breaks, cellular phones, pagers, and personal entertainment devices are strictly prohibited in the classroom and during field sessions.

CAR-POOLING: Rocky Mountain Field seminars utilize car-pooling to limit vehicles traveling into the Park. Car-pooling makes it easier to keep the group together, reduces transit time, and allows courses greater access because fewer parking spaces are required at destinations. In addition, it provides an opportunity for participants to discuss course material in small groups during transit. Typically, a few participants from each course volunteer the use of their vehicles for car-pooling to course locations.

TENTATIVE COURSE SCHEDULE:

Friday	7:00 PM	Introduction and discussion of participants' prior experience in photography, expectations for the course and photographic goals; discussion of the elements of a strong landscape photograph
	7:30 PM	Instructor slide show: The Seasons of a Colorado Wilderness Photographer. Show will teach students when and where to go to find great Colorado landscape subjects. It will include discussion of visualization as a tool for creating the most evocative images and introduce some concepts that will be covered in greater depth in subsequent lectures and field work.
	8:30 PM	Planning for Saturday morning's sunrise shoot using map, compass and computer printout giving the bearing of sunrise
Saturday	5:00 AM	Meet at location to be determined by students for sunrise photography session. Students should eat a snack beforehand to tide them over until the breakfast picnic. Sunrise is at 6:21 AM.
	7:30 AM	Breakfast picnic and dissection of morning photo shoot. What went right? What went wrong? How could students do better next time?
	8:30 AM	In-the-field discussion of exposure, exposure meters and the dynamic range of film and digital sensors. This discussion will be followed by a field exercise on understanding and controlling exposure using in-camera meters and graduated neutral-density filters.
	10:00 AM	Conclusion of morning session. Students who wish can schedule individual 30-minute portfolio reviews for the period between 10:30 AM and 2 PM. Students have four hours of free time to explore, eat lunch and nap.
	2:00 PM	Class meets as a group at Rocky Mountain Field Seminars Conference Center to examine the photographs from the morning shoot.
		Afterwards, the instructor will give a slide lecture that expands on topics introduced in Friday evening lecture. Discussion of composition, atmospheric optics (which is really a discussion of light), and controlling light using graduated neutral-density filters and polarizing filters
		Discussion of Photoshop techniques for controlling dynamic range: double-processing raw files, Merge to HDR and "the Rembrandt solution"
		Students, who choose to, will then plan the optional sunset shoot.
	5:00 PM (optional)	Dinner picnic in the field
	6:00 PM (optional)	Evening photography session where those students who chose to participate can employ everything they have learned so far about visualization, finding subjects, composition, lighting and atmospheric optics
		Sunset is at 7:46 PM.
Sunday	5:00 AM	Meet in the field to photograph sunrise and early morning light. The location will be determined by weather and student interest.
	7:00 AM	Breakfast picnic and dissection of morning photo shoot: What went right? What went wrong? How could students improve next time?
	8:30 AM	Depending on the interest expressed by the students in a pre-workshop questionnaire, students will either do a compositional exercise or participate in an introduction to the ultimate landscape tool, a 4x5 field camera. Exposing a 4x5-inch sheet of transparency film in a large-format camera is still the ideal method of capturing the original image when the goal is a large print. Students will get an opportunity to look through the instructor's 4x5 field camera while the instructor demonstrates the effect of different camera movements. The demonstration will also include focusing the camera, setting shutter speeds and apertures, and loading and exposing the film. The topics discussed will also be relevant to students using Canon's tilt-shift lenses and Nikon's shift lenses (and to students contemplating the purchase of one of these lenses).
	10:00 AM	Conclusion of morning session
		Students, who choose to, can schedule individual 30-minute portfolio reviews for the period between 10:30 AM and 2:00 PM. Students have four hours of free time to explore, eat lunch and nap.
	2:00 PM	Entire class meets at Rocky Mountain Field Seminars Conference Center for review of assignment results and group critique of the sunrise and optional sunset photo shoots.

WHAT TO BRING:

- Sack breakfast, lunch, snacks/energy bars/ **WATER**
- **Camera: (Both film and digital cameras are welcome.)**

Film cameras: Instructor recommends a 35mm SLR camera with interchangeable lenses. Students can also use medium-format cameras. Both 35mm and medium-format film using standard E6 processing can be processed in four hours in Estes Park so it can be reviewed later that day. Students who wish to use a view camera will not be able to get their film processed in Estes Park. View-camera users should consider bringing another, smaller-format camera to complete the class exercises.

Digital cameras: Students using digital camera do not necessarily need a digital SLR. Digital cameras offering manual exposure, a spot meter and the ability to attach filters will give students greater control over their images, but these features are not a requirement for taking the class. All students should bring spare batteries, a battery charger (if appropriate) *and their instruction manuals*.
- **Lenses:** A normal (50-55mm lens) is all that is necessary. A moderate wide-angle (24-35mm) and/or a moderate telephoto or telephoto zoom (80-200 or so) will increase the student's creative options. Lens cleaning materials are essential.
- **Hand-held exposure meter:** Only necessary if the student is using a medium-format camera that does not have built-in meter. I recommend a spot-meter for those students.
- **Tripod:** Essential for sunrise and sunset shots at shutter speeds that cannot be hand-held
- **Cable release:** Always a good idea
- **Filters:** Instructor highly recommends that students bring a two-stop graduated neutral-density filter, a filter holder and adapter ring(s) to fit their wide-angle to medium focal-length lenses. Graduated neutral-density filters are rectangular filters that are dark gray on the top half and clear on the bottom half. They fit into a filter holder, which in turn screws to the front of the lens using an adapter ring of the appropriate size. The adapter ring has to be the same size, in millimeters, as the ordinary filters that fit that lens. The filter holder allows the filter to be rotated left or right, and to be moved up and down. These filters are very useful in high-contrast situations to hold back some light from very bright parts of the frame (typically the sky or a brightly sunlit mountain) to allow the film/sensor to hold good detail in both the bright highlights and the shadowed foreground. They do not change the color of light. Instructor recommends the Lee filter system, available from Calumet in Chicago, 800-225-8638 or www.calumetphoto.com. Singh-Ray (800-486-5501 or www.singh-ray.com) also makes excellent filters that fit the Lee filter-holder system. Cokin also makes a line of inexpensive graduated filters, but the quality is poor. If possible, students should also bring polarizing filters, particularly in sizes that fit their medium and telephoto lenses.
- **Camera bag:** Sized to comfortably carry all the student's gear
- **Film:** For this class, students using film cameras will be shooting transparency (slide) film exclusively. Any speed or type of transparency film is acceptable so long as it requires E6 processing, as most do. Instructor prefers Fujichrome Velvia and Fujichrome Provia. Kodachrome cannot be processed in Estes Park. Most students use about four rolls during the workshop; bringing a couple of extra rolls is always a good idea! Students should also bring extra film for any personal shooting they may want to do when class is not in session.
- **Digital media:** Plan to bring more memory cards than you think you will need. You don't want to be frantically scrolling through your last card looking for pictures to delete when the light is peaking! If possible, digital photographers should bring their own laptops and the appropriate hardware (cable or card reader) for downloading their images to their laptops. The Field Seminar Center is not equipped with computers or color printers.
- **Light table:** If possible, film shooters should bring a portable light table. The Field Seminar Center does not have light tables. I will bring three, but students who do not have their own should expect to share with other students.
- **Loupe:** Film shooters should bring a magnifying loupe (4X to 8X) designed for photography. If you don't own one, buy one! This is a must for the serious film photographer.
- **Map and compass:** If possible, please bring both the Trails Illustrated map of Rocky Mountain National Park and the McHenry's Peak USGS 7.5-minute map, which shows the heart of the Park. The Trails Illustrated map is probably easier to find and will suffice, but you'll find it helpful to have both. Please also bring a baseplate-style compass, sometimes called a protractor-style compass. (By compass, I mean a device for determining direction, not a device for drawing circles.) This style of compass has a rectangular base and a circular capsule containing the compass needle. If you don't own one, consider buying the "set-and-forget" style, which handles all declination problems for you. Silva and Suunto are two excellent brands.
- **Ruler:** 12-inch or 18-inch (preferred) ruler. We'll use this along with the map and compass for figuring out what obstacles will block the sunrise or sunset light.
- **Scientific calculator:** If possible, please bring a scientific calculator that includes trigonometric functions. We'll use this to calculate the angular elevation of various peaks from our shooting locations and compare that to the angular elevation of the moon to help us visualize what photos may be possible. Don't worry, you don't need to know trigonometry to take this course! We'll let the calculator do all the hard work.

Preparing for Your Workshop

- If desired, students can bring a sampling of their work containing no more than 10 favorite images. Portfolio images can be in the form of prints, slides or digital images (to be shown on student's or instructor's laptop). Students can make appointments for half-hour individual portfolio critique sessions with the instructor from 10:30 AM to 2 PM both Saturday and Sunday. Alternatively, students can schedule one-on-one sessions to discuss any aspect of photography that particularly interests them.

Field sessions will start early and may end late, and will be conducted at altitudes ranging from 9,000 to 12,000 feet. That means that temperatures may be in the 40s and it may be windy. Most field sessions will be conducted near the road. Any hikes that we do will be relatively short (approximately two miles roundtrip, with 500 feet of elevation gain). Please bring layers of warm clothing, sturdy footwear, raingear, a water bottle, snacks, sunscreen, insect repellent, a small flashlight or headlamp and a small daypack to carry it all. Instructor will provide handouts with some key information, but students should also bring a small notebook and pen for taking notes.

Participants will eat breakfast in the field both Saturday and Sunday. Students opting to shoot sunset on Saturday may also eat dinner in the field that evening. Please plan to bring a sack breakfast for each morning and, if appropriate, a sack dinner for Saturday evening. If your food requires refrigeration, please bring a small picnic cooler with ice for those items. Instructor will bring a large cooler with freezer packs to the Field Seminar Office that can be used by participants who don't have a cooler. Please label anything you put in my cooler. Participants should plan to buy Saturday's breakfast before the seminar begins Friday evening, since stores may be closed by the time we conclude. Participants will have time to buy Saturday's dinner and Sunday's breakfast in Estes Park during the middle of the day Saturday.

REMEMBER TO BRING THE 10 ESSENTIALS:

Rocky Mountain National Park recommends that hikers always carry the 10 essentials in their daypacks.

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| ▪ Raingear | ▪ Map & compass | ▪ Flashlight or headlamp |
| ▪ Sunglasses & sunscreen | ▪ Candles | ▪ Matches or other fire starter |
| ▪ Pocketknife | ▪ First-aid kit | ▪ Extra layers of clothing |
| ▪ Sack lunch, snacks, & water | | |

Note: Rocky Mountain Field Seminars recommends that participants for all courses dress in layers and wear comfortable, sturdy hiking boots/shoes. Participants should be prepared for sudden changes in temperature and weather conditions.

RECOMMENDED READING:

This is an eclectic, personal list of books that the instructor has found helpful in learning landscape photography. None of them is required reading, nor will any book be used as a textbook during the course. Instructor will provide handouts for some key points. In order of value to the instructor, favorite books are:

- Mountain Light: In Search of the Dynamic Landscape*, by Galen Rowell. Sierra Club Books, 1986. Inspirational as well as informative work by one of the past masters of 35mm landscape and adventure photography.
- Rainbows, Halos and Glories*, by Robert Greenler. Cambridge University Press, 1980. A detailed, layman's guide to atmospheric optics, the scientific study of how the Earth's atmosphere affects sunlight.
- Photographic Composition: Guidelines for Total Image Control Through Effective Design*, by Tom Grill and Mark Scanlon. Amphoto, 1990. Composition is an abstract topic best learned through practice, but this is the most helpful guide to photographic composition that I've read.
- Eye and Brain*, by Richard L. Gregory. Fifth edition, Princeton University Press, 1997. The best educated layman's book on how our complex visual system operates.
- Vision and Art: The Biology of Seeing*, by Margaret Livingstone. Harry N. Abrams, 2002. The most illuminating book I've found on color vision and how the quirks of our visual system affect our perception of art.
- A Whack on the Side of the Head: How You Can Be More Creative*, second edition, by Roger Von Oech. Warner Books, 1990. The best book I've read on increasing creativity in all aspects of your life.
- John Shaw's Landscape Photography: Professional Techniques for Shooting Spectacular Scenics*, by John Shaw. Amphoto, 1994. Good, basic nuts-and-bolts introduction to the craft of landscape photography.
- The Art of Photographing Nature*, by Martha Hill and Art Wolfe. Crown Publishers, 1993. Beautiful photos by acclaimed photographer Art Wolfe with commentary by Martha Hill, former photo editor at Audubon Magazine.

TEACHER RECERTIFICATION CREDIT

Most seminars are eligible for teacher recertification credit through the Centennial Board of Cooperative Education Services (BOCES). The new fee is \$25.00 per seminar (.5 units) or \$25.00 per series of threaded seminars (1.0 - 3.0 units). A list of threaded seminars can be found in the Field Seminar Catalog or online at www.rmna.org. Participants must enroll in all seminars of a threaded series in order to qualify for the \$25.00 multi-unit fee. Please be prepared to pay for this credit with a check, made payable to BOCES, on the first day of a seminar or on the final day of a threaded series of seminars.

ADDITIONAL INFORMATION FOR STUDENTS PURSUING CSU CREDIT

COURSE OBJECTIVES: The principal objective is to help students learn to create landscape photographs with greater emotional power. To reach that objective, students must thoroughly master their tools – cameras, lenses, meters, filters and film (or their digital sensors).

CONTACT HOURS: 18 hours

EVALUATION TECHNIQUES: Students attending the workshop for one hour of undergraduate college credit from Colorado State University will be evaluated on photographs produced during the sunrise and sunset photo shoots and the field exercises. Portfolio reviews of work created before the workshop are not part of the grading process but do provide the instructor with a basis for judging the progress the student made during the workshop.

GRADING METHOD: Pass/Fail