



## ROCKY MOUNTAIN FIELD SEMINARS

### MASTERING THE ART & CRAFT OF LANDSCAPE PHOTOGRAPHY

AUGUST 17-19, 2012

COURSE LEVEL: III    COURSE #: S1009

FEE: \$250

INSTRUCTOR: GLENN RANDALL

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**LOCATION:** Rocky Mountain Nature Association 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 – 1:00 PM

**COURSE DESCRIPTION:** The best landscape photographs are both true to their subject and yet, somehow, larger than their subject in that they capture something universal in the particular. They both portray a singular moment in time and create a sense of timeless beauty. This course will help beginning and intermediate photographers take the next step upward in their artistic development through in-depth study of the art and craft of landscape photography. The class will enjoy two sunrise shoots and one sunset shoot at prime locations in Rocky Mountain National Park. Slide shows by the instructor will explain in detail the techniques behind his best images. Landscape photographers face the fundamental challenge that the range of light intensities in a scene often greatly exceeds the range of tones that can be captured by their sensor or film. The course will explore a variety of ways to solve this crucial problem, including spot-metering to max out the dynamic range of your sensor or film, HDR software and "The Rembrandt Solution," a technique first employed by painting's grand masters that is still useful in today's digital world. Careful use of The Rembrandt Solution can create the illusion of greater dynamic range in a print than actually exists. Along the way, the course will touch on many other essential elements of good landscape photography, such as map-reading to identify promising locations, lighting, composition and atmospheric optics (the way sunlight interacts with our atmosphere). Images shot at sunrise each day will be evaluated in class later that afternoon, giving students immediate feedback on their efforts. Participants should bring a small sampling of their previous work for one-on-one critique sessions with the instructor. Both film and digital photographers are welcome, but film shooters should be aware that they will not be able to get film processed in Estes Park in time to see it during the workshop.

#### **COURSE LEVEL: III**

Moderate hikes of less than five miles per day with elevation gain of less than 1,000 ft. A Dream Lake hike is planned for this course.

**BRIEF INSTRUCTOR BIOGRAPHY (additional information available at [www.rmna.org](http://www.rmna.org)):** Glenn has been a full-time freelance photographer and writer for more than 33 years. For the past 19 years, he has been specializing in Colorado wilderness landscapes. His fine-art landscape photographs can be found in galleries and gift shops across Colorado, including Art Mart in Boulder, Grizzly Creek Gallery in Georgetown and The Canyon Gallery in Montrose. During his career, he has accumulated over 1,000 photo credits, including 68 covers, and sold more than 10,000 prints. He was the sole photographer for two books of landscape photographs, *Rocky Mountain National Park Impressions* and *Colorado Wild & Beautiful*, both published by Farcountry Press, and he is a regular contributor to *Outdoor Photographer Magazine*.

**INSTRUCTOR'S WEBSITE:** [www.glenrandall.com](http://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 courses 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: Scouting. This slide show will discuss basic techniques for finding great landscape subjects. The instructor will also demonstrate the use of The Photographer's Ephemeris and Heavenly Opportunity, two inexpensive, easy-to-use computer programs that make it much easier to be in the right place at the right time.
	8:30 PM	Planning for Saturday morning's sunrise shoot using map, compass, and computer printout giving the bearing of sunrise. Review of digital landscape photography basics and brief introduction to the universal exposure strategy. <i>Students should bring their cameras and instruction manuals to class Friday evening so instructor can ensure everyone is familiar with the recommended settings for digital landscape photography.</i>
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 6:18 AM.
	7:30 AM	Breakfast picnic in the field and critique of morning photo shoot: What went right? What went wrong? How could students do better next time?
	8:30 AM	Discussion of exposure, exposure meters, the dynamic range of film and digital sensors, the four basic exposure strategies and the universal exposure strategy. This discussion will be followed by a field exercise on measuring the dynamic range of a scene using in-camera spot meters.
	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 2:00 PM. Students have four hours of free time to explore, eat lunch and nap.
	2:00 PM	Class meets at RMNA Rocky Mountain Field Seminar Conference Center to examine the photographs from the morning shoot. Afterwards, the instructor will give a slide lecture that discusses composition, atmospheric optics (which is really a discussion of light), and controlling light using graduated neutral-density filters and polarizing filters. The lecture will include a discussion of Photoshop techniques for controlling dynamic range, including The Rembrandt solution, and an overview of HDR software such as Photomatrix and HDR Efex Pro. Students will then plan the sunset shoot.
	5:00 PM	(Optional) Dinner picnic in the field.
	6:00 PM	(Optional) Evening photography session where students can employ everything they have learned so far about visualization, finding subjects, exposure, composition, lighting, and atmospheric optics. Sunset is at 7:53 PM.
	8:45 PM	Conclusion of Saturday workshop session.
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. Sunrise is at 6:19 AM.
	8:00 AM	Breakfast picnic at the Field Seminar Conference Center and critique of morning photo shoot: What went right? What went wrong? How could students do better next time?
	9:30 AM	Students who have not yet had an opportunity to meet one-on-one with the instructor can schedule individual 30-minute portfolio reviews for the period between 9:30 AM and 10:30 AM.
	10:30 AM	Instructor will discuss handouts on hyperfocal distance, the optics of rainbows and his pre-shoot checklist. If students indicate an interest, the instructor will also demonstrate how to shoot and stitch together panoramas created from multiple frames and how to use tilt-shift lenses to control depth of field, keep parallel lines parallel and double the effective megapixel count of your camera. Students will then select 3-5 of their favorite images from the weekend's photo shoots to project for the class. This culminating slide show will celebrate what everyone has learned and accomplished during the weekend. It is not a contest; the instructor will not pick winners and losers.
	1:00 PM	Conclusion of workshop.

**WHAT TO BRING:**

- Sack breakfast, lunch, dinner, snacks, energy bars, **WATER**
- **Camera:** Both film and digital cameras are welcome, but film shooters should be aware that they cannot get slide film processed in Estes Park in time to see it during the workshop.
  - **Film cameras:** Instructor recommends a 35mm SLR camera with interchangeable lenses. Students can also use medium-format or large-format cameras.
  - **Digital cameras:** A student using a digital camera does 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 required for taking the class. All students should bring spare batteries, a battery charger (if appropriate) *and instruction manuals*.
- **Lenses:** A normal 50-55mm lens is all that is necessary. A moderate wide angle lens (24-35mm) and/or a moderate telephoto or telephoto zoom (80-200 or so) will increase the student's creative options.
- **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 *using film cameras* 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. Students using digital cameras who do not use Photoshop, particularly those who capture images as jpegs, will also find graduated-neutral density filters useful. Students who are comfortable using Photoshop, particularly those who are capturing images as raw files, will probably find that digital techniques for merging two or more images have largely made graduated neutral-density filters obsolete. 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](http://www.calumetphoto.com). Singh-Ray (800-486-5501 or [www.singh-ray.com](http://www.singh-ray.com)) also makes excellent filters that fit the Lee filter-holder system. Cokin 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 focal-length and telephoto lenses.
- **Camera bag:** Sized to comfortably carry all the student's gear.
- **Film:** Students shooting transparency (slide) film should be aware that they cannot get it processed in Estes Park in time to see it during the workshop. Instructor prefers Fujichrome Velvia and Fujichrome Provia. 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. Instructor does not recommend shooting color-negative (print) film during the workshop because its exposure latitude masks exposure errors.
- **Digital media:** Plan on bringing 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!
- **Laptop:** If possible, digital photographers should bring their own laptops and the appropriate hardware (cable or card reader) for downloading their images to their laptops. Be sure your laptop is loaded with image-editing software. The Field Seminar Center is not equipped with computers or color printers.
- **Map and compass:** If possible, please bring both the *Trails Illustrated* map of Rocky Mountain National Park and a 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, the instructor means 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, Suunto and Brunton are three excellent brands.

**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 20-minute individual portfolio critique sessions with the instructor from 10:30 AM to 2:00 PM on Saturday and from 9:30 AM to 10:30 AM on Sunday. Alternatively, students can schedule one-on-one sessions to discuss any aspect of photography that particularly interests them.
- Students bringing laptops (recommended) may wish to download The Photographer's Ephemeris (<http://photoephemeris.com/>) so they can use it during the workshop. It's free for desktop computers.
- Students who do not already have Photoshop (full version) or Photoshop Elements (version 9 or higher) may wish to download the trial version of Photoshop Elements (<http://www.adobe.com/downloads/>) so they can experiment with various techniques they will learn during the workshop.

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- 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. Field sessions will start early and 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. Hikes will be relatively short (approximately two miles roundtrip, with 500 feet of elevation gain).
- Instructor will provide extensive handouts with key information, but students should also bring a small notebook and pen for taking notes.
- **Finding the Field Seminar Center:** The address is 1895 Fall River Road, Estes Park, CO 80517. The road is also called Highway 34. You can use MapQuest ([www.mapquest.com](http://www.mapquest.com)) to get a map showing the location. There is a sign, but it is not well-lit or easy to spot in the dark. Here are two landmarks. If you're coming from Estes Park, look for Amberwood on the right. The Field Seminar Center is the next driveway on the right past the Amberwood complex. Also, look for BoulderBrook on the left. The Field Seminar Center's driveway is directly across the highway from the BoulderBrook complex.
- Participants will eat breakfast and dinner in the field on Saturday. Please plan to bring a sack breakfast and dinner for Saturday. We'll eat breakfast at the Field Seminar Conference Center Sunday morning. 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.

### 10 ESSENTIALS:

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

- Raingear
- Map and compass
- Flashlight or headlamp
- Sunglasses and sunscreen
- Candles
- Matches or other fire starter
- Extra food, **WATER**
- First-aid kit
- Pocket knife
- Extra layers of clothing

*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:

These are books that the instructor recommends for learning landscape photography. None of them is required reading, nor will any book be used as a textbook during the course. Instructor will provide extensive handouts for most procedures.

*Digital Landscape Photography*, by John and Barbara Gerlach. Focal Press, 2010. Lots of good, nuts-and-bolts advice for the beginning landscape photographer.

*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.

*The Photographer's Eye*, by Michael Freeman. Focal Press, 2007. Composition is an abstract topic best learned through practice, but this is one of the most helpful guides to photographic composition that I've read.

*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.

*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.

*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.

*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.

### TEACHER RECERTIFICATION CREDIT:

Most courses are eligible for teacher recertification credit through the Centennial Board of Cooperative Education Services (BOCES). The fee is \$25.00 per seminar (.5 unit) or \$25.00 per series of threaded seminars (1.0 - 3.0 units). A list of threaded seminars can be found online at [www.rmna.org](http://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.