

ROCKY MOUNTAIN OUTDOORS

THE NEWSLETTER OF ROCKY MOUNTAIN OUTDOOR WRITERS AND PHOTOGRAPHERS

NOVEMBER/DECEMBER 2005 VOLUME 5

Leaping out of the film to digital rut

By Francis E. and Donna L. Caldwell

Several people have told me that they didn't want to become involved with digital photography. A more appropriate statement might have been; "hoping to avoid having to learn digital photography." I'm reminded of the frog that was hopelessly stuck in a deep rut—until a tractor came along and he had no choice but to jump out or be squashed by a tractor tire.

Bob Knopf told us in a workshop at Spokane, WA that, unless you learned digital photography you would soon be left behind in the dust of progress. It didn't register with many of us, but he was right.

The time is rapidly approaching when a tractor may be headed for photographers, especially stock photographers, who do not offer digital. We received our first "digital" shock in 2001 when we lost a job with a previous, lucrative customer in Sitka because we didn't have digital equipment.

Two years ago we seldom received requests for digital images from clients, although some complained they would like to receive digital submissions, but their equipment wouldn't handle it.

Today 80% of our submissions are digitally transmitted to the client. The last four sales were digital. A growing number of art directors, including some of the big book publishers, INSIST on digital only.

For clients, the advantages are tremendous. No longer do they have the responsibility of handling original photos—and the possibility of having to pay for damaged or lost slides. Fast service is attractive for an industry that needs everything yesterday. Shipping film to overseas markets is expensive, time consuming and risky. A client anywhere in the world can receive digital images in minutes. They like the fact that they can receive a low-resolution copy to see if the photo is something they can use. Even make a comp with it to see how it fits their needs, and then request a high-resolution scan.

For photographers, there are pros and cons. No longer does one need worry about losing valuable transparencies, or the expense of having production grade dupes made. Digitally, we feel justified in shooting more images, knowing we do not have to spend \$10 a roll on film.

Investment in cameras, scanners, software and computers that will handle the job is necessary.

Fortunately, prices are dropping rapidly. Traveling without film is certainly an advantage. The 10D Canon is my choice because it operates almost exactly like the EOS systems I was used to and all my lens, including a 600mm, can be used with it. Donna prefers the Nikon Coolpix 5700 (5.0 pixels) because it's small and light. Downloading digital images from flash cards, tweaking them, if necessary in Photoshop, then e-mailing them to a client requires practice and patience. Experienced help may be necessary. A Photoshop class will help.

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From the Editor's Desk

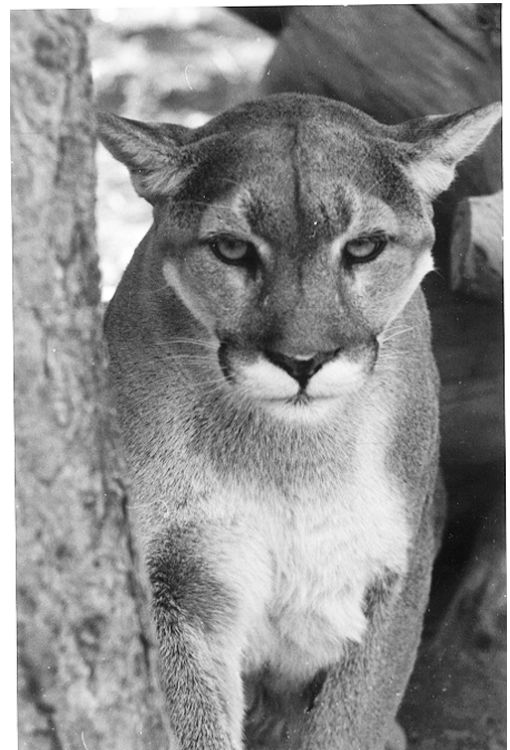
Can you spare some time?

There is nothing worse from an editor's point of view than trying to fill empty space. If there are sufficient craft articles, tips on writing, book publishing, taking better pictures or "This is what I tried that works", on file for newsletters months down the road, the task of filling blank pages is a whole lot easier.

We all make the assumption that because we know our craft everyone else must have the same information. Not true.

Example: When you write an article, how do you get started, how long does it take? Have you got five tips on how to get started? Sure, you can probably buy a book or magazine and get that information. But it is a little different coming from a RMOWP member. Members have seen your book, your article, or your photographs. Your "how I do it" message carries more weight than you realize.

Got a picture, a how-to tip, a craft article? If you can spare the time, I'm sure RMOWP members would enjoy reading what you have to say.



Good eye contact can deliver subtle messages. This message was, "Get outa here!" So I did. Photo by Ron Kerr

Photograph with Passion

By James E. Baker

I have recently read an article that really speaks to me about photography. It is titled "Why Photography" by B. Moose Peterson. Mr. Peterson says there are three elements one must strive for when behind the camera to reach success:

1. Technical familiarity
2. Being true to one's own vision
3. Passion

Everybody who tries to explain it probably explains Passion different. Mr. Peterson says that "passion is what makes photographs come to life for the viewer". Passion is what is inside you – how hard you try to communicate to the viewer what you are seeing today.

If you check my slide file you will find more sunrises than anything else. A sunrise is like a fingerprint, there are no two exactly alike. If there are clouds that only helps.

Everyday that I drive home and see a great red sunset and fail to stop and photograph it I hurt inside. I didn't take it because there were too many wires. I didn't take it because I couldn't get to the right place in time. I didn't take it because the road was too busy to pull off. Now it is gone – gone forever.

Passion will over-ride common sense. Passion will make you follow a big horn ram over the mountain at dusk.

Passion will make you lay down in Prickly Pear Cactus to get a sunset silhouette of a giant saguaro. Passion will make you pull off in front of an eighteen wheeler to get a close up of an antelope. Passion will make you risk your life and your camera on the way through a Colorado River rapid. Passion will make you climb a tree so you can be even with the nighthawk. Passion is when you carry a twenty-foot extension ladder into the timber to look into a hoot-owls nest. Passion is why you take Madison County bridges with three different lenses at the same time of day.

The ending is a direct quote from Moose Peterson's article. "I can only speak for myself, but when I go out shooting, I start by being thankful I'm out shooting! Do I go out hoping to capture that great image? Heck yeah! Do I come back disappointed in either the day's offerings or my ability to do justice to them? Nearly every time. Do I keep going out? Every heartbeat I can! While you read this piece and while I wrote it, great images were occurring somewhere. Only if someone is there to witness it, using technical familiarity, true vision and passion will we ever know that the event even took place. That's the magic of photography: the sharing of wonders, delights, heartbreaks and triumphs. I can't think of a better way to communicate what it is that makes us unique and our world special. That's why photography!"

Leaping out of the film cont'd

Over the years we developed an elaborate filing system for our 150,000 transparencies so we can retrieve (or re file) a particular person, place or thing rapidly through a series of filing numbers. Alas! The filing system simply doesn't work (or we should say, isn't necessary) for digital images.

For two years we experimented with half a dozen software programs that were supposed to answer digital filing, captioning and retrieval problems. We rejected them all. Too complicated, and lacking in features.

Then a friend told us about Picasa (www.picasa.net) a very cool piece of software that almost instantly solved our filing problems for digital images. Picasa instantly organized a jumbled mess of 1,500 digital images stored on our computer in folders. A 15-day free download is available and the price is about \$30.

The odd-couple in digital language are SEARCH and KEYWORD. With Picasa's help we discovered that we no longer need a digital filing system!

It's amazingly simple and fast to give each image enough keywords so it's easy to find, either on our computers or in the portfolios of our stock agents.

If you enjoy crossword puzzles you'll love keywords. A nimble mind helps to dream up every possible keyword and concept that can apply to a particular photo.

The photo of a Blue-footed Booby has a string of keywords (none with capitol letters) as long as your arm trailing behind: boobie, booby, blue-footed, fauna, sulaleucogaster, seabird, galapagos islands, tropical bird, genus sulidae, etc.

A scenic Sea of Cortes sunset shot might have the following: sunset, ocean, seashore, twilight, romantic, baja California sur, mexico, mexican sunset, sea of cortes, warm tones.

Film photographers alert: Keep one eye out for that big tractor tire that's probably rolling straight at you.

Francis Caldwell is an award winning writer/photographer with photojournalist experience. With the help of his wife, Donna he has published seven books and hundreds of national magazine articles. He maintains a large library of stock photography from four continents. He makes his home in Port Angeles, WA. The article is published with permission.

MEMBER NEWS AND VIEWS

RMOWP Board Meeting Minutes

Present: Ruth Raupe, Ron Kerr, Maryann Gaug, Lee Carr, Frank Zurey, Tom Cummings, Jack Olson, John Catsis, Jim Baker, Don and Barb Laine, Beto Gutierrez, Betty Minor.

A quorum of board members present, meeting was called to order at 2 p.m., June 08, 2005, Silver City, NM.

Jack moved, Ruth seconded minutes be approved as amended. In order to expedite publication of minutes, minutes would be limited to mostly motions.

Regarding incorporation, by-laws list Wyoming but we have changed to Colorado with Jack Olson as agent, Don Laine (Adm. Asst.) as mailing address. Jack moved we change by laws to read "address of the corporation shall be determined by the Board of Directors". Beto seconded.

Carried. Voting will occur at the general meeting.

Treasurer's report: Add 2 new supporting members: Luhr Jensen and National Wild Turkey Federation. Audit committee must be appointed if treasurer remains in place for a long period. Ruth moved, Beto seconded treasurer's report be approved. **Motion passed.**

Webmaster: Steve Schweitzer will be the new webmaster @ salary of \$50/mo. He will send board a proposal and totally redesign website. Our domain is established for 5-6 yrs.

Administrative Assistant: Don Laine, re-wrote the job description and reported on actions including incorporation matters. He will be permanent chairman of conference committee.

Awards committee: Maryann and Frank reported they need to standardize the entry form and agreed to continue on the committee. By acclaim the board granted Frank up to \$100 to purchase software. Past presidents' council should get spark plug and selected works winners to the awards committee for publication. Admin. Assistant will notify local newspapers of award winners. Concerning publicity, we need to get more articles published resulting from conferences. Jim suggested thanking community (Silver City) for their hospitality via letters to editor and Chamber of Commerce. Discussed elimination of plaques for awards winners, except for first time and special awards. The committee will review and make recommendations.

2005 conference: Catsis reported 37 paid (final total was 41) with two free registrations.

Supporting members: Sheppard should do the billing and handle all matters concerning same.

Scholarship: Ruth Raupe reported the award would go to a student at OSU. Jim Baker asked if it was possible to offer the scholarship for our photo workshop. This will be looked into.

Task Force: Don Laine reported first a questionnaire be sent to all members to determine their desires and objectives. A membership committee was appointed: Beto Gutierrez, Chairman, Ron Kerr and Jack Olson. Immediate duties include phoning members who have not renewed their memberships.

2007 conference: Consensus was to go to Rocky Mtn. Nat'l Park, possibly adjacent to the photo workshop. Don Laine will inquire.

Beto moved, Maryann seconded, meeting was adjourned at 4:05

Respectfully submitted,

Betty Minor, secretary.

RMOWP Board Meeting Minutes

Present: Kelly Gatlin, Maryann Gaug, Lee Allen, Lee Carr, Ruth Raupe, Don & Barb Laine, Frank & Sherry Zurey, Beto Gutierrez, Ron Kerr, Jim Baker, Jack Olson, Rebecca and Betty Minor.

A quorum of board members being present, Pres., Jim Baker, called meeting to order at 8 a.m, June 12, 2005 in Silver City, NM. Jack moved, Beto seconded the next (interim) meeting be held at Minor's in Golden, CO, date to be announced. **Motion carried.**

It was suggested Ron share with Jon information he has experienced in contacting supporting members.

Tom Ullrich agreed to judge photos in 2006. Barb moved we offer judges a free one-year membership. Maryann seconded. **Motion passed.**

Ron Kerr announced newsletter deadline is normally 20th of the month, but had delayed May issue to include conference news.

Auction raised over \$800; Beto noted we need to aim for at least \$1000.

Lee moved, Beto seconded; meeting was adjourned at 8:25 a.m.

Respectfully submitted,

Betty Minor, secretary.

Photo Critique as a Spectator Sport

By Don Laine

Photo Critique as a Spectator Sport

By Don Laine

I didn't take any slides for the photo critique at the Silver City conference.

I had planned to, but more pressing projects kept getting in the way. I just didn't get around to wading through my numerous pages of slides to choose some for photographer Jack Olson's critique session, which over the past few years has become an important and popular part of our annual conference. But I was determined that, even if I didn't have any photos to have examined and dissected, I would attend the critique, to at least see what it was all about.

This was my first experience at a photo critique, and I'm pleased to report that it was a very worthwhile experience.

Actually, the Silver City Conference had two separate photo critiques. One, conducted by Olson, was available for everyone who wanted to bring photos. The other, conducted by Tom Ulrich, was open to everyone to watch but included only photos shot by participants of Ulrich's full-day photo workshop that was offered as a pre-conference extra.

Both of these top-rated photographers know what makes an excellent photo, and both are also able to identify specific problems with photos. What impressed me, though, was that both Olson and Ulrich were able to offer constructive criticism without damaging the egos of the brave RMOWP members who were willing to put their photos up on the screen for the experts to shoot down.

The sessions were discussions about the individual photographs. Olson and Ulrich did not rate the photos, but talked about what made the photos good and looked at ways that the photographer might have made them better.

Among the points made by both Olson and Ulrich were the obvious - get the exposure right and the subject in focus. They also pointed out the benefits in certain photos of having the main subject in sharp focus but the background in softer focus.

One of the main discussion areas from both Olson and Ulrich, although they verbalized it differently, was that we, as photographers need to look at the entire image that we're about to capture on film or chip. For example, during Olson's critique there was a fairly lengthy discussion, with lively audience participation, of whether or not several buildings in the foreground of one photo added or detracted from the image; and Ulrich emphasized how moving the camera slightly could often simplify an otherwise too busy background.

Those of us who are even halfway serious about our photography are aware that while the human brain concentrates on the main subject in a scene, often ignoring everything else, the camera lens refuses to play this game and unless manipulated by the photographer the lens treats everything in its path with equal emphasis.

We may all know it, but most of us need to continually, or at least occasionally, remind ourselves of this photographic basic.

It reminds me of a story from one of our now-deceased longtime members, Harper Simms. He related how he had gone to the Gallup Indian Ceremonial one year and worked hard to photograph the numerous colorfully-dressed Indian dancers. He was sure he had gotten some great shots and was anxious to get his photos back from the processor. And that was when he learned about the importance of carefully examining everything in the viewfinder before pushing the shutter release: every shot included a portable toilet in the background.

Founding RMOWP member ill

Dear Betty:

I regret to report that my wife, Doris McKenna Clarke, developed Alzheimer's and for several months has been in the Dorsett Health Care Facility at 1020 Tenth St., Spearfish, SD 57783.

Dorie, as her friends in the RMOWP group knew her, and her previous husband, Joe McKenna, were, as I understand, founders of the organization, or among the founders.

Many years ago she attended the annual meetings. She was a good friend of Dusty and Jay Fullinwider and, I recall, we attended the 1991 meeting in Casper, Wyoming.

You may wish to include a notice in your next publication.

Sincerely,

David Clarke

18242 North 99th Drive

Sun City, AZ 85373-1611

1-623-972-5275

dclarke14@cox.net

Note from Betty Minor:

Dorie was a active member of RMOWP for many years. Her late husband, Joe McKenna, was one of the founders for whom the scholarship was named. Both were founders and well respected in the organization.

The Business of Writing

By Ruth Raupe

The RMOWP conference schedule listed the Friday morning speaker as Mary Linn of Silver City, but we soon found we had a team who had tried it all, from being an author to being a publisher; from setting up a business to avoiding tax problems. Mary's newest book, *Every Page Perfect*, covers every subject an author needs to know. It tells it all because Mary and Ted have had just about every problem and setback possible in their years of producing books.

The information shared with the writers in RMOWP was priceless, whether a publisher buys the book or the writer chooses self-publishing or PODS (publishing on demand). And the answer to every legal question is "It depends." Mary managed to condense an 8-hour workshop into one hour, and everyone learned something he didn't already know about writing, from colophons to epigraphs. She began with Manuscript Formatting and Submission Protocol and zoomed right through to Marketing.

If you choose self-publishing, don't waste your money on blank pages at the end, put your imprint and bar code on the cover, and put an order form in the back of the book—wish I'd known that.

If you are working with an editor and publishing house, be sure you have model releases for photos, waivers, and affidavits from anyone who does research for you. Are agents worth their 15%? It depends. But if you have already sold your book to a publisher, you won't have to worry about getting an agent because they will want you as a client. And remember the publisher is spending money on you. Do what the publisher says.

Ted was the authority on taxes and legal questions, and we heard "It depends" over and over. Here are a few tips:

1. Office space in the home is deductible
2. Save all receipts and rejection notices
3. Don't sign a work-for-hire contract unless you are paid a lot
4. Copyright registration of a magazine article does not cover the writer, just the magazine
5. Writers/photographers never take vacations—they do research

Mary and Ted may have skipped a few items on the handout, but not many. For questions unanswered, order *Every Page Perfect*.



A vintage vehicle parked on the street in Silverton, CO.

Photo by Kelly Gatlin

Conference Information

Worth Repeating

Did you mark your calendar for May 3 –7 for the RMOWP 2006 conference in Moab, Utah?

The highlight of the conference will be the beautiful red rock scenery of the Moab area. And there will be ample opportunity to experience some of Colorado Rivers riparian area that is home to a variety of birds. Explore some of the spectacular Hollywood filming areas and venture into the past through prehistoric petroglyphs.

A nationally know photographer who lives in the area has tentatively agreed to present a workshop and there will be other workshops on writing, web design photography and –we all need this one—How to Actually Earn Money as a Freelancer.

Stay tuned for conference announcements. If you have ideas or suggestions for the conference, pass them along to Don Laine or Jack Olsen.

Directory Updates

Welcome New Members

Conneely, Sean – 1709 South Mountain View Drive, Sheridan, WY 82801; phone: 307-673-0812; work phone: 307-673-0697; spouse: Rachel; status: Individual; sponsor: Betty Minor.

Skills: Freelance, Magazine, Newsletter, Newspaper, Photographer, Television/Video, Writer.

Interests: Active / adventure writing. Backpacking / hiking, kayaking, mountain biking, snorkeling, hang gliding, trail running.

Credits: *Billings Gazette*, *Casper Star Tribune*, Big Sky Airlines in Flight (*Latitude*).

Harvey, Donna – 2755 County Rd. 4.75 South, Alamosa, CO 81101; phone: 719-589-4531; work phone: 719-589-5063; e-mail: dhsy@fone.net; mentor: yes; status: Individual; sponsor: Joe Zinn.

Skills: Photographer.

Interests: Photography, reading, crafts, wildflowers, music.

American Sportfishing Association - 225 Reinekers Lane, Suite 420, Alexandria, VA 22314; web site: www.asafishing.org; contact: Mary Jane Williamson; phone: 703-519-9691, ext. 227; e-mail: mjwilliamson@asa.fishing.org.

The American Sportfishing Association is the leading recreational fishing trade association, uniting more than 650 members of the sportfishing and boating industries, state fish and wildlife agencies, federal land and water management agencies, conservation organizations, angler advocacy groups, and outdoor journalists. We safeguard and promote the enduring social, economic, and conservation values of sportfishing.

National Shooting Sports Foundation – Flintlock Ridge Office Center, 11 Mile Hill Road, Newton, CT 06470-2359; phone: 203-426-1320; web site: www.nssf.org; contact: Steve Wagner, Public Relations Director; e-mail: swagner@nssf.org.

Trade association for the firearms and shooting sports industry. Programs promote safety, participation, successful business environments, SHOT shows, etc.

National Wild Turkey Federation, Inc. – PO Box 530, 770 Augusta Rd., Edgefield, SC 29824; phone: 803-637-3106; web site: www.nwtf.org; contact: Jake Fagan; phone: 706-364-3670; work phone: 803-637-3106; e-mail: jfagan@nwtf.org.

The NWTF is a grassroots, nonprofit organization with more than 500,000 members in 50 states, Canada and 15 other foreign countries. It supports scientific wildlife management on public, private and corporate lands as well as wild turkey hunting as a traditional North American sport.

Directory Changes

Individual Members:

Shrum, Keith – zip code: 80002-1189

Marlowe, Al – e-mail: al@pinevalley.cc

Supporting Members:

Coleman Company – phone for Jim Reid: 316-832-4443

Anthology chosen as Best Books Award Winner

Colorado High Country Anthology, by the writers of The Soiree at The Summit (Maryann Gaug, Andrew Gmerek, Sherry King, Stew Mosberg, Herb Tabak, Scott Toepfer), has been chosen a 2005 Best Books Award Winner (Anthologies) by USABookNews.com. This is the second award for this book; the Colorado Independent Publishers Association (CIPA) previously cited it for an EVVY Award.



Mountain goat nanny and kid.

Ron Kerr - photo

Supporting Member News

Special Offer from Maptech

Submitted by Don Laine

USGS Topos, Aerial Photos, Elevation Models Loaded with New and Updated Features

Special price — \$99.95 per state/region, regular price: \$299.95. Offer expires November 30, 2005

NEW:

1. Color Aerial Photos (1-meter and sub-meter)
2. Shapefile Export
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4. Export DEM/BIL Elevation Models
5. Support for geo-referenced digital pictures
6. Enhanced Printing Options
7. GPS Auto Setup
8. 3D Fly-thru animation

UPDATED:

1. Street Addresses
2. Benchmarks
3. Aerial Photos (Black & White, 1-meter)
4. USGS Topographic Maps

Order on the web: maptech.com or by phone: 888-839-5551.

NWTF Convention

National Wild Turkey Federation 30th annual Convention and Sport Show will be held February 23-26, 2006 in Nashville, Tenn. Call 1-800-THE-NWTF or visit the Web site at www.nwtf.org to learn more.



Not the best looking guy on the block, but oh, so popular.

Ron Kerr photo

It's not too early to think of summer

From backyard barbeques to formal receptions, the Party Cooler from Coleman has an innovative design that delivers practical cooling performance wrapped in high style. The Coleman Company has been in the cooler business for over 50 years. Now that expertise is applied to a unique, kettle-shaped, freestanding cooler for the backyard.

The Party Cooler comes with a sturdy yet distinctive steel stand. The stand elevates the cooler to a convenient and comfortable height, enabling people to stand upright to retrieve drinks rather than stooping over as with many coolers. The smooth, contemporary styling of the stand coordinates with both indoor and outdoor decor, fitting in wherever the party takes it.

With Coleman's exclusive insulating technology, the Party Cooler will keep drinks cold for 12 hours. It can hold 48 12-oz cans, five two-liter bottles or 10.5 gallons of punch or other beverage. The see-through lid protects cooler contents without obscuring the drinks. This allows guests to find the drink they want without holding the lid open to search, maintaining the cold temperature inside.

Four durable exteriors are available: rust-resistant stainless steel; copper vein painted steel; and Ice Stone or Grey Slate plastic. All of the exteriors resist sweating, which reduces drips on decks and patios. In addition, the attractive exteriors complement a variety of other outdoor furniture and appliances, including high-end stainless steel grills.

Coleman wanted to create a cooler that performed up to Coleman standards, had great features, and was still nice to look at. With the Party Cooler consumers get the best of all three.

Other amenities in the product design include three built-in bottle openers on the cooler stand, side handles that make the cooler easy to move and a convenient dispenser that doubles as a drain for melted ice.

Contact: Ann Walden – 316-832-4442, or Jim Reid – 316-632-4441.

