

INSIGHTS

IN PHOTOGRAPHY

LEARN TO SEE | LEARN TO THINK | LEARN TO CREATE



BY

JACK GRAHAM
SPRING 2014



Contents

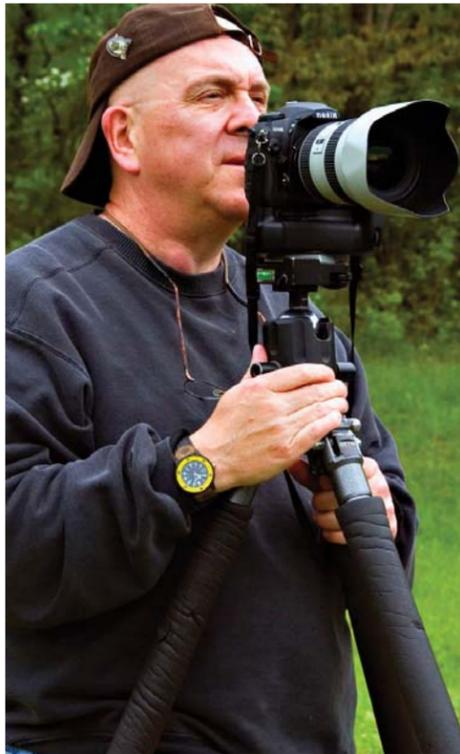
- 4 Greetings
- 5 New Photography Workshop Locations in 2014
- 6 Building Blocks of Imagery
- 16 Jack Graham Workshop Schedule
- 18 Photographic Zen ~ Tokyo and Beyond
- 28 The Story Behind the Picture: Olympic Nat'l Park, WA
- 30 Featured sponsor: Gura Gear presents "Ogden Made"
- 32 Photo from an Ultimate Iceland™ Photography Workshop chosen in NANPA Showcase Competition
- 34 ULTIMATE ICELAND™ 2014-2015 Workshops

Locations Featured in this Issue

- Cover: Coupeville, Whidbey Island, Washington
- Above: Barker Dam, Joshua Tree Park National Park, California
- 6-15: Various
- 18-26: Japan ... Tokyo and beyond
- 27: Monument Valley, Utah
- 28: Hoh Rainforest, Olympic National Park, Washington
- 32: Fallsjökull Glacier Ice Cave, Iceland
- Back: Pigeon Point Lighthouse, California



Greetings



Jack Graham

For workshops as well as speaking engagements, I can be contacted via email at jack@jackgrahamphoto.com

Greetings everyone.

Welcome to spring ... Well, I hope. For many of you spring cannot come soon enough. Don't worry – in a few months it will be hot and we'll all be waiting for fall.

It's been a hectic few months for me. We relocated to Washington, not too far up the road from our previous location in Oregon, but far enough to create a back log in my to-do lists. But on the plus side, we have a great view of the Cascades from our backyard, which is pretty cool.

With the arrival of the spring season, I am now in full workshop mode and back on the road. I would like to thank my good friend and fellow photographer, Neil Powell, for helping me out with this issue by contributing a really interesting article, along with some great images, about living in Japan.

When I am in the field, I notice a lot of photographers snapping a photograph then quickly moving on to the next without taking the time to correctly compose and envision the image. In my article entitled "Building Blocks of Imagery," I talk about how images like those, without structure, will usually fail.

I hope you enjoy the articles ... and thanks for taking the time to check out our spring issue.

JG

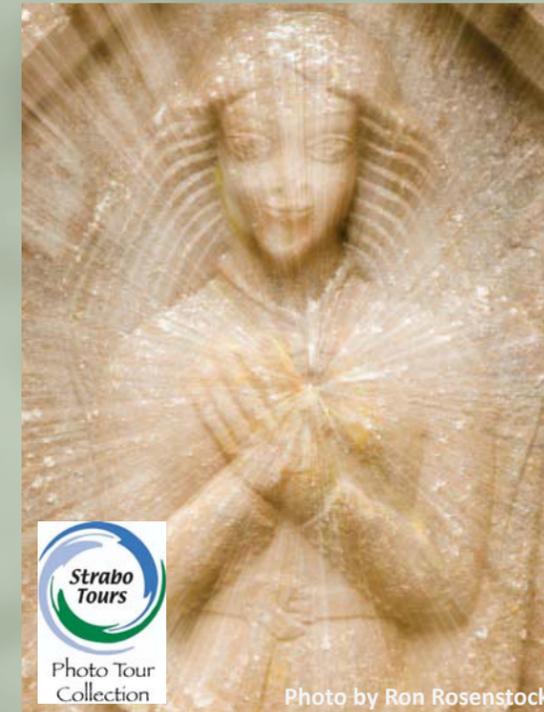
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Jack Graham Photography Workshops New Locations in 2014

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"The Light of Ireland"
April 30 - May 10



Fall in Acadia Nat'l Park, Maine
with co-leader Bill Fortney
October 23 - 26



Ghost Towns, Americana & Landscapes
with co-leader Bill Fortney
November 6 - 9

Building Blocks of Imagery

*Things we need to know –
think we do know –
but sometimes forget ...*

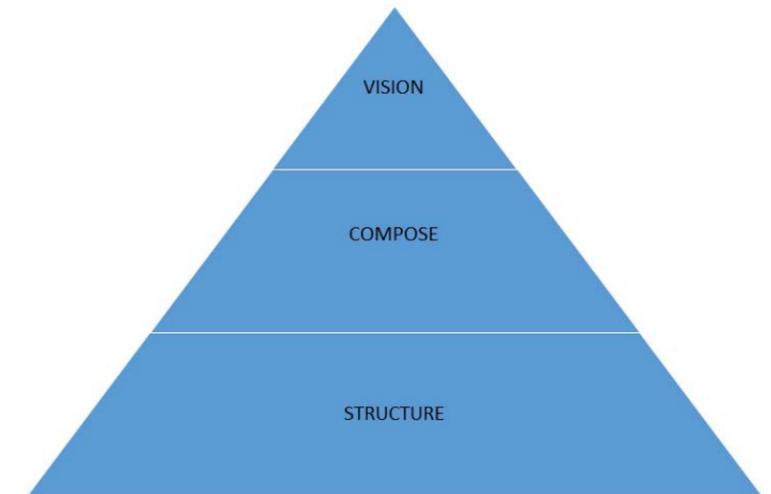
*A refresher in the Essentials
of Basic Composition*

All Text and Photos ©Jack Graham

Not long ago, most of my workshop attendees were lacking many of the skills needed to make an interesting photograph. But in a few short years, with the advent of digital cameras and the computer technology that has come with them, this has really changed. With the current superb camera equipment available at a reasonable cost, many amateurs are today making images that were only possible by professionals a short time ago.

I encounter many people who think buying the latest state-of-the-art camera, lens and other modern equipment will automatically allow them to make an interesting photograph. But it takes a lot more than that to make a good image. I always tell them to keep the technical part of photography as a means to an end, not as the end all, in which you'll make good images. Having great equipment just gives you the *chance* to make a great photograph. The technical part of photography is just part of the process.

There will be no technical discussions in this essay. Here we are going to discuss some of the more overlooked aspects of creating good images.



STRUCTURE

Structure is the basis for any good photograph. It is a complex system considered from the point of view of the whole rather than of any single part. Determining the structure comes long before determining how you want to compose an image. Structure is the basis, or building block, of an image. Again, structure is not composition. It's more like the blue print of the image. Structure is looking at the whole image ... not just the subject, foreground or background. This concept is not hard to understand and once you master it, you'll have an easy time deciding (assuming you have good light and a good subject) what you can add to the composition to put your own stamp on the final image. Structure is the basis for telling your story,

for conveying your vision in each and every image.

One way I go about deciding my own take to an image is by asking what the image is really about and what in the image is more important. Once you've done this, you will have begun to tell the story of the image and can now determine what to emphasize and how to construct the scene.



COMPOSE

DETERMINE THE ELEMENT THAT MAKES THE SUBJECT "WORK"

Look at the image below. If I said to myself, "Well, this is about the clouds, the sky, the church and grass," more often than not, the image will be one of confusion and not convey the story I am trying to tell. First determine what is important! What is important? The red roof. By putting the church in the distance and using the dramatic sky along with the green grass (remember red and green work well together), I can convey the vastness of the area and make the church the point of emphasis. The red roof is the key element.

In essence, how we go about dealing with the subject (assuming it's a good one) is the beginning of the process.

To make an image interesting to a viewer it must do a few things:

- 1) Very quickly allow the viewer to determine exactly what he or she is looking at.
Examples: Butterflies on a bush; sun coming through the trees; a red church in a field; or majestic cliffs. Give yourself the five-second test. If you can't tell what the subject is in five seconds the image probably will not work.
- 2) Or ... make the subject an abstract that will make them think – make them wonder.

Any other points of emphasis and subjects between these two areas usually end up as failures.

Adding your own touch to an image, your personal vision, is at times one of the most difficult parts of the process. Setting up your tripod, camera and framing the image the way you think you like it, without considering structure, will produce average photographs and will make it much harder for you to add your personal vision and perspective to the scene.



After determining the importance of an element of the image you can now begin composing the image using this element of importance. Placement is critical at the start of each image in telling your story. As photographers we sometimes fall into the trap of looking for the perfect subject. Some look at images by favorite photographers and try and emulate them. Learn to create your own images. Look for subjects of interest to you. Learn to look at the entire image, not just the subject. For example, below are two images. The moose crossing the river in the Tetons is pretty impressive. But I have seen this image or ones like it hundreds of times. However, to me, the image of the solitary barn in the wheat fields of the Palouse region of Eastern Washington is more powerful.



VS.



PLACEMENT

Look at the two images below. These images were made about one minute apart. What do I want to emphasize? How will I position my camera to make what's important apparent and tell the story of the image? What is important?

To me the sun and the rays flowing through the trees is what I want to emphasize. Doesn't this work better as a verticle? The rays are pointing to the left and down, so let's place them on the right and up. Both images have a very different point of view. If I want to emphasize the trees and fog, the horizontal image works better. Buy my decision was to go with the sun and rays flowing through the forest.

I decided first what was important ... the story I wanted to convey and how to emphasize it. This was determined before beginning the composition. Finally, I added my own vision.

Sometimes it takes looking at an image differently. Shooting up or straight down can create some unexpected images. However in attempting these manuevers, continue to think about what's important and how to emphasize it.



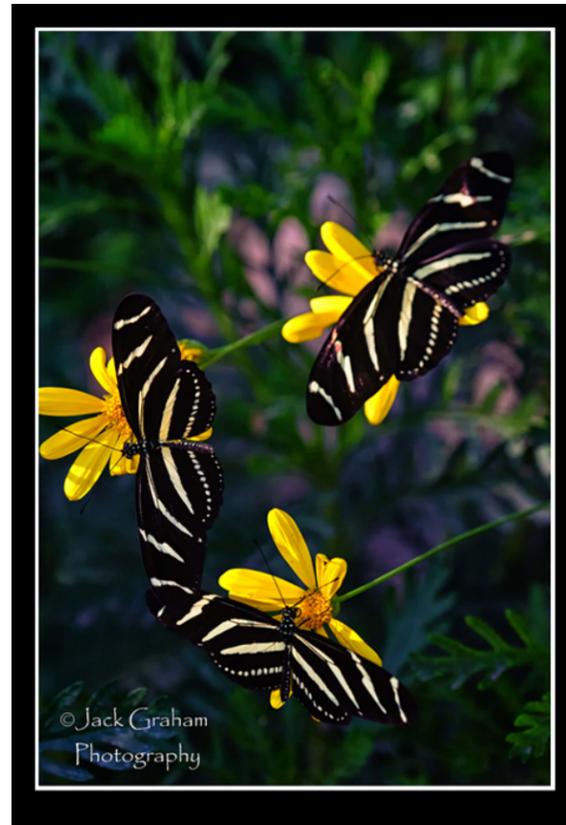
RULE OF THIRDS

Be careful about sticking to the “Rule of Thirds” which most photographers become familiar with early in their learning process. This “rule” was developed a long time ago by the master painters and artists who started out with a blank canvas. Photographers generally start out with complex scenes. Many times, as photographers, the importance, and thus what we want to emphasize, is not easily placed using this “Rule of Thirds.” So, what do we do now?

Often the rule works fine and is even required to make the image work. At times, however, we may try our best to use this rule, but the composition of the image just will not work. How can we handle this? By determining what the image does requires to work. Sound simple? Well, it really is. Again ... think about what’s important and how you want to emphasize it. Think about how you can best tell the story.

A GOOD USE OF THE “RULE OF THIRDS”

The image of the Arctic Turn in flight breaks the rule of thirds ... and more importantly, it works. Why? The angles of the bird’s wings are great, the red in it’s beak and tail compliment each other. The white sky and the off-white of the bird add to the image.



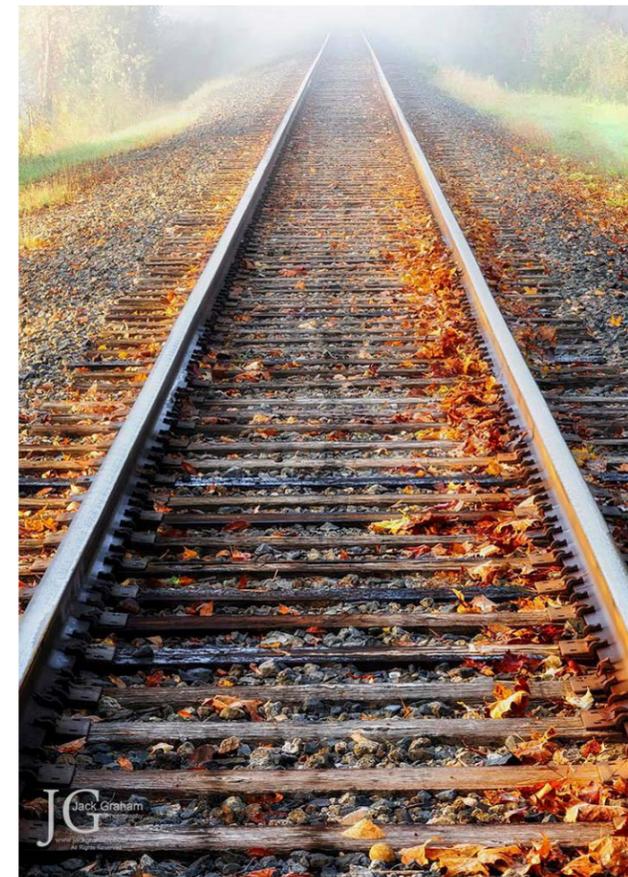
SPACE

By the end of my photo workshops, most of my attendees are tired of my emphasizing the word “space.” As important as the subject and emphasis of an image is, if you are constantly worried about the subject, you’ll miss what’s going on around it. Space is a huge factor when it comes to adding emphasis to what’s important. The point of emphasis and then the subject are only the beginning. The framing of these elements are as important as the points of interest and subject itself.

Subject placement is primary. Subjects in different positions communicate different feelings. Always think about what you are trying to say in every image you make. Communicate the story.

Space between the puffins and the left side and bottom of this image was no accident. Do we always need space between things? Certainly not. There is no space on the bottom and just a little on the top of the image. Placed correctly, subjects can successfully run in and out of the image.

Notice all the images in this essay. Space is primary in every one.



KEEP IT SIMPLE

I cannot emphasize simplicity too much. It will usually bring the viewers attention to the image and make it easy to understand exactly what you, the photographer, are trying to communicate. It is often a practice for untrained photographers to add a lot of extra “stuff” to their image, with the intent on making the photo better. This is WRONG!

“Keeping It Simple” will make it much easier for the viewer to understand what’s going on in the image and also bring some order to the composition.

Could anything be more simple than this? An Amish women walking down a dirt road at sunrise.



Consider the composition of these three images on the left:

#1 GOOD – but too much going on. Do you need all that foreground? What’s the subject?



#2 BETTER – now we’re moving in. However there is still an element of distance to the subject.

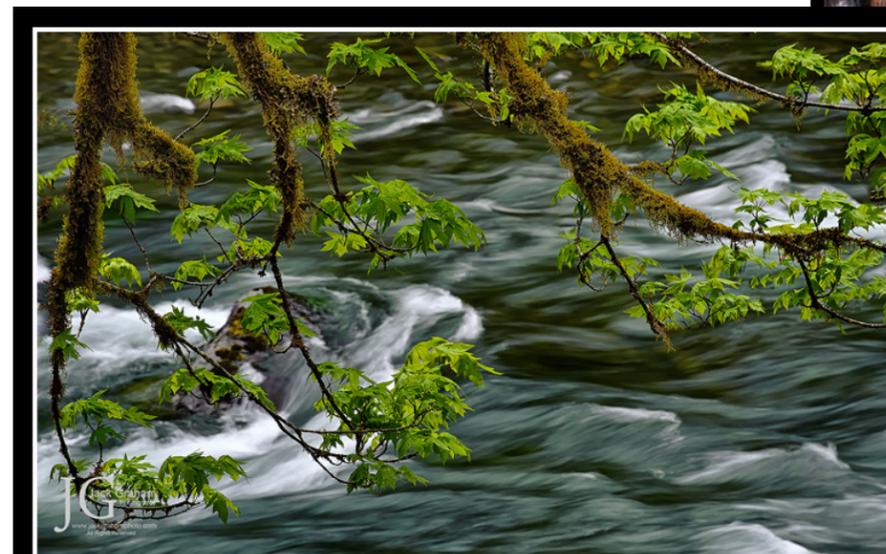


#3 BEST – Yes! The subject is clearly defined. The foreground anchors the subject and is not overbearing.

Above and to the right are three images that are examples of simplicity.

There are exceptions to simplicity, however ... images that are somewhat abstract. The subject is really the abstractness of the image.

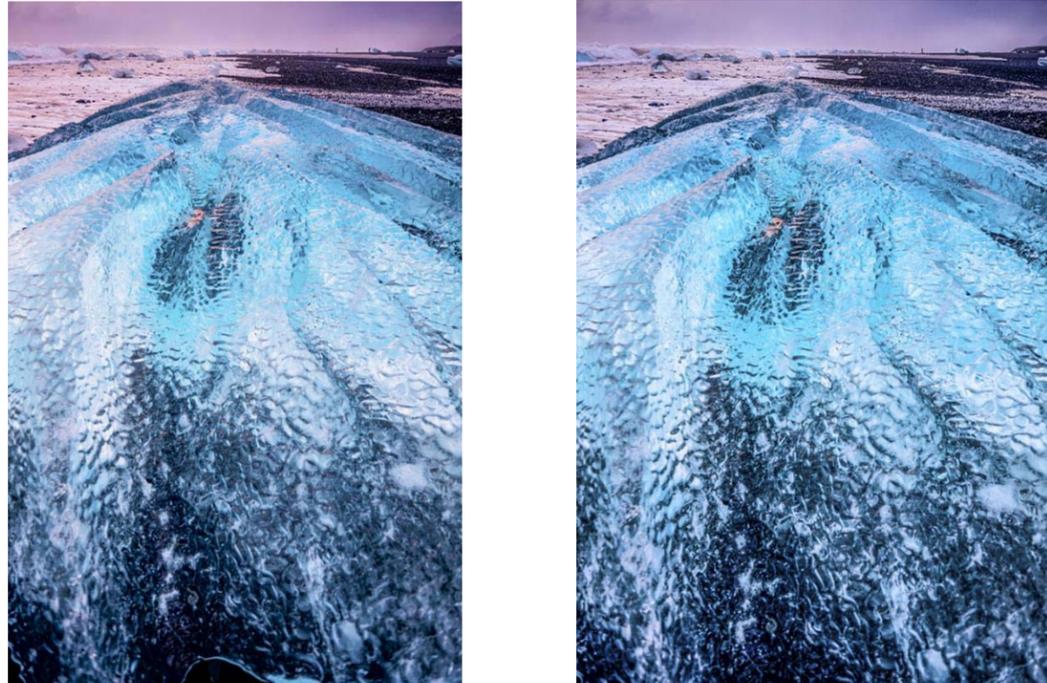
The two images in this grouping are a few exceptions. I call these chaotic and busy, but they work in their own way. Here, the abstractness is the point of emphasis.



WHEN DISTRACTIONS APPEAR

Possibly the biggest error in an image is when something is taken away from the point of emphasis and thus the subject. I see this every so often when doing image reviews in my workshops. It's amazing how even just a little thing can make the difference between a good image and a great one.

The two images below are a good example of this.



What do notice ... look carefully. Yes, it's the bottom of the image. Removing the distraction of the cut-out in the ice makes this a totally different image. The viewer's eye goes to the brightest part of the image.

Look at your backgrounds and eliminate distractions. Imagine if there was a light behind this church? It would ruin the image.



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PERSONAL VISION

Adding your own touch to an image, your personal vision, is one of the most difficult parts of the process. By setting up your tripod, camera and framing the image the way you think you like it, without considering structure and composition to communicate the story, will make for poor images.

Let's assume you've done these two aspects of photography correctly. Now let's think about some ideas on how to put your own stamp on an image.

Good subjects are all around us. Learn to look, learn to see. Some folks think you can either see photographs or you can't, which is simply not true. You can train your eye to see. Try doing this when you're driving or walking the dog. Photographs are all around us.

Try some aspects of photography you enjoy. Do you like strong foregrounds? Do you like long exposures? Should the photograph be darker than usual? What I am saying here is to try and find new approaches to the image other than what you initially see or think the image should look like. Push yourself to think outside the box. Experiment. If you can't make a subject work, move on. Somewhere, probably somewhere pretty close to you, there is one that will.

Use your own perspectives of line, light, space, etc. to create your own vision of a photograph.

OVER DOING TECHNOLOGY

Stay within the limits. Before thinking about how to expose the scene, first work the scene. Make sure everything we discussed in this essay is completed. Then move on to the technical part. Pushing the technical side of photography is very tough until you master the cognitive side.



We live in a busy place and sometimes what we are looking for just doesn't appear. Enjoy the process, slow down and learn to be aware of what is discussed here. Open up your mind and create art. But by all means, have fun and enjoy the voyage! JG

"A picture is the expression of an impression. If the beautiful were not in us, how would we ever recognize it."

~Ernst Haas

JACK GRAHAM PHOTOGRAPHY WORKSHOP SCHEDULE

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Oregon wine country and Hood River Valley

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Jackson Hole, Wyoming

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With co-leader Guy Tal

October 10-13, 2014 | \$995

Eastern Sierra Processing Master Class

With co-leader Guy Tal

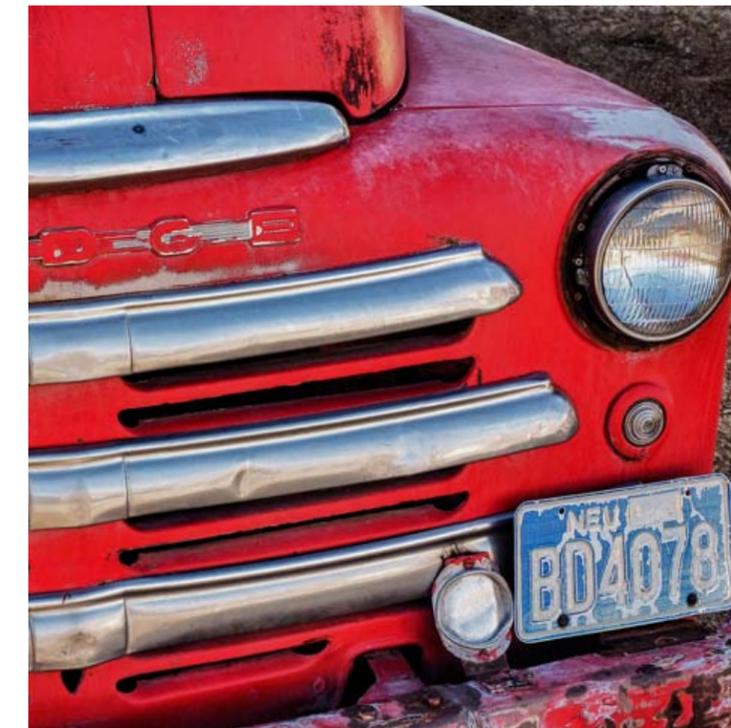
25% Discount when grouped with prior Eastern Sierra Workshop

October 14-16, 2014 | \$995

Fall in Acadia National Park, Maine

With co-leader Bill Fortney

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Photographic Zen – Tokyo and Beyond

Text and Photos by Neil and Lisa Powell



celebrations with dancers and parades, museums, religious landmarks, and some of the most vibrant shopping scenes anywhere.

Photographic opportunities are not bound by the calendar ... each season, like each part of Tokyo, offers something unique for the photographer to capture. In the winter, one can take a 90 minute ride on the bullet train to Nagano, site of the '98 Winter Olympics, to visit the snow monkeys; in the spring, the parks bloom with flowers and cherry blossoms, providing some of the most recognizable shots of Tokyo and Japan; summer is filled with cultural celebrations; while the fall provides crisp autumn colors to capture in the many green spaces around the city.

Equipment wise, make sure you have a good bag to carry your gear – you will be able to use it all. From wide angles to super-telephotos, you'll be able to use it, including flash. The fast paced Tskugi fish market and nighttime festivals offer great opportunities to play with shutter drags and freezing action with flash. The Ueno Zoo area will give you opportunities to shoot



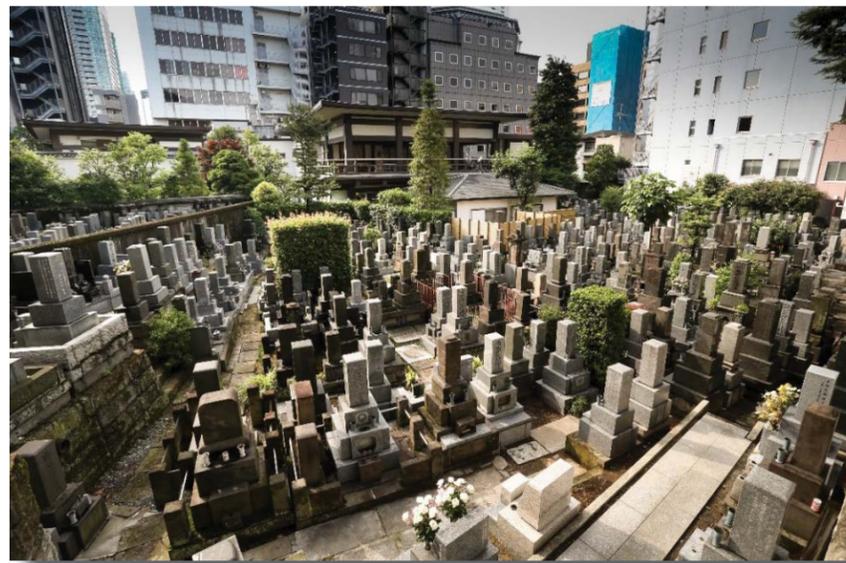
Japan has always been considered a photographer's gold mine ... it is rich in travel, people, and scenic opportunities for anyone, whether you are shooting with a pro-level kit or a smart phone.

Living in Tokyo for the past nine months we've been able to experience many of the city's unique characteristics, adventure to nearby Nagano and the Japanese Alps to capture iconic portraits of snow monkeys, or witness centuries old mud celebrations an hour outside of Tokyo.

Tokyo itself is organized into 23 wards, all of which have something unique to call its own. Throughout these wards you will find a zoo with prehistoric looking birds, summertime jazz festivals, a world-famous fish market, beautiful western & Asian style parks, cultural



wide, scenic waterscapes as well as zoom in close on such interesting subjects as the Shoehorn Billed Stork ... a bird that looks like he stepped out of a Flintstones episode. While the first rule of photography is to use a tripod, rules are meant to be broken. Sometimes a tripod just isn't practical... moving along with a festive parade, shooting in crowded markets, sushi bars, or jazz festivals a tripod doesn't work well either. So make sure you are well practiced in hand holding your camera, using lenses with anti-shake technology and panning techniques to get the most of your experiences.



Weather wise, Japan offers four distinct seasons, with the summer being very hot and very humid from July through September. This doesn't deter activities, so you'll have to suffer a little for your art. But you will feel well rewarded for it, as summer provides some of the best cultural activities throughout the city. Winters can be cold and windy, but the city generally experiences pretty mild winter months. Make sure you have either sealed camera equipment or covers to protect your system in the spring, as rainy season hits in May and June. But these storms make for some great lighting conditions to capture city scenes.

An interesting perspective of Tokyo comes from the many cemeteries around the city. Because Japanese culture enshrines the remains of families in plots marked with tall wooden or stone markers, packed tightly together, they mimic the cityscape that surrounds them ... this makes an interesting juxtaposition of scales that mirror one another in abstract architectural patterns.

While there are some districts with historic buildings or re-creations of classical architecture (like Tokyo Station or the theaters), most of the city consists of post-war buildings. However, there are some unique buildings, like the de Beers Diamond building, or neon and video dominated scenes throughout the world-renowned shopping district of Ginza. The Tokyo Metropolitan Offices in Shinjuku are also interesting.

On weekends, the Ginza offers an infinite number of people pictures – as well as their very well cared for dogs ... some are even dressed better than your average two-legged subject! Hibiya Park, near the Imperial Palace, is an historical area with some of Tokyo's earliest history. Today you can see the vestiges of the original castle wall that early rulers built centuries ago. And don't forget your camera when dining out ... Sushi chefs take pride in their art and are very animated when explaining dishes.



Nagano area Jigokudani Snow Monkey Park

Jigokudani Snow Monkey Park is located just outside of Nagano Japan in Yamanouchi town. We found it very easy to get there, but it does take close to 3 1/2 hours if you are traveling from Tokyo. The best way to get there is by bullet train, called Shinkansen, from Tokyo Station or Ueno Station to Nagano Station. We recommend buying your tickets in advance since they may be sold the day of, especially in peak season or weekends. The train ride is about 1 hour and 45 minutes with some stops along the way. When you arrive at Nagano Station, take the east exit and go down the stairs to the ground level. Turn left and head to the buses lined up directly in front of you. The number 3 Nagaden bus to Kanbayashi will take you almost to the park's trailhead. You can buy your bus ticket as you get on the bus and it is a 45 minute ride. There are plenty of handmade signs directing you to the trailhead and from the trailhead it's a 30 minute walk to the park. There is no other way of getting there besides walking and it's uphill a good portion through snow and slush. So dress appropriately and leave the dress shoes at home. This trip calls for your best photographer's boots.



The Japanese Macaque live throughout Japan and they are known as snow monkeys because they live in areas where snow covers the ground for months each year. The park is open year round, but the best time to go is in the winter months when there is snow on the ground. The snow monkeys will soak in the hot springs, or onsen, year round. But during the warmer months, the monkeys need encouragement to get in the onsen so park wardens throw food into the pool. Once you are at the park, the 160 monkey inhabitants will pretty much ignore you. The young ones will run around chasing each other while the older ones enjoy the warm water and relax, occasionally taking turns to groom one another. The photography experience is definitely hand held shots with your whole lens kit at your disposal. Use wide angles to capture scenic portraits and telephotos to closely cropped portraits. The walk to and from the park actually gives you a chance to capture some nice forest scenes of evergreens and wooded streams, as well.

Zenko-ji Temple is located in Nagano, Japan. It's a 30 minute walk from the Nagano Station, but it's easy and picturesque with signs posted along the way. There is a bus that will take you from the Nagano Station if you don't want to walk. The Temple is visited by several million people who make a pilgrimage to worship there each year. The Temple was founded in the 7th century and enshrines the first Buddhist statue ever to be brought into Japan. Visitors do not get to see the statue, but every six years, a replica of it is shown for six weeks in the spring.



Near the main hall are the large Rokujizo statues. They are six Bodhisattvas, who gave up Buddhist enlightenment in order to provide salvation to others.

The Japanese follow many rituals and traditions in order to receive blessings for themselves and their family, many of which can be witnessed at the Zenko-ji. One ritual is lighting incense and then directing the smoke towards your body for good health and fortune.



Tsukiji Fish Market

The Tsukiji Market is the biggest wholesale fish and seafood market in the world and it's located in central Tokyo. It's near the Tsukijishigo Station on the Toei Oedo Line, exit A1, and the Tsukiji Station on the Tokyo Metro Hibiya Line. There are two sections of the market. The inner market is where a tuna auction and processing of fish takes place. The market handles more than 400 different types of seafood from seaweed, sardines, caviar, tuna, and even whale. There are also approximately 900 licensed wholesale dealers who operate small stalls. The outer market has wholesale and retail shops that sell seafood, groceries, kitchen tools, and restaurant supplies and there are many sushi and other restaurants.

The tuna auction is a tourist attraction, but it gets started early – at 5 a.m. This may be the perfect activity for you if you are jet lagged since you'll likely be up around 3:30 a.m. your first few days in Japan. Before you go, you check the website shijou.metro.tokyo.jp/english/market/tsukiji.html to make sure public access is permitted that day. Access is limited to 120 people, so you may want to get there before 5 a.m. since it's on a first come, first serve basis.



If you show up later in the morning, you can see the shop owners cut and prepare the fish for retail. Frozen tuna and swordfish are cut with large band saws and fresh tuna is carved with extremely long knives. Business starts to wind down around 9 a.m. in the inner market and shops close in the outer market in the early afternoon.

Your photo experience at the fish market will give you a great opportunity to make



flash illuminated pictures with slow, or dragged, shutter speeds. These give the sense of the action going on around you that will add to the detail shots of the fish waiting to be sold. Also, don't forget to capture the details like the tools that the fishmongers use ... bloody knives, cutting boards, hooks ... all providing a different texture to your pictures of organic matter like fish and people. Be sure to keep an active eye open for others however ... there is a lot of activity, many of it on forklifts and motorized carts. So be careful. Also, like the hike to the snow monkeys, the fish market is not the place for dress shoes and pants. It's a real working market so water and fish guts are flowing!



Ueno Park District and Parades

The Ueno Zoological Gardens is the oldest zoo in Japan and was founded in 1882. There are over 2,600 animals from 464 different species. Although the zoo itself is not as impressive as many of the other zoos around the world, it does have some unique opportunities. The water lily pond makes for unusual urban landscape shots, and the shoehorn billed stork is a positively prehistoric looking bird that photographers can gain good access to. It's nearby one of the busiest outdoor markets in the city, so you can capture local market activity all in one afternoon. The area is easily accessed on the subway, stopping at Ueno Station.

In addition to the zoo and markets, the area has some of the nicest museums in Japan and is great for people watching and viewing parades and dance festivals. The Awa odori is a dance that dates back 400 years originating in the Tokushima

Prefecture on the island of Shikoku. The dance has become one of Japan's most recognized dances and is known around the world as the Awa dance. The largest performance of the dance takes place in Tokushima City over a period of four days in mid-August. The Awa Odori Dance Festival is held each year in late August over three days. It is in the Koenji area of the Suginagi ward and can be accessed on the Chuo and Sobu subway lines, stopping at Koenji Station. It is the second largest Awa odori dance festival in Japan, last year having 12,000 dancers and 1.2 million spectators.

The Awa odori, performed in groups called ren, are made up of people from their school, workplace, or other organization. The ren consist of usually 50 people, but some contain up to 200. The men and women wear different costumes and perform the dance in different styles. The men wear a happi, which is a light, loose fitting coat. The women wear a yukata, which is a light cotton summer kimono and an amigasa, a grass woven hat shaped like a folded circular disc, the crease running from front to back. The men perform a stronger, more dynamic dance, bending over a bit with their legs slightly bowed. Their hands are raised above their forehead, lightly waving their wrists up and down. The women dance more gracefully and turn their palms inward when waving their wrists. This is another opportunity to practice your shutter drags and stop motion technique to make for some action-filled shots.





Warabi Hadaka Matsuri, also called the Warabi Naked Festival, takes place in Yotsukaido, a small town in the Chiba prefecture. Yotsukaido is east of Tokyo and takes about an hour to get there on the JR Sobu line from Tokyo Station. For hundreds of years on February 25, babies born the previous year are blessed at the Mimusubi-jinja Shrine. Then the strongest men from the town wearing only loincloths carry the babies to a mud paddy, where they put a dot of mud on the baby's forehead and cheeks. The baby blessings are not open to the public, however, the festival concludes with a massive mud brawl, which is open to the public.

Tokyo and the surrounding areas offer a photographer and traveler an unbelievable experience ... the people are polite and the transportation infrastructure is one of the best on the planet. If your photography bucket list doesn't include Tokyo, you need to add it!



Insights In Photography gratefully acknowledges the use of the Japanese Yuzen Chiyogami Paper (Crane Design) from Crafty Paper; www.craftypaper.com.au

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Hunt's PHOTO & VIDEO
Singh-Ray Filters
Really Right Stuff
 your camera support experts
NIK Software
Gura Gear
LENSBABY
photograph america

[the story behind the picture]



Olympic National Park Stream

For many years I walked past this location in the Hoh Rainforest deep in the Olympic National Park, WA · I always thought it to be too cluttered to make an interesting image ·

This time the light was perfect and I imagined this processed using the “Orton” effect · I actually ended up using the glamor glow filter in Nik Software’s Color Efex Pro ·

The recent rain made the greens extra vibrant · Little processing was used here, other than Glamor Glow, to create the mysterious looking image ·

Tech Data:

Nikon D700

Nikon 17-35 F 2.8 at 35mm

ISO 200

2 sec at F16

Matrix Metering Polarizer

Gitzo 3541 Tripod

Gura Gear

WE ARE OGDEN MADE



Handcrafted bags designed and produced with passion in Ogden, Utah. Each one signed because we love them.



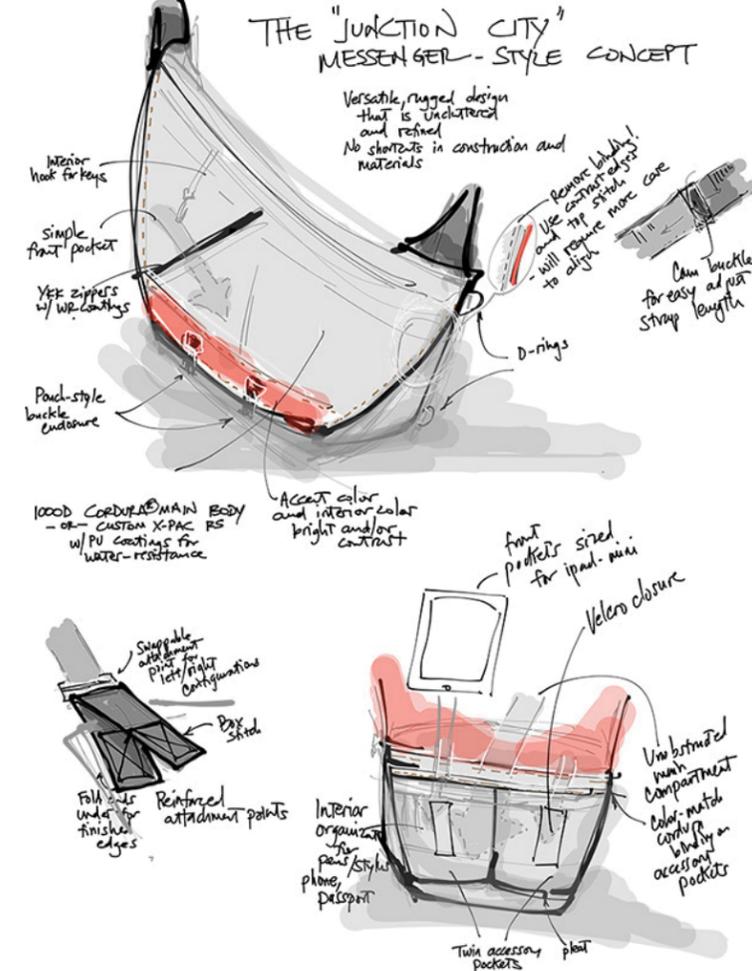
Sketch, Sew, Refine, Design Complete

We started with an idea that we could build a bag for ourselves that was simple and elegant, yet tough. Sketches filled our notebooks. Our office white board was written on, erased and written on again and again. All the while we were creating bags in the sewing room.

The first bag from our sewing room was olive drab green and pretty rough. But it was a starting point. From there we spent the next six months sewing prototypes and arguing over details like zipper direction and buckle selection. We asked our friends to test our prototypes and adjusted the pocket configuration and strap style in response to their feedback. We found that paper prototypes helped us check the size, shape and concept of our bags. And then we got back to sewing.

As our messenger bag came together we realized several things: shortcuts are for nincompoops and don't result in inspired design. Quality construction takes patience and skill. So we ditched the idea of binding the interior lining to the exterior of the bag in favor of sewing the two together, laboriously turning them inside out and letting the interior and exterior become their own finished edges with a color matched top stitch. It's definitely not easier, but it's simply better. We then created our own custom CORDURA® binding for any exposed edges like pockets. Does this take longer and cost more? Sure thing, but it results in a clean functional design that we love.

Our accessory cases and sleeves took the same path as the development of our messenger bags. We started with what we wanted to carry in each accessory and translated that into sewn prototypes that were tested and refined, argued over and sized up and sized down until we got it right.



We knew the materials had to be right. Again, no shortcuts. This meant working with our suppliers to develop a new material as well as relying on materials that have proven themselves over time. Costs have never been the driving force behind our material choices. That would be like serving ramen on a yacht. We're not about that.

We chose a fabric from CORDURA® that's tough as nails and looks and handles well. Not only does CORDURA® 1000D have decades of real world proven durability but is also made and sourced in America. We then worked with one of our favorite American mills to produce a custom version of our favorite fabric, X-Pac™. Our X-Pac™ RS has a ripstop facing that resists tears and specialized PU coating that is water-resistant with a taffeta lining for beauty and durability. Bottom line, it's awesome.

For more information visit [Ogden Made](http://OgdenMade.com).

Who We Are and How We Got Here

We know bags. As you know, Gura Gear has been making industry-leading backpacks and shoulder bags for the photographic industry for years. Our existing products are designed, tested and sold from our HQ in Ogden, Utah, and sewn in Vietnam.

Nearly six months ago, we started sketching some new bags just for us, based on things we wanted in our everyday lives. We discovered creating these bags in our own sewing room was fun, and we loved being able to touch and feel the process from inspiration to execution. Our bags are made one at a time and imbued with our passion for functional, clean designs. This made us think ...

We looked around our community and saw an opportunity to create local jobs and products to help shape the future of Ogden. We took an empty room, filled it with a few state-of-the-art sewing machines and found talented Ogden locals with a passion for well-crafted goods. We codenamed the project 'Ogden Made™'.

Awesome bags made in Ogden, USA. Each one signed and dated by the person who made it.

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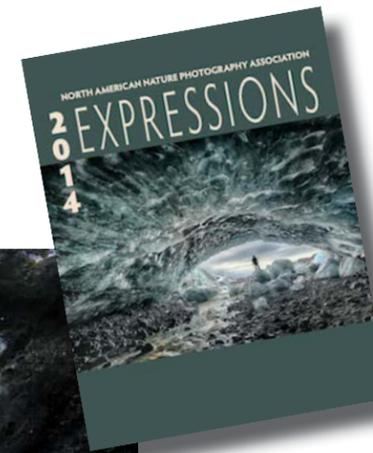
Photograph America

Outdoor Photo Gear

Singh-Ray Filters

Really Right Stuff

Photo from an Ultimate Iceland™ Photography Workshop chosen in NANPA Showcase Competition



Each year the North American Nature Photography Association (NANPA) holds a contest among their members to choose and showcase the top 250 photographs for their website (www.nanpa.org) and in their annual Expressions photography publication. The 2014 competition drew nearly 2,400 images with the winners selected by a jury panel of industry professionals.

This year Greg Duncan, associated with the very popular Ultimate Iceland™ Photography Workshops, had his photo recognized as one of NANPA's top ten best of 2014 and was also chosen to grace the cover of their high-quality print magazine. His image, made from inside an ice cave under the Fallsjökull glacier on the flanks of Mt. Örfajökull volcano in Iceland, shows mountain guide, Einar Rúnar Sigurðsson, in the entrance scouting for dangerous ice formations.

Greg frequently travels to Iceland with professional photographer Jack Graham (www.jackgrahamphoto.com), where he assists with Jack's Ultimate Iceland™ photography workshops in and around the southern Iceland coast. Greg originally attended one of the Jack's photography workshops in the Eastern Sierra, then another ... and another. For over 10 years, Greg has been Jack's right hand man, a valued photography partner and workshop assistant.

Greg's passion for photography started at a young age and has now, he admits, "grown to an obsession." Even when at home and busy with his commercial landscape business in Southern California he says, "I'm always chasing the light."

See more of Greg's photos at www.ultimateiceland.com and www.grdphotos.com.

Photo Equipment/Specs:
Canon 5D Mark II mounted on a Gitzo carbon fiber tripod; Really Right Stuff BH-44 ballhead and cable release; 16-35mm L series lens at 16mm, ISO 100, f/18 at 3 sec



Greg Duncan's Iceland Ice Cave image also picked for the cover of 2014 Expressions Magazine



ULTIMATE ICELAND™

The "Ultimate" Icelandic Photography and Workshop Experience by Jack Graham and Greg Duncan

WWW.ULTIMATEICELAND.COM

Consider joining us for one of our "ULTIMATE ICELAND™"
Photography Workshops.



Come walk on glaciers, lava fields and black sand beaches ...

Get up close and personal with Iceland's numerous waterfalls, geothermal locations, hot springs, ice caves, bucolic villages and roaming wild horses ...

Visit highlands, fjords and remotes stretches of coastline, while defining your photography with hands-on instruction by professional photographers

ULTIMATE ICELAND 2014

July 11 - 20, 2014

2015 ICELAND WINTER ADVENTURE

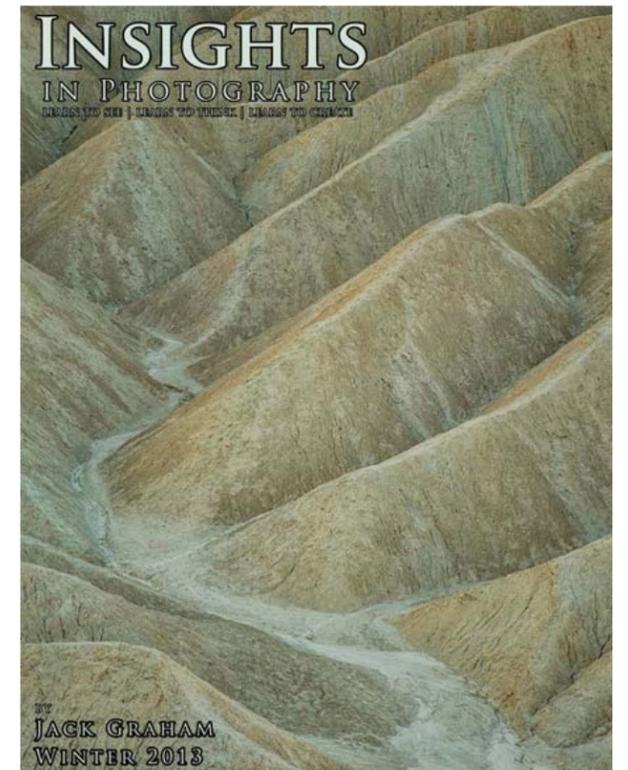
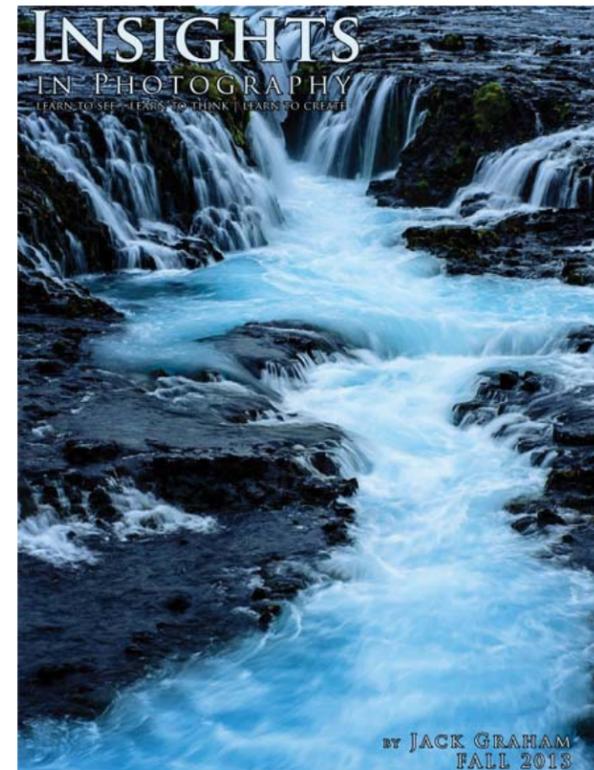
January 16-20, 2015

AND

January 22-26, 2015

To register visit www.jackgrahamphoto.com/photo-workshops

We hope you enjoyed reading this issue of *Insights In Photography*



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