

THE GRAND CANYON PHOTOGRAPHY CLUB

NEWSLETTER
VOLUME 11, ISSUE 2 | FEBRUARY 2011

Close to Home

The Grand Canyon Photography Club will present an e-book by Stuart Sipahigil, *Close to Home: Finding Great Photographs in Your Own Backyard*, at its February 8, 2011 meeting beginning at 7 p.m. at the Gmeiner Art & Cultural Center in Wellsboro, PA. Sam and Nancy McCaughey prepared the program and club president Suzan Richar will present this inspiring book, which provides



photographers of all levels with tools and encouragement to get out of the ruts into which we all fall.

Taking great photographs does not require traveling to an exotic place. By digging a little deeper and seeing things around you more clearly, you can reinvigorate your photography and find new images in familiar territory.

The presentation will provide practical insights to help you discover that the grass is not always greener on the other side. Your town, your neighborhood, and even your backyard are all full of great opportunities for photographs. We will explore tips on how to get into the right state of mind to start being creative in an environment which you may just find ordinary.

Close to Home author Stuart Sipahigil is an award-winning, published vocational photographer who shoots and teaches for the love of the craft. His work can be found at www.TheLightWithout.com.

Suzan Richar is a watercolorist who started taking photos to have as a reference for her paintings. She first came to a GCPC meeting about three years ago when she saw in the paper that her client Steve Strickland was presenting the program. She joined the club that night. As a rule, Suzan

uses her painting rather than Photoshop manipulation to improve or interpret a scene, but she says that her photos have changed from early reference ones because now she wants them to be good images and she enjoys showing both her photography and her painting.

Close to Home is an appropriate topic for Suzan because she appreciates nature and the beauty of our area. Although she is a native, she says that most people think she is not because she loves it so much here!



©Suzan Richar

In This Issue:

Close to Home	1
GCPC President's Message	2
Minutes of January 11, 2011	3
A Good-bye and Thanks	3
2011, Here We Go	4
Photographing Snow	5
Treasurer's Report for January 2011	6
Mystery Macro	7
GCPC Calendar of Events	7
Check Out These Sites:	8



2011 Officers:

President: Suzan Richar

Vice President: Lee Hoar

Treasurer: Gary Thompson

Recording Secretary: Sharon Connolly

Corresponding Secretary:
Judith Giddings

Directors:

2010-2011: Robert Bair & David Ralph

2011-2012: Chelsea Richards &
Mia Lisa Anderson

Committee Chairpersons:

Newsletter: Judith Giddings

Programs: Suzan Richar

Membership: Gary Thompson

Exhibits: Bruce Dart

Shows: Mia Lisa Anderson, David Ralph,
Chelsea Richards, Robert Bair

Critiques: Nancy McCaughey

Publicity: Nancy Bickham

For more information, please contact:

Suzan Richar

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E-mail: president@gcphotoclub.org

GCPC President's Message

"FROSTY" -- What a great topic for this month's critique! Everyone, except maybe our travelers, should have had no trouble capturing this one. How about -18° on Jan. 24?

I thought my second year as president would be easier. Then we started with a nasty meeting night in January. Cancel, don't cancel? Plus, I had to decide this by 5 pm. I was in Galeton; members were in Williamsport, Muncy, Elmira, Troy and many other spots. That's why we plan a film, and not a speaker. We ran the meeting. Fifteen brave photographers came, some from afar.

Now the challenge is finding programs and speakers. We have some months still open. Ideas? Your input is needed. We also need people to sign up for refreshments if we are to continue having snack time. We have about 60 members, 12 months. There should be no trouble filling these slots, but I see the same people volunteer.

The Keller Group's show was certainly the greatest. We can be proud these people also belong to our group and are happy to assist and mentor us. Let's give them a big hand.

Let's all work together to make this another great year for GCPC. This is the year of the membership show in August. Remember to pay your dues in order to participate in the show and to continue to receive the newsletter.

*Suzan Richar
President*

All I can do in my writings is to stimulate a certain amount of thought, clarify some technical facts and "date" my work. But when I preach "sharpness," "brilliance," "scale," etc., I am just mouthing words, because no words can really describe those terms and qualities - it takes the actual print to say, "here it is."

~Ansel Adams



©Ken Meyer



Minutes of January 11, 2011

President Suzan Richar called the meeting to order. She passed sheets around for members to sign-up to help with meeting set-up and refreshments for 2011.

Suzan asked for approval of the minutes. Mia Anderson made a motion to approve the minutes as they appeared in the newsletter. Nancy Bickham seconded the motion. Motion carried.

Suzan made a correction to the Treasurer's report. The amount for the purchase of the rail to hang photos on at the Native Bagel was erroneously combined with the

club party expenses for December. Treasurer Gary Thompson will make the correction.

Jean Dewitz, head of the Gmeiner, sent a letter reminding the club that it will host the August reception. Suzan wrote a letter to the board of the Gmeiner thanking them for letting GCPC use the facility. She inquired about possible improvements for handicap accessibility. (An individual wishes to join GCPC who asked us about it).

Paul Bozzo made a video of the opening reception for the Reflections in Black and White exhibit currently

at the Gmeiner. He has posted it on YouTube. Thank you to Paul.

Ken Meyer spoke briefly about the exhibit-background on the artists and the show itself.

Suzan asked new members and guests to introduce themselves and then turned the program over to Sam and Nancy McCaughey who presented the Tony Sweet DVD: The Art of Pre-visualizing in Modern Digital Photography.

Respectfully Submitted,

*Mia Lisa Anderson
Director*

A Good-bye and Thanks

Dear Photo Club Members:

A job change has also resulted in a change in address and I will no longer be living in the area. I would like everyone in the Photo club to know how much I've enjoyed the last few years and also how much this club has challenged and taught me.



©John Carson

I think you've made me a better photographer with your encouragement and constructive criticism.

Thank you so much for letting me be a part of your dynamic group.

Keep looking for the light!

John Carson



©Ann Kamzelski



©Tina Tolins



2011 Here We Go



©Sam McCaughey

Despite an imminent threat of January snowstorm, a full complement turned out and stayed for the critique. Now that is dedication!

In 2010, we tried a new tack for critiques . . . we called them "Pre critiques." A group of eight to ten volunteers met at our studio and viewed the submitted images on the Sunday afternoon prior to the critique. The volunteers discussed the positives and negatives and freely offered ideas on how to improve our work. We then took the compiled suggestions, and illustrated the techniques they suggested for the meeting. It added new life and fresh perspectives to the process and submission numbers increased. At the beginning of every critique we pointed out that no image had been harmed or changed--that we were only **offering alternatives**, opening new doors for growth.

Sam and I feel strongly that the club needs to involve new eyes and hands, so we made a special point of reaching out to members who have not been involved in the critique process before. All clubs have natural cycles of ebb and flow of membership involvement. But as Bruce Dart commented, "If all the responsibility and work falls on a few, they soon burn out and depart."

Last month we sent out a request to all the members of the group that had a formed such cordial working relationships on those Sunday afternoons: "More people need to step up and give it a try."

Hurrah!!! They did.

Members of the group willing said, "I'll give it a try in 2011."

Good critiques have an overall structure to the process. Focussing attention on a few basic concepts and repeating them brings results. We have asked each of the Guest Critiquers to find a concept that applies to all or many of

the images that are presented and to tailor comments to address and share techniques to improve. A critique is not a nitpicking list applied to the image. Pointing out that the photographer missed removing an eighth of an inch of wire in the upper left corner is nitpicking. That the critique leader personally likes an image is not of much help to the audience if it is not clear why the image speaks to the viewer and how to construct a good image. Pointing out concepts such as checking to see that all the elements of an image support the main idea is helpful to everyone.

The major concepts introduced in 2010: 1. Be aware of different aesthetic traditions, e.g., Wabi Sabi, vs the Greeks. 2. Images have a visual grammar and you must understand and use principals such as focal point, positive and negative space, and know when to use The Golden Mean. 3. You are in charge of where the viewer's eye travels in your image. One new tool from last year was the vignette, which has three versions: darkening, blurring and desaturating to help us to direct the eye.

We encourage people to loosen up a bit and do something wild and crazy once and a while to learn their camera and editing programs. We assured you that the sun would come up tomorrow. Everyone laughed and doubted that, considering dire forecasts of a snow tsunami but above is the proof that the sun did indeed rise again. As Tony Sweet advised, "Just try it; no one gets hurt."

In the months between the guest critiquers, Sam and I will be trying to tie together the threads and help transition between the different viewpoints so that one month leads to the next and hopefully leaves all participating at the end of the year with a new perspective and new skills presented in an organized and easy to understand way.

We welcome guest critiquers: Danny Schmitt for February, Paul Bozzo in April, Nancy Bickham in July, Chelsea Richards in August, and David Ralph in October.

2010 was a "Hoot " and with everyone's help, we will be on our way to becoming "wiser photographers" in 2011.

Nancy McCaughey



©Judith Giddings



Photographing Snow

Digicam Help

<http://www.digicamhelp.com/how-to/nature/snow/>

Snowy landscapes are among the trickiest situations to photograph with digital cameras. The exposure and white balance settings can easily be fooled by the bright lighting conditions.

Whether the sky is overcast or the sun is shining, special care must be taken to avoid messing up the colours completely. The very bright snow acts as a second light source by reflecting sunlight shining on the ground.

The basics of photographing snow

Some cameras offer a Snow or Winter setting, and this feature can be very helpful. It usually corrects the Auto white balance calculation of the camera and lowers the exposure value to avoid over-exposing the image.

The Snow mode is usually efficient and delivers more than acceptable results. However, it is not perfect, and not always available depending on the brand and model digital camera. Moreover, using this mode usually means the photographer loses control over aperture and shutter speed, limiting creativity. Luckily, there are ways to take beautiful snow pictures even without the help of a preset scene mode.

Photographing snow under clouds

If the day is cloudy as often happens in winter, the white balance is easy to set. The Cloudy setting generally available on most cameras works well in this situation and produces accurate colours.

The exposure often needs correction, however, and lowering the EV

compensation by -0.7 or -1 is a good rule of thumb. To be on the safe side, using Center-weighted or even Spot metering is a good way to reduce the risks over-exposing your images, as long as the center of the frame is bright.



©Gary Thompson

Photographing snow on sunny days

If the sky is blue and the light is very bright, setting the white balance accurately is even more important. Most of the time the preset white balance modes cannot handle this situation, resulting in a strong blue cast in all your images. In this case, the best way to achieve a correct white balance is to use the Custom or Manual white balance mode. By simply pointing the camera to a clean patch of snow, a proper balance of colours can be set that will remain valid for your entire session.

But beware of shadows! Even on a seemingly uniform patch of snow there can be darker areas, and using them to set the white balance will produce an incorrect colour cast.

In sunlit conditions it's even more important to avoid over-exposing images. Set the exposure while framing a bright area, compensate by lowering the EV value, or use spot metering. If your camera offers a histogram, use it to make sure no part of the image is overexposed. Be careful not to under-expose so your snow looks white, not too gray.

More tips for photographing snow

1. When snow is falling, use a slow shutter speed to capture the movement of the snowflakes. This is more efficient if there is a light source in your image.
2. Use the flash to fix the movement of the snowflakes. This will improve images that could otherwise look dull or blurred.
3. If you have access to a strobe lamp, use it with a slow shutter speed to capture the movement of the snowflakes in sequence and create very interesting effects.
4. Shoot during the Golden Hours, when the sun is low on the horizon, to capture the texture and shape of the snow on what would otherwise look like a uniform field of white.
5. A trick for good composition is to include a single coloured subject in an otherwise monochrome snow landscape. This can produce very effective results.
6. Remember to protect your camera from the cold.



REFRESHMENTS
THIS MONTH:
SARAH WAGAMAN

BEVERAGES:
MIA ANDERSON

Treasurer's Report for January 2011

Beginning Balance	\$1908.19
Cash IN	
Dues	\$180.00
Cash OUT	\$0.00
Ending Balance	\$2088.19

*Respectfully Submitted,
Gary Thompson, Treasurer*

2011 Club Dues Are Now Being Accepted

To continue receiving the newsletter and participate in the member show, please bring your cash or check (payable to GCPC) to the February meeting or send your dues to the GCPC treasurer:

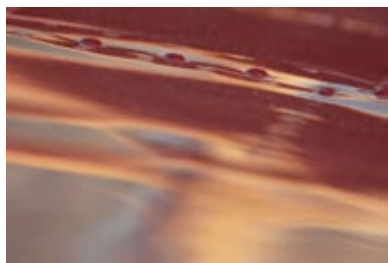
Gary Thompson
285 Owen Hollow Road
Big Flats, NY 14814

Individual: \$20.00
Family: \$35.00

Mystery Macro

Check out this month's macro and send your guesses to wjiddings@epix.net.

I invite you to send me your macros (the more mysterious the better) for publication using the format for the digital critique.



©Ann Kamzelski

Last month's Mystery Macro, contributed by Ann Kamzelski, is an armadillo. Al Quimby and Jan Keck correctly guessed the mystery.





GCPC Calendar of Events

Now: Bruce Dart, Mini-Solo Show, The Native Bagel, Central Avenue, Wellsboro

Now: Open, Mini-Solo Show, Ten West Espresso Company, 23 N. Main Street, Mansfield. *If you are interested in showing your work at either place, please contact Bruce Dart.*

Now: Wolfram Jobst, Mia Lisa Anderson, Carla Amarosa, Christine Heiny, Judith Giddings, and Suzan Richar displaying at the Warehouse Theater, Central Avenue, Wellsboro

February 8, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: Suzan Richar, *Close to Home*. Theme: *Frosty*; Guest critique, Daniel Schmitt

March 8, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: Mia Lisa Anderson, *From Capture to Critique*. No critique.

April 12, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: Bruce Dart, *Scavenger Hunt*. Theme: *In My Pocket*; Guest critique, Paul Bozzo

May 10, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: Mia Lisa Anderson, *Life Beyond Photoshop*. Theme: *Showers*

June 14, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, *Photo shoot at Ann Kamzelski's*. No critique

July 12, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: Jan Keck, *Travel Photography*. Theme: *Colorful or Images from Ann's*; Guest critique, Nancy Bickham

August 9, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *TBA*. Theme: *Ripe*; Guest Critique, Chelsea Richards

September 13, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *TBA*. Theme: *Golden*

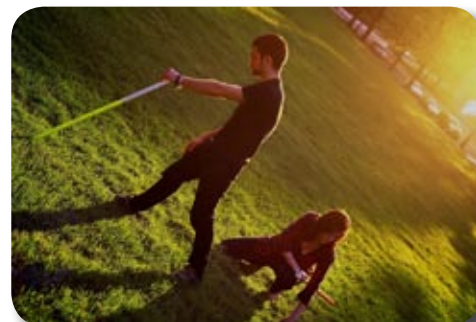
October 11, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *TBA*. Theme: *Crisp*; Guest critique, David Ralph

November 8, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *TBA*. Theme: *Snowy*

December 13, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *Annual Holiday Party*. Theme: *Favorite shots*



©Sarah Wagaman



©Chelsea Richards



122 Whitetail Circle
Wellsboro, PA 16901

FEBRUARY 8TH
MEETING:

CLOSE TO HOME

CRITIQUE: FROSTY!

SEND YOUR IMAGES TO:
CRITIQUE@
GCPHOTOCLUB.ORG
BY 2/1/11

2011 Critique themes were selected to encourage design-based photo construction techniques and maximum opportunity for individual creative interpretation.

The premise is:

The subject of the photograph is not the subject of a photograph,
but **how we feel about the subject.**

Check Out These Sites

LIFE Magazine

<http://www.life.com/>

LIFE and Getty Images, the two most recognized names in photography, have joined forces to provide you instant access to millions of breathtaking photographs--for free. More than 3,000 photos are added every day. View the day's top photos and archives of images on seemingly endless topics..

Tips for Photographing Frost and Ice (A YouTube video)

<http://www.youtube.com/watch?v=HaDHJtbybSI&NR>

What Digital Camera magazine's seasonal tips for getting great shots of frost and ice, accompanied by a selection of inspirational images.

