

The Grand Canyon Photography Club

NEWSLETTER

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From Capture to Critique

Mia Anderson takes us through the process

The Grand Canyon Photography Club will present a hands-on exercise for the March program entitled "From Capture to Critique." Led by Mia Lisa Anderson, members will have the opportunity to shoot a set-up and process it in the digital darkroom with an eye to the following month's critique (the April critique topic will be creative images of ordinary items typically found in a pocket or purse). Members are encouraged to bring their cameras, tripods, and laptops to participate in the exercise. The program will begin at 7 p.m. on March 8, 2011 at the Gmeiner Art & Cultural Center in Wellsboro, PA.

"This program is a bit of an experiment for us since we've never done anything like this before." Mia explained. "Members have expressed a desire to do more activities with their cameras. Hopefully, everyone will be flexible, and we'll have fun and learn some things too."

Mia plans to have some items from a pocket or purse available for shooting, but everyone is welcome to have their own items on hand. She'll discuss some things to keep in mind before photographing, eg. white balance, flash, etc. Members that wish to participate will then be given time to photograph their items with the critique "In My Pocket" in mind. Afterwards, Mia will project her image onto the screen and walk through some possible ways to "develop" the image in the digital darkroom. Because of the nature of this program there will be no critique this month.



©Mia Anderson

Mia, a charter member of GCPC and former newsletter editor, designs and maintains the club web site (www.gcphotoclub.org). She has been "making" photographs for over 25 years and loves the creativity and flexibility digital photography affords. Her photographic "passions" include photographing her hometown, macro photography, and making still lifes. In the last several years she has developed an appreciation for black and white photography and her works were part of a recent exhibit at the Gmeiner by the Photo Keller Group entitled "Reflections in Black and White."

Mia has presented at GCPC twice previously, including last year's Bridging the Gap, a program on organizing photos using Adobe Bridge. Mia is a member of The National Association of Photoshop Professionals (NAPP.) You can see more of her work by visiting her web site at www.throughthelenswellsboro.com

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

Critiques: Nancy McCaughey

Publicity: Nancy Bickham

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Suzan Richar

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GCPC President's Message



©Suzan Richar

I imagine it's already time to see if we have a lion or a lamb for the beginning of March. My friend tells me they are done lambing already, so I guess I missed those precious shots. Anyone see a lion around I can catch?

February brought forth the first of the guest critiques. Daniel Schmitt did a great job presenting and the members jumped right in with comments and suggestions. Well done, Dan. Thank you for taking part. We need to involve more members in programs and critiques.

Someone suggested my eagle shot from last month's critique needed a blue sky background instead of the gray of the day I took it. Since I seldom Photoshop, I just waited until this week when God painted a beautiful blue sky behind my eagle friend for me to capture. Much easier and less stressful for me!

Nancy and Sam wrote the program I presented on "CLOSE TO HOME" adapted from the book by Stuart Sipahigil. He told us to open our

eyes in our own neighborhood; look as if you were a tourist. It's amazing what you'll find.

The programs for the year are filling in nicely. Bruce Dart has secured Byron Sands, Endless Mountains Studios, Hallstead Pa. for October. He was employed by Hewlett Packard. Check out the schedule for topics being filled in.

Sarah Wagaman did grand things with the refreshments and decorations in keeping with a Valentine's day theme. There were little heart doilies with quotes on them. I like the one I took home: "Twelve significant photographs in any one year is a good crop" (Ansel Adams). So true, and most of us strive for thousands. Maybe the limitless nature of the digital camera has made us shoot more carelessly.

I'm looking forward to Mia Lisa's program this month. Wonder what we'll find in people's pockets/purses, and what we'll make with them as subjects!

Suzan Richar
President



Minutes of February 8, 2011

President Suzan Richar called the meeting to order.

New members and guests introduced themselves.

Minutes from the January meeting were unanimously approved .

The gallery rail is up and in use at the Native Bagel. There was a \$20.00 installation fee since no club members were available to help. Sue from the Native Bagel is very happy with the improvement.

Suzan passed around the refreshment and meeting setup sheets. There has been some decline in volunteers to provide refreshments. If there are not enough people signing up, the refreshments may be re-evaluated and possibly discontinued.

Please do not forget to pay your dues. Members need to pay dues by March to be eligible to enter photos in the August show.

Mia Lisa Anderson spoke briefly about the hands-on program in March. There will be no critique for the March meeting. Everyone who would like to participate is asked to bring a camera and laptop with photo editing programs loaded. Participants will take and process the pictures that night. There will be a couple of questions to think about prior to taking the pictures. The theme for the April critique, based on the March meeting, will be "In My Pocket."

Bruce Dart spoke about a possible program for April on Ansel Adams' zone system, including pre-

visualization and how to determine tonal values prior to shooting an image.

Bruce also has a friend, Byron Sands, a retired executive who helped develop digital photography and has worked for HP and IBM and several others. Byron loves to talk about the subject and will likely be available for the October program.

Suzan introduced the program "Close to Home," prepared by Sam and Nancy McCaughey, which she presented.

Respectfully Submitted,

*Sharon Connolly
Secretary*

We need your help!

Volunteers are needed to

- bring beverages,
- bring snacks,
- help set up for meetings,
- take photos of speakers and meeting activities

If you haven't already, please sign up at the March meeting for at least one of these once during the year. Snacks need not be as fancy as Sarah Wagaman's for the February meeting (shown here).



Photos by Suzan Richar and David Ralph



A Tale of Two Photos

Two images at the February critique were of special interest to members, but the photographers were not at the meeting so we asked Gary Thompson and Tina Tolins to tell us about them. The creative vision of both photographers captured the attention and imagination of the audience. Nice work, Tina and Gary!

A Frosty Look



©Tina Tolins

Tina's image conjured up many guesses about her mysterious subject. Someone guessed that he might be a homeless man or a person down on his luck waiting at a bus stop. We were all mesmerized by his eyes.

In Tina's words: "That picture is our friend Ryan, who's a cook in NYC and has one of the most interesting faces I've ever seen. I shot the picture in his kitchen (after he took a second to look mean) with my three-year-old point-and-shoot without a flash. I converted to black and white using Silver Efex Pro and lightened his eyes. I wanted the photo to look grainy so as to look like an old picture or a "Wanted" poster. Ryan is actually one of the nicest guys in the world, with many tattoos and a gleam in his eyes when he smiles."

Extreme Water Motion



©Gary Thompson

Gary's image of melting ice received a lot of oohs and aahs and questions: Was that a piece of the icicle falling off? A drop of water? A Photoshop manipulation? How did he get the image?

Gary responded that the image is of a dripping icicle that was on the side of his house, and there were water drops falling from the ice. He took the shot fairly close with a 100 mm macro lens, ISO 125, f/5 aperture, with a shutter speed of 1/50 second. Since it was nearly dusk, outside lights on the house cast ambient incandescent light along the edge of the ice. Gary said he probably took 10-15 shots attempting to catch the drip in motion. In his words, "It's an unpredictable event and when it decides to drip it goes fast! It was 'pure luck' with many attempts...and patience!"



How to Manipulate Depth of Field

PhotoSIG: Depth of Field for Beginners

<http://www.photosig.com/articles/233/article>

Depth of Field (DOF) is the range of distance in your camera's view that is in focus. Deep DOF allows objects both close and far to remain in focus. Shallow DOF only allows a very narrow field to remain in focus.

If you have a point and shoot camera, or a camera that is fully automatic, there's not much you can do to adjust the DOF in your photos. Sometimes a fully automatic camera will have different modes. Portrait and Sports modes will give you lesser DOF, while Landscape and Normal modes will tend to maximize the DOF. Your camera is likely going to make all of the decisions for you.



©Ann Kamzelski

However, if you have a camera that is fully manual, or has aperture priority automatic exposure, you have a great degree of control over your DOF. That's because DOF is largely determined by the aperture, or f/stop that you choose for your shot.

So, you can increase your DOF by decreasing the aperture (using a higher f/stop) but it comes at a cost. Smaller apertures mean that you have to use a slower shutter speed to let in enough light to make a proper exposure.

Another factor that affects DOF is the focal length of your lens (often described as zoom factor in digital cameras). A long zoom lens will have less DOF than a wide angle lens at the same aperture. Also, DOF decreases with the distance to the subject. So photos taken at a very short



©Dave Ralph

distance will have less DOF than photos of distant subjects. Macro photographs, for instance, have an extremely shallow DOF.

This is why landscape images often have great DOF, because the photographer has plenty of time to take a long exposure to compensate for the small aperture. The wide angle lens and great distance to the subject also contribute to deep DOF in landscape photos.

Sports action photos often have shallow DOF because the aperture must be wide open to freeze the action with the highest shutter speed possible. Sports photographers also generally use very long telephoto lenses, further decreasing DOF.



©Bob Bair

Choose your aperture and focal length wisely to give you the best balance between shutter speed and DOF. You can use different amounts of DOF to achieve certain goals. For instance, shallow DOF is often used to separate the subject from the background because the subject will be sharply focused while the background is blurry. Greater DOF shows more detail in the frame by allowing the viewer to see details far and near. Try shooting the same composition with different f/stops so you can choose which DOF suits the photo best. With a little practice, you'll soon master DOF.



©Sarah Wagaman



Treasurer's Report for February 2011

Beginning Balance	\$2088.19
Cash IN	
Dues	\$315.00
Cash OUT	
Gallery Rail Installation	\$20.00
Ending Balance	\$2383.19

*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 March meeting or send your dues to the GCPC treasurer:

Gary Thompson	Individual: \$20.00
285 Owen Hollow Road	Family: \$35.00
Big Flats, NY 14814	



©Ken Meyer



©Chelsea Richards

Mystery Macro

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



©Judith Giddings

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

Last month's Mystery Macro, contributed by Ann Kamzelski, is an airplane wing. No one guessed the mystery.



©Ann Kamzelski



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 The Native Bagel or Ten West Espresso, 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

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, *The Zone System: Does it pertain to Digital?* 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: Nancy Schoonover, *Barns and Old Buildings*. Theme: *Ripe*; Guest Critique, Chelsea Richards

September 13, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: Sharon Connolly, Subject to be announced. Theme: *Golden*

October 11, 2011: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: Byron Sands, *The Science of Digital Photography*. 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*



©Judith Giddings



©Karin Meyer



122 Whitetail Circle
Wellsboro, PA 16901

March 8th Meeting At a Glance:

From Capture to Critique

*Bring your camera, tripod, macro lens,
and laptop with photo-processing
software, if available.*

No critique

Refreshments this month: Sandy Foor

Beverages: Bob Bair

Setup: Paul Bozzo

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

The premise:

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

Check Out These Sites

The American Museum of Photography

View great images from the history of photography, daguerreotypes to Ansel Adams. Features Americana, Civil War, Wild West, portraits, scenes, photojournalism, plus information on preserving photos.

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

Photography tutorial - depth of field

YouTube tutorial with Australian photographer Shelton Muller of *Total Image* magazine.

<http://www.youtube.com/watch?v=uzedefUXARE>

