The Grand Canyon Photography Club

Newsletter

Volume 14, Issue 11 | November 2014

Three For the Road

A potpourri of presentations

The November 11 meeting of the Grand Canyon Photography Club will feature a potpourri of brief presentations by three members. The meeting will begin at 7 pm at the Gmeiner Art and Cultural Center in Wellsboro, Pa. Following the presentations, Ann Kamzelski will lead the critique on the subject of "Emulate a Masterpiece."

Clockwise from upper left: Judith Giddings, Dwaine Gipe, David Ralph

One segment of the meeting will be a slide and video show by Dwaine Gipe. A resident of Montoursville, Pa, Dwaine joined the Grand Canyon Photography Club about four years ago. He began photography with a Baby Brownie, shooting and developing black and white 127 film in the Greencastle Junior High School, where he first met his wife, Betty. His subjective interests are varied but he favors Sports Action Photography. He has followed one of his grandchildren with his camera in hand through high school and into college. Dwaine will show the best of his last four years and end his segment sharing the grandson's first Lycoming College four-minute video assignment that was graded A Plus. There will be a brief added surprise feature.

Elmira Heights, NY resident David Ralph will present basic information and examples of infrared photography. He will compare images in color from the camera, with red and blue color channels flipped, and black and white conversion. He'll also bring a camera converted for infrared photography and a lens with infrared focus marking. David's photography began with the Kodak Brownie he had as a young boy. He recorded his experiences while stationed in South East Asia in the 1960's using a Pentax camera that he bought at the PX. In Bangkok, he learned the rudiments of editing and how to develop B&W film. After the Army, he went back to SUNY Buffalo, where he used the school's student union darkroom and later attempted a home darkroom. With the digital revolution, and retirement age looming, David decided that the time was now or never to get back into photography. GCPC has been a key feature of his returning to photography. His interests have centered on landscape photography, a desire to do travel photography, and mastering evolving digital photo technology. The infrared conversion of the Nikon D70s gave new life to an obsolete camera body and an opportunity to explore a different aspect of photography.

Judith Giddings will present tips and techniques for posting photo slideshows on YouTube, the dominant provider of online video in America. Judith collaborated with a composer/performer to create several photo slideshows to go with his music. Unlike videos of moving images, she found that a slideshow of photographs that looks great on your personal computer might not look so great when uploaded. She will share tips and lessons learned, along with some videos that she posted on YouTube. Judith is the current newsletter editor for the photo club. Her adventure with photography began after she and Bill retired from Purdue University and she returned to her native Wellsboro. Her photography grew from her desire to share the beauty of this area with friends from far away.

President's Message.....2
Minutes for October 2014.....3
Treasurer's Report for October 2014. 3
Ann-ecdotes.....4
A Note About the Cover Photo..... 5
GCPC Calendar of Events.....9
Mystery Macro.....9
November Meeting At a Glance.....10
Check Out These Websites.....10

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Publicity: Lonny Frost

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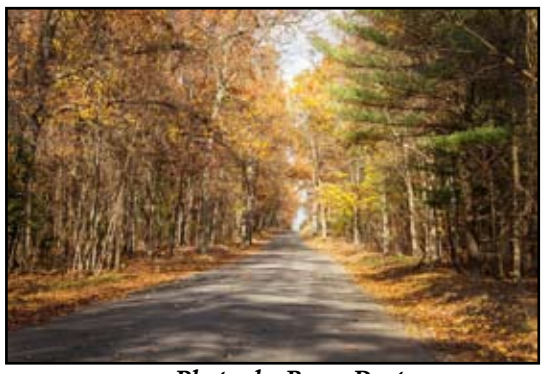


Photos by Bruce Dart

President's Message

LESSONS OF A COUNTRY ROAD

Driving along country roads in search of a great "Fall" image offers many lessons. To be sure, as Aunt Ann would point out, "It's an adventure." If you don't go with that in mind you are losing a great deal of the focus as to why you are there to begin with, but there is much more. There is something calming about country roads. Poems, sayings, songs, and yes, even photographs have been inspired through travel on back roads in the country.

For openers, the pace is much different than hurtling down an interstate with barely time to enjoy the wonderful scenes passing by. Sometimes we have to be in the right mode to create. Ansel Adams once told of driving more than 100 miles down the beautiful California coast without being motivated to stop and make a single image. Sometimes we see a great possibility for an image and there is no place to stop along a narrow road, especially with vehicles behind you!! At times like these we just enjoy the scene before us and know that when we capture such beauty with the lens it will be another time.

Finding that image is often like hunting and fishing. Someone forgot to invite the deer or the fish to the party, as one friend wryly observed. Maybe you find a great spot but the light is coming from the wrong direction, or you are there in the afternoon and this is a great "morning" image. At times it might be apparent to you that those who suggest "all you have to do is be there" in the right spot and create the perfect image are missing what it REALLY takes to create fantastic images. There ARE images there but you may have to work a bit to find them and create them. That is the challenge, as well as the fun.

The digital darkroom, much like the processes we used to use, has many of the same possibilities. Adams would adjust his processing to help the contrast and tonality of a scene. He would also pull out a paper with more contrast to print an image that was too "flat." Many people assume the scene was "just like that" when they see his final work. That is partly why he asserted that the proof was in the final print, the work itself, and not in some esoteric discussion about what it meant. Adams pointed out that such discussions were always absent from his explanations.

With powerful software like Photoshop, and adjustments with plug-ins like Nik Filters and Topaz Adjust, we can create images that are much better than our cameras first led us to believe. Some say like "what I saw." True in many cases but it might also have been "what I wanted to see and didn't!" No matter, it's part of the adventure. It's part of the creative process. And there is always "the next time" where the perfect image is just waiting for you to be there, waiting to invite you into the image.

Bruce Dart

Minutes of October 14, 2014

The October 14, 2014 meeting of the GCPC was called to order shortly after 7:00 by President Bruce Dart. 33 were in attendance. The meeting took place in the Warehouse Theatre. It was noted that several club members have images in the October issue of Mountain Home and in the Citizens and Northern calendar for 2014.

Bruce indicated that the November program for the GCPC would be three short presentations: Dwaine Gipe, doing a presentation on photojournalism; David Ralph will present a short introduction to infrared photography; and Judith Giddings will give tips on posting photos on YouTube.

The Club will have its own show this summer at the Gmeiner, hopefully to be soon announced on the Gmeiner's web site. Mia Lisa Anderson and Gary Thompson agreed to meet as nominating committee
for the suggested 2015 officer slate. Bruce Dart volunteered to be President for another year.

Sheila Bunch and Sandy Foor both are exhibiting at the Native Bagel. For those hoping to have future exhibits there, President Bruce suggests sending him and Judith Giddings an email to coordinate exhibits.

For the upcoming November critique theme, "Emulate a Masterpiece" [photo or painting], critique leader Ann Kamzelski requests that your submission be accompanied by another image, which does not have to be a masterpiece, but something of the work which inspired your submitted image.

The program, "Painting with Light," was presented by professional studio and portrait photographer Bruce Dart. Model Alyssa Pratt assisted. Bruce concentrated on an overview of controlling light on a human subject in the studio with electronic flashes and various reflectors. Only a few of his suggestions are reproduced here. His opening formula was to keep a 1:3 lighting ratio, fill light - wide, and two others, one stop apart. Try an ambient reading on the subject, and then back off one stop. Harsh, single point light from the front is the least flattering light of all. While flash bounced off a light ceiling softens quite a bit, a steep angle on the bounce can leave dark shadows in the eye sockets -- sometimes ameliorated with a white card on the flash unit. The bounce light is about one stop less than the direct flash. The subject who blinks at the sound of the shutter can sometimes be foiled by having the subject look away and then look back at the camera, shooting precisely when they look back.

An alternative to lighting from the front is light from 45 degrees up and 45 degrees to the side, being conscious of the shadows as the anle of model and light are adjusted. Bruce often uses a softbox for the main, fill light. Reflectors, almost anything, a white board, will soften light. As to posing people, never have two sets of eyes on the same level. Bruce suggests trying Rembrandt lighting, with one light and reflector, or two lights, where the idea is to create a small inverted triangle of light on the subject's cheek which is opposite the light source. Catch lights in the eye of subjects are important as is having depth of field sufficient for both eyes to be in focus.

Respectfully submitted,

David Ralph

Treasurer's Report for October 2014

Beginning Balance	**$1,597.32**
Cash IN	-0-
Cash OUT	-0-
Ending Balance	**$1,597.32**

Respectfully Submitted,
Gary Thompson, Treasurer

Model Alyssa Pratt Photo by Paul Bozzo

Ann-ecdotes

Ann Kamzelski presents tips, techniques, and creative ideas for getting great photos.

Family or Fotographs?

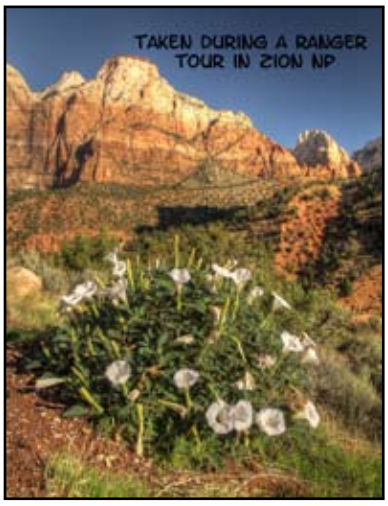
No, this article is not about taking family photographs! It is about taking photographs when you are on vacation with your family. So what's the problem? We all know that family is the most important thing so they should always come first. BUT, I have never been to this particular location before, AND I may never come here again, AND IT IS BEAUTIFUL!!!!! Okay, so how can you deal with this? Here are a few suggestions that have worked for me.

Sunrise and early morning

I don't know about you, but no one in my family wants to get up before sunrise when they are on vacation. So this is the perfect time to get your "foto fix" without cutting into valuable family time. If I can capture some nice images early in the day then I don't feel so bad about missing the opportunity to take shots later when I am out with the family. Morning is the best time to get some spectacular images. It has some of the best light in the day. If you are in a location with buildings, you can get some great pictures with morning light on them. The low angle of the sun will give more texture to the shots. It is less windy. For those of us who like to take flower photos and close-up images, low light and no wind is wonderful. Animals are more active in the morning so you may find deer or wading birds out and about. It is often foggy in the morning which can make for very interesting photographs. And, if you are in the right location, you can shoot sunrises. During the day, look for likely places to take sunrise shots and get there about 30 minutes before the sun comes up. Make sure you have something interesting in the foreground. If you have a family member who likes to fish, put them in the shot. You can go out for a couple of hours, fill a card with great photographs, and still get back in time to have breakfast with the family before they are hardly awake.

Bus tours

In general, I am not a fan of bus tours. They seem to herd you around on their schedule and never give you enough time to take good photographs. However, in the last couple of years, I have discovered the ranger led tours available at some National Parks. These tours can last from a couple of hours to all day and in many cases are free. They take you to the most photographic spots in the park and can be very informative. I usually take my whole camera bag. I put my camera with a 15-85mm lens on the tripod and put the rest in the overhead bin on the bus in case I need it. The bus driver always stays with the bus so it is safe to leave the extra gear behind when you get out at the various locations. Since I have the camera and tripod already set up, I can quickly take shots at each stop. I let the rest of the family listen to the talk and spend my time taking photos. They also give you some time after the talk is complete to take more photos.



Include the Family in the shot

Another thing you can do is find a great location that would make a good background for a group picture. Tell the folks you are with what you are preparing to do. Set up you camera on the tripod. Take some test shots before you get everyone in front of the camera. If you work this correctly (I know it is sneaky) you can get some nice images prior to the group shot. Once you have everything in place, gather the group in front of the camera and shoot. If the camera is on a tripod and you have a cable release, it is easy to find a bystander to take some shots where you can get in it too. Or you can use the self-timer.

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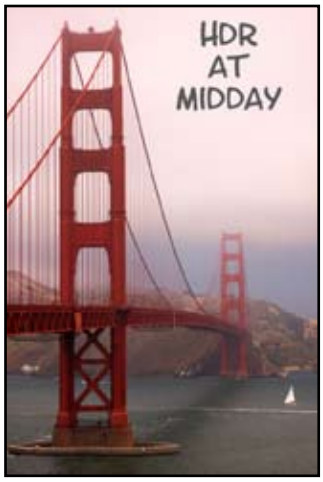
HDR

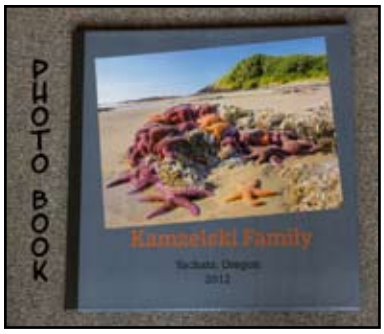


More often than not, you are out with your family in the middle of the day when the light conditions are not at their best. Using HDR has been very useful to me in these situations. I set up my camera for auto-bracketing and continuous shooting. When I press the shutter button, the camera takes three shots in rapid succession at three different exposures. You need to have the camera on aperture mode so that the same areas are in focus for each shot and try to hold the camera as steady as possible. On a sunny day, I can set my ISO to 400 and hand hold the sequence of images with good results. Using this technique, I improve my chances of getting an acceptable photograph under less ideal conditions and since I have it preset, it won't take very long. This is also a good way to take shots at different exposures so you can pick the best one when you get home.

Involve the kids

I have a grandson who lives on the west coast so I don't get to spend much time with him. I am lucky if I see him twice a year. Of course, I take lots of pictures of him during our visits. I also like to involve him in my photography. This can be as simple as letting him choose the location of a portrait. Sometimes I let him help me pick out a particular flower to photograph or help me find birds and animals. I will also let him take some photos. Even if you have the camera set up on a tripod and just let them press the cable release, kids feel included. I also like to let him help me create whimsical images where I place him in unusual situations. I take a background shot and a separate one of my grandson in a pose that will fit with the background shot. I then put them together on the computer. This past year my grandson helped me do several images when he visited me in Cedar Key. I have him sitting on a branch next to an owl, on a piece of driftwood on the beach with a fish, but his favorite was when I had him lying on an alligator. Just so you know, no alligators or children were harmed in the creation of that image.

Photo books



Finally, there are photo books. Even though you may not have gotten the greatest images while traveling with your family, the best part is the memories. I now take the images from the trip and create a photo book using Shutterfly (there are many companies who do this so pick whichever one you like). I limit it to the minimum size book (usually 20 pages plus a back and front cover). I put in some text but not too much since it is about the pictures, as they say "a picture is worth a thousand words". I make a copy for myself and send one to each family who was on the trip. It is something that is good for a lifetime and can't be outgrown like a t-shirt.

So with a little imagination and creativity, you can spend time with your family and still come home with a computer full of wonderful photographs.

Text and images by Ann Kamzelski

Visit Ann's website at photoartbyann.com/

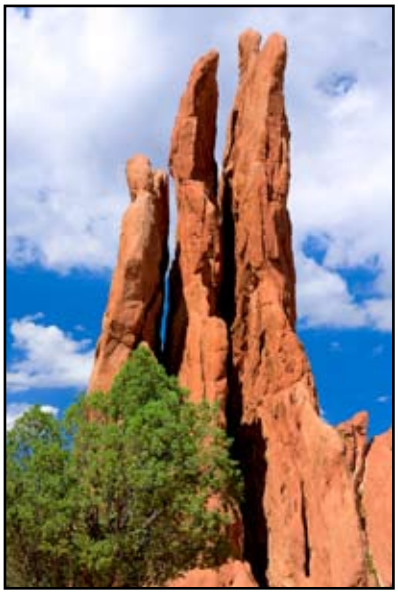
Break time at the October meeting with delicious treats by Suzan Richar.

Photo by Paul Bozzo.

A Note About the Cover Photo by Jack Preston

The Walrus shot was taken north of the Arctic Circle. Walrus like to cuddle and there were several clusters of walrus on a rock outcropping. The group of three were perfect. The shot was made from a rubber raft about 50' away. I used a 300 mm lens on a Canon 5DM3. I took several images in camera raw and used Lightroom and Photoshop for post processing to bring out the detail as it was very foggy. I really liked their expressions and the texture of the surrounding area. I composed the image using the rule of thirds.

October Critique: *Three*



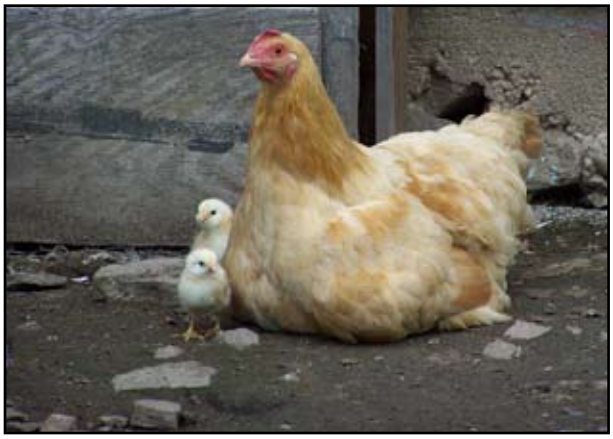
© David Ralph

© Suzan Richar

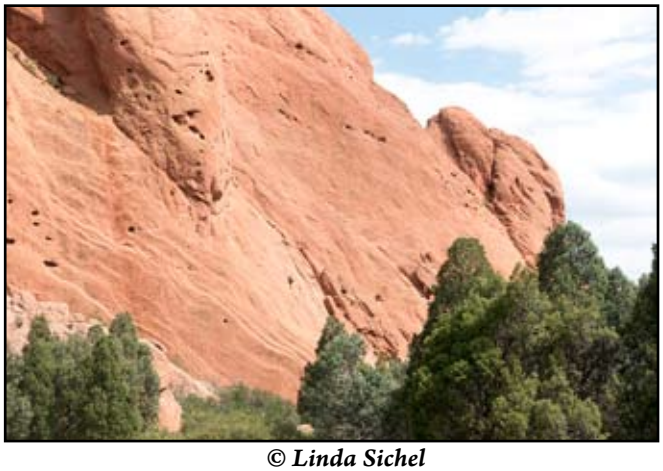
© Bill Giddings

© Nancy Dart

©Bob Bair



© Lonny Frost



© Linda Sichel

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©Paul Bozzo

©Jan Keck

©Mia Lisa Anderson

©Ken Meyer

©Bruce Dart

©Ann Kamzelski

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©Nancy Bickham

©Mary Card

©Yvonne Lloyd

©Karin Meyer

©Bill Wolfe

©Kev Card

GCPC 2014 Calendar of Events

Meetings are at 7 p.m. on the 2nd Tuesday of every month at the Gmeiner Art & Cultural Center unless otherwise noted.

Mini-solo Shows at the Native Bagel, Central Avenue, Wellsboro: November, Lillian VanCampen; December, Nancy Bickham & Mia Lisa Anderson; January, Bruce Dart.

The Warehouse Theatre: Various members.

November 11: *Three for the Road* ; Theme, *Emulate a masterpiece (painting or photo)*, Critique leader, Ann Kamzelski.

December 9: Holiday Party ; No critique; Your three favorite photos for the slide show.

Preview of 2015:

January: Video by Tony Sweet; Theme, *From the Kitchen.*
February: Black and White, Mia Lisa Anderson*;* Theme, *Water and Ice;* Critique leader, Ken Meyer

Please contact Bruce Dart at bdphoto@ ptd.net if you are interested in displaying your photos at the Native Bagel or if you have images suitable for display at the Warehouse Gallery.

"Photography is a love affair with life" ***~Burk Uzzle, the youngest photographer ever to be hired by Life magazine, 1938***

Mystery Macro

How observant are you?

No one guessed last month's mystery, the eye of a cat.

©Ann Kamzelski

What kind of critter goes with this eye? This series of Mystery Macros includes a mix of birds, animals, insects, & reptiles. Send your guess to wgiddings@epix.net

©Ann Kamzelski

November 11 Meeting At a Glance

Program: Dwaine Gipe, David Ralph, & Judith Giddings: *Three for the Road*

Critique: Ann Kamzelski, *Emulate a Masterpiece*

Snacks: Bob Bair
Beverages: Gary Thompson

I stopped to take this photo while cruising the back roads of Caton, NY. I like this image because as I looked to the south with the sun setting low to the west, it cast some nice shadows across the road, linking the younger trees to the more mature trees. ~Gary Thompson

Check Out These Websites

7 Signs That You Have Over-Processed Your Photographs Many of us find that a little post production work can make our images even better using software such as Aperture, Ligthroom, and Photoshop. The problem is that sometimes we can over process an image, and that might not be apparent until we make a print of it. Jason Row presents some good non-destructive editing techniques that help avoid these problems. http://www.lightstalking.com/7-signs-that-you-have-over-processed-your-photographs/

Found: A curated collection of photography from the National Geographic archives showcases photographs that reveal cultures and moments from our past. Some have never been published before. If you've been to this website before, check it out again. It is updated often. The photos are fascinating and inspiring. http://natgeofound.tumblr.com

Photo Re-sizing QuickTip

(works on Windows 7 and 8)

If you use a Windows computer there is an easy way to re-size your photos for the critique. Locate your jpg file on your computer and right click on it. In the dialogue box that appears, select "Edit." A windows default photo editor will open showing your selected photo. Check the "Resize" box, and another dialogue box will open. Here you can choose to change the size of your photo by using percentage or pixels. "Maintain aspect ratio" should be on by default. If it isn't, check it. Then select pixels and type 1024 in either the height or width box, depending on which side of your image is the longest. Don't worry about the dimensions of the remaining side because you're maintaining the current aspect ratio. Click "Ok."

Then go up under the icon with the downward pointing triangle in the upper left and select "Save As." Choose jpg from the list. Now your original file is intake and you have a correctly sized image to e-mail for the monthly critique!

~ Mia Lisa Anderson