

THE GRAND CANYON PHOTOGRAPHY CLUB

NEWSLETTER

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File Organization and Photo Composition

The Grand Canyon Photography Club will present two short programs at the February 9, 2010, meeting. Member Mia Lisa Anderson will talk about organizing all those photos on your computer. Member Wolfram Jobst will follow with a presentation on Gestalt Theory. The meeting will begin at 7 p.m. at the Gmeiner Art & Cultural Center in Wellsboro, PA.

In her program, *Bridging the Gap: Organizing Your Photos with Adobe Bridge*, Mia will use Adobe Bridge to import photos right from the camera and demonstrate how to keep them organized using metadata and keywords. She will also talk about the importance of backing up your images and various methods to do so.

Wolfram will explore the *Gestalt Concepts* that a group of German psychologists defined in the 1920s. He will briefly explain these principles, which include figure/ground, symmetry, closure, proximity, and continuity. Wolfram will also show photographic examples of these concepts.

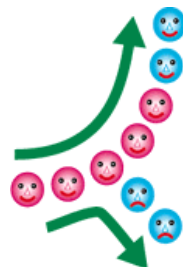
As principles of Gestalt will be an integral part of the critique sessions at each meeting, this program is offered to help attendees create strong photographic compositions.

Mia, a charter member of GCPC, designs and maintains the club web site (www.gcphotoclub.org) as well as serves as the editor of the monthly newsletter. She has been taking and making photographs for more than 25 years and especially enjoys macro photography, and creating still lifes. Mia has recently discovered a love for black and white photography.

Wolfram is also a charter member of the club and an experienced travel and fine art photographer. He received formal training in photography at the University of Delaware and the NY Institute of Photography. Wolfram has applied the principles of Gestalt Theory to his own photography for a number of years.



Proximity: Tree



Continuance



Illusion

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2010 Officers:

President: Suzan Richar

Vice President: Lee Hoar

Treasurer: Gary Thompson

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Corresponding Secretary:
Judith Giddings

Directors:

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Mia Anderson

2010-2011: Bob Bair & David Ralph

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Newsletter: Mia Lisa Anderson

Programs: Suzan Richar

Membership: Gary Thompson

Exhibits: Bruce Dart

Shows: Wolfram Jobst

Special Events: Open

Critiques: Nancy McCaughey

Publicity: Nancy Bickham

For more information, please contact:

Suzan Richar

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E-mail: suzan_richar@hotmail.com

GCPC President's Message

The January meeting got off to a great start with Jim Brandenburg's "Chased by the Light" DVD. It was certainly inspiring: maybe we should all consider following his lead and take only one photo a day for a period of time. A short time, I think. It would be hard to restrict myself to one shot. Take it now...then something else comes along, or wait and like Jim run out of daylight before you get your shot. That is something to think on.

When I announced we have booked Tony Sweet for Aug. 7th, I was pleased to see all the enthusiasm and the raised hands (21) interested in the seminar. Details are still being worked out, but we'll keep you posted.

The critique ran a little long, but it was evident Nancy McCaughey put a lot of time into it. It's good to have so many contribute. We are all striving to make better photos. Continue sending in your images.

Keep shooting,

*Suzan Richar
President*



©Mia Lisa Anderson—Frost on
Window

Minutes of January 12, 2010

President Suzan Richar called the meeting to order.

New members and guests introduced themselves.

There have been a few changes in board members and chairpersons. Sam and Nancy McCaughey will be leading the critique sessions. Mia Lisa Anderson has succeeded Tim Madigan on the board as a director.

The officers have been working on the programs and several are set. The biggest news is that Tony Sweet has been booked for August 7, 2010, for an all-day workshop. The club meeting will be held that night and Tony will do an hour program then as well. There will be a charge for the workshop but the evening program will be free to all members. The fee is still to be determined.

Please be sure to sign up for refreshments. There is also still a need for people to sign up to come early and help set up prior to the meeting.

Ken Meyer is planning a workshop on Photoshop/Elements. Ken requested that people please sign the sheet if

they are interested and indicate on it what digital editing programs they have.

Sharon Connolly brought some basic Bokeh handouts for anyone interested. They were placed on the table with the name tags.

Susan introduced Sam and Nancy and the night's program "Chased By the Light: A Photographic Journey with Jim Brandenburg."

Board Meeting

A quick board meeting was held to discuss pricing for Tony Sweet's program. Tony required a minimum of \$2,500.00 to come for the day. There will also be travel and hotel fees. It was decided there would be a separate price for members and non-members for the workshop. There was some discussion on whether to charge non-members a fee for the evening part of the program. If the non-member attended the all day workshop then the evening's program would be no charge. Any non-member who did not attend the workshop would have to pay a fee for the evening program.

Jean Dewitz, Director of the Gmeiner, asked that the club take the responsibility of finding and paying for the judges for the regional juried photography show held every other August. The usual fee per judge is \$60.00 and there are two judges. Since GCPC has never done this before, it was decided to get further information from Jean before committing.

Jean also asked for a donation to offset the costs of painting the Gmeiner gallery. The suggested donation was \$200.00. The art club has promised a donation of \$300.00. Since the club uses the Gmeiner at almost no cost to the club, the GCPC officers and directors agreed to donate \$200.00 to the painting fund.

*Respectfully Submitted,
Sharon Connolly
Recording Secretary*

Mystery Macro

Last month's Mystery Macro (image below, left) is peeling paint on an old truck (full image below, right). No one correctly guessed the mystery. Check out this month's macro and send your guesses to MiaLisa57@epix.net.

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



©Bill Wolfe

Pocket Camera Bokeh

article taken from robertsdonovan.com

The truth is you can shoot bokeh with a pocket or “push here dummy” (PhD) camera, but there are a few things you need to understand about the way they work first so you can set the camera up and compose your shot properly. The two biggest hurdles for getting good bokeh shots on the typical pocket camera are the extremely small objective lens (and resulting small aperture) and the auto focus system. At this point I should mention that there are “pocket” cameras with manual controls. The first rule of bokeh is the bigger and rounder the aperture opening, the bigger and rounder the bokeh. Also, since we don’t typically have control over the aperture setting used by the PhD camera, we have to be sure the camera is set up to give us the desired results.

The second challenge to overcome is the camera’s fully-automatic-do-everything-for-you mindset. If you recall from my DSLR tutorial, to get good bokeh you need:

- out of focus pin point light sources in the background
- the largest possible aperture setting your lens will provide (f number)
- a medium to long focal length (zoom in)
- a short focal distance to the foreground subject
- significant distance between the foreground subject and background points of light

Trying to get all of this in combination at the same time can be very frustrating with a PhD camera. PhD cameras are typically programmed to produce photographs where everything is in focus and evenly exposed. To get decent bokeh out of your pocket camera you have to play a few tricks on its single-minded little silicon brain. I did a little playing around with a trusty little Panasonic Lumix FX07 this afternoon to illustrate this tutorial.

First, we need to set up the camera. Most PhD cameras come out of the box in full-on idiot mode. These “Auto” settings are great for taking snapshots but leave very little room for creative control. There is usually a “Manual” or other mode that allows greater control over the camera’s settings. I suggest that you use this mode for this exercise (and everything else). However, since there are so many PhD cameras out there (with each having its own user interface) I’m going to stick to settings that should be universally addressable. If you are unsure how to change any of these settings please refer to your camera’s user manual.

1. Turn off the flash.
2. Set the ISO to 200-By forcing the camera to use a relatively slow ISO speed we ensure that the PhD’s brain will dial up the largest aperture opening to try and compensate for the lack of light while keeping the shutter speed as fast as possible.
3. Turn on Image Stabilization (if available)-Image stabilization will help compensate for camera shake in what is bound to be a rather slow exposure. If you do not have IS you may have to play around with your ISO setting and/or use a tripod.
4. Set the camera to Macro mode-Macro focus mode will enable us to dial in a very short focal distance to maximize depth of field.
5. Find some pin point sources of light in a relatively dark setting.
6. Focus on something small up as close to the front of the camera lens as possible (half press and HOLD of the shutter button only-do not take the picture yet).
7. Move the foreground object from in front of the camera and fully depress the shutter button to take the picture.



©Mia Lisa Anderson—following Point and Shoot tutorial

DSLR Camera Bokeh

article taken from robertsdonovan.com

The secret to shooting bokeh lies in its definition: out of focus highlights. You need three things to shoot bokeh: pin point highlights, a large aperture and a short focal distance. When I say pin point highlights I mean small light sources. Trying to shoot a large area of light like a window or fluorescent light does not typically produce the type of bokeh "balls" that we are looking for here. Small lights like Christmas twinkie lights are an obvious source, but any light source that is far enough away will become infinitely small and can produce bokeh. I find street and car lights in the distance at night make wonderful bokeh.

Next, we need a large aperture. For the novice, the aperture is the opening in the lens that controls the amount of light that makes it through the lens and shutter to the film/sensor. The smaller the f number (or f-stop) the larger the opening. This is usually expressed as f/5.6, f/4, f/2.8, f/1.4, etc. Read more about aperture here. Typically the larger the aperture the larger the bokeh. Fast lenses below f/2.8 like my 20 year old manual focus Pentax-A 50mm f/1.7 SMC are ideal for shooting bokeh (and is the lens I use for most of my bokeh shots on Flickr).

That is not to say that one can not get great bokeh using lenses with a smaller maximum aperture like the typical kit lenses sold with most entry level DSLRs. The trick is to make sure you are using the largest aperture possible (smallest f number). To do this I recommend switching your camera into Aperture Priority mode (typically labeled "A" or "Av" on the program mode dial) and dialing in the smallest f number possible. With most kit lenses this will be f/3.5. The other reason that you want the largest possible aperture your lens is capable of is to ensure that your bokeh is round and not faceted. You see, most lenses use 5-7 straight aperture blades to create the variable opening in the lens. Bokeh takes on the shape and size of the lens opening so smaller apertures will produce smaller, faceted and generally less pleasing bokeh.

The last component to getting good bokeh shots is the focus distance used. I have found that the shorter the focus distance to the foreground subject, the better the background bokeh I will get. The idea is to get as much distance between the subject and the bokeh producing highlights. Also, the closer you are focused to the camera the shorter the depth of field (DOF) will be. This ensures those lights way off in the background will be nice and

blurred out.

The focal length of the lens is also a consideration. Depth of field is basically a function of focal length, distance to subject and aperture. At a given aperture and distance longer focal lengths result in shorter DOF. A short DOF is what we need to effectively blur the background highlights to produce bokeh. Getting close to the foreground subject and zooming to the longest setting on your lens will likely put you where you need to be to capture killer bokeh.

- Set your camera to Aperture Priority mode (A or Av on the program dial).
- Select the smallest possible aperture (f) number for your lens (should be $\leq f/4$).
- Switch your camera to manual focus and manually adjust the focus to the closest setting.
- Zoom your lens to somewhere around 50mm.
- Find some nice points of light at a distance of 10ft. or greater from the camera .

If you get a shutter speed that's too slow (ie: less than 1/30 second), try bumping the ISO up to 400 or more.

Depending on how dark the background is (darker usually = better) you might have to dial in some exposure compensation to get your bokeh to really pop. Next, try putting a subject of some sort in front of the camera at the minimum focus distance (or there about) with the bokeh highlights in the background. It'll take a little playing around with subject matter and lighting (both foreground and background) but in no time you should be shooting bokeh like a pro!



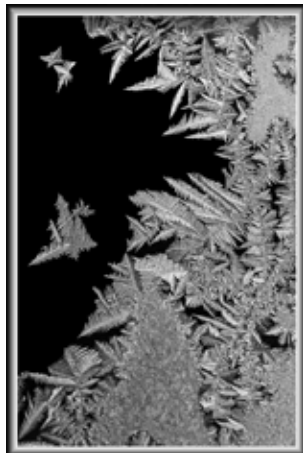
©Mia Lisa Anderson—following DSLR tutorial'



©Ann Kamzelski

REFRESHMENTS
THIS MONTH:

MISSIE MORRAL
BOB BAIR



©Mia Lisa Anderson

Treasurer's Report for January 2010

Beginning Balance	\$4,315.80
Cash IN	
Dues	\$320.00
	\$00.00
	\$00.00
Cash OUT	
Snack Reimbursement	\$5.82
	\$00.00
Ending Balance	\$4,629.98

*Respectfully Submitted,
Gary Thompson, Treasurer*

Reminder: 2010 Club Dues Are Now Being Accepted

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

In order to continue to receive the newsletter, 2010 dues should be paid by February 28, 2010



GCPC Calendar of Events

Now: Kelle Johnson, Mini-Solo Show, The Native Bagel, Central Avenue, Wellsboro.

Now: Wolfram Jobst, Mini-Solo Show, Ten West Espresso Company, 23 N. Main Street, Mansfield. *There are openings for 2010 at both The Native Bagel and Ten West Espresso. If you are interested in showing your work at either place, please contact Bruce Dart.*

February 9, 2010: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *Bridging the Gap: Organizing Your Photos with Adobe Bridge* presented by Mia Lisa Anderson/*Gestalt Concepts* presented by Wolfram Jobst. Theme: *Bokeh*.

March 9, 2010: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *What Are All Those Buttons on Your Camera For?* presented by Wayne Palmer. Theme: *Elements of Gestalt*.

April 13, 2010: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *Bird Photography* presented by Gary Tyson. Theme: *Buttons*.

May 11, 2010: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *Macro Flower Photography* presented by Ann Kamzelski. Theme: *Things with Wings*.

June 8, 2010: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *Photoshoot at Ann Kamzelski's*. Theme: *No Critique*.

July 13, 2010: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *Elements of Design* presented by Mia Lisa Anderson. Theme: *Photos from the Photoshoot at Ann's*.

August 7, 2010: Special program and workshop with Tony Sweet, Gmeiner Center. Details will be announced at a later date.

August 10, 2010: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *TBA*. Theme: *TBA*.

September 14, 2010: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *TBA*. Theme: *TBA*.

October 12, 2010: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *TBA*. Theme: *TBA*.

November 9, 2010: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *TBA*. Theme: *TBA*.

December 14, 2010: (7 p.m., 2nd Tuesday) Monthly meeting of Grand Canyon Photo Club, Gmeiner Center: *Holiday Party*. Theme: *No Critique*.

A good critique is like a good sandwich:

The bread is the positive points that sustain you.

At the center is the nutrition that will make you a better photographer.

Critique as used in art and photography is not the same as criticism.

A critique is a thoughtful analysis and evaluation of the work with the desire to aid and inspire the growth of the artist.





60 West Avenue
Wellsboro, PA 16901

FEBRUARY 9TH
MEETING:

**BRIDGING THE GAP:
ORGANIZING YOUR
PHOTOS WITH ADOBE
BRIDGE**
PRESENTED BY
MIA LISA ANDERSON

GESTALT CONCEPTS
PRESENTED BY
WOLFRAM JOBST

CRITIQUE THEME:

BOKEH

Check Out These Sites:

The Roberson Photo Club in Binghamton is sponsoring a teach-in by Ben Willmore entitled *Photoshop for Photographers*. For information visit:

<http://www.rpcphoto.org/events.php>

Interesting tutorials and beautiful images can be found at:

<http://www.thephotoargus.com>

Insightful words by photographer Peter Eastman:

<http://www.scottkelby.com/blog/2010/archives/7617>

