



The Grand Canyon Photography Club

NEWSLETTER

VOLUME 13, ISSUE 9 | SEPTEMBER 2013

“Foto” Fun at the Rodeo

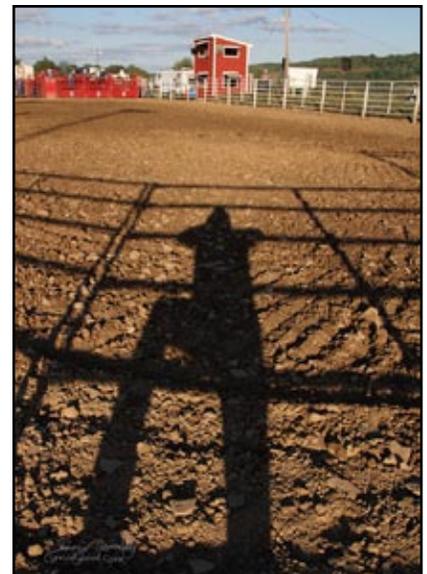
Sharon Connolly presents rodeo photography

At the September 10 meeting of the Grand Canyon Photography Club, Sharon Connolly will present talk about the unique challenges of rodeo photography. The meeting will start at 7:00 pm at the Gmeiner Art and Cultural Center in Wellsboro. Sharon will share information regarding the equipment she uses and techniques for shooting in rodeo conditions involving varying light and unpredictable high speed action. She will follow her presentation with a slide show of images from rodeos.



horse, the cameras came back out and I started shooting again, mostly for memories. Then came a digital camera and I was off. It has become a real passion in making more than pictures on my wall.”

In addition to her day job as an Animal Health Technician, Sharon photographs horses and other farm animals and pets as a business. She enjoys manipulating and trying new treatments for photographs and does digital editing and digital painting as the owner of ConnollyLand Photography and ConnollyLandGraphics. Sharon is a member of the Susquehanna Shutterbugs, the Equine Photographers Network, and has galleries at Better Photo and Smug Mug. Her photo “I Love Spots and Dots” that was featured in the May GCPC newsletter, won a second place medallion in Better Photo’s March contest. She has won prizes in several other competitions, including The Equine Photographers Network, PhotographyCorner.com, the Lycoming County and Tioga County Fairs, and a Peoples’ Choice at a GCPC exhibit. Visit Sharon’s website at <http://connollyland.com>



Self-portrait by Sharon Connolly

Sharon Connolly grew up around horses, livestock, equestrian competition, and rodeos. She worked during the late 80’s as a photographer at several resorts in the Poconos, but put her photography aside to go back to school and become a Licensed Animal Health Technician. Sharon states, “I have always loved horses and other animals and I have always loved taking pictures of them. Several years ago when I realized I was going to lose my old



Photos by Sharon Connolly

Minutes for August 2013.....3	Ann-ecdotes.....4	GCPC Calendar of Events.....10
Treasurer’s Report for August 2013.....3	August critique.....6	Mystery Macro.....10
A Note About the Cover Photo.....3	Winning entries from August show.....8	September Meeting At a Glance.....11



The August Exhibit

2013 Officers:

President: Lee Hoar
Vice President: Bruce Dart
Treasurer: Gary Thompson
Recording Secretary: Mia Lisa Anderson
Corresponding Secretary:
Judith Giddings

Directors:

2012-2013: Lonny Frost & Rhonda Keller
2013-2014: Nancy Bickham; Open
position

Committee Chairpersons:

Newsletter: Judith Giddings
Membership: Gary Thompson
Exhibits: Bruce Dart
Shows: Nancy Bickham, David Ralph,
Ann Kamzelski, Mia Anderson
Publicity: Lonny Frost

For more information, please contact:
Lee Hoar
E-mail: president@gcphotoclub.org



© Dwaine Gipe

From this...



© Dwaine Gipe

...to this!



© Judith Giddings



© Judith Giddings



Minutes of August 13, 2013

President Lee Hoar called the meeting to order and asked new people to introduce themselves.

He stated that if there were no additions or corrections, the minutes would stand approved as they appeared in the newsletter. There is \$1,803.61 in the treasury.

Lee thanked Ann Kamzelski and Nancy Bickham for organizing the club exhibit and Suzan Richar for being in charge of the opening reception refreshments. He also thanked everyone who helped in any way and those who submitted photos.

Lee announced that Lonny Frost will be the new Publicity Chairman and that Gary Thompson will be chairing the nominating committee which will report to Lee in October.

Bruce Dart informed members that he needs images to hang in the Warehouse Theater. He suggested people could put some of the ones hanging at the Gmeiner after the exhibit closes.

Lee introduced the evening's speaker, Jack Preston, and his presentation on his trip to Morocco.

After the break, Ann Kamzelski led the critique on the theme "Things You Never Take Pictures Of."

Respectfully submitted,

Mia Lisa Anderson
Recording Secretary

Treasurer's Report for August 2013

Beginning Balance	\$1803.61
Cash IN	
	\$0.00
Cash OUT	
Exhibit expenses	\$44.00
Ending Balance	\$1759.61

*Respectfully Submitted,
Gary Thompson, Treasurer*

A Note About the Cover Photo by Suzan Richar

I was at a watercolor class at the Red Barn. The instructor was doing a demo and I liked the shadows on his paper. I would have liked to paint it. The next best thing was to grab my Kodak. Camera settings: 1/500 second at f/6.3, ISO 64.

Ribbon Recipients



left to right: Wolfram Jobst, Paul Bozzo, Mia Lisa Anderson, Gary Thompson, Ann Kamzelski, Tina Tolins, Nancy Bickham, Dave Ralph



Ann-ecdotes

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

Heads or Tails

In most cases, when someone sees a subject they want to take a photograph of, they take a shot of what they first see and go on. I used to do the same thing until I got an assignment at a workshop that I attended several years ago. The assignment was to select a subject and then spend an hour taking photographs of it. At the end, you were to present five images of that subject that were completely different. This task was designed to show you that there is more than one way to portray a subject. Since I needed five different images, I started looking at the subject from different angles; top, bottom, front, back, etc. I tried different lenses to see the subject as a whole and close-up. I also tried vertical and horizontal shots. You might think that an hour is a long time to spend photographing a single subject, but the time flew by. As a result, if I find a scene or subject that I particularly like, I will take several shots from different angles, use different lenses and make sure that I do a vertical as well as horizontal. Not all of the photos will be great, but you will be surprised with some of the results. One of the main things that I discovered during this task was that the back of a subject may be just as interesting as the front. So this month we are going to explore taking shots of backs (or tails).

Sometimes a picture of the back of something just shows up in front of you. An example of this was when I was at the beach in Oregon last year. My son and grandson had been playing in the sand. When they got tired, they sat together watching the waves and sunset. It was just a natural setting that I needed to capture. Was I upset that I couldn't see their faces; of course not.



At a recent visit to the county fair I found lots of subjects that made good images of backs or, in this case, tails. Some of the animals were curious and I could get shots of their heads (or snouts), but most of them didn't want anything to do with me, so I took shots of their tails.



A couple of years ago, I was exploring HDR (high dynamic range) photography. I learned that this technique works really well with old rusty things. By combining several different exposures of the same subject, you can bring out hidden colors and textures. Note to self: do an article just on HDR photography.



Anyway, I rode around the neighborhood looking for appropriate subjects. As usual, I spent some time walking around my finds to see if there were shots available from different sides.



In several cases, the back was just as appealing as the front if not more so. With the car, I couldn't even get a good shot of the front since it was parked up next to a barn. The tractor is only the seat and steering wheel, but I think it is an interesting perspective.

Another subject that has interesting backs is flowers. Close-up shots of the backs of many flowers make great abstract images, as with the morning glory shot. I recently was doing a vertical panoramic shot



(Continued on page 5)



of foxglove from my garden. Since it was in a vase and easy to manipulate, I tried a panoramic of the back of the flower as well as the front. Each image is three photos stitched together. I think that they are both interesting shots. I never knew before that all those colored spots inside the flower actually can be seen from behind.



The final example that I wanted to talk about is my friend Ted the Toad. I found Ted in the driveway one afternoon and decided to try a portrait of him with a white background. I set up my light table (a leftover from my slide days) and put a large piece of white paper behind it with the edge of the paper resting on the back of the light table. I



then used a daylight lamp to illuminate the area where I was going to put Ted. At first Ted was a little scared and just sat around not moving. I got some nice but boring images of him. As he got more comfortable with me watching him, he started moving some. I liked the shot of Ted with an attitude. Then Ted got completely tired of the whole situation and decided to leave. He said "I'm outa here!" and walked away from me trying to climb up the white paper. I said to myself, "Go with it". I took several shots of Ted trying to climb the paper. I like the movement in the shots even though only a portion of his face is visible. They are some of my favorites from the session. By now I knew that Ted was done with his portraits, so I carefully put him under a Hosta. Just so you know; no warts resulted of this exercise.



Well I hope I inspired you to take a look at the other side of some of your subjects. Most things have a "head" and a "tail" so try shooting both and see what you come up with.

Text and images by Ann Kamzelski

Visit Ann's website at photoartbyann.com/



©Dave Ralph



©Dave Ralph



©Judith Giddings

**August Critique:
"Things You Never Take Pictures Of"**



©Bill Giddings



©Kev Card



©Lee Hoar



©Mia Lisa Anderson



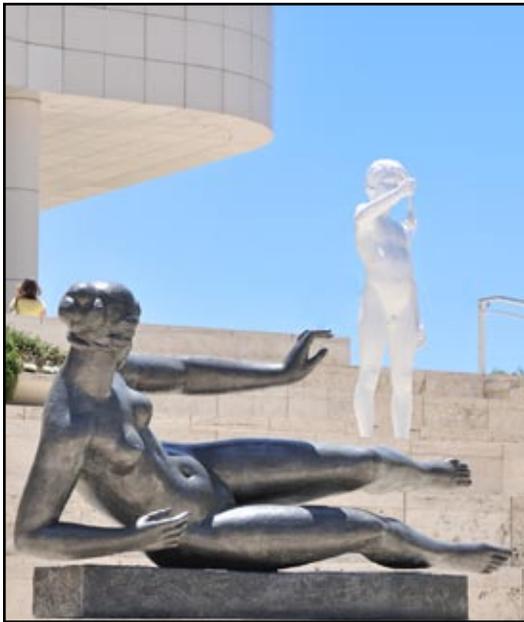
©Sharon Connolly



© Bruce Dart



©Paul Bozzo



©Dave Ralph



©Lonny Frost



©Allison Frost



©Jack Preston



©Judith Giddings



©Gabrielle Knott

2013 GCPC Exhibit: Picture Perfect



Best of Show -- Ann Kamzelski -- "Drops of Peonies"



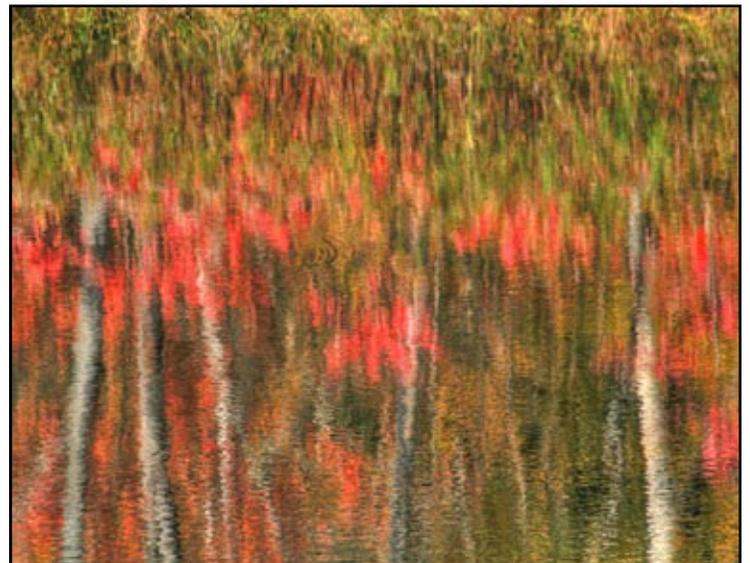
1st Place, Eyes -- Ann Kamzelski -- "Nesting Time"



2nd Place, Eyes -- Paul Bozzo -- "Canyon Horses"



3rd Place, Eyes -- Dave Ralph -- "Bug Eyes"



1st Place, Places -- Nancy Bickham -- "Bug Eyes"



2nd Place, Places -- Gary Thompson -- "After the Run"



3rd Place, Places -- Mia Lisa Anderson --
"A Forest Darkly"



1st Place, Things -- Tina Tolins -- "Birch Bark Canoes"



2nd Place, Things -- Wolfram Jobst -- "The Spice Shop"



3rd Place, Things -- Paul Bozzo -- "Garden Ornaments"



GCPC 2013 Calendar of Events

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

Mini-solo Shows at the Native Bagel, Central Avenue, Wellsboro: September, SuzanRichar; October, Mia Lisa Anderson.

The Warehouse Theatre: Various members.

September 10: Program, *Rodeos*, Sharon Connolly; Theme, *Railroad/Trains*, Critique leader, David Ralph.

October 8: Program, *Pennsylvania Country Roads*, Bob Hancock; Theme, *Barns and Silos*, Critique Leader, Ann Kamzelski.

November 12: Program, *What's In The Bag: Photo Equipment*; Theme, *Complimentary Colors*, Critique Leader, Sarah Wagaman.

December 10: Holiday Party; Member slide show.

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.

Mystery Macro

Check out this month's
Mystery Macro
and send your guess to
wgiddings@epix.net



©Ann Kamzelski



©Ann Kamzelski

There were no correct
guesses for last
month's mystery: the
elbow of Ted the Toad
(see Ann Kamzelski's
article on page 5.



Selected Quick Macro Tips by Russ Burden Nature Photography

FOCUS: If you are restricted from using a tripod and have to hand hold the camera, first get the magnification of the subject to the size you want. Once that's set, rather than try to autofocus or even manual focus, rock back and forth to move the camera closer or farther away from the subject.

FLASH: If you use flash as your main light, a black or dark background is often the end result. To let ambient light be recorded, rather than synching the flash at 1/250 of a second, set the metering mode to manual and open the shutter to 1/30 or 1/60. This forces the shutter to stay open longer and allows the background to be exposed by the ambient light.

REFLECTORS: Purchase a small collapsible gold reflector that can be used to bounce warm toned sunlight onto your subject. Not only will it help give the impression the photo was taken more toward sunrise or sunset, it will help soften the contrast in the image if it has to be made during the off peak hours of mid-day.

SELECTIVE FOCUS: With a long lens and extreme magnification, getting close and shooting wide open narrows the depth of field to millimeters. This can be used to your advantage having just a single element of the subject sharp while the rest falls into a wash of color.

STOP DOWN: The opposite of selective focus is trying to get everything in focus. With macro subjects, given the limited depth of field, it's mandatory the lens gets stopped down to apertures of f16 / 22 / and even 32. This requires a lot of light and translates to slow shutter speeds that may allow subject movement to be recorded or camera jiggle that nets a blurry photo. Flash greatly improves your chances of getting perfectly sharp images that need to be shot at small apertures.

For the complete article, go to <http://www.takegreatpictures.com/photo-tips/photo-tips-and-techniques/quick-macro-tips>



In June, Ann Kamzelski invited club members to her home for a spur-of-the-moment early morning insect photo shoot. No club members were able to attend, but here's what we missed: Ann captured dew-encrusted Baltimore caterpillars and a dazzling damselfly wearing a coat of dew.



September 10 Meeting At a Glance

Program: Sharon Connolly,
Foto Fun at the Rodeo

Critique: Dave Ralph,
Railroad/Trains

Refreshments: Judith Giddings
Beverage: Bruce & Nancy Dart
Set Up: Lonny Frost