

# The Grand Canyon Photography Club

## Newsletter



VOLUME 16 ISSUE 4 APRIL 2016

## Exposure Basics April 12 Gmeiner Art Center 7 pm Why What You See Is Not Always What You Get

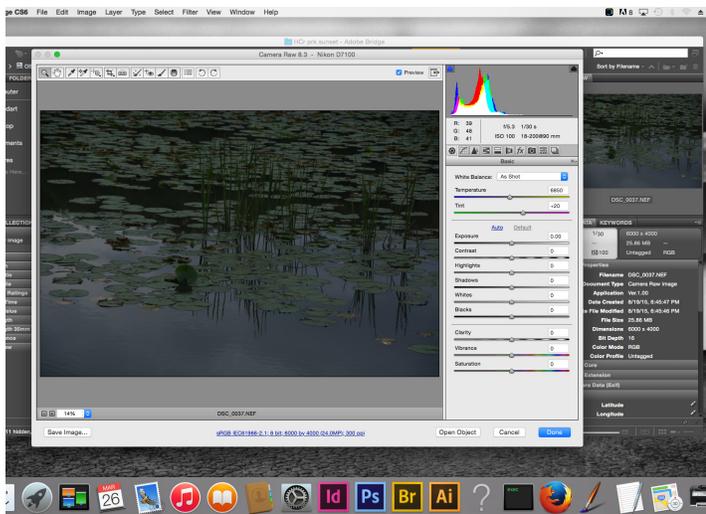
It's "back to basics" with GCPC Past President Bruce Dart showing how different types of metering affect exposure at the April 12 meeting of the Grand Canyon Photo Club (GCPC.) The 7 p.m. meeting at the Gmeiner Art Center is open to the public.

"As good as modern camera technology is," Bruce pointed out, "many times the results are not what you expected. What you see is not what you are getting, and there are reasons for that. Once you know these reasons you will be able to record more accurately what you are seeing."

The program will talk about different types of metering as well as topics like histograms, white balance, ISO, highlights and shadows and many of the terms that seem very confusing to many photographers.



How you see the image  
©Bruce Dart "Waterlilies"



How your camera sees the image

"The human eye has a much broader range of luminosity than our camera," Dart noted. "Our cameras also have the ability to record a broader range than can be printed. Knowing that difference and that you are not doing major things wrong will make it much easier to start getting the exposures you need and will give you a much better peace of mind."

Exposing for an image deals strongly with three factors, ISO, shutter, and aperture or F/stop, Dart explained. The overall key to great exposure though is metering. Incident metering, reflective metering and spot metering each have their place and knowing the difference will improve your images.



Bruce Dart, CPB, Cr. Photog.

Mansfield photographer Bruce Dart has been an award winning professional portrait photographer for the past 40 years who has devoted more time in the past few years to creating landscape images. He is a charter member of GCPC.



## A Note About the Cover Photo “Snake River Valley” © Karin Meyer

Made near Moran Junction at Ox Bow Bend in the Teton National Park on the cold, last day in January. Meyers were there at that much photographed place on a Winter Photo Workshop. Made with a Canon Power Shot SX210 IS, exposed with daylight WB, F8 at 1/1000 sec ISO 200. Karin’s vantage point was Southeast across the valley due to heavy clouds that obscured the more typical view to the West that many like to shoot.

The Grand Canyon Photography Club

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Exhibits: Bruce Dart

Website: Mia Lisa Anderson

Publicity: Lonny Frost

For more information, please contact:

Mia Lisa Anderson

E-mail: [president@gcphotoclub.org](mailto:president@gcphotoclub.org)

Remember the  
difference between  
looking  
and seeing  
mary anne radmacher

## President’s Message

This month we will begin our second quarter theme on exposure. As I mentioned during my presentation last month, as good as digital cameras are today, they can’t know our photographic intent. Depending upon the situation, our cameras can under or overexpose a scene. It’s up to us to understand how everything works to get the exposure that we want. To quote Digital Camera World, “The trick to balancing The Exposure Triangle [ISO, Aperture, and Shutter Speed] is to get all three elements working together so you get the results you want, and not what the camera tells you you can have.” Bruce Dart will start us on this road of understanding during his program on Exposure Basics. In May members should bring their cameras as we have a “hands-on” evening planned. Weather permitting, we will divide into small groups and wander around town, discussing how to get a good exposure for different scenes we encounter.

For the April critique, please submit a photo that you feel fits the “Picture Perfect Exposure” theme. The subject matter is open. I challenge everyone to go out and make a new exposure instead of pulling an image from your archive.

Learn, practice, and most of all, have fun.

*Mia*



©Mia Lisa Anderson “Early Asaph”



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**Minutes for March 8, 2016**

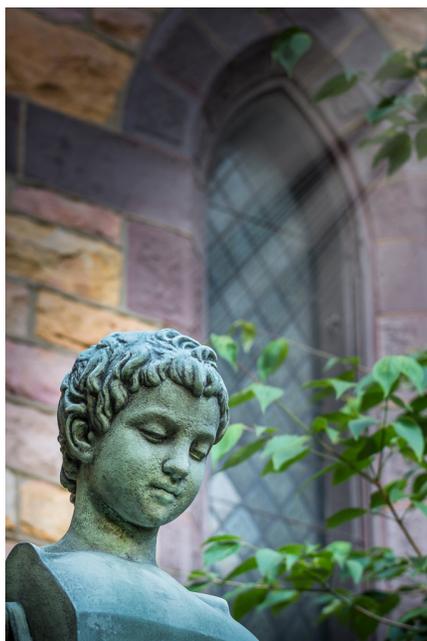
President Mia greeted 21 members on a beautiful spring-like evening. Christine made a motion to accept the minutes of last month’s meeting and David seconded. Gary reported that we have \$1,938.68 in our bank account.

Mia asked Bruce to talk about our photo exhibit coming at the Deanne Center. Bruce told us that, in a chance meeting with the director Kevin Connelly, a photo exhibit in the Center was agreed upon. July was chosen. However there are many details to be “nailed down” before we can prepare for the exhibit. First and foremost we need to know how much space is available. Bruce mentioned that the Center will be a good venue for our club. Suzan told us that there is no photo exhibit scheduled for the Gmeiner this summer.

Mia then began her presentation on the value of post processing our images. After a review of visual mass concepts, she explained why we might consider and use post processing tools: cameras see less than we do, cameras sometimes don’t give us what we intended or hoped for, obstacles sometimes cannot be avoided, photographers often miss distraction in the picture plane. Four post processing ideas were presented: 1. cropping, 2. brightening/darkening, 3. blurring/sharpening, and 4. eliminating distractions. Mia demonstrated with a recent Photoshop program but stressed that we all could do similar post processing with whatever programs we use. We enjoyed seeing her dramatically improve “Snow Kiss” by eliminating distractions, adding snowflakes, blurring and making black & white. Mia left us with an opportunity to learn more by watching David Duchemin’s “Vision is Better” series on YouTube – episodes 30 to 35. (<https://www.youtube.com/watch?v=DxSoJsVALdA>) (or search the name on YouTube)

Gary led the critique “Compositional Guides” – framing, balance, repetition/patterns. Ken’s image “Early Morning Shadows” had dynamic long shadows coming at the viewer with repetitious trees making interesting rhythms. Dwaine’s “Little League Baseball Fields” (from 1,000 feet!) had a fun contrast of gray, rectangular streets and buildings versus lush green ball fields with many curved lines. Mia treated us to another dessert still life which echoed the treats supplied at break time by the Williamsport Crew.

Respectfully submitted,  
 Paul Bozzo



©Bob Stoffregen

**Treasurer’s Report for March 2016**

Beginning Balance	<b>\$1,938.68</b>
Cash IN (2016 dues)	75.00
Cash OUT (Guest Speakers)	0
Ending Balance	<b>\$2013.68</b>

*Respectfully Submitted,*  
 Gary Thompson, Treasurer




**Ann-eclodes**

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

### Polarizing Filters – The Bad

As with many things, along with the good characteristics, there are some features that are bad. The polarizing filter is a great example of this. Last month you learned that a polarizing filter is a wonderful tool that has a multitude of uses. But, if you have one on your lens, just don't go around taking shots without checking the effect that the filter is having on your image. Here are a few of the down-sides.

#### Longer exposure time:

Just by putting a polarizer on your lens will cause you exposure to be longer. The filter has a tint to it even when you haven't turned it to get the effect that you want. In many cases, especially if you are using a tripod, this is not an issue. However, if you are out in diminished lighting conditions, like at dawn or dusk, having a polarizer on your lens could make the difference between getting a sharp image or not particularly if you are shooting wildlife.

#### Over-polarization:

Another issue with a polarizing filter that is of concern is over-polarization. This is when the conditions are such that the sky turns almost black when the polarizer is turned.



#### Too much contrast

This seems to be a problem in areas where the sky is predominantly clear and free of pollution such as in the western "red rock" country. You can prevent this by backing off on the amount of polarizing effect that you get when you turn the filter. Over-polarization will also give your image more contrast. If I photograph a white bird against a bright blue sky, I can get so much contrast that the bird will be overexposed. I would then have to underexpose the shot to get the bird correctly exposed which then makes the sky way too dark. If I pull back some on the amount of polarization then I can maintain detail in the bird and still get a nice blue sky.

#### Sunglasses and Plastic:

When I am just walking around with my camera and general purpose lens (15-85mm), I usually keep the polarizing filter on all the time. This can be an issue on sunny days when you want to wear sunglasses. Polarizing filters and polarizing sunglasses don't play well together. If you look through the viewfinder with your sunglasses on and have the filter on your camera, you will see very strange colors. If you take a photograph, it will not have this appearance since you are not actually shooting through the glasses, but it is very hard to tell what you are going to get. I wear a visor when I am out taking photos instead of wearing sunglasses, just for this reason.

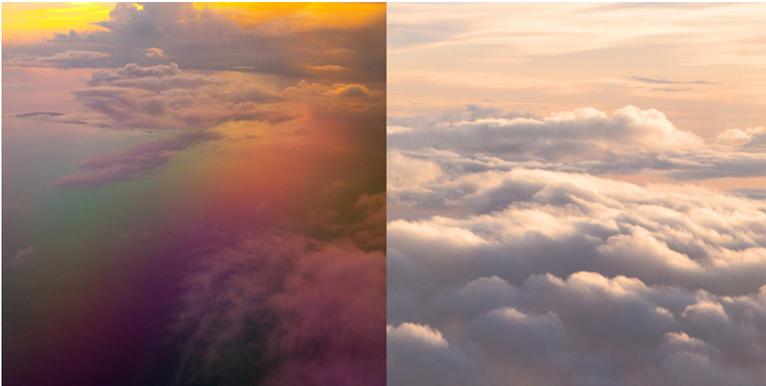
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Over-polarized Sky

## Sunglasses (continued)

If you try to take a shot through certain plastics (an airplane window is a great example) you will also see this same effect. However, since you are actually shooting through the plastic, the effect WILL show up on your image. Sometimes I like to try shots like that when I am flying, but just be warned.



with a polarizing filter

without a polarizing filter

Shot through an airplane window



## Reflections and Rainbows:

As I mentioned last month, a polarizing filter can remove the glare from glass, water and shiny metal surfaces. The bad part is that if you want the reflection to show, you need to be cognizant of what your filter is doing. You will need to spin the filter to get the result that you want. You can make the reflection prominent or remove it. The choice is yours, but make sure when you take the picture you get the result that you are looking for.

**So please do use a polarizing filter, just use it with caution.**

All images © Ann Kamzelski



Reflections gone

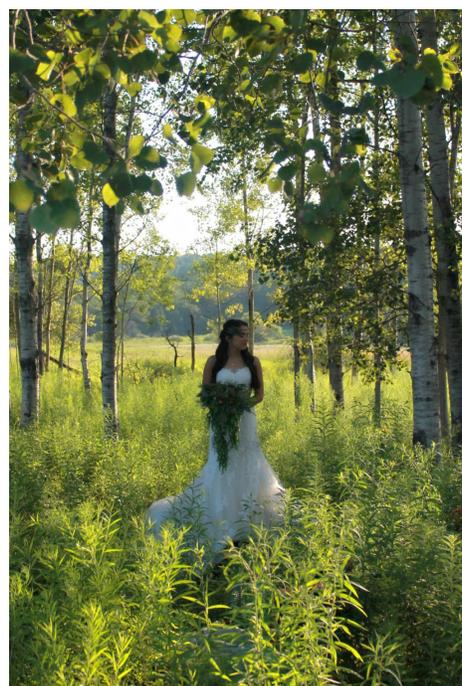


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**March Critique: Compositional Guides**  
**Framing, Balance, Repetition, Patterns (pick one)**



©Lonny Frost "Reflection of Spring"



©Carla Amarosa "Woodland Bride"



©Nancy Bickham "Peppers for Salsa"



©Mia Lisa Anderson "Vanilla Dream"



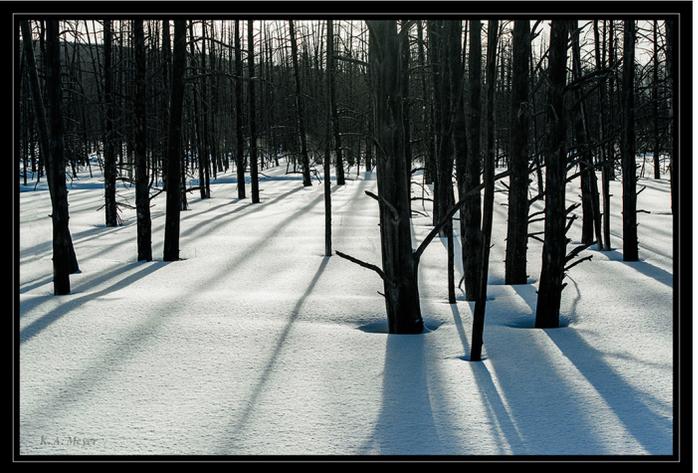
©Dwayne Gipe "Ocean City, MD"



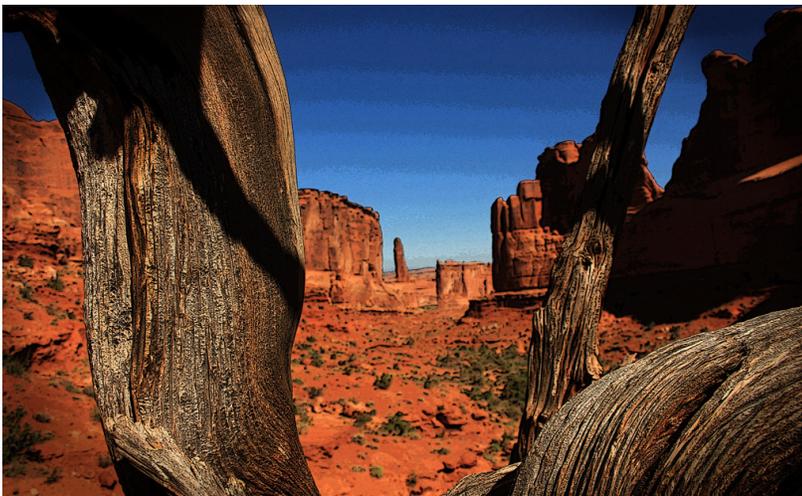
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©Paul Bozzo "Little Falls"



©Ken Meyer "Early Morning Shadows"



©Nancy Bickham "Through a Scrub Pine"



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## 2016 Gmeiner Regional Art Exhibition

Those of you present at the March meeting learned that there was no juried photography exhibit on the schedule for August this year. The Gmeiner continues to grow in reputation and is striving to bring new and varied exhibits to this area (the recent artist's studio show is one example). Adding new exhibits required changes to the existing yearly calendar. Instead of separate juried art and photography exhibits, there will now be one Regional Art Exhibition in June. This exhibit will accept work in 15 different categories, including photography.

Here is a link to the rules, deadlines, and entry form on the Gmeiner web site. <http://gmeinerartscenter.com/2016-gmeiner-regional-art-exhibition/>

One of the key things to note is that submissions must initially be made digitally. Artwork will be reviewed and accepted or rejected based on these digital submissions. Accepted artwork will then be brought to the Gmeiner according to the schedule posted on the web site. Because of this, the Gmeiner is holding a one-time workshop on Thursday, April 14, 2016 for individuals that need their work photographed so it can be submitted. Those in attendance will also get assistance with the entry process.

Mia will be available to answer questions at the April meeting. Or you can e-mail her at [president@gcphoto-club.org](mailto:president@gcphoto-club.org)



©Ann Kamzelski "White Pelican Lineup"



## GCPC 2016 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:** March, Suzan Richar & Max Johnson; April, Bernadette Chiaramonte-Brown; May, Diane Coburn; June, Nancy Bickham; July, Ann Kamzelski & Jan Keck. August .....open

**The Warehouse Theatre: Various Members**

**Deane Center:** Club Show July

**FIRST QUARTER: COMPOSITION**

**SECOND QUARTER: EXPOSURE**  
**April 12** - Bruce Dart, *Exposure Basics*. Critique Leader, Gary Thompson, Theme, *Picture Perfect Exposure*.

**May 10** - Hands-on workshop, *Exposure Situations*, Everyone brings camera; no critique.

**June 14** - Workshop at Ann Kamzelski's, no critique.

**THIRD QUARTER: LIGHT**

**July 12** - Gary Thompson, Introduction to Lighting, Types of Light.

**August 9** - Bruce Dart, *Flash Photography*; Theme, *Types of light (choose one): Backlighting, Side, Front*.

**September 13-** Light Painting; Theme, *Light As the Subject*.

**FOURTH QUARTER: SHUTTER SPEED**

**October 11-** Shutter speed- What is it and what does it do?

**November 8** - Ken Meyer: *Winter Photography* ; Critique Theme, *The Year in Review (make the best photo you can)*.

**December 13** -Holiday party; Member slideshow.

*Please contact Bruce Dart at [bdphoto@ptd.net](mailto: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

**How observant are you?**

What is this? Send your guess to [bdphoto@ptd.net](mailto:bdphoto@ptd.net)

Correct guesses:  
Jerry Crawford,  
Al Quimby,  
Sandy Foor



©Jan Keck



©Jan Keck



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## April 12 Meeting At a Glance

Program: Bruce Dart,  
*Exposure Basics*  
Critique Leader, Gary Thompson,  
Theme, *Picture Perfect Exposure*

Snacks and Beverages:  
Bruce Dart & Friends



©Gary Thompson "A Caribbean Cove"

## 2016 Club Dues If Not Already Paid Are Now Being Accepted

Please bring your cash or check (payable to GCPC) to the April meeting or send your dues to the GCPC treasurer:

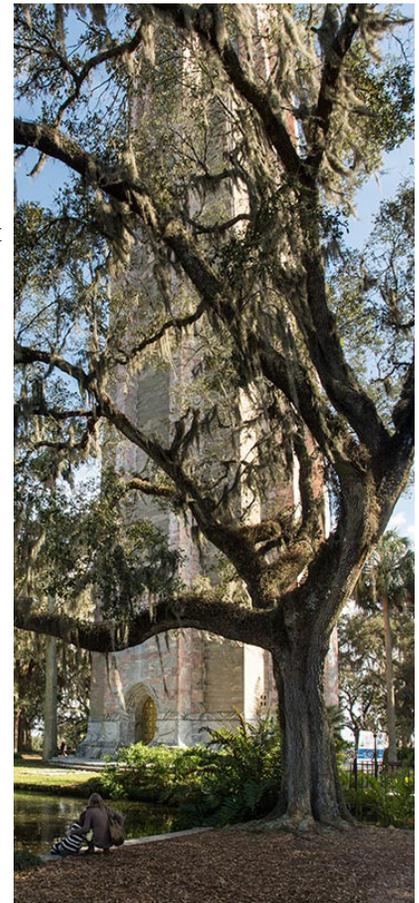
Gary Thompson  
285 Owen Hollow Road  
Big Flats, NY 14814

Individual: \$20.00

Note: Ken Meyer and Bruce Dart recently attended a daylong workshop at the Two Rivers Photo Club in Binghamton with landscape pro Tim Cooper, who spent much of the time talking about exposure. He teaches at the Rocky Mountain School of Photography.  
[timcooperphotography.com](http://timcooperphotography.com)



©Suzan Richar "Wolf at the Line"



©Bruce Dart "Bok Tower"