

The Grand Canyon Photography Club

VOLUME 17 ISSUE 9 September 2017



©Ann Kamzelski
"Sun Flower"

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September 12 Program: "Scavenger Hunt"



For the second time in two months, members will have the opportunity to use their cameras at a meeting of the Grand Canyon Photography Club. On September 12th, a Photo Scavenger Hunt will begin at 7 p.m. at the Gmeiner Art & Cultural Center in Wellsboro, PA.

"I was looking for a different kind of program and stumbled upon the scavenger hunt concept on Pinterest," explained President Mia Lisa Anderson. "It looked like fun, and it is something the club hasn't done before in my memory."

Members will be given a list of subjects to find and photograph between the Gmeiner and Main Street, Wellsboro. "Some of the items will be easy to find, and some are more conceptual," said Mia. "The object is to photograph as many of the items on the list as creatively as possible."

In addition to their cameras, members should consider bringing a tripod since they will be working under low light conditions for at least part of the hunt.

After the scavenger hunt, members should return to the Gmeiner for refreshment break and the critique session on the "Night Sky/Night" theme.

In the event of rain, an indoor activity will be substituted for the scavenger hunt.



Photos ©Mia Lisa Anderson

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Emulating the Masters

by Bruce Dart

Some folks might think that “Emulating the Masters” is very “old school” and not necessary in today’s high tech digital world. I would counter that if you have not tried that once or twice in your career, you have not really learned what it is to BE a photographer and I challenge you to pick one of the “old” photographers whose work you admire and just try to duplicate it. I dare you. You will be amazed at what you learn.

The September issue of *Outdoor Photography Magazine* once again illustrates the relevance with back-to-back articles. Timothy Wolcott’s “Ode to Monet” highlights studies of celebrated painters, followed by Jason Bradley’s “Tripods are for Closers.” Bradley likens the salesmen who close deals with studying the subject (Ansel Adams’ “previsualization”) before you set up the tripod and “close” the subject with an image.



© Wynn Bullock

A number of years ago for a Photo Keller assignment we were to choose one of the old masters of black and white and attempt to recreate one of their works. Simple? Not really.

I chose Wynn Bullock and one of his marvelous seascapes; after all, I was on vacation at the beach in North Carolina for several years and it would seem easy. We were out every morning at sunrise.... but for four days it was overcast with not many of the beautiful clouds I was envisioning and the sun didn’t break through until several hours later.

On the fifth day I got something similar (below.) Now I can relate to photographers who backpack to an area, camp for a week and then are finally able to create the image they envisioned.

For a self assignment, and a daughter who looked a lot like her great grandmother, I had tried to emulate a wonderful portrait of my grandmother Lucy, made sometime in the 1920’s.

While it is relatively easy to create a profile portrait, duplicating one of these great old black and white masterpieces is another kind of challenge.

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© Bruce Dart



Masters (continued)

In the portrait world, a lighting pattern creating a triangle of light on the subject's cheek emulates the classic style of Rembrandt and is called "Rembrandt Lighting" for that very reason. A profile portrait pretty much creates that lighting.... only at a 90-degree angle. Nuances of the portrait of my Grandma Lucy kicked it up to another level. A large light source aimed high and feathered (angled) to light the background as well as the hair did the job better than I did. I have learned a bit more since the first time I attempted this and I would bump up the power of that light a bit, aiming more toward the background. The falloff of light would still light the subject's face and create more of the effect on the left.

I was concerned with the hair light and did not try to make one light do both the background and the hair at the time of the portrait on the right. I made a background similar, Heather looked similar and was even dressed similar but somehow I missed that subtlety.

Many photographers today use speedlights (electronic flash) bounced into an umbrella, soft box, or other translucent material for all of their portraits. Balancing the light for a portrait is pretty similar to lighting flowers or other objects. A one f-stop difference in power gives more shape and dimension by simulating the 3:1 portrait light ratio. I challenge you to emulate one of the masters. You will learn a lot!



Grandma Lucy circa 1920's



Heather circa 1995



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PRESIDENT'S MESSAGE

I would like to thank all the members who submitted images for this year's exhibit and offer my congratulations to the entire membership on what is, in my opinion, our most professional looking show to date. The black and white framing brought a consistency that had been lacking in previous exhibits and let the images themselves command attention.

Thanks to our judges, Molly Cagwin and Kathy Connelly. In addition to the photography fundamentals of composition, exposure, and lighting, they placed value on post-processing as well as overall presentation (framing and matting). Walking around the exhibit with them after the judging, they showed me several instances of imperfections in mats, misaligned frames, and post processing flaws. This definitely demonstrated that creating the image is just the first part of a three-part process for exhibition (capture, processing, and presentation).



Congratulations to our award winners: Medford Barton, Paul Bozzo, Bob Bair, and Ann Kamzelski. Each had a lovely image with good presentation.

Thank you to everyone who brought food for the reception and to Suzan Richar for stepping out of "retirement" to organize it. Last, but certainly not least, thanks to Gary Thompson and Anna Wales Rodgers (Gmeiner Director), for helping me hang the show.

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

Mia



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About The Banner Photo

The Grand Canyon Photography Club

2017 Officers:

President: Mia Lisa Anderson

Vice President: David Ralph

Treasurer: Gary Thompson

Recording Secretary: Paul Bozzo

Corresponding Secretary:
Judith Giddings

Directors:

2016-2017: Ann Kamzelski,
Kenneth Meyer

2017-2018: Sharon Connolly
Bob Stoffregen

Committee Chairpersons:

Newsletter: Bruce Dart

Membership: Gary Thompson

Exhibits: Bruce Dart

Website: Mia Lisa Anderson

Publicity: Lonny Frost

For more information, please contact:

Mia Lisa Anderson

E-mail: president@gcphotoclub.org

“I wanted to do something with the fire images that we took at the meeting at my home in August,” says Ann Kamzelski. “I decided to make a ring of flames. I used 12 separate shots to create the ring. I then overlaid it onto a photograph of a sunflower growing in our garden. I completed it just before the eclipse and named it Sun Flower.”



©Ann Kamzelski “Sun Flower”



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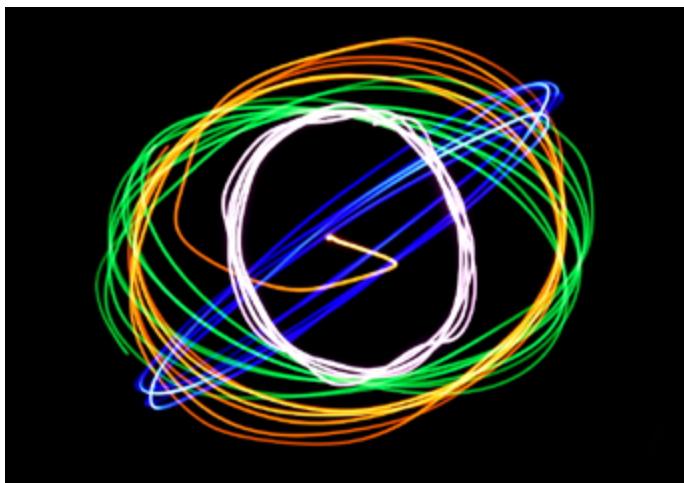
August Meeting of the Grand Canyon Photo Club

On August 8, as she does every year, member Ann Kamzelski opened her home to our Grand Canyon Photo Club. She set up some stations for creating images in the dark. The basement held two stations: 1. A colored light swinging on a string that traced colored lines on the camera sensor – like a spirograph. 2. Flashlights with colored gels that cast various colors on a bouquet when “light painting.” In the garage were two more opportunities: 1. Lighter fluid! 2. A form of light painting yourself or a friend. In addition, we could roam the grounds which include a water feature with a small waterfall and lily pads, numerous flowers, and a pond. Members came and went starting at about 4 pm until dark. A special thank you to Ann and Ron for their hospitality and for treating us with so many photo opportunities.

Respectfully submitted,
Paul Bozzo



©Paul Bozzo “Light Painted Boquet”



©David Ralph “Spirograph”

September Meeting At A Glance

Scavenger Hunt
Wellsboro
Critique: “Night Sky”
Beverages: Mia Lisa Anderson
Snacks: Bruce Dart

Treasurer’s Report August 2017

Beginning Balance	\$1,168.60
Cash In (Exhibit Entries))	\$200.00
Cash Out	
Bank Fee	\$3.00
Reception	\$46.14
Show Awards	\$250.00
Show Judges	\$200.00
End Balance	\$869.46

Respectfully Submitted
Gary Thompson



Ann-ecdotes

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

Backgrounds

When I do critiques for the club, I often see photographs that would be greatly improved if the photographer was more careful or selective about the background of the image. We have all seen those proverbial pictures of a person with a tree or telephone pole growing out of their head. A clean background is particularly important when doing “portraits”, whether they be of people, flowers, animals or insects. In each of these cases, the main subject should be the focus of the photo and the background should only play a supporting role. So how do you achieve a nice background?

Move

One of the easiest ways to get a nice background is to simply move. When you are getting ready to take a portrait photo, scan the background and edges of the picture. If you see any distracting elements try moving left or right, or up or down. Sometimes just little changes can make a huge difference. If that doesn't work, and you can move the subject to a better location, do so. For my example, I used some daisies growing in



my yard. When you look at the photo of the group of daisies, you can see diverse colors in the background. I can easily take a portrait of a single daisy from that grouping and get 4 different backgrounds, grey, light green, dark green and black. This is done by moving the camera so that a single color is isolated in the background. What background you like best is a personal preference. In this case, I like all of them but the black. Since the stem doesn't show in that image, the flower appears to be floating in space and not grounded.



Photos ©Ann Kamzelski

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Backgrounds (continued)



Daisy with Dark Green



Daisy with Black

Photos ©Ann Kamzelski

Depth of Field

Changing the depth of field (or f-stop) when you take a photograph can have an enormous effect on the finished product. NOTE: If you need more information on how depth of field works, go to the GCPC website and click on the Newsletter tab. Then select February 2013 for my article about this subject. In short, the higher the f-stop (such as f16) the more of the image will be in focus. The lower the number (f5.6) the less will be in focus. I have included three images of a poppy bud taken at f16, f8 and f4.5. With the one at f4.5, I did move the camera slightly to the left, but you can get the idea.





Backgrounds (continued)

Create Your Own Background

Just like professional portrait photographers, you can create your own background to get wonderful shots. I also won't go into detail about this since I wrote an article (June 2014) about having your own backyard studio which give examples for small subjects. I have included one image of a frog photographed in my kitchen using a created background.



Photos ©Ann Kamzelski

Editing Program

The last method that I am going to discuss for having pleasing backgrounds is by fixing an existing photograph using editing software. I know a lot of people balk at using things like Photoshop, Elements or Lightroom, however, they can be a great help in making a good shot even better. As I have said in the past, you don't need to know how to do some of the more advanced techniques, but you should at least know how to crop your photo and do minor repairs using the clone stamp. The original image of the horseback rider was nice, but I didn't like the telephone pole. That was easy enough to remove by cropping the photo. But I also did not like the one white pole that had fallen over. The only way to remove it was by cloning it out using some of the dirt in the area. The whole edit of this photograph took me about 5-7 minutes. It will take most people longer, especially when they are first learning, but the more you do it the easier it becomes. And the results are fabulous.

So the next time you get ready to do a portrait, think about your location and settings to make the background more simplified; or create your own. If that doesn't work, edit in the computer.



Original Image

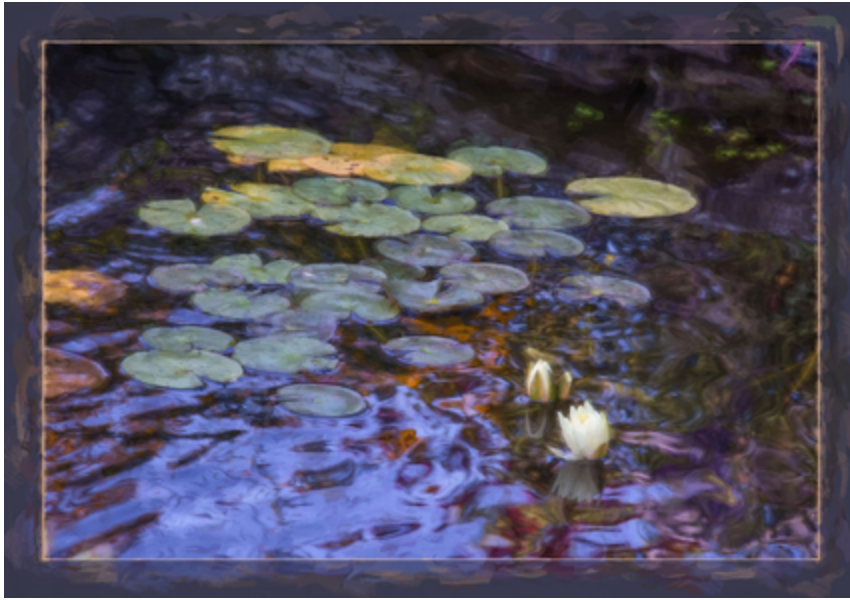


Cropped and Edited

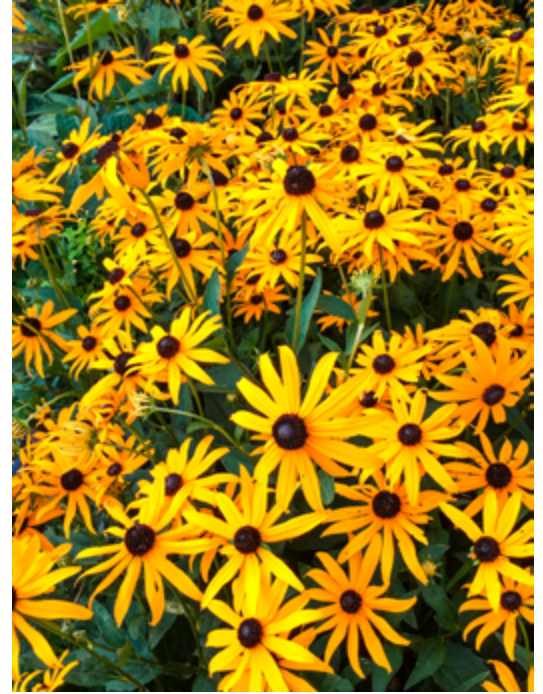


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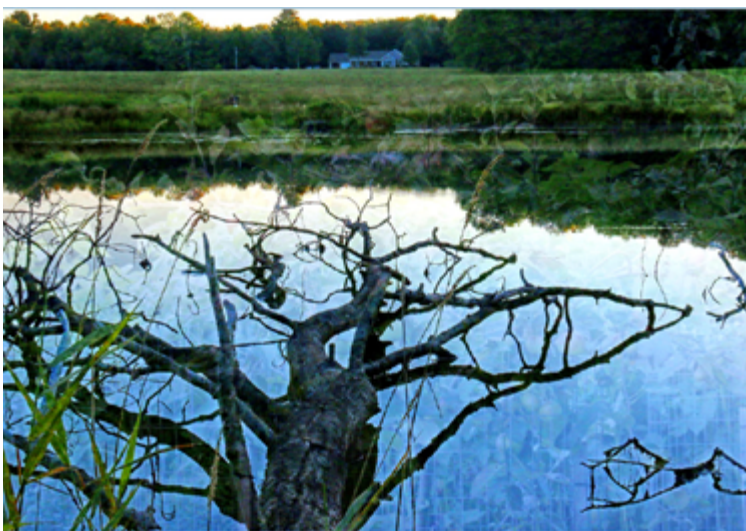
Fun Summer Outing at Kamzelski's



©Bruce Dart "Waterlilies"



©Linda Ralph "Black Eyed Susans"



©Paul Bozzo "Time to Head Home"



©Paul Bozzo

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©Bernadette Chiaramonte-Brown



©Gary Thompson “Zen”



©Bernadette Chiaramonte-Brown “Pink Splendor”



©David Ralph “Blue Hydrangea”



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©Bernadette Chiaramonte-Brown "Waterlily Love"



©Kenneth Meyer



©Kenneth Meyer



©Bruce Dart



GCPC 2017 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:

September - Diane Cobourn

October - Wolfram Jobst

November - Sandy Foor

December - Mia Lisa Anderson

The Warehouse Theatre: Various Members

Paul Bozzo, Linda Stager,

Bruce Dart, Bernadette Chiaramonte

Upcoming Programs

September - Scavenger Hunt; Critique: Night Sky

October - Bob Stoffregen Lightroom Basics

November - Mia Lisa Anderson Social Media for
Photographers

December - Annual Party and Slide Show of Year's Favorites

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.

What is this? Send your
guess to bdphoto@ptd.net



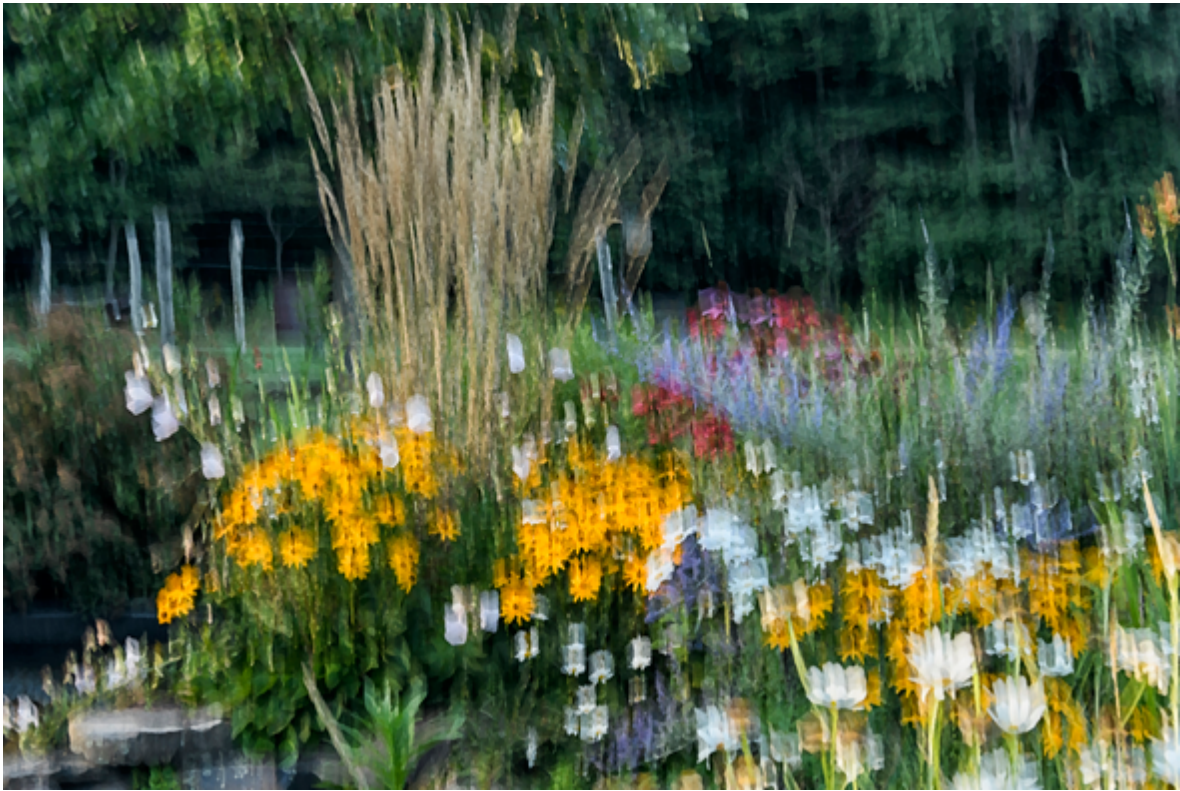
Mystery Macro

How observant are you?

One Correct guess
David Ralph
Old Lock

©Jan Keck





©Kenneth Meyer "Impressionism - Dry Brush"



©Bernadette Chiamonte-Brown "Peace and Harmony"