



The Grand Canyon Photography Club

NEWSLETTER

VOLUME 18, ISSUE 6|JUNE 2018

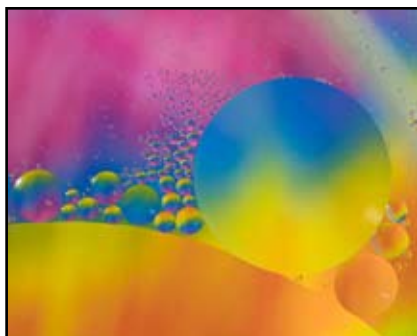
Annual Creative Photo Outing

The Grand Canyon Photography Club will meet at 4 p.m., Tuesday, June 12, 2018, at the home of Ann Kamzelski, 311 Jackson Road, Wellsboro, Pa. 16901. The program will be an evening of outdoor and creative photography. Ann's home is in a rural setting so there will be an opportunity to take shots of scenic images, wildflowers, and garden flowers. Ann will also set up stations with some interesting techniques that participants may try.



©Ann Kamzelski

The workshop will begin at 4 p.m. and last until dark, but participants may come or leave at whatever time is convenient. Bring a camera and a tripod, if you have one. The workshop is an opportunity to try new and different techniques with skilled photographers available to give



©Ann Kamzelski

assistance. Guests are welcome. In case of inclement weather, call Ann Kamzelski, 570-724-2167, to check whether the workshop has been cancelled. Rain date will be Tuesday, June 19.

Please bring food or a beverage to share. Ann will provide water, so any other beverage such as iced tea or soda is welcome. If anyone has nice flowers in their yards, we could use some in the set-ups.

Directions From Wellsboro

Take Route 6 toward Mansfield. Shortly past the Weis Market, bear right up the hill on the Cherry Flats Road. Continue about 2.5 miles and turn right onto Arnot Road. Go one mile and turn left on Jackson Road. Ann's house is about 3/4 of a mile down the road on the left. The mailbox has 311 on it.

From Mansfield

Take Route 6 toward Wellsboro. Go about 8.5 miles. Just past Lewis Homes (on the right), turn left onto Gas Company Road. Follow this road until it ends at a T. Turn right onto Cherry Flats road. Go a few hundred feet and turn left onto Arnot Road. Go one mile and turn left on Jackson Road. Ann's house is about 3/4 of a mile down the road on the left. The mailbox has 311 on it.



©Ann Kamzelski

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President's Message

The next meeting of the Club is at Ann Kamzelski's home, outside of Wellsboro, on a mountain top, with several flower beds, a pond, and a spectacular view from her porch. In the past, we have called this meeting the "Annual Creative Photo Outing," or a chance to "try new techniques or practice old ones in a beautiful setting." And, it is. Each year Ann prepares stations or set ups where you get a chance to try an unusual and creative technique, such as shooting a flame in a completely dark environment, or capturing the colors of light through multiple polarized filters, perhaps catching the frozen water droplets of an object hitting a water surface, or shooting through some kind of refractive glass or object. Ann often changes these opportunities, and I believe she is trying out some new ideas as I type this note. If those stations do not interest you, many of us find the opportunity to take flower photos in the company of other members a pleasing opportunity. And some just take in the company, and chat, on the front porch. All is good. Very good.

This reminds me of conversations and thoughts with other members over the years as to what the club has meant to them, or me, in terms of development as a photographer. The club can reward us in many ways, such as, receiving positive feedback on our photo efforts, or the opportunity to publicly exhibit some of our best efforts. But what I wanted to mention this month is what it has meant in terms of our development as photographers. Conversations with, for instance, Ken Meyers or Gary Thompson, have confirmed my own conclusions about what the Club has done for me as a photographer. I have a lot to learn, but I am better for it by far.

The monthly themes have provoked me periodically to get out of my rut, or my comfortable space, and try some new subject, some new technique or a different look to a photo. Were it not for the monthly themes, I would never have sought out old train stations, or pushed into macro photography. Gary agreed that the themes often pushed him to try a new subject or technique. Paul Bozzo has been putting wonderful landscape stitches on Facebook since Bob Stoffregen did his recent presentation on stitches. (And, I bought a "leveling" base to hopefully better my own efforts.)

I have always liked landscape photography, since I bought my first real camera in 1966. However, the club has pushed me to expand my efforts, and I have become better seeing photos in the wild, first in my mind, and then taking steps to capture those images first seen in my mind. Ken Meyer has indicated similar thoughts about his development as a landscape photographer, and we know how good he is.

The few times I have presented a program to the Club, it has forced me to organize and update my own abilities and knowledge about a subject, such as when I took my past experience tinkering with infrared landscape photos into an organized presentation for the Club. With a filter or a transformed old camera, any of us now knows we easily can use infra red if we want to. Not even the judge of one of our shows recognized the infra red technique in an exhibit, yet infra red is an old method that every member now knows they can do if they want.



Pelican Buzzes the USS Yorktown at Noon ©David Ralph

To bring this thought home, visiting Ann for the June meeting has the same potential. Come just for the conversation if you want, but do not be surprised if one or more of the stations, or flower beds, stretches you just a bit.

David Ralph



Minutes for May 8, 2018

It was a gorgeous spring evening when 28 members sat down for our monthly meeting in the Gmeiner. Jan Keck made a motion that the minutes from the last meeting be accepted as published in the newsletter; Sharon Connolly seconded. Our next meeting (June) will be held at Ann Kamzelski's home. Directions will be emailed to all members. Ann is retiring from writing an article each month for our club's newsletter. Thank you, Ann, for all the interesting and informative articles! Members are encouraged to write articles for futures issues. Lifetime member Bob Bair made a generous donation to the club.

Bob Stoffregen presented the program: "Stitch Panoramas." He explained how we could best capture adjacent images. 1. Plan the scene first. 2. Level your tripod, check with the level in-camera. 3. Set your lens at 24 to 35 mm or 35 to 50 mm for a camera with a full frame sensor. 4. Use a remote release. 5. Have your images overlap about 50% (Bob moves his camera 15% for each image, working left to right). 6. Learn how your software works to "stitch" your images together. (Reminder: You tube is a great place to learn about such things.) 7. Bob puts his left

hand in the image that starts the sequence of photographs and puts his right hand at the end. Lastly Bob demonstrated how his program stitched the images together.

Gerald Bailey and Paul Bozzo provided the "break" snacks and drinks.

Gary Thompson led the critique: "Inklings of Spring." A total of 20 members submitted images. Holly Lawrenson's image of a sea gull flying low was special with the bird's reflection in the water and a fish in its beak. Wolfram Jobst made a B&W image with strong contrasts, subtle grays, and the interesting shapes of an emergent flower. Jan Keck needed a mirror to capture her image of robin eggs in a nest. Sharon Connolly gave us all a good laugh by naming her image "Layers for Paul" because he had presented a program on layers at the previous meeting. Bob Stoffregen left only the bleeding hearts in vivid colors in his B&W offering.

Respectfully submitted,
Paul Bozzo



©Paul Bozzo

Treasurer's Report for May 2018

Beginning Balance	\$1099.34
Cash In	
2018 dues	\$20.00
Special donation from lifetime member Bob Bair	\$100.00
Cash Out	
Bank fee	\$3.00
Ending Balance	\$1216.34

Respectfully Submitted,
Gary Thompson, Treasurer



©Paul Bozzo



Cherry Springs Star Trip

In addition to the regular July meeting of the GCPC on July 10th, I will host a star photography outing at Cherry Springs State Park on either July 13th or July 14th, weather permitting. Cherry Springs State Park was designated as the second International Dark Sky Park by the International Dark Sky Association and offers wonderful star gazing and star photography opportunities when conditions are ideal. At the regular GCPC meeting I will do a presentation on nightscape photography and will offer tips and tricks on settings, recommended equipment, my favorite accessories, when and where and a few post processing tips as well. In addition to the presentation, I will have a handout for everyone to use as a reference on their own night outing. For the trip, I have taken several groups in the past and spend my time helping others obtain the best images.

For those that are planning to attend the Cherry Springs trip, I'll be watching the weather closely and decide on either the 13th or 14th. Unfortunately this is always a last minute decision, usually the day before, as we all know how finicky central PA weather can be. There is no moon either night and aside from weather, the moon is the biggest factor to consider when trying to capture the most stars. I will have a sheet to pass around at the July 10th meeting for interested members and their contact info.

Nightscape photography is not difficult and can be very rewarding. Surprisingly good results can be had with a standard DSLR, a kit lens and tripod. The most important piece of equipment is the lens. Most kit lenses open up to an aperture of f3.5 or around that. Better results are obtained with lenses f2.8 or faster (wider aperture), but no longer than 24mm. I'll explain why in the presentation. That being said, some may want to rent a lens if they are planning on attending the Cherry Springs trip and I wanted to give anyone time to obtain one. There are several online merchants that rent equipment, here is a link to one I have used: LensRentals.com. I would look for a lens that is between 14-24mm and f2.8 that fits

your specific camera. Either a zoom lens or prime lens in those focal ranges are perfect. Please note that the trip is totally weather dependant and can be cancelled at the last minute due to cloudy skies. I have an extra tripod someone can borrow as well as a lens for a Nikon shooter. Again, your kits lens is fine.

I look forward to the presentation and will answer any questions about the trip at the meeting. If anyone would like to contact me before, please feel free. I love talking photography as everyone knows. 717-433-0651 or bobs@supplysourceinc.com.

Keep looking up
Bob Stoffregen



Make a Wish ©Bob Stoffregen

Focus on Flowers

*An Oldie But Goodie,
originally published in the June 2012 newsletter*

I have done talks at the camera club in the past where I discussed many different ways to take creative images of one of everyone's favorite subjects, flowers. Since the June camera club meeting will be at my home, I thought it was time to revisit some of these techniques. Hopefully, you will be able to try some for yourself at the meeting.

SELECTIVE FOCUS



An interesting way to take a flower portrait is to use selective focus. For this technique, you take the photograph by shooting a single flower through other flowers and/or foliage with the lens set at its widest aperture, for instance f2. This can be done with a telephoto lens, such as a 200 or 300mm, or a macro lens. Wide-angle lenses will render too much of the photo in focus to gain the proper effect. Set the lens at the widest aperture. Select a flower that is the middle of a group of flowers or foliage but slightly apart from the other flowers. Move in so that a few of the other flowers and/or foliage are right in front of the camera lens. Focus on the flower of interest. The other flowers should appear as out-of-focus blotches of color. If they are too clear, then you must get closer to them or select a main flower that is further away from them. Flowers behind the main flower should also be out of focus. This technique is usually done off a tripod since the shutter speed is typically fast enough to take shots hand held, plus it is easier to find a pleasing composition by hand holding the camera and moving around the flowers while looking through the viewfinder. Unlike a typical flower "portrait", this technique generates a picture where the color blotches give you the feel of the whole group of flowers without actually showing them.

CAMERA MOVEMENT

This is another simple technique, although you may have to take lots of images to get one that you like. Any lens will work for this. First, you want as long an exposure as you can get. Set your ISO at the lowest setting available (usually ISO 100). Next, set the aperture at a high setting like f16 or f22. Flowers in a

shaded area will give you better results since the shutter speed will be longer. A shutter speed of $\frac{1}{4}$ of a second or longer is best. The idea is to move the camera while you are taking the shot. You can move the camera in any direction that you like; up and down, side to side or in a circle or arc. In general, if the flowers are tall and skinny then an up and down movement is most pleasing, but try different directions. Get fairly close to the flowers and as you push the shutter button move the camera in the desired direction. The movement only has to be tiny. If you move it too much then the photo will just be a colored blur. Like I said, this may take many tries to get a good result. Thank goodness for digital cameras!

(Continued on page 6)

Ann-ecdotes



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





An alternate method is to set the camera up the same way but use a zoom lens. Instead of moving the camera during the exposure, you zoom the lens. Since you want to make sure that you don't have any extraneous elements in the shot, you



start the zoom with the widest mm setting, for example with a 75-200 zoom lens start with 75mm and zoom to 200mm. Get close enough to the flowers that you have a attractive composition with the widest mm setting, but leave some space in case you want to do a crop later. When you push the shutter button, zoom the lens to the narrowest mm setting. Here again, it will probably take several tries until you get the technique of a smooth zoom while you are taking the photo. Since the method will generate a photo with the point of the zoom centered in the picture, you might want to crop the photo later to offset

the zoom streaks.

ABSTRACTS

The final procedure that I want to discuss is creating abstracts. The easiest way to do this is to take close-up shots of flowers. Even with a point-and-shoot camera you can get interesting abstracts if you photograph portions of large flowers such as an iris or dahlia. There are endless possibilities. When I find a flower that I want to photograph, I try to discover as many different compositions as possible by moving around the flower, getting closer or changing my angle of view. I do all this while looking through the viewfinder. Remember, you can always crop an image later if you have included too much, as long as the shot is sharp. It is fun to try to create images that make the viewer think about what flower you used to make the photograph.

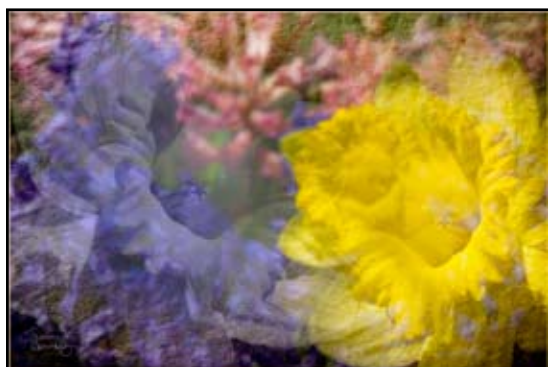


There are many other creative ways to photograph flowers. Come to the next meeting and I will share more.

Visit Ann's website at <http://photoartbyann.com>

Text and images by Ann Kamzelski

A Note About the Cover Photo by Sharon Connolly



For my layers picture, I took two shots of flowers. With more flowers in the background. I used one shot as two layers. One I flipped to fill empty spaces so the background was all color. Then I took another layer or two or three of an individual flower and placed it in different locations at different sizes. The rest becomes blurry as I played with the layer type which changed opacity and color of the layers. I used masks to let some areas show and others to conceal. I also used an image of rough paper as another two layers. This I used to help give all the layers a more uniform look. I just played with it all. That is pretty much it!

I am including a screen grab of the layers panel from the image I showed at the meeting so you can see all the layers and masks.





April Critique: Inklings of Spring (and a few experiments with layers)



Circus Boy ©Mia Lisa Anderson



Garage Sale ©Paul Bozzo



Husband and Spring Cleaning
©Nancy Bickham



Road Work ©Chiya Smith



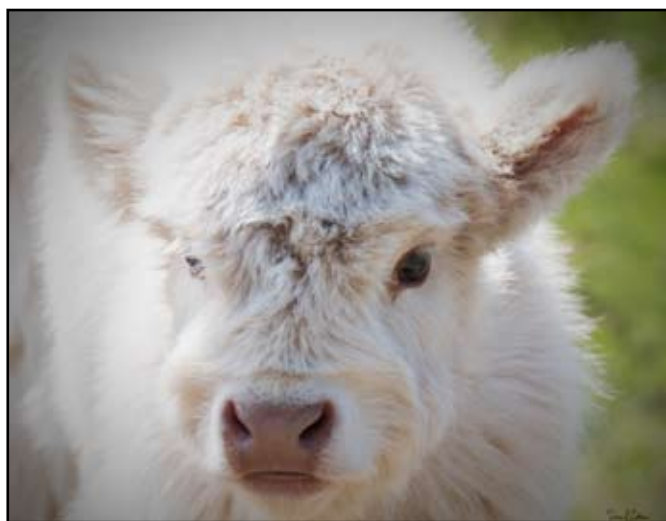
Trillium & Fringed Phacelia ©Medford Barton



Emergent ©Wolfram Jobst



My Heart Bleeds ©Bob Stoffregen



Oh Baby ©Diane Cobourn



Mother and Chick ©Ann Kamzelski



Inkling of Spring ©Jan Keck



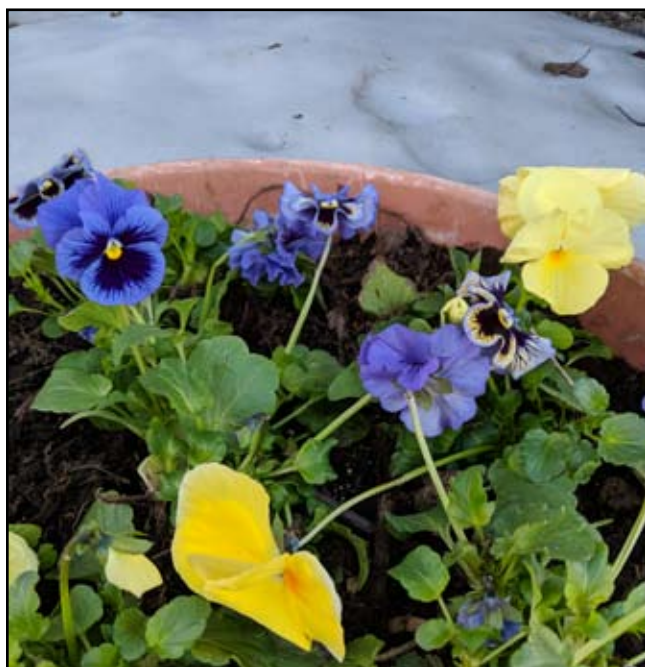
Maple Leaf Buds ©Bob Bair



Spring Bloom ©Ken Meyer



Spring Velvet ©Karin Meyer



Pansies and Snow ©Maggie Holmes



Feathered Friends ©Carla Amarosa



GCPC 2018 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: June and July, Linda Stager; August, Bruce Dart.

The Warehouse Theatre: Various members.

June 12 - Creative Photo Outing at Ann's house

July 10 - Bob Stoffregen, *Photographing Night Skies*; Critique Theme, *Images from the June outing or a photo on the theme of "Summer."*

July 13 or 14 (depending on weather): Night Sky Outing at Cherry Springs.

August 14 - David Ralph, *Using Lightroom (NIK) Control Points*; Critique Theme, *Night Sky*.

September 11 - To Be Announced, paid speaker/program. Theme: *Image using NIK control points*.

October 9 - Bruce Dart, *Basic Lighting and Posing for Portraiture*.

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

How observant are you?

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



©Jan Keck

No one guessed this
mystery. It is the
bottom of a bottle.



©Jan Keck



Eastman Garden ©Bruce Dart



2018 Bear Damage ©Dwaine Gipe



Inklings ©Gerald Bailey



2018 Officers:

President: David Ralph
Vice President: Diane Cobourn
Treasurer: Gary Thompson
Recording Secretary: Paul Bozzo
Corresponding Secretary:
Judith Giddings

Directors:

2017-2018: Bob Stoffregen, Sharon Connolly
2018-2019: Nancy Bickham, Linda Stager

Committee Chairpersons:

Newsletter: Bruce Dart
Membership: Gary Thompson
Exhibits: Bruce Dart
Website: Mia Lisa Anderson
Publicity: Lonny Frost

For more information,
please contact: David Ralph
E-mail: president@gcphotoclub.org

June 7

Meeting At a Glance

Creative Photo Outing
at the home of Ann and Ron Kamzelski

No critique

Bring a snack or beverage to share



Baby Great Blue Heron in Rookery
©David Ralph