

The Grand Canyon Photography Club



Grand Canyon
PHOTOGRAPHY CLUB

VOLUME 19, ISSUE 3~ March 2019

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©Gary Thompson
"Collectibles"

March 12 Program "Wildlife Photography" with Medford Barton

Club member Med Barton will share some of the differences in workshops he has taken and how he currently approaches wildlife photos.

The 7 p.m. monthly program at the Gmeiner Art Center is open to the public.

"We will talk about equipment, camera settings and getting sharp photos," Med explains. Then he will get into composition for wildlife as well as the patience needed, stalking, and especially the ethics of dealing with wildlife.

"I will also talk some about the wildlife of Yellowstone Nation Park."

Medford says, "I want to thank the club for giving me the opportunity to share my passion for wildlife photography and my love for the West."

That started while serving as a Lieutenant in the Army at Fort Lewis, Washington, he said. "That was the first time I was out West and I loved it."



Med in Montana

I have been taking photos ever since I was a kid but it was not until I retired as an automotive instructor from Penn College that I took photography seriously. I have always been a workaholic and I applied this to my photography, reading photography magazines as well as many books on the subject and taking many photographs.

My first photo workshop was "**Winter Wildlife in Yellowstone**" and I loved it! Since then I have taken more workshops and I was surprised that the instructors didn't recommend using the same methods and camera settings.



©Med Barton "Old One Ear"

(See more images Page 2, Page 6)



©Med Barton “Hungry Coyote”



©Med Barton “Big Horn”



©Med Barton “Early Cool Morning”

GCPC “Travels” with Clyde Butcher...Traveling to April

Since the February 12 program, a DVD presentation showcasing the work of well-known conservationist and landscape photographer Clyde Butcher, had to be cancelled due to weather it has been rescheduled for the April 9 Meeting. *America the Beautiful: The Monumental Landscape*.

Mr. Butcher began his career as an architect. Lacking in drawing skill, he learned photography as a means to present his architectural models. Inspired by an exhibit of Ansel Adams work, Clyde began photographing landscapes in black and white.

Searching for more commercial success, Butcher switched to color film and began using a 5" x 7" view camera. By the 1970s he had photographed landscapes in California, Oregon, Washington, Wyoming, Ohio, and Hawaii.



©Clyde Butch-



©Clyde Butch-



©Clyde Butcher

Clyde moved his family from California to Florida in the late seventies, and after briefly dabbling in compositing landscapes with a sci-fi feel, he began to develop an appreciation for the Florida landscapes including the Everglades and swamps.

After the death of his teenage son in a tragic accident in 1986, Butcher committed himself to exclusively working in black and white and using an 8" x 10" large format camera. The serenity of the Big Cypress National Preserve helped him find peace and a deep appreciation of nature. He has gained national recognition as a conservationist and been involved with numerous award-winning PBS documentaries on the Florida environment.

Mr. Butcher uses a variety of cameras that range in size from 4" x 5" to 12" x 20" and is able to produce prints up to 5' x 9'. Clyde believes that creating these large images helps people feel "one with the photograph." He hopes people will want to experience the real thing after viewing his landscapes and wants to "educate people that the environment is really important and they need to actually experience it themselves."

Clyde has authored a number of books, including: *America The Beautiful: The Monumental Landscape*, *Big Cypress Swamp: The Western Everglades*, and *Celebrating America's National Parks*. He has been awarded the Ansel Adams Conservation Award and Distinguished Artist Award. Visit clydebutcher.com to learn more and view his breathtaking black and white landscapes.



PRESIDENT'S MESSAGE

Dormancy. The blessing and curse of winter. Nature goes to sleep to regenerate for the approaching break of spring, which to our human senses has not yet happened. However, the equinox, astronomical spring is March 20th this year, eight days after our meeting. BUT, meteorological spring occurred on March 1st, and according to those meteorological folks, we should be already thinking that way. Right.

Dormancy of winter affects us humans mightily, and this is one person who is fighting it this time of year. It is late winter in reality. Like some other species, the light and greater dark have slowed me down, and I believe also affects my energy levels and those of the folks around me too. On a sunny day, I can motivate out to shoot some photos. The sun rises late this time year, and so it is not a major battle to get up before sunrise, and see if there will be some salmon colored light on the snowy branches and side light giving definition and depth to drifted snow. Bright means more light, more reflected light and higher shutter speeds for anything that moves, and tighter apertures for some added depth of field. Birders know that some species are already migrating through our latitude, and that it is breeding season for our local bald eagles. It seems the eagles are easier to find, on some days, in the winter, perhaps because some fishing waters are frozen over. A reminder to put more bird seed in my feeder, for the birds and maybe for me too.

But, the fact is that most of our days in winter are cloudy, and dark for photos and dark for our emotions. My own energy levels are lower. I find it harder to discipline myself to get out on those days. But, there are still benefits once out there. The parks we enjoy are not overrun with campers and picnics. They are locked behind closed doors with central heating to cling to. The parks are quiet, and so are many of the back trails and roads into the woods and parks. There is no noise except the breeze in the branches, and the sound a few birds make. The solitude of winter outdoors is a gift to us which we do not enjoy so easily in the warmer weather.



So, we have an embrace of the outdoors in some of our upcoming meetings. Medford Barton will present his take on taking wildlife photos. Paul Bozzo will take us out to one of his trails for photo ops and tips. Ann Kamzelski will host at her home with scads of spring flowers, open grasses and a few photo trick stations. We will have a session on drones, and we will do a fast walkabout in Wellsboro on a summer night, barring rain.

I hope I have given the house huggers a little reason to get out while winter lingers a little. It is what I plan to do as I finish this message.

David



The Grand Canyon Photography Club
www.gcphotoclub.org



About The Banner Photo

©Gary Thompson "Collectibles"



Gary Thompson noted that this was "just a few of my 'Collectibles' that I decided to arrange in the dark. I'm sure many will recognize some of these items from years of camera work."

I used an LED flash light in five areas of the image and then compiled into one.

The idea was to capture as much color, clarity, shapes and details of a few objects while shot in complete darkness..

Shot with my Canon 1D Mark IV camera and Canon lens. Settings ISO 125, f/16 for 4 seconds.

The Grand Canyon
Photography Club

2019 Officers:

President: David Ralph

Vice President: Diane Cobourn

Treasurer: Gary Thompson

Recording Secretary: Paul Bozzo

Corresponding Secretary:
Sharon Connolly

Directors:

2018-2019:

Nancy Bickham, Linda Stager

2019-2020:

Mia Anderson, Med Barton

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

**March Meeting
Refreshments:**

**Snacks: Bob Bair
Beverages: Russ Dodson**



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www.gcphotoclub.org



**February 12, 2019 GCPC Meeting was cancelled
due to snow, no minutes (Rescheduled for April 9)**



©Med Barton “Ruby-throated Hummer”



©Med Barton “Young Pronghorn”



©Med Barton “Cold Night”

2019 Dues Are Now Being Accepted

Individual: \$20.00

Family: \$35.00

If you have not already paid, please
bring them to the March
meeting or mail them to:

GCPC Treasurer

Gary Thompson

285 Owen Hollow Road

Big Flats, NY 14814



Thoughts on Still Life Photography

The critique theme for February is "still life". Obviously this is a photographic genre that is near and dear to my heart so I thought I would contribute some thoughts and techniques on the subject for this month's newsletter.

Contrary to what some people think, this type of photography does not involve photographing a living subject when it is "still". Believe it or not I have seen such examples posted in the still life category on 500px. According to Wikipedia, "still life photography is a genre of photography used for the depiction of inanimate subject matter, typically a small group of objects." In this genre, the photographer chooses the subjects, arranges them, selects a background, chooses the lighting, and makes an image. In other words, the photographer has total control. Still life is more about creating than capturing.

Choosing a Subject

In still life photography, subject matter is wide open. Most anything that can be arranged into a pleasing composition will work. Food and beverages have become two of my favorite subjects, but others include jewelry, kitchen items, knick-knacks, clothing, flowers, even camera equipment. The only limit is the photographer's imagination.



©iPod Overhead on Old
Cookie Sheet-MLA

and pieces of tile. Black plexiglass makes a wonderful reflective surface as do mirrors and regular glass. Pieces of dark or white material can be



©Black Plexiglass-MLA

Equipment

Most any camera can be used in still life photography, even a smart phone will work, especially for overhead shots. As for lenses, 50mm and macro lens are very good at capturing details and allowing for shallow depth of field, but I have also used my 18-55 kit lens with pleasing results.

Background

Items with texture work really well. Some of my favorites are old cookie sheets, weathered sections of wood and pieces of tile. Black plexiglass makes a wonderful reflective surface as do mirrors and regular glass. Pieces of dark or white material can be temporarily hung on a wall or door to create a simple background. Also, crumpled up aluminum foil can add interesting bokeh to an otherwise unimaginative background.

Lighting

Many photographers prefer natural light. A window (especially a north facing window) can provide wonderful natural light for a still life. The direction of natural light has to be chosen as well. Side lighting highlights texture so depending on the subject, this can be a good choice.



©Mia Lisa Anderson



©Foil Bokeh-MLA



©Window Light-MLA

Backlighting can add nice rim lighting or a glow through a bottle. Light from the front tends to make things look flat and less interesting so I usually stay away from this type of light.

The downside of using natural light is its limited availability. Using artificial light such as an off-camera flash or strobe makes it possible to photograph at any time of the day or night. Another advantage of flash photography is it gives the ability to capture motion so it's possible to add an extra dimension to the still life image.

Flash equipment doesn't have to be expensive. I own 2 speedlights that I purchased for around \$30 each. Using your flash off camera does require a remote trigger which can add to the initial investment, but makes it much easier to synchronize the flashes. Overcoming my initial dislike of flash photography and getting the flash off camera has really raised my "still life photography game."

Light painting is another lighting option. With this technique the photographer begins with a darkened room and lights the image using a flashlight or similar light source.

Diffusion

No matter what type of lighting is chosen, making it softer will improve the image. If window light is the source, a sheer curtain can be placed in front of it to soften the light. Diffusion material can be purchased, but I often make my own. I took a 20 x

30 piece of white foamboard and cut out the middle, leaving about a 2 inch frame. I attached an old white shower curtain liner to the frame with white duct tape. This gave me a large, lightweight diffusion panel. I used a similar process to make a pair of strip lights with cardboard boxes. An old white sheet or parchment paper will also work.

Angle

The three best angles for photographing still lifes are overhead, 45 degree, and straight on. Subjects can dictate which angle is best. I have used all three in my work, but probably choose either straight on or 45 degree unless I'm using my iPod, then I do more overhead work.

Still Life is a fun photographic genre. Give it a try and enjoy.

Mia



©Flash Splash-MLA



©Flash with Diffusion-MLA



©iPod 45



©Straight on-MLA



GCPC 2019 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:

February - Sharon Connolly

March - Bruce Dart

April - December - Open

The Warehouse Theatre: Various Members

Paul Bozzo, Linda Stager, Medford Barton, Bernadette Chiaromonte Brown

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.

Programs and Themes:

March 12: Wildlife Photography presented by Medford Barton.
Critique: Animals/Critters

April 9: Clyde Butcher DVD. Critique: Intentional Camera Movement

May 14: James Montanus TBD. Critique: Macro

June 11: Annual outing at Ann Kamzelski's. No Critique

July 9: Walkabout in Wellsboro. Critique: Images from Ann's

August 13: Hiking Outing led by Paul Bozzo. No Critique

September 10: Black & White Photography presented by Bruce Dart.
Critique: Landscape/Nature from hike

October 8: Using Drones presented by Linda Stager & Gary Thompson.
Critique: Black & White/Monotone

November 12: Lightroom and Travelogue presented by Ken Meyer.
Critique: Halloween

November: Biennial GCPC Member Exhibit at the Gmeiner.

December 10: Annual holiday party & slideshow of member images.

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



©Jan Keck

Mystery Macro

How observant are you?

Several Guesses:
Wild Boar, at least at
one time it was live!
Send your guesses to
bdphoto@ptd.net



©Jan Keck



©Jan Keck



February Critique: Still Life



©Mia Lisa Anderson “Classic Still Life”



©Bob Bair “Winter Mantle”



©Paul Bozzo “Tools of the Trade”



©Linda Stager “Church Retreat Table”



©Bob Stoffregen “Valentine”



©Mike Gerth “Jack and the Blues”



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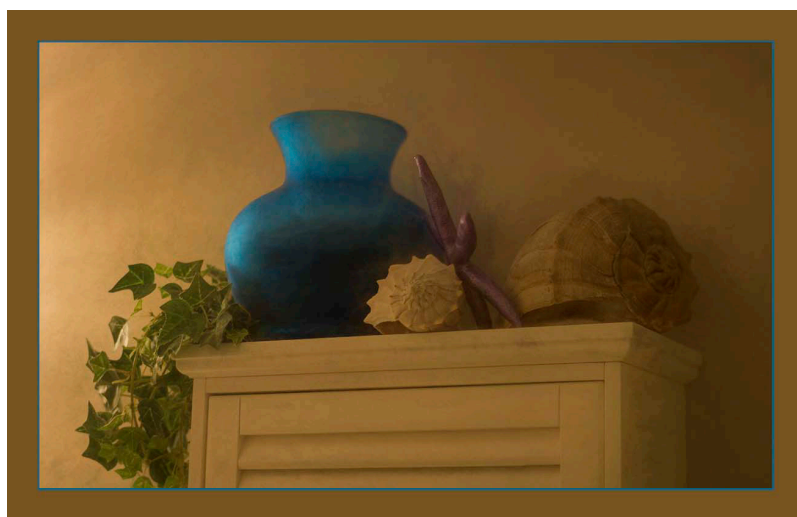
©Diane Cobourn "Rugged Lady"



©Jan Keck "Still Life"



©Russ Dodson "A Question"



©Bruce Dart "Beach Still Life"