©Kenneth Meyer
"Niagara - Blue"

October 10 Program: "Step Inside Lightroom" with Bob Stoffregen

Years ago, photography meant you needed to wait for developed prints or slides to come back from the corner drug or camera store. I remember my dad sending out roll after roll of Kodachrome slide film shot on his old Argus only to wait for the small yellow boxes to return full of mounted transparencies. Or if you were serious about the craft, you had your own darkroom somewhere down in the basement or in my case, a corner of the garage. Darkrooms were just that...dark, cool places with funny colored lights to see by and smelled of vinegar. But like everything else, technology has a way of taking us further, faster, better, more. All at a cost, of course.

Enter, modern digital photography. Modern cameras are incredible pieces of engineering. Anyone can call themselves a photographer these days with today's cameras. Auto everything...auto focus, auto exposure, shutter release rates of up to ten frames per second and above..it's amazing. Double exposures, high quality video, the list goes on and on. They even process the image for you, applying built in presets that add your chosen picture qualities. Portrait, vivid, landscape, nightscape...are all presets that come to mind that one can choose to "develop" their image and save it to the memory card for later retrieval and a trip to Walmart to be printed. That's the cost I speak of above and not the cost of the prints. If we allow, modern technology robs us...or "costs" us our creative juices by handling the most important part of photography. The very part we have spent a ton of money on to capture in the first place. The final image. Personally, I don't want the camera deciding for me how the final image looks when printed. As good as cameras are, I want the final say in my image.

Photoshop and Lightroom use the exact same editing engine so the basics are the same between the two programs. The layout is a bit different and Lightroom has a few unique features.
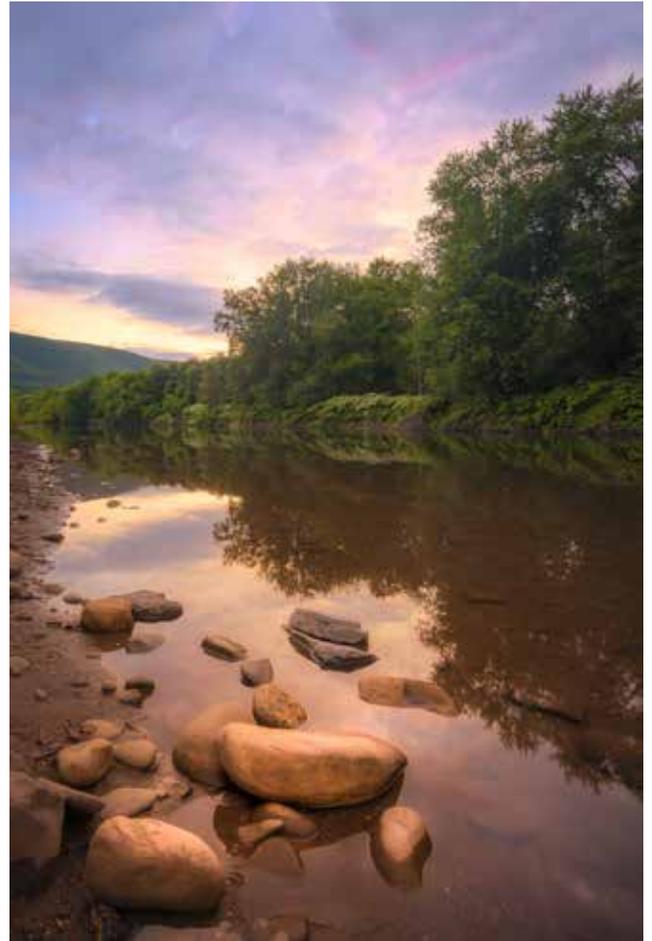
©Bob Stoffregen "Creekside"

I will demonstrate how and why I feel Lightroom is the better choice for beginners wanting to take control of their images and expand their creativity. As an FYI, one of the biggest selling points of Lightroom is its powerful organizing and cataloging ability. I don't use it in that way. I have my own simple method I use to organize images. It's the way I started and it works for me.

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Aside from final printing and framing, modern editing programs are the bridge from the unprocessed pile of zeros and ones that make up the files or images on our memory cards to a usable, tuned file ready for print. Thanks to the marketing masters at Adobe, Photoshop and Lightroom are probably the biggest image editing software programs around. Im sure there are others and I know I'll get a lesson from someone on all the other options. Within two weeks of getting back into photography after a long hiatus, I knew I needed a computer program to get my images to where I wanted them to be. At first I totally swore off Photoshop as I just knew the only thing it was good for was swapping heads or skies from image to image and being the purist from Mr Kodak's old school of photography, I wanted nothing to do with it. But like in so many other ways, I was of course proved wrong about Photoshop and use both Lightroom and Photoshop together extensively today in my workflow.

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©**Bob Stoffregen "Diva"**

Bob Stoffregen

Bob Stoffregen has been a serious hobbyist photographer for many years. He studied photography at the Art Institute of Ft Lauderdale in the late
seventies learning the basics of exposure, theory, composition, black and white as well as color dark room procedures and studio work. He took his interest in photography underwater while scuba diving off Florida's coast and the Florida Keys shooting many rolls of Kodachrome slide film.

After a long hiatus from the hobby he recently picked it up again, but now its mostly a digital world. Even so, the lessons learned in those early days still apply as he now learns new lessons of pixels and noise, file sizes and computer programs.

In his pursuit to "sweat the details," and a love of wondrous things, his new personal challenge is to point his lenses skyward hoping to capture and share the beauty and splendor of the night sky with
others.

Bob is a Project Manager/Sales Consultant for Supply Source Inc in Williamsport, PA

 I hope everyone will join me at the October meeting of the GCPC as I take a quick tour around Lightroom. This will NOT be a class on digital editing per say, but I will have an image up on the screen so I can demonstrate some tricks and tips I've learned and stumbled upon in Lightroom. I'll take an image that is on my memory card, save it to my computer and bring it into Lightroom so you can see those steps. Photoshop and Lightroom use the exact same editing engine so the basics are the same between the two programs. The layout is a bit different and Lightroom has a few unique features to it. I will demonstrate how and why I feel Lightroom is the better choice for a beginner wanting to take control of their images and expand their creativity. As an FYI, one of the biggest selling points of Lightroom is its powerful organizing and cataloging ability. I don't use it in that way. I have my own simple method I use to organize images. It's the way I started and it works for me.

Keep shooting,
Bob

©**Bob Stoffregen "Blue Hour"**

PRESIDENT'S MESSAGE

Just Do It. I'm sure over the years this Nike slogan has inspired athletes to run faster, jump higher, and try harder in their sport. I think the words can inspire photographers, too.

I recently watched a youtube video by professional product photographer Don Giannatti. His style is no-nonsense, "calls it like he sees it." This style definitely isn't for everyone, but I often find what he has to say interesting. This video is titled "Don't Censor Your Art Before it Gets Made." (https://www.youtube.com/watch?v=JH49zwBbSqA

He talks about coming upon a scene and wanting to photograph it but deciding not to. Perhaps the light isn't great or it isn't the best angle. Maybe the image isn't portfolio worthy. His advice is to take the photograph and edit later. If the image isn't what you want it to be, don't consider it a failure. Learn from it. Why doesn't the photo work? What would make it better? The only way to improve as a photographer is to take photographs. If you censor yourself and find a reason not to make the image, you're not making photographs.

So the next time something calls to you about a scene—just do it.

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

Mia

©**Mia Lisa Anderson** "Big Falls"

The Grand Canyon Photography Club
www.gcphotoclub.org

About The Banner Photo

The "Falls" are illuminated nightly year round with the lighting schedule given in various online links. The lighting varies throughout the course of the hours of illumination so shooting lots of exposures gives one many different appearances. This shot was taken a few summers back from the American side of the falls. I was part way up on the viewing platform there with my camera on a tripod and spent about a half hour photographing the falls as the display changed.

The shot was slightly cropped and its brightness and contrast were adjusted in Photoshop... the shot specs were f 4.5 at 0.6 seconds at an ISO of 320 using my 180-200 mm lens at a setting of about 60 mm.

We stayed at the "Days Inn at the Falls" which is within walking distance so we didn't have to drive/park, which was nice given the photo gear I carried. We limited our stay to the American side too because of "Border" issues.

©Kenneth Meyer   "Niagara - Blue"

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

August Meeting of the Grand Canyon Photo Club

   The Grand Canyon Photo Club met a the beautiful late-summer evening on September 12. About 15 photographers moved out of the Gmeiner with their cameras and tripods to look for ways to capture 17 "items" on our Scavenger Hunt List. Mia Anderson prepared the list which included: something red, motion blur, reflections, texture, and coins in a fountain. We had nearly an hour to stroll and shoot. All seemed happy and invigorated by this activity.

   Everyone returned to the Gmeiner shortly before 8 o'clock. Mia discussed some business items. 1. Gary Thompson agreed to chair the nominating committee again this year. He was hoping some members would volunteer to help him. 2. The Geminer would like to improve/update the lights that shine on the hung artwork. The total needed to purchase all LED lights is $500. Some have made private donations. We discussed whether the club could contribute. 3. Bob Stoffregen will present a program on Lightroom at our October meeting. We then took a moment to enjoy the snacks that Bruce provided and the beverages that Mia supplied.

   Gary led the critique of 12 submissions of various night-time images: Stars and the Milky Way, carnivals, fireworks, and urban lights.

   Respectfully submitted,
   Paul Bozzo

October Meeting At A Glance

Lightroom Basics
Bob Stoffregen
Critique: Slide Show of Scavenger Hunt
Beverages: Gerry Bailey
Snacks: Paul Bozzo

©Ken Meyer "Heron at Nessmuk"

Treasurer's Report August 2017

Beginning Balance	$869.46
Cash In (Exhibit Entries))	
Cash Out	
Bank Fee	$3.00
End Balance	$866.46

   Respectfully Submitted
   Gary Thompson

Horizons

Anyone who has heard my critiques at a GCPC meeting knows that one of my pet peeves is a horizon that is not level. It really annoys me that a photographer doesn't take the time to make sure that his or her horizon is the way it should be. I especially dislike photos of water where it looks like the water is running out the image because it is tipped one way or the other. I have included a sunset photo showing it with both a sloped and level horizon so you can see the difference. This is not to say that you must always have the horizon level, but I will talk about that later.

There are several ways to get the horizon level:

- If you have time, particularly when doing landscape photography, you should use a tripod. A tripod will make you slow down while taking pictures. It gives you a chance to check you horizon and composition and for distracting elements in the image. There are three methods to use to assure that your camera is level.

- Many cameras have a grid that can be displayed when you look through the viewfinder. You can use this grid to line things up.

- My particular camera has a built-in level that displays on the LED screen at my request. It is green when the camera is level and red when it is not.

- If you don't have either of these features and you have a flash shoe on the top of your camera, you can purchase a bubble level (these are very inexpensive) which inserts into the shoe. It has bubble for both horizontal and vertical images.

NOTE: If you are going to take several images to create a panoramic photograph, it is imperative that the camera be level. The tripod also needs to be level so that when you pan the camera for the separate images, everything stays level.


In-Camera Level

PhotoShop Level Tool

Bubble Level in Flash Shoe

Photos ©Ann Kamzelski

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Horizons (continued)

But what if you don't have time to set up the tripod and make sure that everything is correct?

- You can use the in-camera grid when you look through the viewfinder to help keep the horizon as level as possible.
- You can also fix the image in your computer after you have downloaded your shots.
- I use PhotoShop Elements. The Level Tool looks like a green and yellow rectangle.
- Click on the tool then move your cursor to the image. Select a place where you can see where the horizon should be. Click and drag the cursor a short way keeping it where the horizon will be level.
- The software will then straighten your image. You will have to crop it because it is now tipped and there are portions that do not contain any of the image. In many cases, this will cause the final photo to be very different from what you originally took and it may not be as good compositionally. This is another good reason to get it as close to right in the first place.

So where should you place the horizon?
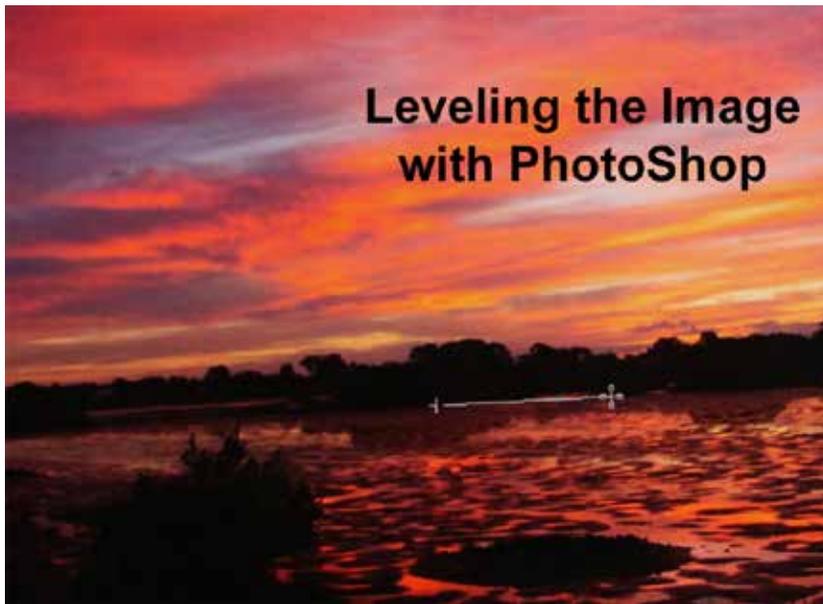
I have talked about this in other articles on composition. You need to place the horizon so that the part of the image that is the most important (what attracted you to take it) gets the most real estate. So if the sky is the focus, the horizon should be low. If the sky is bland then the horizon should be high. In general, the horizon should not be in the center of the image cutting the shot in half. This works sometimes, like the reflections, but should be the exception and not the norm.

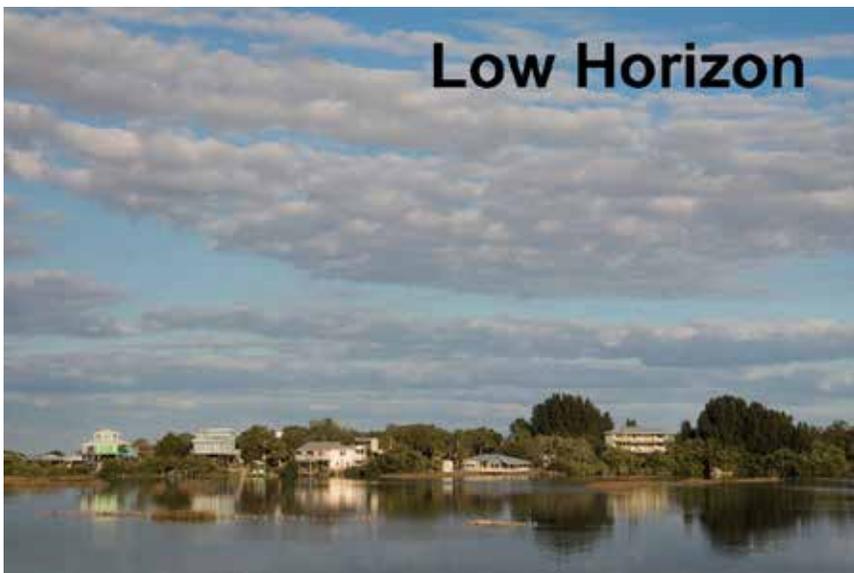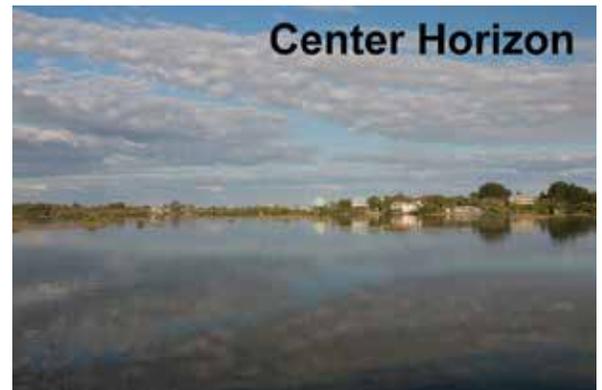
Photos ©Ann Kamzelski

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Backgrounds (continued)

Can I tilt my horizon?

Of course you can! The horizon does not always have to be level. If you want to take a photo where the horizon is intentionally tilted, then it needs to be slanted enough that people know it was deliberate.   You can even come up with some very creative images, like my shot of a street in San Francisco.

Creative Sloped Horizon
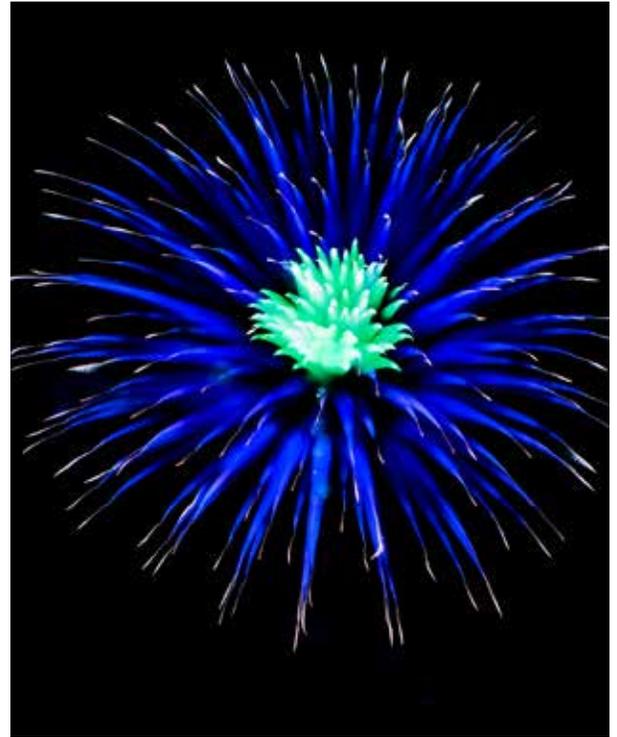
Photos ©Ann Kamzelski

Center Horizon

High Horizon

Low Horizon

Intentionally Slanted Horizon

Night Sky Photography

©Linda Ralph "Geese on the Water"

©David Ralph "Night Bloom"

©Gary Thompson "Main Street Bridge"

©Bob Stoffregen "Holiday Traffic"

©Mia Lisa Anderson
"Cowanesque Moon"

©Bernadette Chiaramonte-Brown "Peace in the Valley"

©Paul Bozzo "Hemlock Lake"

©Bob Bair "Night Sky Cherry Springs

©Kenneth Meyer "Niagara"

©Bruce Dart "Milky Way and Joe"

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:

October - Wolfram Jobst

November - Sandy Foor

December - Mia Lisa Anderson

The Warehouse Theatre: Various Members

Paul Bozzo, Linda Stager,

Bruce Dart, Bernadettte Chiaramonte

Upcoming Programs

October - Bob Stoffregen   Lightroom Basics

November - Mia Lisa Anderson An Introduction to Social Media for Photographers

Critique - Your Best Shot (not favorite) one in which the photographer set out to capture a certain image and he/she feels the did it well -- composition, exposure, lighting, etc/

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.

Mystery Macro
How observant are you?

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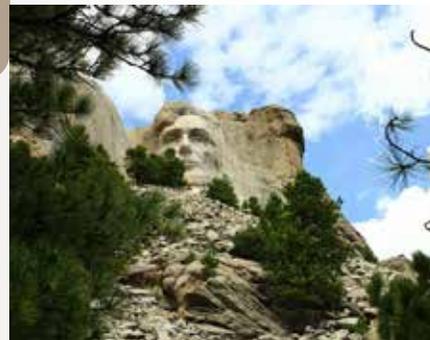

Three Correct guesses
David Ralph
Al Quimby
Judith Giddings

©Jan Keck

Lincoln's eye,
Mount Rushmore

©**Karin Meyer** "Traffic Along Main Street"

©**Ann Kamzelski** "Starry Night"

©**Wolfram Jobst "Night Rides"**