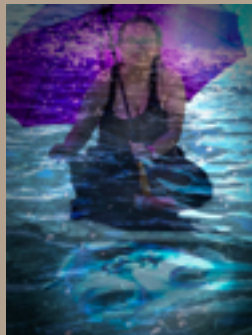


The Grand Canyon Photography Club

VOLUME 18 ISSUE 8 August 2018



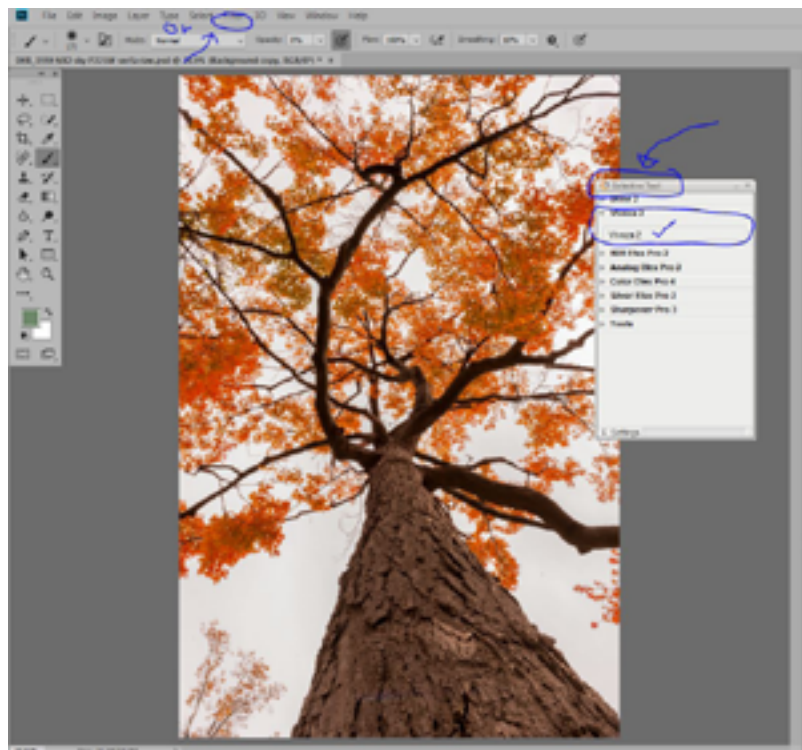
©Wolfram Jobst
“Dream Girl””

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August 14 Program: “Nik Filters...Control Points” With David Ralph

For the August meeting David Ralph will present “Nik Control Points.” While the Nik collection of Photoshop and Lightroom plugin filters would be a wonderful and powerful group of automated editing and special effects aids if only globally applied to an entire image, Nik filters have special, patented, power with U-Point technology, or color control points. “U-Point” is simply a Nik trademark translation “you point,” – that is, place, or point, the mouse cursor on a particular feature of an image, and thereby restrict the effect of a particular edit to just that precise color or location in the photo image. Control points are a powerful shortcut which saves one from making multiple layers in Photoshop, or painting and brushing for extended time between layers. Simply put, wonderful things happen without having to be a Photoshop genius.

David first encountered control points in Nikon's raw converter and editing program, Capture NX(2), which incorporated Nik control points into virtually every kind of edit doable in the program. Unfortunately, Nikon abandoned Capture NX2 and the company's connection with Nik. During the same time frame, Nik published the Nik filter collection independently, mainly as a set of plug in filters for Adobe Photoshop. The plug in filters became widespread both with professional photographers and with advanced amateurs. Then, disaster struck. In May, 2012. Google purchased the Nik company, solely to get its mobile editing app, “Snapseed.” Google reduced the price, and then made the collection completely free. Google also abandoned all development of the Nik filters. And, so the filters progressively became incompatible with updated version of operating systems, and they developed bugs dealing with Photoshop. Fortunately, DxO, the French photography software and camera company, purchased the Nik collection from Google in October 2017. This spring, DxO released the Nik collection for purchase, updated for current operating systems. They appear to largely identical in function and interface to what Google abandoned in 2012. Also, if you still want the old 2012 version for free, warts and all, DxO still maintains this link.

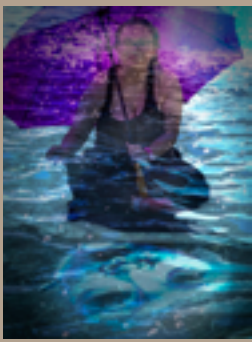


For the work with Viveza, David started with an image of a tree.

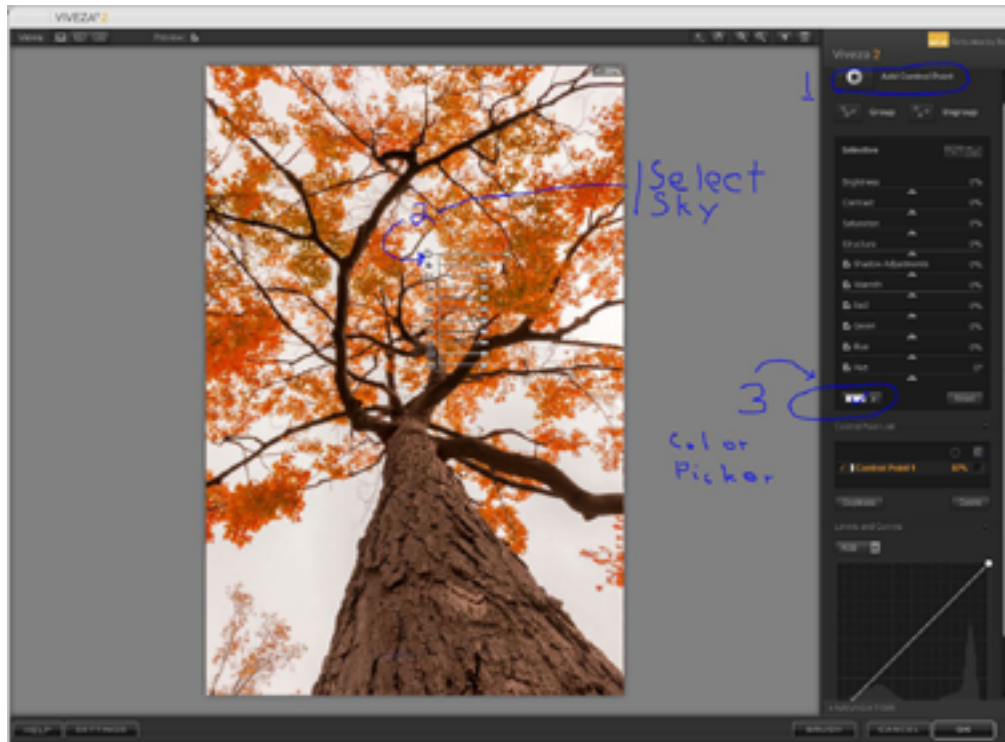
<https://nikcollection.dxo.com/nik-collection-2012/> The old collection might be best for some if one operates an older operating system. The old collection developed some issues on my Win 7 Pro machine

The screen shots here show how a skyward photo of fall colors in a tree with a blown out sky, easily had a blue sky inserted between the leaves and branches with a few clicks and sliders applied to the raw image in PS. A single control point in the Viveza plug-in filter drew in Photoshop's color picker table, applying a blue sky to just the sky portion of the image, between hundreds of leaves and branches.

(Continued next page)



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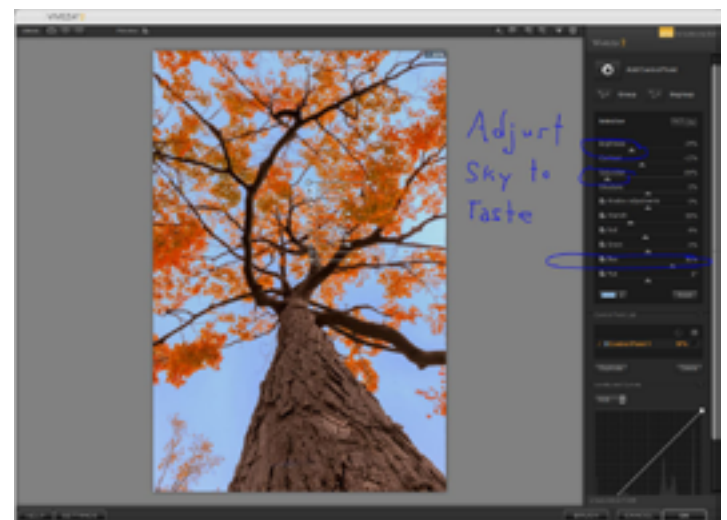


David has been an amateur photographer for over 50 years. He is primarily an available - light shooter, who likes landscapes, and occasionally tries to capture wildlife. He recently retired after 43 years as a legal services attorney for the poor. He looks forward to some travel photography in retirement, advancing his Photoshop skills, and increasing his time with the Grand Canyon Photography Club.

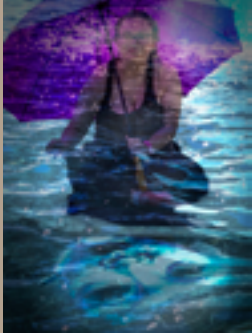
Step 2. Place the control points in the sky.



Step 3. Setting the skycolor



Step 4. Tree to taste.



PRESIDENT'S MESSAGE

This little commentary is prompted by two recent things that crossed my path. One was encountering a darkroom test print, of a college friend, circa 1970, in a box of papers. The monochrome image is in stripes, reflecting different lengths of time under the enlarger, by sliding a piece of cardboard over the undeveloped photographic paper every five or ten seconds. Tedious work. The wet darkroom is a place that I shall never go back to.

The second occurrence was viewing a Youtube video of a favorite old, curmudgeon, wildlife photographer that I like for no particular reason, Moose Peterson. Moose was obviously putting up with being interviewed by Tony and Chelsea Northrup, who are, in comparison, Johnny-come-lately, know-it-all, technical photo experts, with a regular show on the web. Tony Northrup said to Moose, words to the effect, "Hey Moose, don't you think that bird you captured could use a little sharpening?" Moose replied, a bit indignantly, more or less, that he had been a photographer for decades, and that he never has and never will sharpen a photo. No, not ever! A few moments later, one of the Northrups ventured that perhaps another one of Moose's images might look better "cropped." Moose erupted again, saying he never, ever crops photos, that his scientific and professional customers want the unadulterated, entire image captured by his camera. They moved on. When asked about how some Internet viewers' submitted photos might be improved, Moose said about some that the only possible improvement to be had was not to have taken the photo in the first place! He never would have pushed the shutter button! Moose then proclaimed that for post processing his images, that he only uses Adobe Camera Raw, and then only for the most basic of adjustments. Then, finito! Age and experience stick a finger in the computer whiz's eye.



©David Ralph "Darkroom Test Print"

I should talk. My program for August is a survey of the DxO's republication of the Nik collection of Photoshop plug-in filters. These wonderful plug-ins embody the contradiction of being at once the technical solutions to not having to know Photoshop thoroughly. And, second, they also facilitate getting some fantastic post processing results from Photoshop, swiftly, elegantly, and with technical precision. I love them because I found Photoshop's learning curve so steep as to make me look elsewhere. And, I was my office's computer resource for decades. I just wanted to get and print the great images my mind saw when I pushed that button. (Nik often gives me better than I had envisioned.)

There is ying and yang for many of us, right here at GCPC, between the joy of pressing the shutter release, and the delay and emotional joy, or grief, of post processing, then the mystery and joy of seeing a refined image. Then, finally, if the prized image is to have more than ephemeral existence on the web, or a phone, a permanent print must be made on paper, capable of hanging on the wall, or at least in the family album or shoebox, for us and our descendants to appreciate. A few prints may provide a vestige of us and our vision.

(Continued next page)

President's Message (continued)

Some of the most experienced photographers in our club, who love photography, have told me that they love seeing the image in their mind, composing the image and creating a solution for the camera and lens, and then pushing that shutter button. Also, that they do not enjoy at all sitting down in front of the computer, to find what was actually captured, and then spending more time processing the selection. Yes, there is some mystery waiting to see on the computer what we actually shot, but instant chimping on the camera takes a lot of that away.

In the days of the wet darkroom, with developer, fixer and rinse solutions, for both film and photo paper, there were delays: delay in getting a negative developed, and dried; more delay to print the negative, contact prints, and test prints with strips of varying exposure, on different contrast papers, then to finally see, arising in the solution, the image that finally would be our print. At least on paper, or in a color slide, there is a degree of permanence greater than a five second look on the web. But, still, that time in the darkroom, smelly liquids, and stains on the hands was not a favorite pastime for everybody. Maybe it was for Ansel Adams.

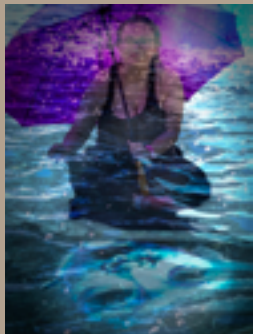
So, if you come to my program about using control points in Nik Filters, perhaps you will think about the contradiction between easy software, hard software, or none at all; about using your own image, or the image from the engineers who dictated the camera's choices. In our club, we hear a clamor from some corners for help learning how to adjust a camera, how to do post processing on the computer, or how to learn a program like PS, Lightroom or maybe Elements. And, then there are other contradicting voices -- that we should not spend any time on technical details like, well, how to do post processing or to set up the camera for a desired effect. After all, those latter may have a point because the lowliest of current cameras has a computer inside which, at least in good light, will yield a properly exposed, in-focus image, with huge depth of field. That is, just push the button, and maybe send the file out for printing. They have a point. Up to a point.

If any art or craft is worth doing well, it takes work and time, to know the tools and and to become skilled in their use. I am not wise enough to work ALL of this out, but I may try from time to time.

David Ralph



In this shot, I converted an image to B&W. Then I used a B&W solarization filter in Color Efex. [If truth be known, it was Color Efex 3, which was incorporated directly into Nikon Capture NX2. BUT, version 4 has the identical filter.] I used B&W for two reasons. One, the Getty buildings are virtually white, monochrome. Two, the only solarization I knew anything about, was from the B&W film days. I never heard of doing it in color.



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About The Banner Photo

The Grand Canyon Photography Club

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:

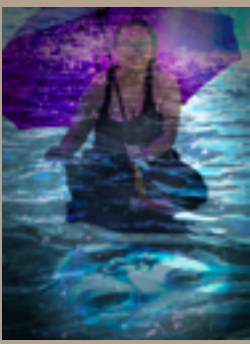
David Ralph -

E-mail: president@gcphotoclub.org

A composite image from Wolfram Jobst, who was at the Street Painting Festival in Elmira July 7th. "A young woman crouched on the hot asphalt under her parasol appeared to be painting from memory. I merged that image with a second one, shot immediately behind her depicting a water fountain. Together this made for a dream-like, meditative picture calling for personal interpretation." Carl Zeiss lens F/4 24-70mm mounted on camera Sony A7R ii (with 5-stop image stabilization). Shot hand held at F/4.0, 1/1150 sec, ISO unknown.



©Wolfram Jobst "Dream Girl"



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July 10 & 13 Meeting of the Grand Canyon Photo Club

There were 32 persons present when President David Ralph began the meeting. David asked for the balance in our Treasury to which treasurer Gary Thompson supplied the figure \$1,213.34. David mentioned that we might consider raising our dues above the current \$20 per person. That way we might be able to have a professional speaker/presenter occasionally. David also discussed his ongoing negotiations with Anna Wales Rodgers, the director of the Gmeiner. After some back and forth, we are hopeful that a Club Exhibit will be scheduled for the 2019 season here in the Gmeiner. Bob Stoffregen was then introduced and he began his presentation by giving us all a 15-page handout which sums up the poetry, facts, equipment, and considerations of night-time photography, specifically star/Milky Way photography. We were treated to some gorgeous images of the heavens above. Bob taught us the necessary camera settings and the concepts behind them. All the knowledge we gained has prepared us for the club outing to Cherry Springs this Friday, July 13, weather permitting. We will meet at the Gmeiner that evening at 6 pm. We must remember our tripods, warm clothes, red lights, and maybe lawn chairs.

Linda Stager provided the snacks for our break. (The crunchies in the plastic cups were my favorite!) Sharon Connelly had an array of drinks for us.

Ann Kamzelski led the critique of Summertime images or images created at Ann's workshop last month. It was fun to see the changes that Ann applied to some of the 11 submitted images. Bruce Dart's black & white image of clouds above the water with a dock and palm trees silhouetted was quite majestic. Ann showed us three images of strawberries being dropped in a clear container of water – and then a combined image using the three! (See both of these images on page 12.)

The trip to Cherry Springs State Park was Friday, July 13. The night-sky shoot was attended by eight members: our leader and teacher Bob Stoffregen, Wolfram Jobst, Jan Keck, Sharon Connelly, Ken Meyers, David Ralph, Russell Geare, and Paul Bozzo. We had a wonderful evening sitting under the stars until about 11:30 pm. We were located in the middle of an abandoned airstrip. We had some fun and made some striking captures of the Milky Way. Bob took care of us all: getting us there, helping with camera settings, and supplying small light sticks so no one would trip over their tripod

Respectfully submitted,

Paul Bozzo, Recording Secretary

GCPC treasurer:

Gary Thompson
285 Owen Hollow Road
Big Flats, NY 14814

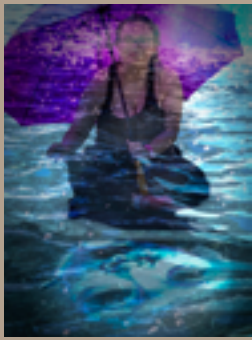
Individual: \$20.00

Family: \$35.00

Treasurer's Report For July 2018

Beginning Balance	\$1213.34
Cash IN	
Cash OUT (Bank Fee)	\$3.00
Ending Balance	\$1210.34

*Respectfully Submitted,
Gary Thompson, Treasurer*



News about Next Year's Members Show

Start working on your best images now! Time might be shorter than you think. I am very pleased to announce that the GCPC will indeed have a "members" show at the Gmeiner Art and Cultural Center, in approximately May 2019. This will be a continuation of a tradition and understanding with the Gmeiner for a biennial Members show that has gone for many years. Specific details are not yet all finalized. Center Director Anna Wales Rogers had extensive conversations with the President, and she met with the Club's Board of Directors on the topic. We have made a written proposal to the Center which follows the mutual agreement made in principal during those conversations. As matters now stand, specific requirements will closely follow the standards which were used in the Club's 2017 Members exhibition.

The proposed overriding theme of the 2019 member exhibit is "Let there be Light." We have not yet decided on whether this exhibition will be judged, nor if there will be some categories under the general theme. Framing standards will be the same as the 2017 show, which was regarded as a high level of presentation, and one of the best exhibits the Club has presented. This is the current framework. There is still discussion as to whether matte colors will be limited, or not.

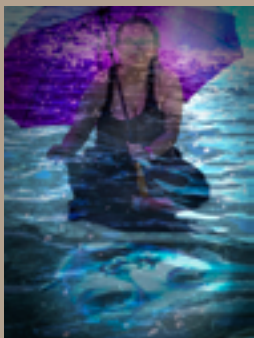
- All entries **MUST** be framed in either a black or white frame, even prints on metal, canvas, or other material.
- Images may be Color or Black & White
- Entries **Must** be wired and ready to be hung
- Entries **MUST NOT** have been hung at the Gmeiner before.
- Each member may submit up to 3 images. Every member who submits will have at least one photograph accepted to hang in the exhibit.
- Entry fee is \$5/image to cover expenses.
- Maximum framed image size is 28" on the longest side.
- Members must be in good standing as of the March 2019 meeting to participate.
- An added requirement is that each submitted print **MUST** have a statement of the artist's intent or vision, which will be printed and posted by each exhibited print.

The requirement of an artist's statement is new to the Club, but it has been a requirement of the Gmeiner for several other exhibitions in the recent past, and we agreed to the Gmeiner's request in that regard.

As in past years, we need a show committee to assist in receiving prints, hanging, setting details, etc. Persons interested can contact myself.

Finally, if any member has financial difficulty complying with the framing requirements, or in making or getting a large print, he or she can contact me privately for discrete assistance. We do not want anyone to be excluded because of the cost of frame or print production.

Thank you, David Ralph



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“Workamping at Yellowstone”

Professional Photographer John Levandoski, formerly of Wilkes-Barre is living the dream that many photographers have contemplated for years....camping, photographing and working in Yellowstone National Park. It all happened three years ago.

After a couple of decades of running a portrait studio in the Wilkes-Barre area, as well as making black and white Fine Art prints and traveling to several art shows, John and his wife Marie sold their business and building, bought a camper and headed West. He camped, worked and photographed in Yellowstone and then headed to Arizona for the Winter. Among other things, he taught workshops in some of the ghost towns of the West.

More recently, they have traveled through lots of states, camping, photographing and talking with people. They have been to Wyoming, Kentucky and many places in between.

Currently they have been near Cape Cod in Massachusetts, enjoying the sights and fresh seafood.

Talking about their Yellowstone adventure, John asserts “what an exciting place to be, especially being there for the whole season.”

John will speak at the Grand Canyon Photo Club at the September 11 meeting. On the 12th he will speak to the camera club in Scranton area; on the 13th for the Northcentral PA photographers, and the 16th for the Northeast PA Professional Photographers. He will wrap up with a program for the Susquehanna Valley Shutterbugs in Williamsport on September 24. Lots of opportunities to meet and talk with him.



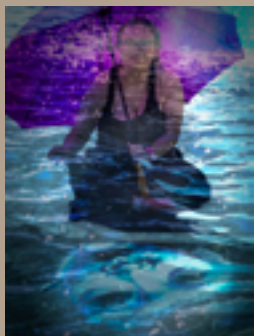
Marie and John Levandoski

During the summers of 2016 and 2017, John Levandoski had the opportunity to live and work in Yellowstone National Park in the state of Wyoming.

Capturing thousands of images was a dream come true, as it would be for anyone who loves outdoor photography. John has gathered some of his best images and stories in a presentation he hopes will inspire you and make you ponder an alternative retirement option.

“The experience was extraordinary and life changing. Inspiration was everywhere. Adventure was a daily way of life. And photographs appeared around every corner.”

John Levandoski



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“Summer or Summer Fun”



©Nancy Bickham “Cape Cod Summer with Lobster Roll”



©Dwayne Gipe “Merry Go Round”



©Paul Bozzo “The Living is Easy”



©Bob Bair “Water Balloon Burst”



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© Chiya Smith "Gabriel"



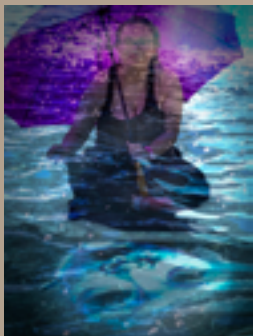
©Jan Keck "Frozen Flowers"



©Mia Lisa Anderson "Yum"



©Diane Cobourn "My Turn"



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:

August - Bruce Dart

September - Open

October - Open

November - Open

December - Linda Stager

The Warehouse Theatre: Various Members

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

September - "Workamping at Yellowstone" - John Levandoski

Theme: Cityscape, Nightscape or Nik Filters Control Point

(Nik is still available for free-- see David's link

October - "Portraits Made Simple" - Bruce Dart

Theme: Great Outdoors

November - "Do It Yourself Cheap Stuff" - Mia Lisa Anderson

Theme: Portait

December - Year End Review and Party Three favorites from the year

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.

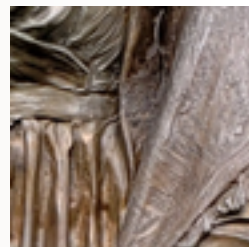
What is this? Send your
guess to bdphoto@ptd.net



Mystery Macro

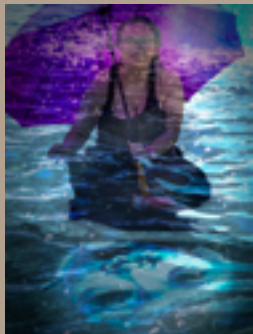
How observant are you?

Several correct
guesses. David
Ralph, Al Quimby
and more. Mary Wells
statue.



©Jan Keck





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©Ann Kamzelski “Berry Drops”

August Meeting At A Glance

“Control Points - Nik filters” -David Ralph

Theme: “Night Sky”

Snacks -Diane Cobourn

Beverages-Sharon Connolly



©Bruce Dart “Sunset Pier”