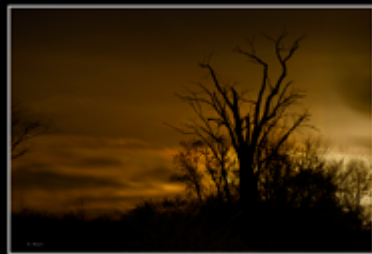


# The Grand Canyon Photography Club

VOLUME 18 ISSUE 9 September 2018



©Ken Meyer  
“Silhouette  
at Moonrise”

INSIDE:  
About the Banner Photo- 5  
President's Message - 3  
Minutes/Treasurer - 6  
Mystery Macro -14  
Members' Photos -6, 12  
13, 15

## “Living, Working, and Photographing in Yellowstone” with John Levandoski

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.

John will speak for GCPC at the September 11 meeting, beginning at 7 pm at the Gmeiner Art Center.

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. In his semi-retirement John photographs his travels and posts them on his website blog and gives presentations to clubs as he travels.



©John Levandoski “Ruby Ghost Truck, AZ”



©John Levandoski “Buffalo Rut Charge”

***“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



©John Levandoski “Dueling Grizzlies”

(Continued next page)



## The Grand Canyon Photography Club www.gcphotoclub.org

John started his photography career forty years ago in a basic class at the community college. From 1983 to 1997 he owned and operated Camera Pro Inc., a retail camera store and photo studio. In 1997, he closed the retail store to concentrate on his photography.

In 2003, he created John Levandoski Fine Art Photography and sold his work at local venues throughout northeast Pennsylvania and also at art festivals in PA, NY and NJ.

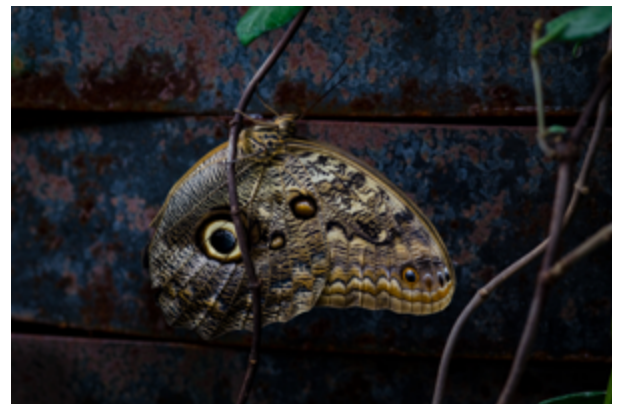
John's commercial career has spanned over 30 years specializing in weddings, events and portraits and also including product, editorial, bands and models. His work has been published by the Wall Street Journal, he has been flown to Ireland to photograph a wedding and has photographed a sitting Vice President of The United States of America while working with the Matt Cartwright For Congress Campaign in 2012.



**Marie and John Levandoski**



**©John Levandoski "Super Blue Blood Moon"**



**©John Levandoski "Untitled Butterfly"**

**(More photos Page 4)**





The Grand Canyon Photography Club  
[www.gcphotoclub.org](http://www.gcphotoclub.org)

## PRESIDENT'S MESSAGE

We are looking for different members to do some presentations in the coming year, perhaps a travelogue, your favorite techniques for meeting bears at your back door or how you get close enough to birds or other wildlife to take their portrait. Do you make your own frames or cut mattes? Think about sharing that photo trip with other folks at the club. It's a great experience. Everyone can participate. Please convey your thoughts and ideas to me or other Board members. We have a deadline looming sooner than we expect. The Board will probably meet in November to outline program plans for our 2019 meetings. It is by then we would like to have as much input as possible. Right now, the only plan is the members show tentatively scheduled for May 2019.

The same is needed for critique themes. This last year or two, we have often linked themes for the critique to the program in the preceding month. Logical. Makes sense. Educational, as the lesson is put to work. And, that can be uninteresting or too narrow. But the critique themes have been very important to my own development as a photographer, and to some others too; they are a way to jolt you or me out of our warm, cozy, tried and true comfort zone to attempt something new or different. I and some others would like to unlink some of the critique themes from program subjects. That way, some of the critiques can stand on their own. So, folks please think of themes for the critique that are different, and which might take you yourself out of your comfort zone. Then, communicate those ideas to a Board member. It is making a new photo for the theme where we all benefit the most, rather than just finding a suitable candidate from years ago on our hard drive some place. Though, that will continue to be done, as most of have done from time to time.



A seasonal tip from the photo calendar: It is no surprise to anyone that the last gasps of summer are wafting by us and our camera lenses. Fall will soon be upon us. The hummingbirds will depart any day now (I may have seen my last just yesterday). The butterflies and colorful moths will soon be gone. The fawns are getting big. The children will be in school any day, and the pools and day camps are about to close. So, obviously, if there are summer shots to make, it may be now or never. But I am looking forward. It may be a good time to scout out where one will be able to shoot the leaves as they start to turn in a few weeks. Or, when and where migratory birds may stop by once they start heading south. I find myself wondering where I shall find trees with white trunks, something I want to have in my fall leaf shots.

David Ralph,  
President

©David Ralph "Backyard Monarch"



**©John Levandoski “Bull Elk Pausing”**



**©John Levandoski  
“Vision of the White Bear”**



**©John Levandoski “Morning Glory,  
Yellowstone”**



**©John Levandoski “Porcelain Springs, Yellowstone”**





The Grand Canyon Photography Club  
[www.gcphotoclub.org](http://www.gcphotoclub.org)

## 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](mailto:president@gcphotoclub.org)

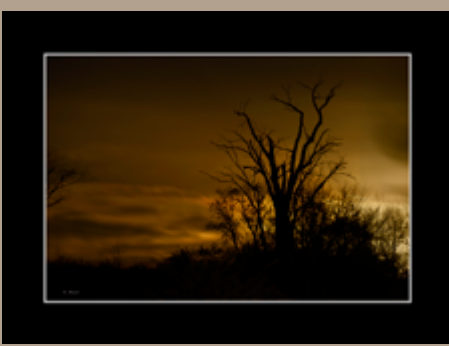


©Kenneth Meyer "Silhouette at Moonrise"

Traveling to Mansfield a few years ago in the evening, Ken had noticed this tree with a wonderful moonrise behind it. Late October three years ago Ken knew just the spot and attempted to make an image. Waiting for the right moment he was set.... only the overcast sky did not cooperate with the moonrise he expected. It did, however, yield a great backlit tree.

Located just off Route 6 on the North side of the road between Wellsboro and Mansfield, he waited at dusk for the moon. He managed this at 100 ISO, F/11, 30 sec using his 80-400mm lens set at 400mm with his Nikon D800 camera.

"I had to be careful not to let the headlights of cars interfere with the capture because of the long exposure used," Ken noted. "There was a fair amount of cloud cover that evening in the east. I really liked the tree silhouette and purposefully avoided getting the moon in the frame."



## The Grand Canyon Photography Club www.gcphotoclub.org

### August 14 Meeting of the Grand Canyon Photo Club

President David Ralph called meeting to order at 07:04pm. David went over the proposal for the club's photo show that was presented to the Gmeiner committee. The committee approved our proposal and the show is currently scheduled for May 2019. David is looking for people to be on the show committee to help with the show. The committee will decide on the final rules for the show.

The Gmeiner will be hosting a Regional Photo Show in the future. Anna would like volunteers from GCPC to help with that show.

Hamilton-Gibson Productions will be having their season kick-off sponsor fundraiser September 9th at the Mulberry Hill Estate in Mansfield. This fundraiser will include a silent auction. They are looking for donations of wall ready-framed photos from the GCPC. Bruce Dart has already stated he will donate one of his photos. They are looking for additional donations. If you are interested please contact the theater or Bruce. Recommended time for submission is the last week of August if possible. You will get a personal invitation to the fundraiser.

Treasurer's report by Gary Thompson. Currently there is \$1210.34 in the treasury.

There were no changes to last month's minutes as posted in the newsletter.

David Ralph presented a program on the use of NIK filters in conjunction with Photoshop.

Ann Kamzelski, presented the Critique on Night Skies. Thirteen individuals submitted photographs for the critique.

Notes submitted by Diane Cobourn, Vice President, standing in for Recording Secretary, Paul Bozzo

**Annual Dues:** Individual: \$20.00 Family: \$35.00

#### GCPC treasurer

Gary Thompson  
285 Owen Hollow Road  
Big Flats, NY 14814



©Bob Stoffregen "Star Fall"

### Treasurer's Report For August 2018

Beginning Balance	<b>\$1210.34</b>
Cash IN	
Cash OUT (Bank Fee)	\$3.00
Ending Balance	<b>\$1207.34</b>

*Respectfully Submitted,  
Gary Thompson, Treasurer*



The Grand Canyon Photography Club  
[www.gcphotoclub.org](http://www.gcphotoclub.org)

## 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** be 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 discreet assistance. We do not want anyone to be excluded because of the cost of frame or print production.

Thank you, David Ralph



The Grand Canyon Photography Club  
[www.gcphotoclub.org](http://www.gcphotoclub.org)

# It's About the Experience!

by Bruce Dart

David's comment last month that some, even experienced photographers, do not enjoy the computer finishing of an image and are quite content to press the shutter button after composing the image really contrasted with much of where I think we should be as photographers. He was reflecting on what some have said.

To be sure, "getting it right in camera" has more than a little merit in reducing some post processing. Always "fixing it in Photoshop" for things that can be taken care of **before** you press the shutter only adds to the work and takes away some of the creativity. However, here is why post processing is so important: the human eye sees things certain ways. It can see much more luminance than any camera or sensor can record. Cameras are getting better and HDR is another tool to get closer. However, even what the camera can record cannot be transferred to paper. There is a huge gap in what is seen and what can be recorded and another huge gap in what can be printed. Camera engineers make their best guess as to what photographers are looking for in their images and create adjustments to capture what a majority will accept. The rest is up to post processing, like it or not.

Steve Arnold, a photoshop guru from Down Under, says that he gets so caught up in a great scene, doing all he can to record the scene with decent composition, exposure, etc. that he forgets to "be in the moment." When he sits at the computer (that's where the darkroom is nowadays) and tries to recreate the feeling he felt when he took the photo, he has no internal reference to how the scene made him feel when he was in it!

"Step back from the camera, take a breath, and just soak up the atmosphere for a few moments," he says. "Enjoy the beauty of your surroundings." Following that advice you will have memories that might compel you to finish processing your image to recreate that experience. And the myriad of tools in Photoshop will make it happen. Yes there is a big learning curve, but (here is another big "but") that is where the industry technology is now and if we want to be a part we have to go there.

More than 30 years after his death, Ansel Adams still sets the bar for us to emulate. He was a master at visualizing the finished print ahead of time; a master at getting the correct exposure on his film; and above all a master at presentation of the image using all the tools available to make that happen in the darkroom and in framing. He wrote an entire book on *"The Print."*

***"Creativity is not something you wait for. It is something that waits for you. You must be the inspiration."***

Neale Donald Walsch

Decades ago along a New England waterfront we gave in to a sign in a local cafe promoting a great price on lobster and clams. We found out why. Styrofoam plates and plastic silverware. It was still good but the experience was missing. Compare to linen tablecloths and fine china in a nice restaurant. I don't want to walk into a nice restaurant, see great meals that other diners are having and then leave. I want the whole experience. It's the same with photography! There should be the same care in the final presentation that we put into capturing the image.



# Examples of Nik Control Points - David Ralph

Let's address using Nik Control Points (cntl pt) in the Viveza plug in. Although cntl pts are in all of the filters in the Nik Collection, they vary a bit in how they work from filter to filter. However, the expression of control points in Viveza is a great place to start because if you can use the control points in Viveza, you can try the same approach in all of the filters and be in a good position to use them intuitively.

After initial global processing in Adobe Camera Raw (ACR), open the image in Photoshop (PS). In this instance, exposure was adjusted in ACR, and no other adjustments were made. The exposure on the sky and the great blue heron are both off because the bird was back lit. High ISO noise is evident in the image, and which will be dealt with outside of Viveza.

Open the image in the Viveza filter through the Nik Selective Tool (File/Automate if not opened automatically) or from the drop down filter menu. Note, a duplicate layer was opened in PS to leave the initial layer in original form. And place control point on the heron.

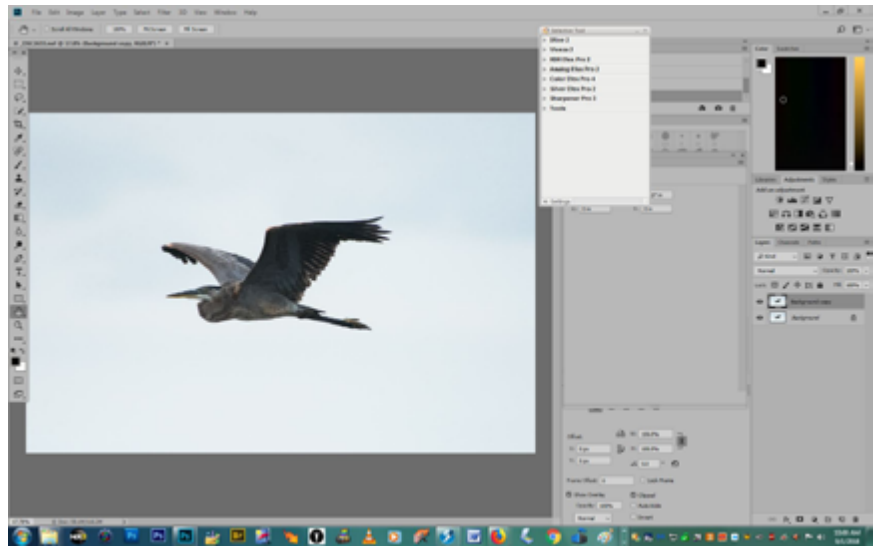


Image 1

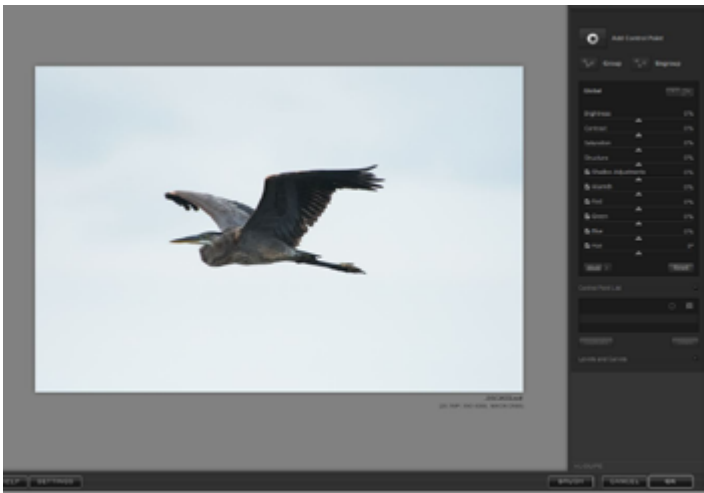


Image 2

Size the effect for the bird using the cntl pt slider. Add a little brightness, contrast, saturation and structure to taste. Note, the sliders under the control point or in the sliders on the right can be

For Image 3

One can see the mask by checking the mask selection box for each, individual cntl point or check the selection box for all control points at once. Note when looking at the mask, white is selected and fully affected by the adjustment. Gray is adjusted too, but just not at full strength. Black is not selected, and not adjusted at all. The effect is blended into the neighboring area on purpose as otherwise it would not look natural.

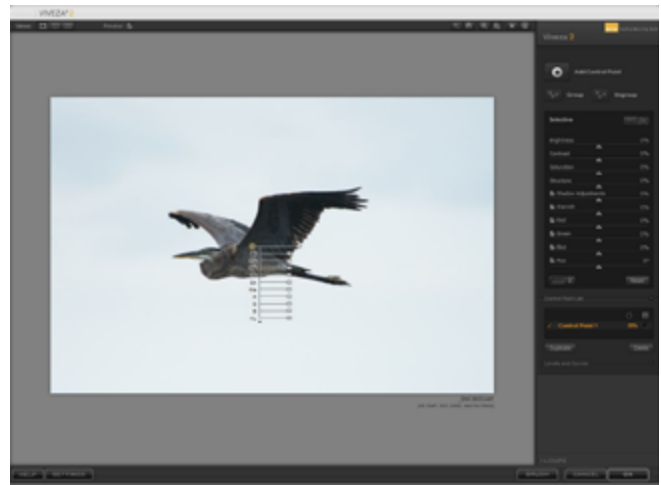


Image 3

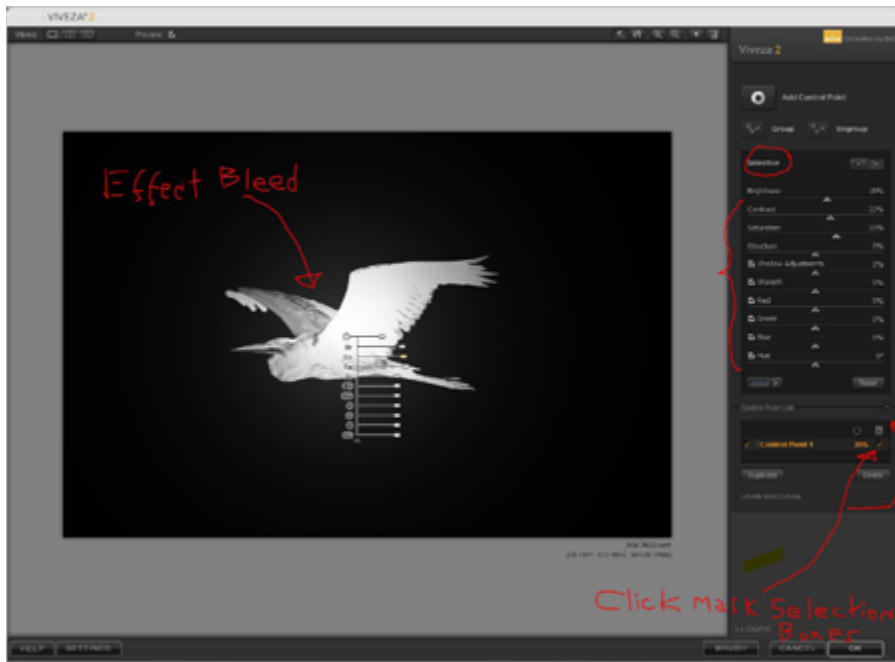
One can also drag the control point around the image, with the control (command) key down, and see the mask change depending the color, contrast and texture of the image area directly under the control point.

***If you still want the old 2012 Nik versions for free, warts and all, DxO still maintains this link:***

<https://nikcollection.dxo.com/nik-collection-2012/>

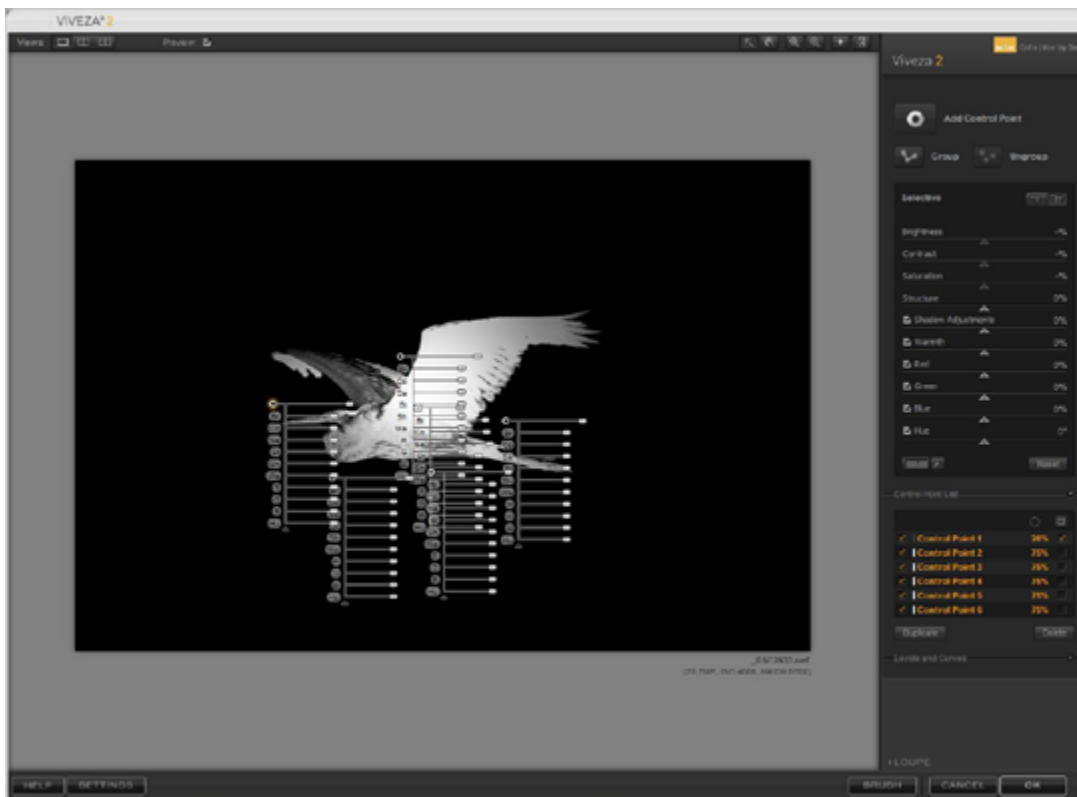
**(continued next page)** Page 9

## Nik continued



[fourth image of mask of bird]

Mask areas can be tightened up to a sharp, distinct border by adding neutral control points around the area of the desired selection. A “neutral” cntl pt just has no adjustments selected, all zeros.

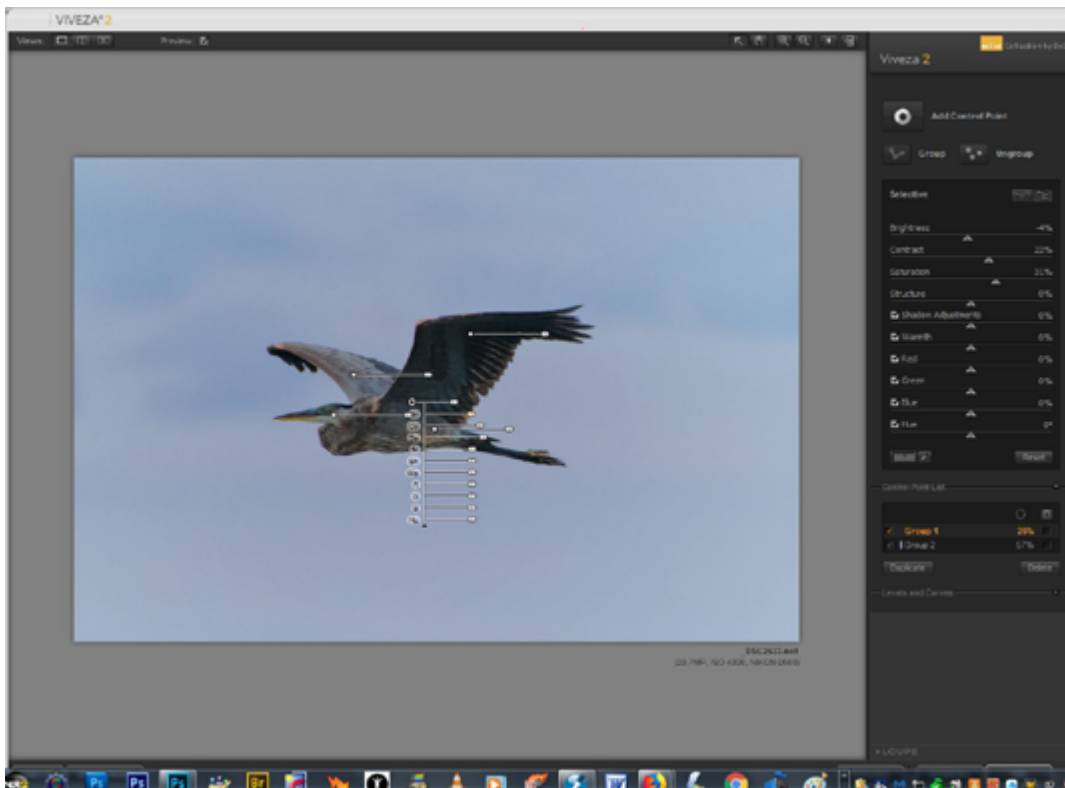


[Fifth image, mask with additional cntl points]

To emphasize the sky, the outside cntl pts were selected on the right panel, then “grouped” by entering “Cntl G.” What is applied to the now master control point is identically applied to all of them; identical changes in brightness, increased saturation, contrast, structure and a little blue color, etc. One can also duplicate a cntl point by hovering the mouse over the point, hold down the Alt (Option) key, and a “+” appears. Drag the new, identical cntl point to where it is wanted.

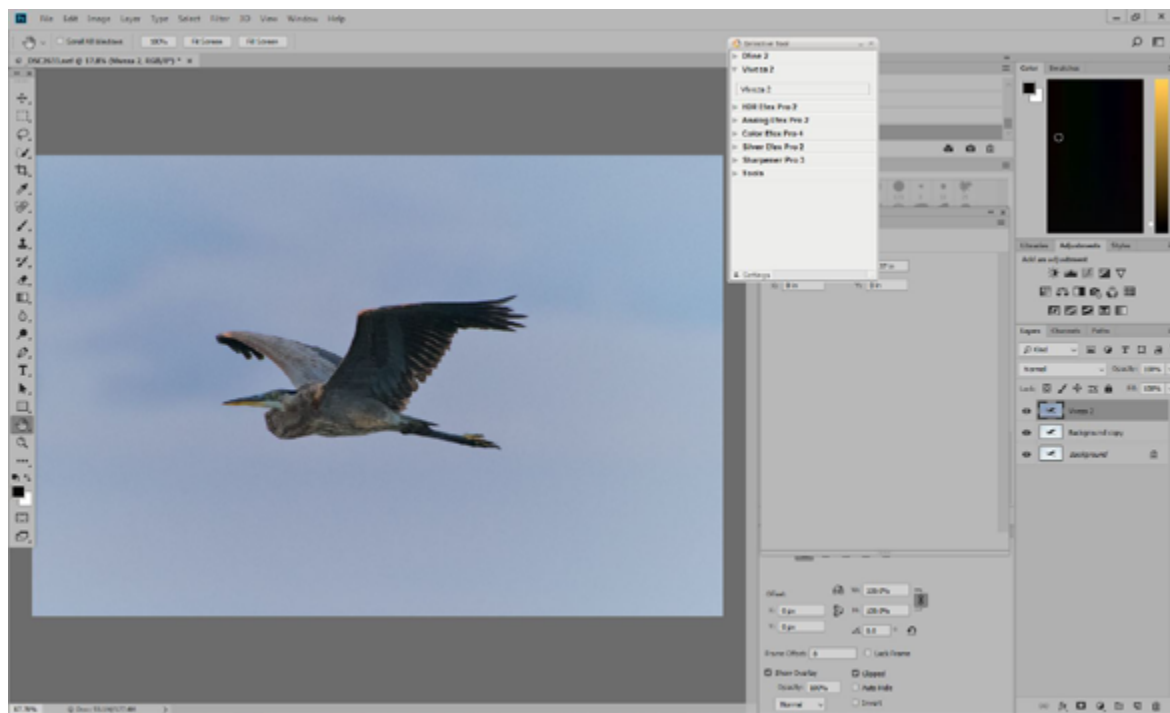
Then, to reduce the effect of the sky on the heron, more cntl pts were added to the bird, then they were grouped, with the original cntl point, No. 1. All of the bird cntl pts became identical to the first, Group 2. Final adjustments for tonality, contrast, etc. could now be made on the bird against the blue sky that was visible to the human eye when the image was captured.

**(Continued next page)**



[Sixth image]

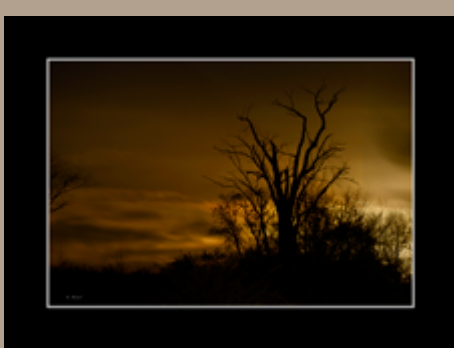
If satisfied with the tonality adjustments in Viveza, click “OK.” The image after Viveza, in PS, ready for other adjustments, such as noise reduction or sharpening, etc.



[Seventh image]

There are myriad Youtube videos on how to use Nik Filters, control points, and each filter. One Youtube author who seems to put things in understandable, clearly articulated videos is Robin Whalley, in the United Kingdom.





The Grand Canyon Photo Club  
[www.gcphotoclub.org](http://www.gcphotoclub.org)

## **“Night Skies or Nightscapes”**



**©Diane Cobourn “NH Celebration”**



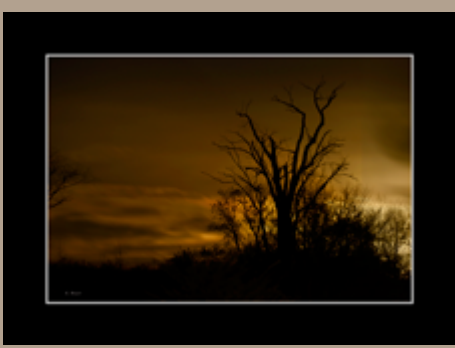
**©Paul Bozzo “Photographers Under the Stars”**



**©Bob Bair “Bridge Over Choptank River”**



**©Jan Keck “Champion Nites”**



The Grand Canyon Photography Club  
[www.gcphotoclub.org](http://www.gcphotoclub.org)



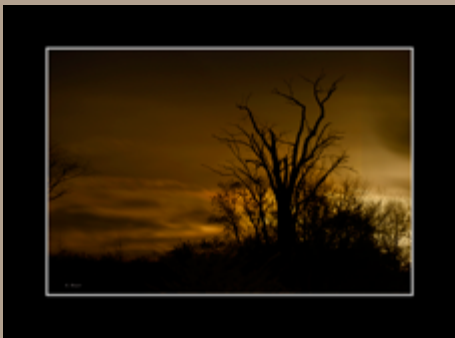
©Bruce Dart “Kincaidesque”



©Maggie Holmes “Old Faithful Dipper”



©Sharon Connelly “A Beautiful Night”



## 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:**

**September - Bruce Dart (Portraits)**

**October - Open**

**November - Open**

**December - Linda Stager**

**The Warehouse Theatre: Various Members**

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

**September - "Photographing Yellowstone" - John Levandoski**

**Theme: Urban Landscapes**

(Nik is still available for free-- see David's link page 9)

**October - "Portraits Made Simple" - Bruce Dart**

**Theme: Great Outdoors**

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

**Theme: Portrait**

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

Please contact Bruce Dart at [bdphoto@ptd.net](mailto: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](mailto:bdphoto@ptd.net)

## Mystery Macro

**How observant are you?**

Several close  
guesses: Sole of a  
Boot.



This month's macro is sort of  
a "Where's Waldo." Where is  
this image?



©Jan Keck







The Grand Canyon Photography Club  
[www.gcphotoclub.org](http://www.gcphotoclub.org)



### September Meeting At A Glance

"Working and Photographing Yellowstone"  
 John Levandoski

Theme: "Urban Landscape or  
 Control Points"  
 Snacks & Beverages  
 Sandy Foor

©Wolfram Jobst "Milky Way"



©Linda Stager "Midnight Serenade"

©Med Barton "Rose Valley Lake Night Sky"