

The Grand Canyon Photography Club



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©Bruce Dart
"Moonrise
Over Desoto"

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,



©Clyde Butcher

Clyde meant at some point. Grabbing his hat, Oscar said, "Let's go," and off they went into the swamp. Oscar was Clyde's guide to all things "swamp" and Clyde was hooked.

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.

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.

When he first left California for Florida, his reaction to the everglades -- especially after seeing and photographing the redwoods -- was "there is nothing here worth photographing."

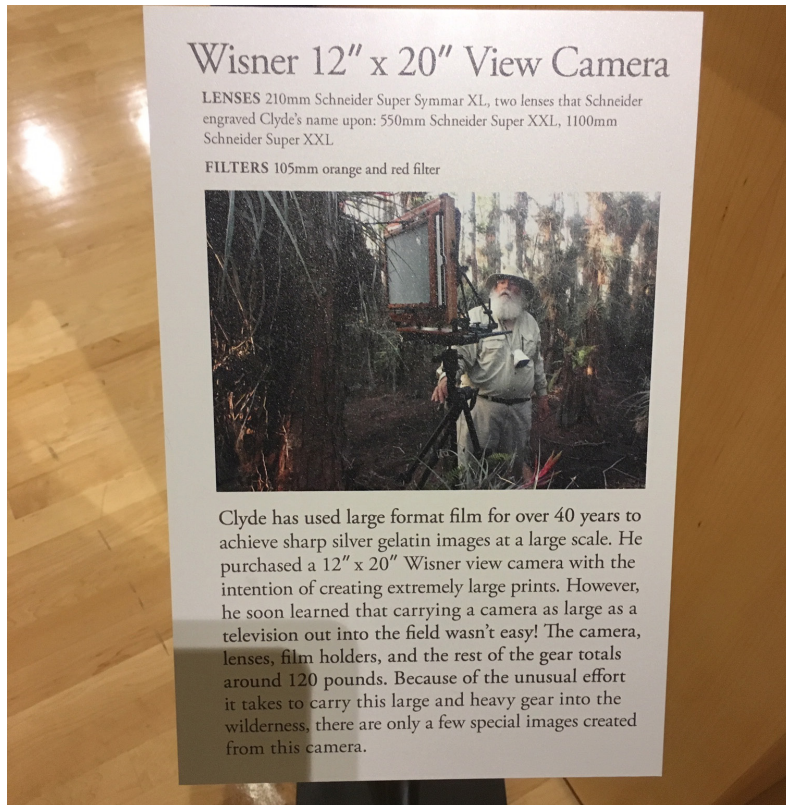
However, Clyde met a man named Oscar Thompson at a local camera store and one day Oscar shared some images of the cypress swamp.

"Wow," Clyde marveled, "I'd like to see where these were made."



Clyde and his wife Nikki

The Camera of Landscape Photographer Clyde Butcher



Our friend John Levandoki recently visited the Clyde Butcher Gallery in Venice, Florida and shared these images of Clyde's impressive 12x20 view camera. John was spending the winter camping in Florida.

The Venice Gallery is one of several successful galleries now operated by Clyde and his staff and it is where Clyde's 2,000 square foot darkroom is located and where, in custom made tanks he makes the large black and white prints for the galleries.

Photos ©John Levandoski



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Monumental Landscape (continued)



©Clyde Butcher

©Clyde Butcher



©Clyde Butcher

Clyde's darkroom makes use of a former newspaper press camera which he purchased for \$31,000 that he uses for an enlarger. A team of assistants help move 6'-9' images through the trays and the paper is rolled with some help of some foam swimming pool "noodles."

Mr. Butcher offers tours through the everglades, wading along with a dozen people, among the snakes and gators.

"They have never bothered me," he asserts. There is even one "local" gator seen there for years whom he named "Old Snaggle-tooth!"

"Don't bother them and they won't bother you," he concludes.

More recently, Clyde was hired by the Dali Museum in St. Petersburg, Fla. to go to Spain and produce a series of images of Salvador Dali's home area. Last Fall he had an exhibit at the museum of 41 large images created on that adventure. Impressed by the area, Clyde observed that he could see where Dali got some of his motivation for his paintings from that area.

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

Computational Photography Is Coming to a Camera Near You

Or more accurately, to a smart phone near you. And, to a smart phone near to just about everyone else in the world too. Waves of hundreds of millions of them. Just a few years ago, cell phone cameras, and their ease of connectability to web applications, got “good enough” compared to compact cameras such that compact, dedicated cameras just about do not exist. I now raise the question of whether the abilities and qualities of smart phone cameras, aided by more robust computer chips and programs, will now threaten the broad market for consumer DSLRs too?

We love our gear. Its complexity, ability and high cost separate us from those ubiquitous cell phone photographers whom we see everywhere. And, that gear provides us the ability to produce extremely high quality images that no other simple pocket camera can ever do. Folks, the times may be a changin’.

I definitely do not pay a lot of attention to the latest cell phone cameras and the apps for them. But like many of us, I carry an older iPhone. Because it is almost always with me, I use it a lot. It’s a decent pocket camera, will do a very simple HDR, and it does a better panorama stitch than my Sony compact camera.

A recent article in Outdoor Photographer magazine opened my eyes. The author was charged with leaving his Nikon behind and using an iPhone XS Max for an article. This was because he runs a fine art photo print shop, and he was recently printing very large, high quality iPhone prints that would do a DSLR justice. The article is online for free, and I commend it to you.

<https://www.outdoorphotographer.com/photography-gear/cameras/iphone-xs-max-for-nature-photography/>

That article instantly reminded me of some nice Facebook posts by Club member Linda Stager (on March 12th), taken when she was in Gettysburg National Military Park. I recalled comments at the time about them being taken with her iPhone XS. She is the only person I know in the Club who has an XS model. The accompanying image is one of those; Linda was kind enough to permit us to reproduce it here. Linda commented on FB that iPhone images were often nicer than those she got with her DSLR landscape camera. The images she posted were right out of the camera, with zero post processing in any kind of software.

It turns out that the recent iPhone XS models default to “Smart HDR” whenever the camera app is on. (While one can change the camera to take an ordinary jpg image, or even a raw image (with third party apps), it is not clear to me that one can change the default mode from Smart HDR.) Whenever the camera app is on, Smart HDR is also working, continuously shooting a four-frame buffer and blending them instantly to bring out shadow detail while preserving detail in the highlights. While this iPhone has a larger sensor than predecessors, the dynamic range is “computationally” and continuously increased. Linda’s photos showed the effects, and a trained eye can see that shadow areas are brightened, and the reflections are plainly visible in the puddles, with clear clouds in the sky - what our eyes see, but tough for a single camera image to capture. HDR done right looks great, and the iPhone mostly does so.

(Continued next page)



(President's Message continued)

The iPhone XS can also capture a one second, hand held photo. Yep, I said “hand held” and without a tripod. Sorta. What the iPhone XS really does, using its video abilities, is to collect the elements of the frame which are in motion in the video frames, which are then computationally blended and separated from parts of the frame that aren't moving, that is are the same, producing a slow shutter effect in the portions what were different.

There are several ways on a cell phone to simulate the blurred background image of a large aperture lens. For instance, Instagram apparently provides a way in its app which simulates blurred depth of field in a portrait for any camera, but only with human faces. But, with Apple's two lens XS cameras, multiple images are used with any subject to generate a “depth map.” One lens shoots the subject clearly, while the other lens takes multiple measures at different distances, blurring the farther ones more, and less blurring on the closer images, producing a computed blend. The camera allows choices of depth of field both before and after the image is taken. E.g.:

<https://www.apple.com/iphone-xs/cameras/>

Other cell phones are provide computational answers to producing various effects, such as artificial bokeh, with single lens cameras and with dual lens cameras. E.g.:

<https://www.slashgear.com/how-to-get-a-bokeh-effect-on-your-single-lens-smartphone-camera-16488057/>

It's a dizzying array of cell phone cameras, cell phone applications, and artificial and not so artificial effects, which in some cases may exceed what we can do with mere optics. I thought I understood pretty much what happens when I use good old glass optics and real shutter times. I am not so sure with cell phones. All I can say, is look out as changes are coming which may alter how we, or at least most ordinary people, take pictures. Who is to say when “good enough” means that our equipment is not viewed as so needed or desirable.

David



©Linda Stager “Gettysburg 2019”



The Grand Canyon Photography Club
www.gcphotoclub.org



About The Banner Photo

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



©Bruce Dart "Moonrise Over Desoto"

Inspired by Ansel Adams and, more recently, Clyde Butcher, this image was made at sunset January 18 on Desoto Beach, FLA with the Nikon D7100, 16-85 lens, exposed at 1/200 sec. F/9 and ISO 200.

I turned around from making several sunset images and saw this area and the moon rising. However, at 16 mm it was not enough to get more than a small image of the moon. I made another exposure at 85 mm -- still small -- enlarged it slightly and copied it into the image. I had recently acquired a calendar of moonrise images produced by Clyde Butcher and was motivated to create this image. See Clyde's image on page 3 of this newsletter.

Early in his career, Clyde Butcher was inspired by Ansel Adams and turned to making black and white prints at a time when such art prints were not popularly selling. They most certainly do now and Clyde and his wife Nikki own several galleries in Florida.



March 12, 2019 GCPC Meeting Minutes

Meeting was called to order by President, David Ralph

Minutes from the January meeting were accepted. Mia Lisa made a motion to accept and a 2nd was given. Gary Thompson gave the treasurer report. Treasury has \$1420.46. Many members have still not paid dues for 2019. PLEASE PAY YOUR DUES.

There was discussion about having Jim Montanus come to do our May meeting. The board voted 8-1 to discuss bringing Jim in to the club. Concerns were raised that the \$650 fee would be a hit to the treasury. After much discussion a motion by President David Ralph was made to take a vote and a second was made by Bob Bair. Membership voted to bring in Mr. Montanus for the May meeting.

The rest of the year calendar for Native Bagel is wide open. Please consider displaying for one month, even if you want to double up with someone else to display. If you are interested please contact Bruce Dart.

New members Dave and Mary Sweely were introduced.

Our guest speaker for the evening was member and Wildlife Photographer, Med Barton. Med went over several items of discussion on what is needed to get good wildlife photos. The topics included: Equipment; Initial Settings (what to step out the door and be ready for the first shot with;) Aperture; ISO; Back Button Focus; Sharp Images; Composition; Patience; Stalking; Ethics; Slide Show.

Gary Thompson presented the critique for the evening. It covered both February (Still Life) and March (Wild-life) challenges.

Diane Cobourn (Vice President)
filling in for Mr. Paul Bozzo

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

March 2019 Treasurers Report

Begin balance \$ 1420.46

Cash In \$130 (2019 Dues)

Cash Out \$ 3.00 (Bank fee)

End Balance \$ 1547.46



Thoughts on Photography: Personal Style

by Alain Briot from The Luminous Landscape

Some of the things I let go of in order to create my images. These are all important but are listed in no particular order:

In photography our personal style is the visual expression of our personal taste and personality. Your personal style defines what your photographs and your prints look like.

Letting go of the fear of reformatting the image to a vertical instead of a horizontal format.

Letting go of the fear of stretching part of the image vertically or horizontally.

Letting go of the fear of modifying the color in such a way that it strongly departs from the colors present in the original scene.

Letting go of the fear of modifying the contrast level in such a way that it strongly departs from the contrast present in the original scene.

Letting go of being concerned with potential criticism from people who favor a traditional approach to photography.

Letting go of the fear of saying that my images are manipulated.

Letting go of feeling obliged to show the location the way it looks in reality.

Letting go of the fear of creating images that depart from the film-based aesthetic paradigm.

Letting go of the fear of creating an aesthetic based on using the entire digital toolkit at my disposal instead of using only the part of this toolkit that duplicates the film aesthetic paradigm.

Letting go of being concerned about following a new paradigm that strongly departs from the film-based paradigm.

Letting go of being concerned with what critics might think or say.

Letting go of believing I must take into account the opinion of those who don't like my work.

Letting go of the opinion of those who are not part of my audience.

Letting go of believing I cannot photograph landscapes handheld.

Letting go of believing I must use a tripod in low light situation and long exposures situations.

Letting go of believing I cannot do in-camera HDR.

Letting go of believing I cannot capture image in jpeg format instead of raw.

Letting go of the belief that good photographs cannot be created during mid-day.

Letting go of believing I could not make a living doing what I love.

Letting go of believing I need to spend more time in the field than in the digital darkroom. With film I spent zero time on processing. It was done by the lab. However with digital processing it is necessary to spend more time on processing than on fieldwork.

Letting go of the opinion of people who believe I do not have a personal style.

**April Meeting
Refreshments:**

**Snacks: Suzan Richar
Beverages:**



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

Native Bagel, Central Avenue, Wellsboro

April - Bruce Dart

May

June

July

August

September - Sandy Foor

October - Diane Cobourn

December

The Warehouse Theatre: Various Members

Paul Bozzo, Linda Stager, Medford Barton, Bruce Dart

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:

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

May 14: 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

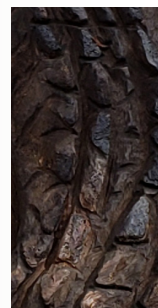


©Jan Keck

Mystery Macro

How observant are you?

Several Guesses:
A tree trunk. Yes but carved.
Send your guesses to bdphoto@ptd.net



©Jan Keck



©Jan Keck



March Critique: Animals



©Bill Wolfe “Egret”



©Jamin Merritt “Darling Run Bear”



©Bill Wolfe “Heron Nest”



©Jan Keck "High Flying Bull"



©Bruce Dart "Peter Pelican"



Ah.... breakfast...



Rats... busted!



Ok.... I'm outta here!

©Judith Giddings "Busted"



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©Diane Cobourn “Are You Looking at Me?”



©Russ Dodson “The Thief”



©Gary Thompson “Raccoon Critter”