

The Grand Canyon Photography Club

VOLUME 17 ISSUE 7 JULY 2017



©Jen Lasher
“Boats on the
Lower Niagara”

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July 11 Program: “Adventures in Photography” Curt Weinhold

Presenting mainly on the “night sky,” Coudersport photographer Curt Weinhold, will share his images and adventures for the July meeting at the Geiner Art Center in Welsboro. The 7 pm meeting is open to the public.

A longtime friend of the Grand Canyon Photo Club, (GCPC,) Curt has the distinction of being the very first speaker the GCPC had when it was founded by Art and Christine Heiney 17 years ago.

Speaking about some of his adventures, Curt said he has made 10 Alaskan trips since 1997 and will be there again July 18.

“I did a three-night solo backpack near Denali National Park,” he reflected, and spent a week camping in a mosquito-infested campground 70 miles into Denali Park.

“Three years ago,” he continued, “my wife Penny and I enjoyed three days at a ‘bear camp’ on the Katmai Peninsula.”

Closer to home, Curt said, “my two sons and I ascended Mt. Whitney, the highest point in the lower 48 at 14495 feet.”

Recounting another adventure, Curt said last October in Arches National Park “I picked up a rattlesnake! I put it right back down too!,” he laughed.

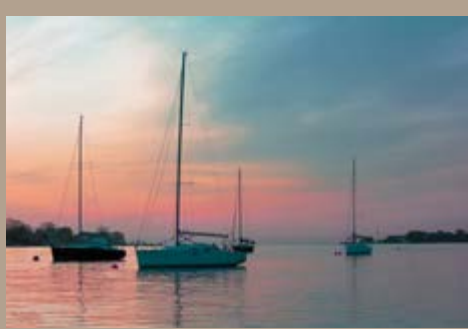
Curt’s program will cover from Alaskan Brown Bears to local scenes and spending time with some night sky photos.

He will offer an explanation of how best to capture the “available darkness.”



©Curt Weinhold “Lone Pine”

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Curt Weinhold Photo

A love of the outdoors and a passion for photography combine for Curt's interpretation of the PA Wilds as seen through his eyes. Starry nights at Cherry Springs State Park, brilliant autumn days at the PA Grand Canyon or wildflower close-ups, he does them all.

Though now living in Coudersport where he raised two sons with wife Penny, Lancaster County was home for the first twenty-seven years of his life.

Curt has been a juried artisan with the Pennsylvania Wilds since 2008 and received a Champion of the Wilds award in 2011 for contributions of time and photos to local and regional organizations. For 2013 he was the recipient of a Keystone Press award. Published in state and national magazines, his photographs can be found in several area galleries.

He has traveled from Arizona to Alaska to visit two sons, returning many pictures later; but North Central PA remains his favorite.

"Seeing the best of the outdoors in the US only makes me appreciate what we have here in the PA Wilds which I choose to call home, and have for the past 40 years," Curt said. "There is a great diversity of wildlife, flora & landscapes here."

Thoreau said that "in wildness is the preservation of the world," Curt asserts. "I wish to add that viewing photographs of the PA Wilds region illustrates the wildness remaining. Let the public be aware of what Northcentral PA offers and people will come, appreciate and preserve. My fondest hope is that I can help accomplish this with pictures."

(Continued next page)



"Photography is not about the camera, but about 'being there' when weather, seasons, and light culminate to allow one to capture a scene at its very best."

Curt Weinhold



©Curt Weinhold "Living on the Edge"



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©Curt Weinhold "Highway to the Stars"



©Curt Weinhold "Red Pine"



©Curt Weinhold "Stars n Forest"



©Curt Weinhold "Bridge View"



PRESIDENT'S MESSAGE

Last month in my message I set myself a photographic challenge. Inspired after watching a youtube video by French photographer Serge Ramelli, I set out to find two fresh ways to photograph the Wyken, Blynken, and Nod statue.

I had some failures and some successes. My first problem was the increased traffic on the green. Between Laurel Festival activities and all the rain, I had trouble getting photographic opportunities. Finally I worked with the rain and used the puddles on the railing to capture reflections of the statue. Placing my iPod close to the water, I photographed my first fresh view.

For my second different photo, I used my DSLR to do some time stacking. This is a technique I tried a few summers ago (not on this subject) where you have a stationary subject (the statue) and something that moves (in this case clouds). Then you take images at set intervals (I used twenty seconds), and then bring them into software as layers in the same file, changing the blend mode of all the layers except the base layer to lighten. The compilation of layers creates a "stacking effect" of the moving objects. In this image the spray of water and cloud movements show this effect.

If you are interested in learning more about time stacking, check out the work of Matt Malloy.

<https://iso.500px.com/time-stack-photo-tutorial/>



©Mia Lisa Anderson "WBN"

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

Mia



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About The Banner Photo

The Grand Canyon Photography Club

2017 Officers:

President: Mia Lisa Anderson

Vice President: David Ralph

Treasurer: Gary Thompson

Recording Secretary: Paul Bozzo

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Judith Giddings

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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

“This was taken while in Lewiston NY outside of Niagara Falls. This is the opening to the Lower Niagara River that connects to Lake Ontario. It was 8pm. As we sat and watched the sun set, I waited patiently for the sailboats to drift into a position that was most pleasing. They don’t listen very well.”

NikonD5200 Camera 1/200 shutter F4.3 ISO 200 at 55mm

Jen Lasher



©Jen Lasher “Boats on the Lower Niagara”



June 13 Meeting of the Grand Canyon Photo Club

Mia Lisa Anderson called the meeting to order at 7:03. After we approved the minutes from our last meeting (David Ralph moved to accept, Diane Coburn seconded), Mia discussed some upcoming events. She called on Gary to tell us about the two judges for our GCPC Exhibition coming up in August/September. Molly and Kathy are business partners and both teach at Corning Community College – photography and graphic arts. Mia also called for “treats” to be provided by all members for the opening of the show which will happen along with Wellsboro’s First Friday, August 4. Mia then invited us to participate in a photo exhibit at the *Mountain Home* exhibition space on Main Street. The deadline for submitting work is June 29. Lastly, Mia alerted us to a switch in programs. We will meet at Ann Kamzelski’s home in August and in September we will have a Photo Scavenger Hunt in Wellsboro.

The evening’s program consisted of four members sharing how each of them prepare images for exhibits.

David Ralph went first and explained how he worked with color to optimize the printing of images on his personal printer. He had a color handout that showed the range of colors that various programs could handle compared to what our human eyes see.

Gary Thompson then explained how his images dictate the size of his mats and sectional frames. He demonstrated how he cuts his mats and glues his images on gator board. He also uses his own printer which has 10 separate ink cartridges.

After our usual 8 pm snack time, **Bob Stroffregen** explained how he controls every step along the way from digital image in the camera to printed and framed image. He shared that he spent much time in his “coffice” getting his images ready for printing (mostly by Bay Photo). He showed us his frames that he makes with poplar in his wood working shop.

Paul Bozzo went last and explained how he stayed with a standard size (20 by 16) for all his prints which he gets from Shutterfly during their many 40% - 50% sales. He also explained how he purchases frames from Hobby Lobby at 50% sale prices.

Respectfully submitted,
Paul Bozzo



©Ken Meyer “Backyard Bear”

Treasurer’s Report June 2017

Beginning Balance	\$1,199.94
Cash In (Dues)	\$95.00
Cash Out	
Bank Fee	\$3.00
End Balance	\$1,291.94

Respectfully Submitted
Gary Thompson



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Ann-ecdotes

Ann Kamzelski
presents tips, techniques,
and creative ideas for
getting great photos.

Birds With Personality

With very few exceptions, human beings all look different. We identify individuals by their looks. Even twins have nuances that allow us to distinguish between them. Many other animals are the same way, like dogs, cats, horses, etc. But when I think about birds, if you have seen one robin, you have seen them all. This came to mind recently when I had taken yet another “head shot” of a great egret. In the spring in Cedar Key, they virtually walk down the streets. It is very easy to get a close image of their heads. I was surprised at how similar the new photo looked to one I had taken several years earlier. It could have been the same bird, but I knew that I had taken them at separate locations so that was not possible.



Great Egret 2013



Great Egret 2017

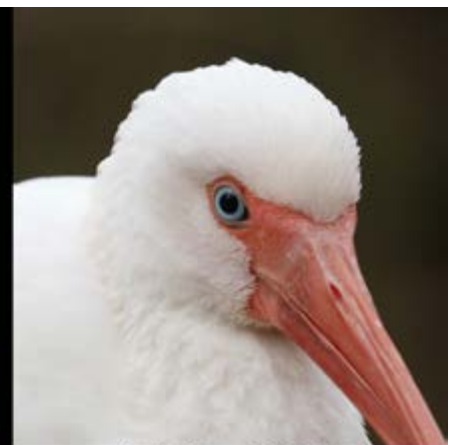
Then there are the white ibis. They too wander around our streets in the spring looking for grubs. I also photograph them when I go to Homosassa Springs State Park. The ibis in Cedar Key and at Homosassa look like identical twins. I just assumed at all birds of a species looked alike.

But on a recent trip to Homosassa, I took several really close photos of roseate spoonbills. I became fascinated with them because each individual bird had a different appearance. Their markings and coloration were quite varied. They had separate personalities. I was amazed at how dissimilar each bird was.

©Ann Kamzelski



Ibis 2015



Ibis 2017

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Birds With Personality (continued)



Spoonbill 1



Spoonbill 2



Spoonbill 3

Photos ©Ann Kamzelski

So I started thinking about what other birds I had shot (with my camera, of course) that looked different enough that you could identify them just by looks. I ruled out the small song birds, most of the other egrets and herons and even the bald eagles. All of my photographs of them showed very similar birds that would hard to tell apart. Then I remembered the great horned owls that nest in Cedar Key. I knew that they were the same pair of parents from year to year because of the color, markings and, in one case, a droopy eye. So I searched through my pictures of young owls and realized that, like the spoonbills, each baby had its own character. Even one pair of two owlets from the same nest were very dissimilar.



Owlet 2016



Owlets from the same nest 2015

Once again I must put aside my assumptions about things and enjoy what I find. I am sure that if I looked close enough, all of the individual birds would have differences and their own personalities. That is something to think about in the future when I capture them with my camera.



Exhibition Info to Share from Last Month's Program

David Ralph

Printer: Printers now have a color space larger than sRGB. Epson Stylus R2400 K3, 13" carriage (13"x19" max for precut paper) and roll capable, bought about 2008, with archival pigment inks. The 2400R has been discontinued and replaced with upgraded models, some with a 19" carriage. Since it is the bottom of the professional models, the ink containers are small and expensive for their size. About \$150 for a set of 8 cartridges at B&H. It was about \$800 new at the time. (I am tempted to replace my printer with something newer, with larger tanks. We'll see. :-) Snapshots go to Walmart.

Paper: I use almost exclusively Epson Ultra Premium luster, glossy or matte paper, precut to 13"x19" size, for all prints that will be hung on a wall. While there are lot of art papers out in the world, Epson publishes ICC printer profiles for my specific printer and inks. Other paper companies publish ICC profiles for various printers, but I do not have the volume to test them out. One can use any art paper out there, but one might have to develop one's own printer profile for the paper, which for me is too time consuming and would require my getting another colorimeter which be capable of reading test prints. My printer is getting a little old in the tooth, so I am sticking with Epson paper. I have never used a lab, except once in 2007, when Nikonians offered a free print, from Germany, when a new Canon printer was being marketed. I got one printed on cloth, and it looked great. I then bought the Epson because of the archival inks, the superb ability to do black and white with multiple gray and black inks, and its equaling the color gamut and appearance of its contemporary competitors.

Mat cutter: Logan Intermediate, Model 450 (there is a higher grade model, same size for higher production rates). This was recommended by Susan Richar when she did a framing and matting demonstration for the club perhaps nine years ago. I use it for prints where the image size is something other than 12"x18", the largest my printer will make.

Pre cut mats: I bought a supply of acid free precuts, backers and sleeves, from the same company that Ann Kamzelski was using about ten years ago. Great but pricey stuff. The company was closely held, declared victory, and the owners retired, closing the company. I still have a limited supply, for 13"x19" photo paper, cut for a 12"x18" images. Ann has recycled frames through various of our shows, as have I. I have asked Ann a few times since who she uses. She had a different company for a while, whom I cannot remember. Ann just told me Tuesday that for her commercial prints she just Googles for suitable mats on the Internet, and gets a supply.

For the occasional wood frame, I use a Fletcher Perry "point driver", bought on the suggestion of Susan Richar. It does a great job of putting the backer into a wood frame.

Hanging/Mounting: I do not glue prints to a backer. I had bad luck in college dry mounting some B&W photos using a heated press, with bubbles developing weeks and months afterwards. Color me gun shy. So, I hang the print between the mat and the backing board, using archival, linen hanging tape by "Lineco." I have bought Lineco at Michaels, but it is available online. I have seen demos on Youtube.



David (continued)

No spray glues. No burnishing. And the print can breathe, expand and contract with heat or humidity changes. Frames. I use precut metal, almost exclusively Nielsen brand. I buy them from the Internet. I had bad luck with the Chinese knock offs at Hobby Lobby because they were not cut accurately enough to be square and flush. They come in various precut sizes just as Gary described. My supply is currently for 18"x24" frames for my 13"x19" paper size prints. Gary said the brand at Michaels is good, but they have not had the sizes I wanted, so I do not know myself.

I have used both Lineco's "gummed" water based and their self-adhesive kinds, and I prefer the gummed. One wets the tape, like we used to do with postage stamps. My prints have stayed in place for years. There is the advantage that one can unmount a gummed tape hung print with little or no damage.

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Software. Photoshop CC, using Prophoto RGB colorspace for editing almost anything. I manually print from Photoshop because that is how I learned from video training series, From Camera to Print (2007) by Michael Reichmann (deceased last year) and Jeff Schewe, at the Luminous-Landscape.com, two old, very experienced pros who produced fine art prints when digital first appeared. One tells Photoshop to directly control the printer colors from the ICC paper profile (bypassing the printer's own color software), soft proofing in PS for visual reference. [BTW, Lightroom uses Prophoto colorspace internally for all editing no matter what the user chooses for a colorspace. I guess LR just truncates the colors down for viewing or when the files are saved later.]

A key for my manual printing from all versions of Photoshop has been the "output sharpening" of Photokit Sharpener, a PS plugin from Pixelgenius.com. [Output sharpening is different for different printers, inks and paper; the output sharpening accounts for the specific "dot gain"; dot gain is how the ink flows and is absorbed on different kinds of paper surfaces.] For users of current versions of Lightroom (and I do mean current to the last couple of years), the output sharpening of Photokit Sharpener plug in has been incorporated into Lightroom. [Schewe is a principal at Pixelgenius. For what it is worth, Thomas Knoll, originator of PS, and Schewe have sometimes collaborated on PS development.] To print from PS CC, I have to create an image file specific to the image size for my print in inches or pixels, by modifying my master file (which I hopefully have been smart enough to save elsewhere, with all layers, etc. still intact). I have been very pleased with the high detail and accuracy of these prints using the plug in, which is the upside. Downside is that it is extra steps for each print size made and so time consuming and very easy to make a mistake, perhaps wasting a print. There are advantages to using Lightroom. One needs only have one final master file. One enters the ICC paper/printer profile data into Lightroom, selects the size of the printed image, and Lightroom takes care of everything else, automatically controlling the printer, and leaving the master file intact with no changes. Even Jeff Schewe prints from Lightroom now; he trains folks to do that. I think I am a dinosaur doing this manually in PS, but I get to the exactly same place as Lightroom. I should learn Lightroom since I get it with PS CC.

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David (Continued)

Monitor: I use a wide gamut monitor, and I love it. Images do look different than on Linda's old Dell or other ordinary monitors. (I otherwise live and work around old, cheap monitors.) My monitor is a NEC P221W-BK-SV, circa 2010, which comes with an X-rite iOne Display 2 colorimeter, with dedicated NEC Spectraview II software, which updates a video lookup table internal to the monitor itself. This model has been discontinued and replaced. This was the prosumer, bottom of the line of NEC's professional wide gamut monitors. I recommend members consider a wide gamut monitor and calibrate whatever model they get. The priciest brand is EIZO. NEC has all kinds, but NEC wide gamut with Spectraview capability, is very good. Particular Dells have a wide gamut and are less expensive. Recent Apples have a different wide gamut formula for video or cinema - not sure what that means for still photographers.

Gary Thompson

Here is my list of resources:

- * Canon printers - Image Prograf Pro 1000 and Pixma Pro-1 (Canon.com)
- * Photo print paper - Ilford Galerie Prestige Smooth Pearl and Canon Photo Plus Glossy II (B&H Photovideo.com)
- * Mounting foam board - 40x32 Black foam board (Gilman Brothers.com)
- * Adhesive Spray for mounting - Scotch Super 77 (Local crafts & supply store)
- * Logan mat cutters - various sizes (Logangraphics.com) ** Michaels also carries small - medium size cutters
- * Neilson Bainbridge metal sectional frames - Utrecht Art Supply and Blick Art Supply (utrechtart.com and dickblick.com) ** Michaels is phasing out of metal frame components..

I'm a Canon shooter and process all my images in Elements 15 on a Dell XPS w/ two 27" monitors calibrated with each printer.

Paul Bozzo

I get my prints through Shutterfly. I work on my images and prepare them to the size print (24 by 16 at 300 dpi) that I am ordering. I wait for their offers of 40% or 50% off. You can get on their emailing list when you "join" with your email address and a password.

I order "mounting board" from Dick Blick. It does come in various sizes. I would guess that "sectional frames" like Gary uses can be had for a good price there, too. My favorite frames are found at Hobby Lobby (\$14.99 or \$19.99 during 50% off sale, every third week)

I use Elements 14 (\$69.99 on sale) to work on my images in jpeg format. I use the layers function for many of my images. I also use the Nik Suite (free) and Topaz Impressions (\$99.00 regular price).

July Meeting At A Glance

"Nightsapes"
Curt Weinhold
Critique: "Summer"
Snacks and Beverages:
Linda Stager and Bill Wolfe



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Bob Stoffregen

Below are items, places and things I discussed last night with links where applicable.

Adobe Lightroom. I use version 5.7. Version 5 was what I purchased and they updated several times to 5.7 before making you buy version 6. Version 6 is available for full purchase at popular online camera stores or you can get version CC with the Adobe photo package along with Photo Shop for the \$9.99 per month subscription rate.

Photoshop. I use the CC version that is included with the monthly subscription. To me it is worth the \$9.99 per month price. I do not use the Lightroom CC version that comes with the package as I had some glitches with my Windows 8.1 laptop. Get it here: www.adobe.com/creativecloud/photography

Google Nik Collection. An awesome series of editing tools that run inside Lightroom and Photoshop. Get it here: www.google.com/nikcollection

Xrite Passport Color Checker. An invaluable tool for setting custom camera profiles for correct color and white balance under any lighting condition. Info here: www.xritephoto.com/colorchecker-passport-photo

Xrite Color Munki Display. An excellent monitor calibration tool. Info here: www.xritephoto.com/colormunki-display

Bay Photo Lab. My printing source. You will need to download and use the ROES software from their website for uploading your images. It's easy to navigate and use and of course, free. Requires Java to run. They have two versions of Bay ROES. One is the economy version that offers no in-house color or exposure corrections and the prints are cheaper. I generally use this one since my monitor is calibrated to their printers when I soft proof, so I know how the photo will look. The other version is the pro version where they will do color correction as THEY see it should be. I don't want them adjusting my prints. Info here: <https://www.bayphoto.com/>



©Gary Thompson "Watkins Glen Marina"



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:

July - Jan Keck

The Warehouse Theatre: Various Members

Paul Bozzo, Linda Stager,

Bruce Dart, Bernadette Chiamonte

Upcoming Programs

August - Annual Outing at Ann's' No Critique Photo

Bring snacks to share

September - Scavenger Hunt; Critique: Night Sky

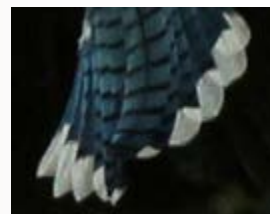
October & November - TBA

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?



Correct guess
Judith Giddings
Bluejay Wing

©Jan Keck





2017 GCPC GMEINER EXHIBIT “THIS BEAUTIFUL WORLD”

It is time to begin preparing your best images for the August members' exhibit at the Gmeiner. There are no specific categories this year. Submission guidelines are as follows:

- 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 hang.
- Entries **MUST NOT** have been on display 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 cost of prizes and judges.
- Maximum framed image size is 28" on the longest side.
- Members **MUST** be in good standing as of the June 2017 meeting to participate.

The opening reception will be held **FRIDAY** evening, August 4, 2017.

Drop off times: Saturday July 29th and Sunday July 30th from 10 a.m. to 2 p.m. each day with the judging on Monday, July 31st