**Creative Image of the Night
"To Be Free" by Don Goldman**

Creative Honors July 2020

"The Watchman" by Truman Holtzclaw

"Pink Sweatshirt" by Jan Lightfoot

"Black Cat" by Jan Lightfoot

Creative Honor Scores July 2020
Chuck & Pat Honeycutt, Directors
Doug Arnold Webmaster & Assistant for Zoom Presentation
Sam Shaw, Judge

Arnold Doug	Watching	11	Follow the Sun	11	22
Benson Robert			Fantasy Iris	10	10
Finkleman Joseph	Los Angeles	10	Independence Day	10	20
Goldman Don	Woman in Shawl	10	To Be Free	**13**	23
Goodwin Theo	Scorched Oak Forest	10	Hot Coal Blossoms	9	19
Grady Kathleen	Grapes	10	Morning Workout	11	21
Holtzclaw Truman	The Watchman	12	Annie & Friends	11	23
Honeycutt Chuck	Fair Oaks Bridge on Steroids	11	2 Egrets in Spooky Mirror Montage	11	22
Lightfoot Jan	Black Cat	12	Pink Sweatshirt	12	24
Oliveira Paulo	Church Walk	11	Elk with Full Moon	11	22

**Open Image of the Night
"New Bench" by Kathleen Grady**

"Park Chairs" by Paulo Oliveira

"Mossy Grotto" by Doug Arnold

"Green Heron" by Tod Bice

"SR71 Blackbird" by Paulo Oliveira

"Antarctic Explorer" by Pat Honeycutt

"Lily Arrangement" by Jan Lightfoot"

"Bookends" by Truman Holtzclaw

"Milk Drop" by Don Goldman

Open Honors Images July 2020

"Six Inches Apart" by Jan Lightfoot"

"Real Colors of the Moon Over Lily Pond" by Don Goldman

"Tones & Zones" by Truman Holtzclaw

Creative Honor Scores July 2020
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Arnold Doug	Sun Struck Rose	11	Mossy Grotto	12	23
Benson Robert	Ranunculus Flowers Soft	11	Bearded Iris Soft	10	21
Berard Laura	Bee pollinating a Zenia	10	Wine Grapes at Sunset	10	20
Bice Tod	Green Heron	12	Calla Lily	10	22
Cawood Gary	El Fornaio Building, Sacramento	11	Just Talking	11	22
Finkleman Joseph	Behind The Scenes	10	Chalk It Up	9	19
Goldman Don	Real Colors of Moon Over Lily Pond	12	Milk Drop	12	24
Goodwin Theo	Neighborhood Vendors, India	11	Textile Vendors with Porter, India	11	22
Grady Kathleen	Japanese Maple	11	New Bench	**13**	24
Holtzclaw Truman	Bookends	12	Tones & Zones	12	24
Honeycutt Chuck	My Backyard Star Trails	11	Hey There - You Taking My Picture	11	22
Honeycutt Pat	Antarctic Explorer	12	Doorways	11	23
Kovatch Julius	Mono Lake Tufa Towers	11	Bryce Early Morning Glow	11	22
Lightfoot Jan	Six Inches Apart	12	Lily Arrangement	12	24
Lindquist Ed	Old Tea Kettle.	9	Moss on Antique Machinery	11	20
Oliveira Paulo	Park Chairs	12	SR71 Blackbird (1)	12	24
Sandler Anne	Lights and Shadows	9	Golden Poppies	10	19
Sturla Donna	Window-Lit Flowers	11	Solitary Flower	11	22
Vizzini Aaron	Hidden Valley Mt Shasta	10	Sunset on Mt Shasta	11	21

SCC Program on Zoom
Oliver Klink
Tuesday August 11th 7pm

At some point, most photographers develop a series of routines for capturing, copying, and processing their digital photographs. These routines can be sloppy and unorganized or they can develop into a consistent workflow that speeds up the entire editing process. Consistency in how you handle your images after they are shot is nearly as important as the techniques you employ to compose and shoot your images in the field.

In this program, I describe my own digital workflow and possible adaptations, from the time my shots leave the camera, to the editing adjustments I make to nearly all my final photographs, to saving and backing them up, and publishing in various medium (print, digital distribution). I will share tips, pitfalls I have experienced over the years, so that some ideas might help improve your own digital workflow.

I will share personal experiences on how to set up an environment. You will learn how to avoid early mistakes so you are able to "grow your data" without pain and fear.

What you'll learn:
• Why having a consistent workflow is so important
• Setting up your camera, computer, storage (from the safest to the "I can get by with")
• File organization (folders vs. keywords), planning for growth
• Traveling catalogues vs. Master catalogue
• Post processing images (preferences, step by step, presets for consistency, plug ins)
• Output preferences (print, digital files, shared upload, website)
• The dreadful backup, archive. Setting up and checking that it works reliably
• Workflow tips and tricks learned over the years

Oliver Klink Biography

Oliver Klink studies in physics and photography were the catalyst for his love of light and the complexity of our existence. As a fine art photographer, he travels the world to capture the intricacy of our ecosystems. The link between his various body of works is the increasingly complex modern world constantly unfolding in new and unexpected ways. He captures our cultural changes, the environments we inhabit, and the insights into our world and ourselves. His artistic goal is telling stories with his images, making the viewers dream, and providing a glimpse of "the world as it should be".

"Out of Africa" by Oliver Klink

Oliver's work has been published with National Geographic, Days of Japan, Black & White magazine, Popular Photography magazine, DailyMail, My Modern Met, Feature Shoot, 6 mois Magazine, Weather.com, among others. In 2019, his book, Cultures In Transition won EIGHT AWARDS for best photography book (IPPY, International Book Awards, PubWest, Mifa, Foreword Indies, PX3, IPA). In 2018, he was selected as Black and White photographer of the year 2018 by Dodho magazine, Critical Mass Top 50 fine art photographer, and won the SpotLight Award by Black and White Magazine. In 2017, his project "Circus" was selected as Top 50 projects "Seeing in Sixes" by LensWork Magazine, and by RFotoFolio as "selected artists". In 2016, he was selected as Critical Mass Top 50 fine art photographer, "Best of the best" emerging fine art photographer by BWgallerist, and received People's Choice award from Black and White Magazine single image contest for "Stepwell". In 2014, his image "Herding Instinct" won the grand prize at the Rayko International Photo contest. In 2013, "The Great Migration" was selected as the Grand Prize winner at the 30th anniversary Spring Show Exhibit at the PhotoCentral Gallery in Hayward, CA. Other awards have included the Mike Ivanitsky award for photographic excellence (2009) and nominations at the prestigious Black & White Spider Award (2010-2016).

"Stepwell" by Oliver Klink

Fine Art Printing
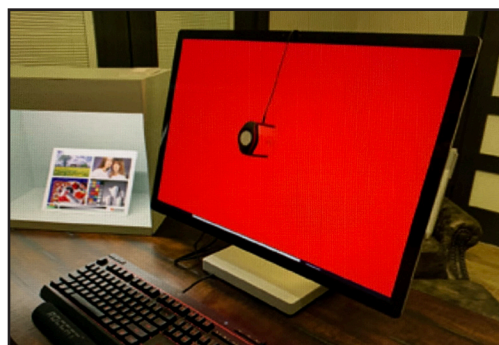## Part 1: Workstation Configuration
By Ed Cooley, PSA Magazine May 2020

Most photographs taken these days are viewed online in resolutions a mere fraction of what our cameras record. The proliferation of social media, websites and other electronic display technologies inundates us with imagery that flies by in seconds. It may catch our viewers' attention for a moment but then it's gone, never to be seen again. To truly share the art form of photography, our work needs to be presented in print where the viewer can explore the subject, detail and tonalities on a deeper level. We call these prints "fine art" because our goal, from the moment of capture, is to produce a physical work of art. In these articles I will share insights learned from years of creating large format prints that will improve your photography and hopefully encourage you to create fine art prints of your work.

Monitor Calibration: The biggest problem photographers have when printing is that their image comes out dark and lifeless when printed. To correct this, we need our monitors to match the final print as closely as possible. Monitors are designed for bold, bright display of graphics that don't necessarily represent how an image will look printed. The image looks great on screen while editing but falls well short of expectations when printed or shared. The reason is that our eyes are extremely adaptable and fool us into thinking our dark image looks great simply because our monitor is so bright. The process of matching your monitor to printed output is called calibration. The most effective way to calibrate your monitor is with a device and associated software that measures the color and light levels then creates a profile to adjust the monitor to display more accurately.

Good options for monitor calibration are Datacolor Spyder, X-Rite i1 Display, and X-Rite Colormunki, all of which include a measuring device (colorimeter) and profiling software. Stay away from colorimeters that allow ambient light to leak into the sensor which can skew the results. For this article I will use X-Rite i1 Display, but all calibration systems function in a similar way and utilize the same terminology.

Calibrating your monitor has four basic steps: 1. Monitor Settings: Be sure to set your monitor to its maximum brightness. This will allow the calibration to use the full capabilities of your monitor and avoid adjustments. Nothing is more frustrating than to work on images for a few hours only to realize you forgot to adjust your monitor settings. Always leave it on high and let the profile manage everything. (Remember; your eyes adjust to the calibrated settings and you will forget how dim it seemed at first.)

2. Display Settings: Pay close attention to these settings and select appropriate values for printing. My settings are shown in Figure 2 and I'll explain the important details.

a. White Point should always be set to D65 or 6500 Kelvin and will seem a little warm at first. The actual white point comes from the white in your paper combined with the light you shine on the print. In most cases a "bright white" colored light bulb will look best for color prints and "daylight" for black and white prints.

b. Luminance normally defaults to 120 cd/m2 and refers to the brightness of your monitor. I use 115 which I have found works best for my eyes and editing environment. If your prints look a little dark when printing you could try as low as 100. (I'll describe how to trick your eyes into seeing brightness more accurately later in this article.)

c. Gamma is the tone response curve and the standard of 2.20 works well for multi- purpose editing.

d. Contrast Ratio sets the difference in light between black and pure white. A value of 200-240 is a good starting value and typical for glossy photo papers. You can adjust and re-profile your monitor after comparing physical prints to displayed prints. This is an advanced setting to fine-tune for even better print matching.

e. Ambient Light Control can be used to change the brightness based on room lighting. It is much better to leave this off and use consistent lighting when editing your images.

f. Other Settings can usually be ignored but be sure ADC (Automatic Display Control) is off along with any manual adjustment settings. Remember we are leaving our monitor on max brightness and contrast forcing the profile to fix everything.
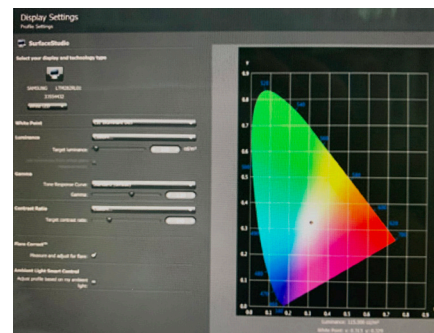
3. Measurement: involves placing the colorimeter on your monitor and stepping through a series of colors to measure your monitor output values. Be sure the colorimeter is sitting flat on your monitor so no outside light leaks in.

4. Profile Creation and Saving: Be sure and name the calibration when saving it. I use my initials, the computer name, date and time so I can remember when I profiled. Saving with a new name allows you to switch back to an old profile if something goes wrong.

Editing Environment: Now that your monitor is calibrated you are ready to start editing your images in an environment that more closely matches your prints.

You might consider setting the background of your raw conversion and editing software to white or at least light gray. This will give your vision a better idea of image luminosity. As a quick double check before printing, I will shrink my photograph (ctrl-minus in Photoshop) until at least half the screen is white behind my image I then add a brightness adjustment if it seems a bit dark or lacks contrast.

Next Time: we'll discuss print preparation and proofing.

Sierra Camera Club August Calendar

Thursday August 6th ....**Virtual** Program ....Oliver Klink "Digital Workflow"

Tuesday August 11 ....**Virtual** Competition ......Nature & Wildlife Competitions

Future SCC Meetings

Our Print meetings will be programs for the rest of the year. Having virtual programs on Zoom is an opportunity to have programs that we would normally be beyond our budget.

All remaining competitions also be held virtually on the previously scheduled dates.

Harold Davis

Harold & Phyllis Davis are offering zoom webinars. They are very professional presenters. (on vacation in August)

Many of the past webinars can be viewed on youtube.

He has is own Meetup www.meetup.com Harold Davis (Berkeley, CA)

Also has written numerous photography books available on Amazon.

PLEASE Go to the SCC Website
www.sierracameraclubsac.com

Click on NAIE a the top of the page. This takes you to the information and entry form for this year's North American Internationl Exhibition. This is our club's only fundraiser. Your participation is needed and appreciated.

Zoom and on line classes and workshops are being offered by many photographers and photo stores.

This has been a great opportunity to learn from the pros from the comfort of you own home.

About Zoom

Before joining a Zoom meeting on a computer or mobile device, you can download the Zoom app from the Download Center. Otherwise, you will be prompted to download and install Zoom when you click a join link. **Go to zoom.com   Then choose Sign up for free.**

To sign in, you can use your Zooom, Google, or Facebook account.

The meeting links will be e-mailed to you from SCC or go to our web site, click on Calendar, then click on the meeting listed on the calendar and a pop-up menu will show you the meeting ID and Password for that meeting.

If you need help here is the link: https://support.zoom.us/hc/en-us/articles/201362193-Joining-a-Meeting