Sierra Camera Club of Sacramento, Since 1936

Over Eighty Years of Support for the Art and Craft of Photography

GAMMAGRAM

Images of the Night

**Nature Division
"White-faced Ibis
Feeding Young"
By Truman Holtzclaw**

**Landscape Division
"East Nicholis
Sunset"
By Truman Holtzclaw**

September Calendar

Travel Competition
Thursday 3rd 7:00 p.m.

Program
**Jim Zuckerman
Improving Upon
Reality**

Tuesday 8th, 7 p.m.
see page 14

Nature Division Honors August 2020

Aaron Vizzini, Director * Kristin Leide-Lynch, Assistant
Bruce Gregory, Judge

"Sandhill Crane Street Brawl" by Gert van Ommering

"Female Nuthatch Feeding the Kids" by Jan Lightfoot

"Berry Eating Waxwing" by Truman Holtzclaw

"Red-tailed Hawk Takes Flight" by Tod Bice

"White Storks at Home Volubulis Ruins Morocco" by Don Goldman

"Pheasant Hiding in Grasses SNWP: by Donna Sturla"

"Anna's Hummingbird Pauses Before Feeding" by Doug Arnold

"American Bittern" by James Leonard

"BuffleHead Taking off Klamath Falls" by Donna Sturla

"Comet Above the Minarets" by Aaron Vizzini

Nature Division Honors
August 2020

"Meer Cat in the Act" by Lucille van Ommering

"Wolf Howling" by Jan Lightfoot

Nature Division Honors
August 2020

"Rank has its Privilege" by DeAtley Cahill

"Bighorn Sheep Yellowstone" by Don Goldman

"Bighorn Camouflage Demo" by Gert van Ommering

"Wolves Cast a Wary Eye" by Doug Arnold

"Sad Old Chimpanzee" by Gert van Ommering

"Suspicious Baboon" by Gert van Ommering

Nature Division Scores August 2020

Aaron Vizzini, Director * Kristin Leide-Lynch, Assistant
Bruce Gregory, Judge

Name	Title 1	Score 1	Title 2	Score 2	Total
Arnold, Doug	Cast a Wary Eye	12	Anna's Hummingbird Pauses Before Feeding	12	24
Benson, Robert	Indian Paintbrush & Roundtop	11	Snow Geese Landing	11	22
Berard, Laura	Beautiful Lotus Flower	11	Dragonfly Resting on Flower	11	22
Bice, Tod	Ring-necked Pheasant Hen	11	Red-tailed Hawk Takes Flight	12	23
Cahill, DeAtley	Motherhood	11	Rank Has Its Privilege	12	23
Cawood, Gary	Agaricus Bisporus Mushroom	10	Western Tiger Swallowtail Butterfly	11	21
Goldman, Don	Bighorn Sheep, Yellowstone	12	White Storks Home, Volubulis Ruins Morocco	12	24
Goodwin, Theo	Beach Blossoms, Lake Michigan	10	Stones Hidden in Oak Forest	10	20
Holtzclaw, Truman	Berry Eating Waxwing	12	White-faced Ibis Feeding Young	13	25
Honeycutt, Pat			Comet Neowise	11	11
James, Leonard	American Bittern	12	Flower & Bee	11	23
Lightfoot, Jan	Female Nuthatch Feeding the Kids	12	Wolf Howling	12	24
Sandler, Anne	Nature's Abstract	10	Getting The Low Down on Mushrooms	10	20
Sturla, Donna	Pheasant Hiding in Grasses, SNWP	12	Buffle Head Taking Off, Klamath Falls	12	24
van Ommering, Gert	Bighorn Camouflage Demo	12	Sandhill Crane Street Brawl	12	24
van Ommering, Gert	Sad Old Chimpanzee	12	Suspicious Baboon	12	24
van Ommering, Lucille	Great White Egret SNWR	11	Western Screeching Owl in a Nest of His Choosing	11	22
van Ommering, Lucille	Meer Cat in the Act	12	Polar Bear Out for a Swim	11	23
Vizzini, Aaron	Comet Above the Minarets	12	Clearing Storm	10	22

Landscape Division Scores August 2020

Name	Title 1	Score 1	Title 2	Score 2	Total
Arnold, Doug	Quiet Vermont Stream in Late Fall	11	Bunsen Peak Yellowstone National Park	11	22
Benson, Robert	Sunset San Jaun Island WA	12	Sunset Shem Creek Mount Pleasant SC	11	23
Berard, Laura	Lovely Field of Different Colors	10	The Bridge to RioVista from a Distance	10	20
Cahill, DeAtley	Sunset at the Pier	11	Spirit Island	12	23
Cawood, Gary	Muley Point Utah	10	Point Reyes Lighthouse	11	21
Goldman, Don	Into the Desert Sunset	12	Sunset Busan South Korea	11	23
Goodwin, Theo	Ritz Hotel at Half Moon Bay	10	Golden Temple Amritsar India	12	22
Grady, Kathleen	Hope Valley	12	Spring Morning Yosemite	12	24
Holtzclaw, Truman	Silver Lake Milky Way	12	East Nicholis Sunset	13	25
Honeycutt, Pat	Grand Tetons Early Morning	12	Montana Sunset	11	23
Hubbell, Bob	Bus Stop	12	Gathering	11	23
James, Leonard	Hetch Hetchy Reservoir	10	Klamath Falls Sunrise	12	22
Kovatch, Julius	Rocks in the Sand Dunes	12	Bryce Hoodoos in Early Morning	12	24
Lightfoot, Jan	Morning Light on Dunes	11	Dusting of Snow at Sunset	11	22
Sandler, Anne	Tulip Time at Ananda Village	12	Fog Lifting in Napa	11	23
van Ommering, Gert	Georgetown Colorado	11	Maroon Bells and Maroon Lake Aspen	10	21
van Ommering, Gert	Pacific Ripples off San Diego	10	Sacramento Bar Spring Bouquet	11	21
van Ommering, Lucille	Maroon Bells Aspen	11	New Mexico Autumn	11	22
van Ommering, Lucille	Setting Sun Beeks Bight	10	Final Rays Beeks Bight	12	22
Vizzini, Aaron	Building Storm	11	Sunset Above Fourth Lake	10	21

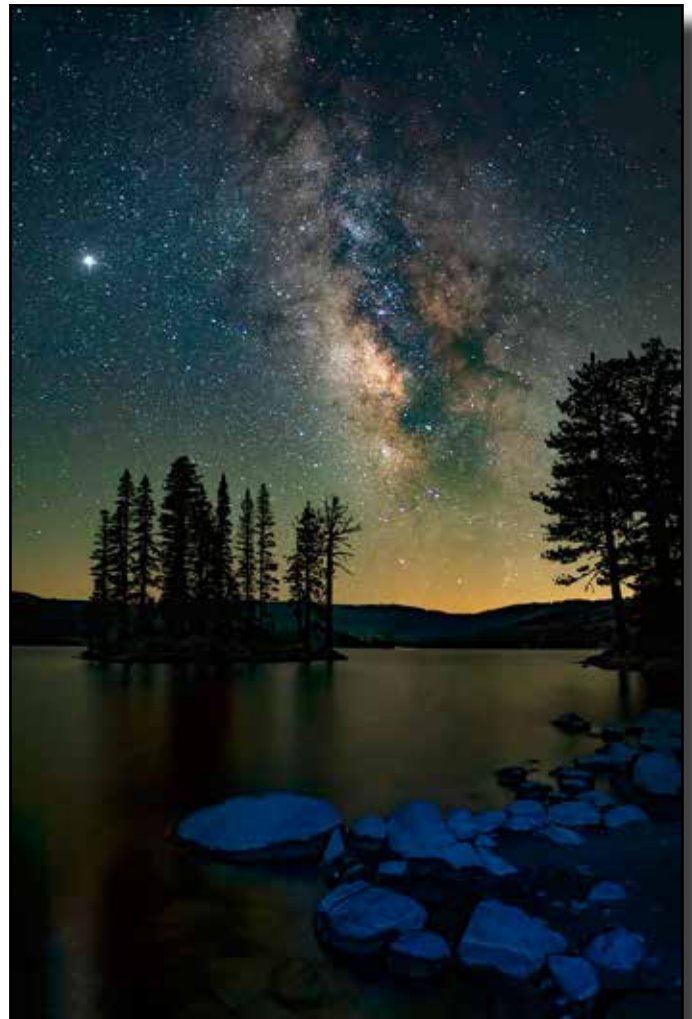**Landscape Honor**

Final Rays, Beeks Bight by Lucille van Ommering

Landscape Division Honors August 2020

"Spirit Island" by DeAtley Cahill

"Rocks in the Sand Dunes" by Julius Kovatch

"Silver Lake Milky Way" by Truman Holtzclaw

"Klamath Falls Sunrise" by Leonard James

"Into the Desert Sunset" by Don Goldman

Landscape Division Honors August 2020

"Golden Temple, Amritsar, India" by Theo Goodwin

"Sunset, San Jaun Island, WA" by Robert Benson

"Bryce Hoodoos in Early Morning" by Julius Kovatch

"Spring Morning Yosemite" by Kathleen Grady

"Hope Valley" by Kathleen Grady

"Tulip Time at Ananda Village" by Anne Sandler

"Grand Tetons Early Morning" by Pat Honeycutt

"Bus Stop" by Bob Hubbell

President's Message

Dear Sierra Camera Club Members: While we all miss meeting together; I would like to thank Doug Arnold and Aaron Vizzini for providing us with the opportunity to have our meetings via Zoom. Also, a big thanks to our Division Directors. Putting together a new system like this has its challenges and things have gone quite smoothly. Our competitions have gone well and we are being able to attract speakers from outside the area that would not be available in person. It appears we will be continuing to have Zoom meetings for the foreseeable future unless there is a dramatic improvement in getting a handle on the pandemic.

Management of the Shepard Garden and Arts Center is undergoing major changes. The Center has been managed by the Board of the Garden and Arts Center for the last few years. Effective September 1, 2020, the Friends of East Sacramento who also manage the Clunie Center in McKinley Park will be assuming management of the Center.

I have met with Lisa Schmidt who manages the Friends of East Sacramento. This change in management will not have a negative impact on us being able to use the center pretty much as we always have once it is safe to meet in person again. The Friends of East Sacramento will make all reservations, collect rent, manage the building and hire the employees who are there to let us in.

A separate and new entity created from the Garden and Arts Center Board and the Friends of the Garden and Arts Center will allow us to continue to obtain insurance through them. All users included Sierra Camera Club must provide insurance to use the Center. We do not know what the new entity will be named or how much the insurance will cost, but it will likely be much less than would we would pay if we had to get our own policy.

All in all, this is good news. I will keep you informed as things progress.

In the meantime, keep shooting and stay well. I hope you are all being able to participate through Zoom.

Charlie

SIERRA CAMERA CLUB OF SACRAMENTO, INC.
FINANCIAL STATEMENTS
JULY 1, 2019 to JUNE 30, 2020
JULY 1, 2018 to JUNE 30, 2019

	2020			2019		
	Sierra Camera Club	North American International Exhibition	Total	Sierra Camera Club	North American International Exhibition	Total
	7/1/19 to 6/30/20	7/1/19 to 6/30/20	7/1/19 to 6/30/20	7/1/18 to 6/30/19	7/1/18 to 6/30/19	7/1/18 to 6/30/19
Beginning General Operating Fund	$ 1,147.16	$ 4,141.42	$ 5,288.58	$ 2,177.93	$ 2,437.80	$ 4,615.73
Income						
Dues - New & Renewal	3,282.50	-	3,282.50	3,410.00	-	3,410.00
International Exhibition	-	3,521.00	3,521.00	-	3,626.00	3,626.00
Less: Refunds	-	(105.00)	(105.00)	-	(98.00)	(98.00)
Fall/Spring Sale Donation	35.45	-	35.45	67.59	-	67.59
Meet-Up Income/WePay	70.00	-	70.00	191.50	-	191.50
Total Income	3,387.95	3,416.00	6,803.95	3,669.09	3,528.00	7,197.09
Expenses						
Award/Xmas Potluck	(20.00)	-	(20.00)	-	-	-
Club Competitions	-	-	-	246.60	-	246.60
Equipment	65.24	-	65.24	-	-	-
Facilities Fall/Spring Sale	300.00	-	300.00	390.00	-	390.00
Facilities Rent	1,510.00	-	1,510.00	2,080.00	-	2,080.00
Facilities Storage Lockers	260.00	-	260.00	260.00	-	260.00
Gammagram, Handbook, Postage, Printing, etc.	37.40	-	37.40	-	-	-
Judge Hotel	-	-	-	227.00	-	227.00
Judge Lunch and Dinners	162.23	248.94	411.17	167.39	296.57	463.96
Judge Stipend / Travel	1,430.00	450.00	1,880.00	320.00	375.00	695.00
Meet-up Fees	197.88	-	197.88	379.75	-	379.75
Miscellaneous	5.67	-	5.67	91.36	-	91.36
PayPal Fees - Dues	75.24	-	75.24	-	-	-
PayPal Fees - Meet-up	6.25	-	6.25	-	-	-
PayPal Fees - NAIE	-	180.84	180.84	-	186.35	186.35
Postage	-	181.41	181.41	-	208.10	208.10
PSA Filing Fees	-	525.00	525.00	-	500.00	500.00
PSA Renewal Fee	-	-	-	-	-	-
Tax Filings	25.00	-	25.00	20.00	-	20.00
Trophy, Ribbon Expenses	127.14	118.28	245.42	355.47	97.50	452.97
Website - Setup and Fees	-	185.65	185.65	46.94	160.86	207.80
Website - Yearly Fee	28.98	-	28.98	115.35	-	115.35
Zoom Monthly Fee	44.97	-	44.97	-	-	-
Total Expenses	4,256.00	1,890.12	6,146.12	4,699.86	1,824.38	6,524.24
NET INCOME (LOSS)	(868.05)	1,525.88	657.83	(1,030.77)	1,703.62	672.85
General Operating Fund Before Transfer	279.11	5,667.30	5,946.41	1,147.16	4,141.42	5,288.58
Transfer to Money Market	-	(3,500.00)	(3,500.00)	-	-	-
General Operating Fund	279.11	2,167.30	2,446.41	1,147.16	4,141.42	5,288.58
Money Market	7,334.06	3,500.45	10,834.51	7,332.25	-	7,332.25
Total Cash	$ 7,613.17	$ 5,667.75	$ 13,280.92	$ 8,479.41	$ 4,141.42	$ 12,620.83

Fine Art Printing Part 2:
Prepare and Print Your Photos

In part 1 of this series we calibrated our monitor to match printed output as closely as possible. This article walks you through preparing your image for print.

Final Workstation Setup: In *Figure 1* you'll see a typical proofing configuration where I have a print viewing station next to my monitor. I constructed the viewing station out of light gray PVC board and installed a dimmable "bright white" LED light. You may notice the viewing station colors are slightly warmer. Normal viewing stations use "daylight" neutral lights to better match the monitor but I prefer to see my proofs in the lights my gallery uses to display finished prints. The slightly warmer light adds life to color images. You'll want to proof your images with some light on them to bring out the color and contrast.

In this example I am checking a Fuji® calibration image easily located by searching websites. My metal print lab sends these to new customers so they can check their monitor calibration. The idea here is to adjust your lighting to closely match the monitor. Using a target or "known good" proof sets you up for success viewing proofs of your images.

Basic Image Editing: With a properly calibrated workstation you've created a good environment for successfully executing your photographic vision in a fine art print.

Steps to Consider:
1. Always make sure your monitor is turned all the way up to match how it was calibrated.
2. Use consistent room lighting with no lights reflecting in your monitor.
3. As you edit, from time to time, shrink your image to 1/2 of the screen size so the light background forces your eyes to see luminosity properly.
4. I have found having the Fuji target in my viewing station while editing my images gives me another point of reference which helps normalize my vision.
5. Take breaks often to let your vision normalize. A five minute break every 15-20 minutes keeps your vision from adapting to the print.

You'll most likely adjust exposure, contrast, and saturation to suit your taste. This is just the beginning of image editing but the idea is to make the image match your vision for a print. With a calibrated system, what you see should match what you'll get when printed.

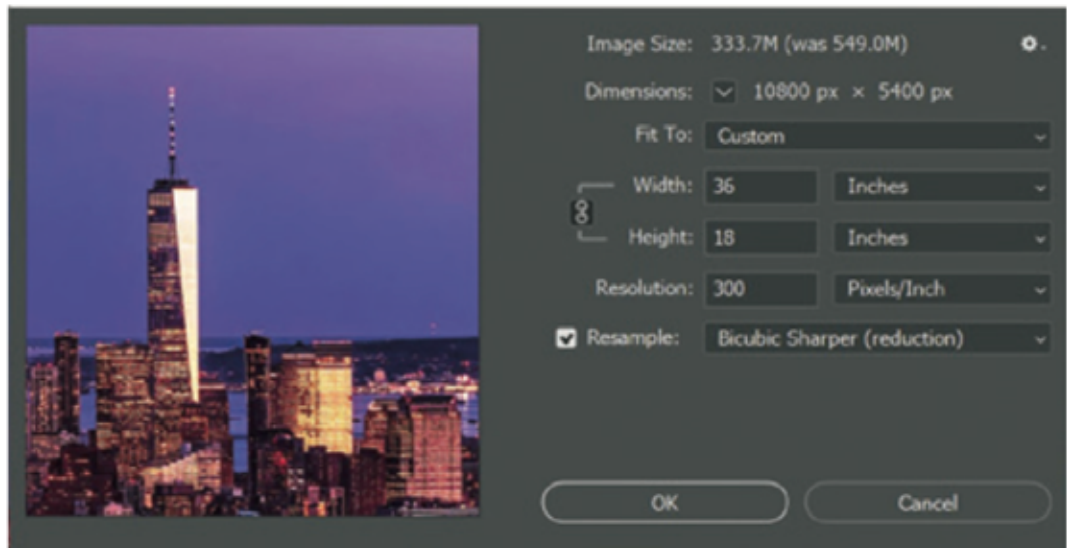Once your image editing is finished, take a break

By Ed Cooley

Photos © Ed Cooley

Figure 2: *Sizing for Output*

before proceeding to print. Often times, after a break, I'll realize my eyes adapted to the light or colors in the image skewing my results. That break is like having a new set of eyes critique your work.

Preparing for Print

Finally, it's time to do some printing.

If you are using a fine art printing service you might consider letting them do the work for you. They'll take your full resolution image, prepare it for printing then send a small proof for approval.

Printing your own or using a service we want an understanding of the process to ensure we get the best quality available. Here is the basic workflow for preparing an image for print.

1. Size for Print
2. Remove Noise
3. Sharpen for Output
4. Save Print File
5. Output to Printer or Upload to a Print Lab

Work on a duplicate: First order of business is to save the original file then make a copy for printing with Duplicate Image or by using the Save As command. I rename mine by adding a print size. For example: cedarfalls.tif would become cedarfalls_24x36.tif

Sizing for print: Adjusting the output size has gotten easier with higher resolution cameras. Some editing packages like Lightroom and Luminar will do most of the work for you. In Photoshop we use the Image Resize tool as shown in *Figure 2*.

When shrinking images, you may use Bicubic Sharpen method that includes a sharpening step for you. I prefer to use Standard Bicubic and sharpening myself to avoid over sharpening. Enlarging is best done by the Preserve Details 2 method which uses artificial intelligence to create detailed enlargements with incredible quality.

Whichever method you use a resolution of 300

dpi is standard. On larger prints you can get by with 200 dpi and still produce quality results because there is less software interpolation required to create images larger than the camera's native resolution.

Noise Reduction: should be considered at this point. Every software package for photo editing has noise reduction built in and will most likely do a great job. Display the image at print size for previewing the noise reduction so you don't overdo it and make your details muddy. You don't need to remove all the noise, just enough so it doesn't distract from the print.

Output Sharpening is where most problems occur. Less sharpening is better than over sharpening. Most importantly, avoid creating halos which are the single biggest problem I see in printing and difficult to correct. Halos happen when you sharpen too aggressively at high contrast transitions. In *Figure 3*, I have sharpened too much creating halos around edges of the crane and buildings.

Whenever you sharpen, always view your image at 100% and click preview off and on. If you see a change in brightness or a shimmer of light, lower the percentage. Also look at areas of high contrast, like tree limbs in the sky, and make sure there are no halos. I use two passes of Unsharp Mask. One at 125 percent with a radius of .3 and another at 500 percent with a radius of .2 which gives nice edges and almost no chance of halos.

When finished, view your image at print size then lean back and take in the whole image. You should not see crunchy details but smooth, crisp edges.

Pro Tip: You might try using the new Texture Slider in Adobe Camera Raw or Lightroom instead of excessive sharpening. You'll bring out fine details without creating halos.

11

As suggested in Part 1: with your background white or light gray, shrink the print to 1/4 or 1/2 the screen size so you have a nice border around the image. Lean back and have a look, the image should be a good approximation of how it will look in print. Be sure to save your file before printing. If something happens and the print program crashes, you won't lose your work.

Using Your Own Printer: In the print dialog, be sure to set Color Handling to "Photoshop Manages Color" and select the right profile for your type of paper. *Figure 4* shows the print dialog from Photoshop® with the correct output profile for my printer and paper. For Rendering Intent, you might experiment with Perceptual and Relative Colorimetric color conversions. Perceptual takes some liberty in the conversion to try and get a pleasing output while Relative Colorimetric is more accurate with your colors.

Click Print and you'll most likely get a quality print ready for framing that will provide years of enjoyment.

Suggestion: When you start printing your own images, start small with proof sizes like an 8x10 or 11x14 so you can test your results. Always preview these test prints the way they will be displayed. Hold them up against the wall with appropriate lighting. If it looks good small it will most likely look great in a larger size.

Figure 3: *Sharpening Halos*

Using A Print Lab: If you are using a lab to print your photo, save it as a tiff or jpg file with maximum quality and upload as instructed. A print lab will most likely use Relative Colorimetric conversion so your original colors are preserved as closely as possible. Don't worry about converting to match their profile unless instructed by your provider. ■

Any mention of products or services in this article or anywhere else in the *PSA Journal* does not constitute an endorsement or approval of those items.

Figure 4: *Print Options Dialog*

12

North American International Exhibition 2020

CLOSING DATE SEPTEMBER 4, 2020

Our Exhibition is now OPEN!

FIVE DIGITAL SECTIONS: COLOR OPEN, COLOR CREATIVE,
MONOCHROME, NATURE, WILDLIFE

Entry fees are $8 per section with one to four images per section.
For information and entry form, go to:

http://northamericaninternationalexhibition.com

CHECK OUT OUR EASY NEW ENTRY FORM!

AWARDS

PSA Gold, Silver and Bronze Medals in each section.

Six Honorable Mentions in each section.

Three Judge's Choice awards in each section.

Two Digital Chairman awards in each section.

One Chairman award in each section.

JUDGES
COLOR OPEN, COLOR CREATIVE, MONOCHROME /
Sam Shaw, FPSA, MPSA, Kathy Triolo, Loye Stone, PPSA

NATURE AND WILDLIFE / Heide Stover, Jim Cunningham, Dean Taylor

ENTER NOW

SPONSORED BY THE SIERRA CAMERA CLUB OF SACRAMENTO CA AND RECOGNIZED BY PSA

PSA 2020-355

SCC ZOOM Program Tuesday Setember 8, 7:00 p.m.

Jim Zuckerman, author of 26 books on photography and owner of Jim Zuckerman Photo Tours, will present a Zoom meeting on September 8 at 7pm.

Titled '**Improving Upon Reality**'. Jim will explain how he uses Photoshop to replace skies, change backgrounds, and to overcome the limitations of optics.

He will also address the problem of wide angle lenses and how they make elements like mountain ranges seem more distant than they really are. Jim will hold your attention as he gives you the means to be super creative with your pictures.

Visit his web site at
https://www.jimzuckerman.com

About Zoom Meetings

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 clik 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

Sierra Camera Club Travel Division Competition.

Our third travel competition of the year will be held at 7 pm on September 3rd.

Online Competition. Due to the Coronavirus we will not meet at Shepard's Garden. This competition will be conducted online using Zoom. All members will receive (via email) a link that will allow them into the meeting.

As usual we will be following PSA guidelines. Travel images should depict a time and portray a land, a people, or a culture in a natural state. Images are not limited to other lands or countries; they may include domestic content. They should not contain ultra close-ups that lose their identity, studio type model pictures, or manipulation. Altered images and techniques that add to, relocate, replace or remove any element of the original image, except by cropping, are not permitted. In sequences, any captioning, other than on the title slide, is not permitted. Although borders may help to define a black background, they are strongly discouraged. Any HDR should NOT be obvious and always used with discretion.

Preparing images before sending: Please format your images as follows: images with pixel resolutions not exceeding 1920 (Width) x 1200 (height). 100 dpi

   Single image file name format: Lindquist Ed Vulture City Ghost Town Sonoran Desert Arizona.jpg (example).
   Sequence images filename format: Smith Jan Tahoe Sunrise 01.jpg, Smith Jan Tahoe Sunrise 02.jpg, Smith Jan Tahoe Sunrise 03.jpg etc. (example).
   For all file names use uper and lower case (not all caps).

You may submit two single images (four if you didn't enter the last Travel Competition) and one sequence (two if you didn't enter the last Travel Competition). Sequences may be 4 to 7 slides (including title).

Title slide: will receive equal consideration for purpose of judging, unless the slide is text only against a neutral background (no image) then it will be given no consideration.

Send images to: Ed Lindquist edwardlindquist@sbcglobal.net and Leonard James ljames704@ gmail.com .

Deadline: All entries must be submitted by 11:59 pm on September 1, 2020.
 If you have any questions I can be reached by email (above) or phone 209-570-2785.

Thanks, Ed.