

Sierra Camera Club of Sacramento, Since 1936

Eighty Years of Support for the Art and Craft of Photography

GAMMAGRAM



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January 2017 General Division Creative Print of the Night
"Eye Stand Out in a Crowd" by Willis Price

January 2017 General Division Creative Honors



“Winter Night” by Barbara Maurizi



“Psychedelic Succulent 2” by Theo Goodwin



“Lunar Time V3” by Kristian Leide Lynch



“Don’t Tick Me Off” by Willis Price



“Sunday Drive” by Cheryl Glackin



“Distracted” by Bob Red

January 2017 General Division Creative Honors



“Instrument Man” by Don Goldman



“CIA” by Truman Holtzclaw



“Guitar Lady” by Truman Holtzclaw



“Photographing Friends” by Robert Benson

January 2017 General Division Creative Honors and Scores

Gale Filter, Director
Barbara Maurizi, Assistant
Mike Schumacher, Judge



Open Scores

“As Usual in Over Their Heads” by Gary Cawood

Anzenc, Lynne	Girl in a Hammock	11 ..	11		
Benson, Robert.....	Moon on Burt Lake	12 ..	Sunset Douglas Lake	11 ...	23
Cawood, Gary	Prince Rupert Container Terminal ..	11 ..	View From Staten Island Road.....	10 ...	21
Davidson-Scheer, Joan	Rainbow over Funchal Portugal	10 ..	Regent 7 Seas Explorer in Bermuda	11 ...	21
Filter, Gale	Diehard Raiders Fan	12 ..	Puppy Love	12 ...	24
Friedman, Laurie.....	Antelope Canyon Colors.....	12 ..	Blue and Gold.....	12 ...	24
Glackin, Cheryl	On the Boardwalk).....	10 ..	Sunrise on Lake Louise	12 ...	22
Goldman, Don.....	Circles	10 ..	Timberrr.....	11 ...	21
Gomes, Tom	Team Oracle at Fleet Week	10 ..	Kayaking the Chicago River	11 ...	21
Goodwin, Theo	Japanese Bride and Groom	11 ..	Vietnam War Veteran.....	12 ...	23
Holtzclaw, Truman	Mammoth Hot Springs.....	10 ..	Yoric in DV	11 ...	21
Hubbell, Bob	Peeling Paint	11 ..	French Cowboy	10 ...	21
Kent, Dave	Cactus Flowers.....	11 ..	Glorious Blooms	10 ...	21
Kent, Gay	Grand Oaks	10 ..	Structure of Spent Dandelion	12 ...	22
Kovatch, Julius.....	Roping.....	11 ..	Yosemite Valley Oaks in Autumn.....	11 ...	22
Krueger, Gabrielle.....	Snow Leopard	12 ..	Wolf's Guenon	11 ...	23
Krueger, Werner	Crepuscular Rays Near Modesto	11 ..	Northern Mocking Bird on a Wire	12 ...	23
Lee, Thomas	Next Move	11 ..	Peking Duck	10 ...	21
Leide-Lynch, Kristian...	Half Dome Reflections.....	12 ..	Super Moon Rising Over El Dorado Hills	10 ...	22
Lindquist, Ed.....	Reflective Sky	12 ..	Trestle	10 ...	22
Maurizi, Barbara	Bee Collecting Pollen	12 ..	Sidewalk Fossil	11 ...	23
Papinchak, Steve	Flea Market Vendor.....	12 ..	Mushroom Pickers Shoes	10 ...	22
Price, Willis	Painted Warrior	12 ..	Street Artist.....	11 ...	23
Redd, Bob	Col Thompson ret Veterans Day	10 ..	Friendship Park Safe Place to Rest	11 ...	21
Sturla, Donna	Mystery Woman.....	13 ..	Purple Iris	12 ...	25
Willard, Charlie.....	Mendenhall Glacier	10 ..	Setting Moon Over Mountains	12 ...	22
Wright, Mel.....	Gas Up at Empire Mine	11 ..	Samuel Oschin Space Pavilion CA	10 ...	21
York, John	Tanjaste	11 ..	Around the Corner from the Picasso Museum	11 ...	22

Creative Scores

Benson, Robert.....	Angel Island View Point	11 ..	Photographing Friends	12 ...	23
Cawood, Gary	As Usual in Over Their Heads	12 ...	12		
Davidson-Scheer, Joan	Leaves in a Whirlpool	10 ..	Patterns in Grass	11 ...	21
Friedman, Laurie.....	Pixelated.....	11 ..	Fall Water Reflection	11 ...	22
Glackin, Cheryl	Locked Up.....	11 ..	Sunday Drive	12 ...	23
Goldman, Don.....	Instrument Man.....	12 ..	Spinning Man	11 ...	23
Goodwin, Theo	Psychedelic Succulent 2	12 ..	Shinto Priest 2	10 ...	22
Holtzclaw, Truman	CIA.....	12 ..	Guitar Lady	12 ...	24
Hubbell, Bob	Forest Phantasy	10 ..	Path of Joy	11 ...	21
Kent, Dave	Owl.....	11 ..	Pink.....	11 ...	22
Kent, Gay	Cactus.....	11 ..	Flower Festival	11 ...	22
Leide-Lynch, Kristian	Lunar Time V3	12 ...	12		
Lindquist, Ed.....	Oil and Water Swirl	11 ...	11		
Maurizi, Barbara	Leaves on Wet Asphalt	11 ..	Winter Night.....	12 ...	23
Price, Willis.....	Don't Tick Me Off	12 ..	Eye Stand Out in a Crowd.....	13 ...	25
Redd, Bob	9th and N	10 ..	Distracted	12 ...	22



**General Division
Open Category
Image of the Night**

**“Mystery Woman”
by Donna Sturla**



**“Antelope Canyon Colors”
by Laurie Friedman**



“Moon on Burt Lake” by Robert Benson



“Snow Leopard” by Gabrielle Krueger



“Puppy Love” by Gale Filter

January 2017 General Division Open Section Honors



“Setting Moon Over Mountains” by Charlie Willard



“Reflective Sky” by Ed Lindquist



“Half Dome Reflections” by Kristian Leide-Lynch



“Sunrise on Lake Louise” by Cheryl Glackin



“Structure of Spent Dandelion” by Gay Kent



“Diehard Raiders Fan” by Gale Filter



“Blue and Gold” by Laurie Friedman

January 2017 General Division
Open Section Honors



“Painted Warrior” by Willis Price



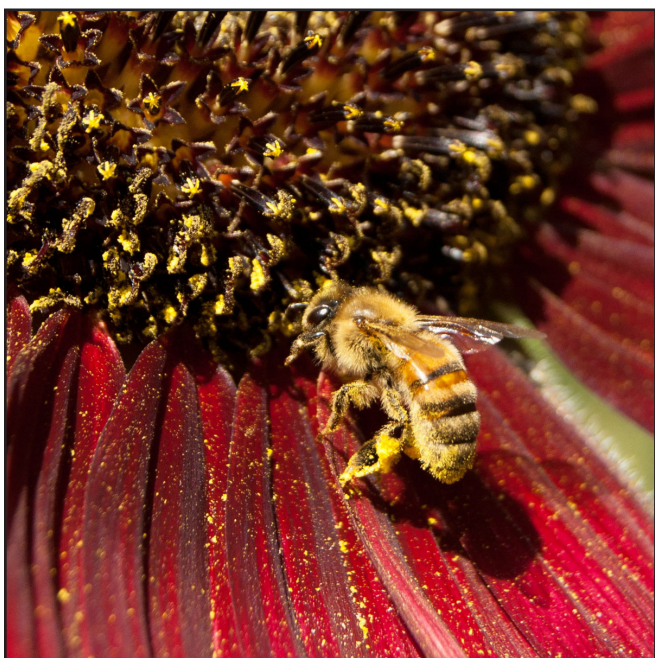
“Purple Iris” by Donna Sturla



“Flea Market Vendor” by Steve Papinchak



“Vietnam War Veteran” by Theo Goodwin



“Bee Collecting Pollen” by Barbara Maurizi



“Northern Mocking Bird on a Wire” by Werner Krueger

NEWS

CALENDAR

January 31st Meet up
Ladybugs and Redwoods, Skyline Boulevard, Oakland.

February 2nd Travel Competition 7:00 p.m.
Images due Tuesday January 31st.

February 14th Print Competition 7:00 p.m.

Note

Try to make it to a meeting this month to pick up your new Roster & Guidelines.

Showing at the Viewpoint Gallery through Saturday February 4th.

**Don Manderson's Simultaneity
A truly amazing show of creative & colorful images using layers.**

**Also
Bill Schwab's,
Detroit: Where We Used To Live.
Beautifully lit night shots of buildings and homes.**



Mike's Camera
22nd and J Streets
Midtown Sacramento
Photo Equipment
Printing
Classes
& even film
and film developing.

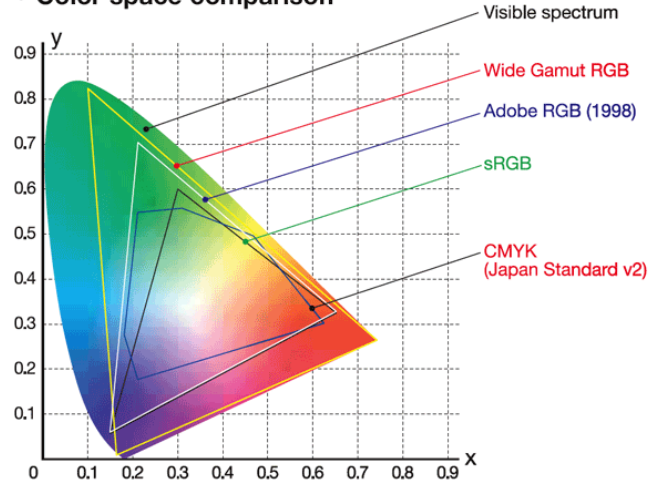
Sierra Camera Club Member Questions

Why should I use sRGB for competition?

What color space is best for photography?

A device color space simply describes the range of colors, or gamut, that a camera can see, a printer can print, or a monitor can display. Editing color spaces, on the other hand, such as Adobe RGB or sRGB, are device-independent. They also determine a color range you can work in. They are not specific to photoshop, but that is one way they can change.

• Color space comparison



The standard for photography is Adobe RGB.

- *It has a Wider range of colors than sRGB
- *Better for professional prints
- *Can always obtain benefits of sRGB later

If you work with 16-bit images and need the extra color range (or gamut) for professional-grade printing, then you should save your images in Adobe RGB. This preserves the extra color information that would be lost if you saved as sRGB, just like the extra information in RAW files is lost if you save them as JPEGs. In this case, it's not the amount of data that's lost, but the range of colors.

Bottom line, **always** save your Raw images. Then work in and save your images in Adobe RGB and Photoshop. (or your preferred software)

If you use your images for web, or competition convert them to sRGB and jpegs. **The internet and projectors use sRGB.** You images can really look different, washed out (desaturated) if you have not converted to **sRGB**

In Photoshop go to Edit/Convert to Profile.

Just remember once you save your images as **sRGB** or **jpeg**, you cannot convert it to Adobe RGB in the future to obtain the wider range of colors. So **SAVE** with a new name so as not to write over the original.

NOTE: For an even wider range of colors ProPhoto is used. Others will likely be developed in the future. So, save those Raw Images. By Gay Kent

PhotoSpeak 101, Lesson 9

RESOLUTION

Bob and Chuck try to pin down an elusive concept

Resolution is one of the squishiest words in the English language, its definition depending totally on its context, such as in, “the committee passed a resolution,” or in, “he brought the problem to a “resolution,” or in, “I made a New year’s resolution to lose weight,” or in, “he proceeded on the task with resolution,” or in, “this micrometer scale has resolution down to 1/1,000th of an inch.”

Resolution in photography doesn’t seem to be any less ambiguous. Once again, it changes with context, the resolution of digital displays and of digital images is expressed in “pixels per inch,” the resolution of an inkjet printer is expressed in “dots per inch,” and the resolution achieved by a lens is usually expressed in “lines per inch.” But bear with us, we are resolved to bring this issue of ambiguity to an acceptable resolution.

We’re going to make it easy and tell you that we photographers have only one thing in mind when we say “resolution,” and that’s how small a detail we can distinguish in our photo. High-resolution images can be cropped and still hold detail

Good resolution depends on lots of things including the size of the camera’s sensor, the number of megapixels in the sensor, the low-noise capability of the sensor, the quality of the lens, accuracy of focusing, the steadiness of the camera, the speed of the shutter, the aperture setting, the ISO, the quality of light, and the characteristics of the subject.

Okay, now that we’ve resolved the ambiguity problem, how much resolution do we need? And, the answer, “it all depends...” What would you say if we told you that your competition images are being displayed at a resolution of only 13 pixels per inch? Yep. Think about it. The projector displays an image 1920 pixels wide. The on-screen image is about 12 feet wide. When we spread 1920 pixels over 144 inches of screen, we have only 13 pixels per inch.

We are constantly told that inkjet printers are optimized for digital images that are between 300 and 360 pixels per inch. The fact is, printers will print images of any resolution. And, it takes very good eyesight to see anything wrong with prints made from 150-ppi image files. If the print is to hang on a wall and be viewed from a few feet away, 150 ppi is just fine. Remember, you’ve been satisfied looking at your competition images projected at only 13 ppi. (Bring a pair of binoculars to a meeting and have a look at your image through them. Hey, we may be letting the judges sit too close to the screen...)

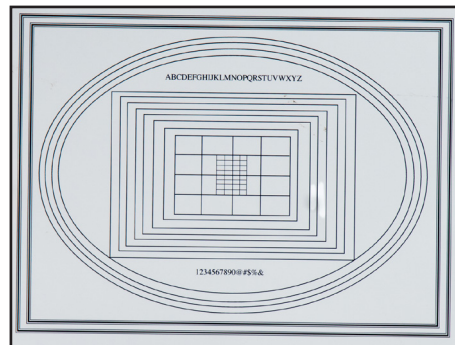
Here are examples of two high-resolution images taken with a full-frame, 43-megapixel Sony and a Tamron 150-600 mm lens at 600 mm. The original RAW files were approx. 8,000 x 5,000 pixels. So, cropping out 1/8 of the image still leaves a respectable 1,000 pixel-wide image, which will look pretty good, on a monitor or on half the screen at a Club meeting. and be viewed from a few feet away, 150 ppi is just fine. Remember, you’ve been satisfied looking at your competition images projected at only 13 ppi. (Bring a pair of binoculars to a meeting and have a look at your image through them. Hey, we may be letting the judges sit too close to the screen...)

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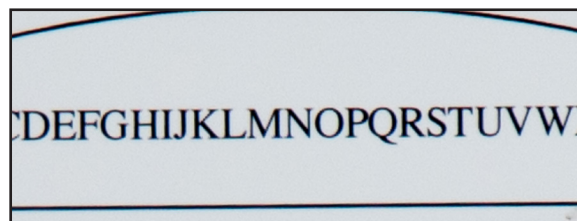
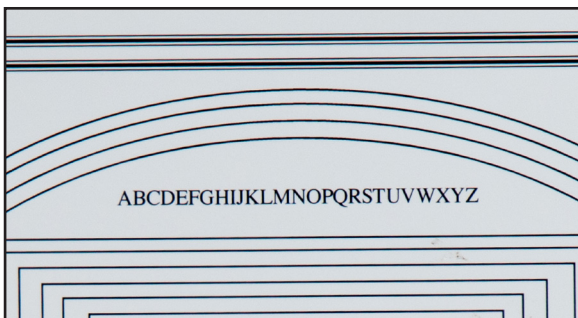
As Shot



1st Crop



2nd Crop



3rd Crop--Extreme Crop, jaggies appearing



As Shot



1st Crop



2nd Crop



3rd Crop--Extreme Crop, jaggies appearing

So, what's a poor camera nut to do? How do you resolve the resolution dilemma? Should you buy a high-end camera with umpteen megapixels (and corresponding price tag)? We have the answer: It depends!! The critical factor is how the image is to be displayed. If you're going to show your pictures on your phone, resolution is not an issue. If on the other hand, you're going to make a good-sized print for your living room, maybe it is. Maybe? We add that qualification because it depends on how close the viewer is to the print.

Imagine you go to an art exhibit with a friend who is a painter. You look at the paintings together. They're lovely; interesting. But the painter wants to observe the artist's technique, and so she moves very close to each painting to observe the brush strokes. Standing back, the paintings are very effective, even though you are hardly aware of brush strokes. Similarly in photography, a print may look just fine on your living room wall but a photo fanatic may move close to the print to evaluate its sharpness. Doubtless you've noticed judges sticking their noses into the print box during print competition.

Think of the resolution of your images according to how you anticipate your images will be displayed. We mentioned before, the resolution of a photographic image depends on every part of the system that produced that image. With that in mind, you'll need not only a camera that offers sufficient resolving power, but also equivalent lenses, and projector-and-screen or printer-and-print-paper. But just as with that painter, technique plays a big role. Shutter speed, aperture, depth of field, lighting, subject movement and other things all affect the resolution of the finished image, even though most viewers may not be aware of all those subtitles. Resolving resolution is just another part of photography that makes it both fun and challenging.

If you think your images need more resolution, don't jump to the conclusion that you need a better (and pricier) camera. Take a look at your technique in handling the other factors that affect resolution.

When Shooting an Event Find the Hidden Story

By Theo Goodwin

Photographing a staged event is difficult, because a planned event where speakers are talking and doing little else does not easily present a dramatic moment to capture. I re-learned this lesson when I photographed the rally at the Capitol West Steps in support of Planned Parenthood on January 17, 2017. Most speakers on a podium stand still, and look straight ahead. Some speak using their hands. This creates a problem for the photographer: no drama to witness.



Image 1 illustrates this problem. It shows a medium sized group of people standing behind the main speaker, but they offer nothing remarkable to view. They were men wearing dark suits and pink shawls. The pink color matched the rally theme. This color tells me, the viewer, that the group supported Planned Parenthood. Still no emotion is evident. At least they appear to be alive and breathing.



Image 2 works a little better. It shows several people standing closer to the camera as they express some emotion in support of their cause. Their facial expressions show enthusiasm and happiness. Although this is not an “action shot,” it shows the women holding their banner and standing behind it in support of their cause.



In my mind Image 3 works the best, because it is a close-up of one woman and her facial expression. She is a nicely groomed, older woman who appears deep in thought. Her eyes tell a story, even though we cannot see the whites or the color of her eyes. Her red lips are poised without a smile or her emitting a word. She is taking in the event while projecting a sense of knowing and wisdom. The detailed pink scarf with its lines and folds show action, while the black background to the woman's side provides great contrast to her face and scarf. She presents a dramatic image while remaining still. The diagonal line to the left of her face and scarf complements the downward lines in her scarf.

This photo of the woman shows a hidden story of one unique person at a public event. It tells more of a story than photos of the people standing beside signs do. I had to find a hidden story in order to make the rally real. This is a challenge that photographers often face: a new way to tell a story.