

Sierra Camera Club of Sacramento, Inc

GAMMAGRAM



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General Division October Images of the Night

Calendar

November

Thur. 5th Travel Competition

Tue. 10th ..Print Competition

December

Thur. 3rd .. Member Program

Tue. 8th ... Annual Potluck & Awards

SEE PAGE 2



Open Section "The Grand Teton in Fall" by Cheryl Glackin



Creative Section "Tasilac Greenland" by Eugenia Gwathney

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President's Message

by Gay Kent

In the next few days you will receive a survey. It will be in the form of an email so you can just reply to the email and type in your answers.

According to long time members there used to be a lot more competitions. There were 5 divisions that met most every month.

When Dave and I joined SCC 9 years ago, it was the last year that slides were presented. The divisions were Prints, Slides and Digital Images. The prints and Slides met 6 times a year and the Digital 11. The membership had shrunk to about 80. Participation in slides dwindled as the digital area grew.

The next year, 2008, all divisions became digital, except prints. The "Color Division" and prints met 11 times a year, some which were programs. The Nature and Travel met 11 times a year with 5 competitions and 6 programs. The number of meetings per month went from 3 to 2.

In 2010 & 2011, a third meeting night per month was added and prints became a separate division with 4 competitions per year, The Nature/Travel Division and General Photography Division also had 4 Competitions each for a total of 12 Competitions and 13 Programs each year.

In 2012 Nature and Travel began having competitions on alternate months to accommodate the increase in participation.

By 2013 our membership was 100+.

In 2014 & 2015 we eliminated the 3rd meeting night per month and had 16 competitions and 5 programs. (6 this year).

This year our membership is still around 100 but the participation in competition has been down.

On the survey you will be asked about your preferences for our club's focus. Should we have more competitions, less competitions, more programs, workshops, or member shows.

Help Needed

We do not have a Nature Director for next year. Someone needs to step up for that division to continue.

Potluck Dinner Tuesday December 8th

The potluck dinner will be at the Garden & Arts Center at 6:00 p.m. There will be a sign-up for what to bring at the next two November meetings.

Dues Reinder

Please pay your 2016 dues by Jan 1st. The sooner we receive your renewal the sooner the new 2016 handbook can be printed.

SCC Program Tuesday December 3rd

Members Show!! Bring a 5-6 minute show on a flash drive. Choose your own theme; a place you have visited, a special interest --use your imagination. It can be just jpegs or a show with music like one of the Pro S322222how programs for PC or FotoMagico for Mac. We will have a PC and a Mac to run the programs.

We will answer any questions at the November meetings or e-mail Gay.

Shows

"Visions", Annual Photography Show

Several of our members are in the Sacramento Fine Arts Center Fall Show. Congratulations to all

October 27-November 21, 2015,

2nd Saturday Reception November 14, 5:30-8:30

Live Music by Carl TC Walden, vocal and guitar soloist.

Also in the Foyer Gallery in October, Michael Corlew

Bob Hubbell
Michael Corlew
Barbara Maurizi
Grant Krienberg

Lucille VanOmmering
Michele McCormick
Joey Johnson



Class January 6-17, 2016

Rocky Mountain School of Photography

\$199 for two days, \$149 for one day

If you want to go, let Gay know.

There is a group rate for 5 or more people.

\$179 for 2 days \$129 for 1 day.

Saturday: Basic or Intermediate

Sunday: Landscape or People

www.rmssp.com for details

General Division October Honors Open Category



"Zion Park Formations" by Julius Kovatch



"Sunset Swim" by Willis Price



"Cowboy At Sundown" by Truman Holtzclaw



"The Effect of Hot Air" by Gary Cawood



"Downtown Sacramento Light Show" by Theo Goodwin



"The Storm Watchers" by Barbara Maurizi



"Rust" by Werner Krueger

Open Honors Continued



“Blood Moon Over Old Faithful”
by Cheryl Glackin



“Red Rock” by Ed Lindquist



“New York Public Library”
by Jeanne Snyder

General Division Competition Scores October 2015

Barbara Maurizi, Director * Glen Cunningham, Assistant * Susan Lord Bovey, Judge

Open Category

Cawood, Gary.....	Fun at the Fair.....	11.....	The Effect of Hot Air	12	23
Glackin, Cheryl	Blood Moon Over Old Faithful.....	12	The Grand Teton in Fall.....	13	25
Goodwin, Theo	Downtown Sacramento Light Show	12	Leland Stanford Mansion	11	23
Gwathney, Eugenia	Tulips at Ananda Gardens	11.....	Vineyard Shadows Napa.....	11	22
Holtzclaw, Truman	Cowboy At Sundown.....	12	Holder Down	11	23
Kovatch, Julius	Colorado River in Grand Canyon.....	11.....	Zion Park Formations.....	12	23
Krueger, Werner	Stairs No 2	11.....	Rust.....	12	23
Lindquist, Ed.....	Grand Canyon South Rim.....	11.....	Red Rock	12	23
Martin, Melba.....	House and Boat	11.....	Sunset Sail	11	22
Maurizi, Barbara	Lighthouse with Fence	11.....	Loading Area Signage.....	11	---
.....	Rainy Day Window.....	11.....	The Storm Watchers	12	45
McCaleb, Peggy	Graffiti Trees	11.....	Monarchs	11	---
.....	Splash!.....	11.....	Natural Bridge Rock	11	44
Price, Willis.....	Sunset Swim	12	The Grand Opening	11	23
Snyder, Jeanne.....	New York Public Library	12	Three Ducks in a Row.....	11	23
Sturla, Donna.....	Pink Tulip Opening.....	11.....	Preston Castle Model.....	11	22
Sydor, Marcia.....	Chihuly Glass.....	11.....	Glassblower	11	22
White, Mark	Fall Clouds.....	11.....	Fall Relaxation	11	---
.....	Fall Colors.....	11.....	Silver Lake Clouds	11	44

Creative Category

Cawood, Gary.....	Caged Gold.....	12	Headed Home	11	23
Glackin, Cheryl	Tree Trunks in a Meadow	11.....	Turbines	12	23
Goodwin, Theo	Burning Bromeliad	11.....	Window Washers	12	23
Gwathney, Eugenia	Sunrise Sunset Greenland.....	11.....	Tasilac Greenland	13	24
Holtzclaw, Truman	Venice Abstract	11.....	Wheel Barn WA.....	12	23
Krueger, Werner .....	.....	.....	Carnival Ride Tulare County Fair	11	11
Lindquist, Ed.....	Aftermath	12	Hot Tub.....	11	23
Martin, Melba.....	Flower Child	11.....	Kat Kar	11	22
Maurizi, Barbara	King of the Hill.....	11.....	The Hiker.....	11	22
McCaleb, Peggy	Aspens on Fire.....	11.....	Flamingo Foursome	11	---
.....	Bunny Run	11.....	Humpback Feeding Time	12	45
Price, Willis	Spirits of Bisti Badlands	12	Very Mad Cat	11	23
Snyder, Jeanne.....	Boats at China Beach	11.....	High Rise.....	12	23
Valenton, Robert.....	.....	.....	Pigeon Point Light House....	12	12

**General Division Honors Creative Category
October 2015**



"Aftermath" by Ed Lindquist



"Humpback Feeding Time" by Peggy McCaleb



"Window Washers" by Theo Goodwin



"Caged Gold" by Gary Cawood



"Turbines." by Cheryl Glackin

**General Division Honors
Creative Category
October 2015**



"Wheel Barn, WA." by Truman Holtzclaw



"Spirits of Bisti Badlands"
by Willis Price



"Pigeon Point Light House"
by Robert Velenton



"High Rise"
by Jeanne Snyder

AFTER CAPTURE

By Bob Hubbell and Chuck Pivetti

Bob's First Camera



INTRODUCTION

In previous articles we asked you to think about photography in three stages: "Pre-Capture", "Capture" and "After-Capture."

"Pre-capture" is when you put aside your everyday concerns, adjust your way of seeing, and start seeing with a "Photographer's Eye."

"Capture" is when you use the camera to actually capture what you see with your photographer's eye, when you "work your shot," when you make sure you've gotten the very best photo of your subject. (Interesting that in the digital age we don't "take" pictures, we "capture" them...)

And now we're going to share with you our thinking on "After-capture:" down-loading, saving, organizing, managing, and post-processing your photos.

Hopefully we'll keep you from making some of the mistakes we've made

WHAT IS A DIGITAL PHOTO?

What the heck does a digital camera capture? Back when we used film, we had some idea of what was going on. When we exposed film, a latent image was formed. And, that latent image could be turned into a visible image by developing it.

With film the resulting photo was some-thing tangible. We could pick it up, feel it, smell it, and see it. Not so with a digital image.

Digital cameras perform a lot of hocus pocus that is far beyond our understanding. But they don't "take pictures." They capture millions of little bits of binary code. And that code has to be interpreted by software and converted to a visible image on a computer display.

Your camera's instant playback of your capture is only one of an infinite number of interpretations of that binary code. Your camera interprets the data with it's own built-in "algorithms" to generate a visible raster image on its LCD. That playback will reflect the settings you've made on the camera.

Some of your camera settings will affect the capture and some will affect the Playback.

"Capture settings" include focal length, focus, aperture, shutter, and ISO. Think of these as "fixed" affects. You're pretty much stuck with them.

"Playback settings" include White Balance, Dynamic Range, Saturation, Contrast, vibrance, etc. Think of these as "flexible," there's wiggle room to tweak them after the capture.

If you've selected "jpeg" quality in your camera's menu, the camera will save one interpretation out of all that binary code and it will discard all data that's not needed for the interpretation. And, that's the film-day equivalent of letting a 2-hour lab develop your film, hand you the prints, and throw away the negatives.

There'll be times when you'll settle for that jpeg image, and there'll be times when you'll want something better, so you'll save the camera's RAW files and process them in photo software. And, that's where we're going next.

ORGANIZING AND SAVING YOUR PHOTOS

With digital cameras it's easy to capture thousands of photos. And, when you post-process your photos, you create one or more derivatives of each.

So how are we ever going to find a particular photo among thousands?

Here's a scenario you've probably lived through: Time to go! Where are the car keys? We look in all the logical places. Not there. Near panic. Maybe in my gardening pants? . . . Nope... Panic!

Now contrast that with the following. You return to a large metropolitan air-port after a trip. Where's the car? Ah, on your stub you've written, "Parking Garage Two, Third Floor, Aisle 6, Stall 57." And here it is. That's more like it, and that's sort of how you ought to park our photos.



Didn't know your computer was like airport parking? Instead of garages, your computer has hard drives. Instead of floors, it has folders; instead of aisles it has subfolders. And instead of stalls has file names.

Dedicate one hard drive to photos and name it "Photos." Duh. Create folders in that hard drive with names like "Family," "Friends," "Travel," "Nature," "Architecture," or what best fits how you categorize. You might file by year and then by category.

Dedicate another hard drive as a backup for "Photos." You could, maybe, name it "Photos Backup." Brilliant, huh?

As you download and post-process your photos, save them in both hard drives using exactly the same folder and sub-folder system. Why backup? Because you can't totally trust these gadgets. Anyway, external hard drives are cheap compared to the value of our photos.

Once you have a system, you can down-load and save your photos with confidence that you will always be able to quickly find a particular photo.

DOWNLOADING

These Adobe programs are designed to manage photo files. They will rename and serially number the photos from your day's shoot. They will add key-words and your personal metadata template to each photo. They will let you select existing folders or create new folders in which to store and backup your photos.

When you save RAW photo files, Bridge or Lightroom can automatically convert your RAW file formats to DNG (Digital Negative) file format during the down-load process. You can choose to keep the RAW files as well as the DNG files, but we see no point in that.

Using Bridge or Lightroom, you should critically review the photos on the camera card and select only the keepers to download. That's not easy, and most of us keep too many.

Too many?
From an afternoon shoot
in the Serengeti



POST PROCESSING

With every photo we get two chances. The first one is when we do our very best to get it right in the camera. The second is when we do our best to improve it in post-processing.

When you do a good job in the camera, you can enhance the photo in post-processing. But, there's not much you can do for a bad capture.

You should do as much post-processing as possible in Adobe Camera Raw. (If you're a Lightroom user, the Develop module of Lightroom is Adobe Camera Raw. So from now on we'll just call it "ACR/LR.")

Photo editing in ACR/LR does not re-place or destroy any of the data saved with the original capture. Instead, it writes additional instructions on how to display the image. If you've saved your files in camera RAW, those instructions are saved in a separate file called a "sidecar" file. If you converted your RAW files to DNG, the additions are written into the DNG file, itself, which has many advantages.

ACR/LR has become so sophisticated that now we only need Photoshop for actual image altering. Here's an example of an image as shot, as processed in ACR, and as cleaned up in Photoshop.

In the below series all the images are from the same DNG file. ACR was used to straighten the horizon, crop, slightly correct vertical perspective, dehaze, add vibrance and clarity, and create the tonality of the image. In Photoshop, the two signs, the low fence, and the man at the table were removed.

No post-processing step in the light-house image was irreversible. Even the Photoshop version is reversible because all cloning was done to a blank pixel layer and that version and its layers were saved as a PSD.

"But, be careful, some post-processing steps are irreversible. Take care to always keep your original RAW/DNG file. Once you've done your basic editing in ACR, work on derivative files like PSDs and JPEGs.

ACR, in its recent upgrades, has almost everything you will ever need to bring an image up to a true representation of your vision.

You can comfortably work in ACR with the knowledge that you won't compromise the potential of your original capture. As you gain experience at post-processing, and as the software is up-graded, you can return to your original capture and create a totally new version, one with even more pizzazz.

And, A Last Thought: Digital Workflow is Probably not Linear

Photography requires both vision and technique. It's both left-brained and right-brained. Vision informs technique and technique informs vision. Both grow with careful practice. Thus our sequence---Pre-capture, Capture and Post-Capture--- may not be as rigid a sequence as it seems.

You should find yourself going back to earlier steps because later steps may re-quire that you change some of your earlier thinking. Further, working deeper into an image often brings deeper in-sight maybe even leading you to a totally different interpretation.

Not only will you find yourself going back to your RAW/DNG data, but also sometimes you'll feel a need to go back to the original scene of the capture and try again. That's both the challenge and the reward of photography.

Summary

Save your captures in RAW or DNG.

Give them identifying names and add keywords and personal metadata.

Save them in an organized filing system.

Post-process photos in ACR/LR.

Use Photoshop to alter the reality of the original capture, to remove distracting elements, to stitch together panoramas, to combine bracketed layers (HDR), to build composites, and to apply artistic filters.

Rename each derivative from the original capture to avoid over-writing and losing that original.

1 Metadata is actually "data about data." When you capture a digital photo, your camera adds a lot of information to the image file, information like make, model, and serial number of camera; lens used and at what focal length; 35 mm equivalent of focal length, aperture, shutter, ISO, flash/no flash. Some cameras include the GPS coordinates of the camera location at time of capture. Your personal metadata template can be added to include your name, address, email address, phone number, copyright status, etc. You can also add keywords to an image's metadata to aid in future searches for the image. ACR post-processing adds to metadata changes on how the image should be displayed. Post-processing metadata is written directly into DNG files, but it cannot be written to camera RAW files. So for camera RAW files, it must be kept in "sidecar" (.xmp) files..



Lighthouse in fog as shot



Lighthouse with ARC used



Lighthouse Photoshopped

How many software techs does it take to change a light bulb? Software techs don't change light bulbs; that's a hardware problem.

How many hardware techs does it take to change a lightbulb? Hardware techs don't change light bulbs; they just tell you to turn the light off, wait ten seconds, and turn it back on.

Finding Diversity Within Diversity

By Theo Goodwin

Cameras are amazing. They offer us so many options for making images. Likewise, traveling offers countless opportunities to see and to photograph different places, people and objects of history or beauty. The dilemma presented: What do you focus on? How do I decide what to photograph and how will I do it? In my work I found an event that allowed me to practice these judgment skills when I decided to photograph the Employment Development Department's Day of Celebrating Diversity. I will share four photos that I made and discuss why I found them meaningful.

The first photo shows Feroza dressed in her traditional Indian dress. Her smile is beautiful and I found the shape of her glowing face reflected in the pearl necklace that adorned her intricately decorated dress. The photo shows unique celebration clothing from her culture. She is holding a tube of henna which she used to adorn her hands. The happiness of her smile lights up the image. Fortunately my use of flash fill caught and augmented the glow in her face. The tilt of her head shows a casual position in which she is at ease with herself.



Xena and Xumei show off their Chinese culture with their traditional Chinese clothing. Xena is a chung fu instructor who demonstrates the use of her hand to disarm a would-be attacker, while her victim Xumei smiles as she poses in her lovely silk, floral Chinese dress. The woodblock print in red serves as an attractive background. Their smiling faces draw the viewer in to watch the women's physical movements. The interaction of the two women is palpable even though they are not looking at each other.



After I spotted Osvaldo wearing his traditional Mexican cowboy clothing, I quickly asked to take his picture. I placed him in a slightly different position near the big window and nearby shadows where I found him. You can't see his black boots and blue jeans, but they are not necessary to tell his story. Here the lighting tells the story of a sensitive, kind and happy man smiling

for the camera. His light skin contrasts well with his dark shirt and black hat as well as the nearly colorless background. Note the subtle, diagonal green space that adds a dynamic element to this head-on pose. The light green provides a contrast to the red plaid shirt and the very dark reddish-brown tone behind the Osvaldo's head. I find the muted, natural light on his face in dark and light tones to be the treasure of this portrait.



Each of the first three photos highlights something identifiable within the three separate cultures. The theme of the event was learning about diverse cultures. Yet the photograph of Diane and Sara tells a wonderful story without words: They are two women from different cultures who share a deep friendship. Look into their eyes and you will find unfettered joy. They are happy in each other's presence. Their tilted heads and the draping arm are equal to an embrace. Their faces and slightly decorated clothing show off their different cultural heritages but their love is universal.

Finding diversity within diversity was my idea to use different photographic poses to show a variety of photographic subjects, but I was happier finding the universality of human kindness in all of the faces that I photographed. This project gratified me as a photographer to have participated with others to bring people together in a coordinated group activity.