Travel Image of the Night:
"Largest Reclining Buddha in Myanmar Shinbinthalyaung Temple" by Gary Cawood

December Calendar

Thursday December 1st ....Program: Jan Lightfoot "Less is More". ....7:00 p.m.

    SCC Dues are due Dec 1st. Form is an attachment with Gammagram.

Tuesday December 13th ....Annual Potluck and Awards..6:00 p.m.

December Annual Potluck & Awards
Tuesday December 13th, 6:00 p.m.

Our Annual Pot Luck Dinner at 6:00 p.m.

Last Name	What to Bring
A-H --------------	Dessert
J-0 --------------	Main Dish or Side Dish
P-Z--------------	Salad or Side Dish

If you want to instead donate toward the turkey,
($10.00 per person), let Gay know.
You may also bring your own wine or beverage.
The club will provide the china, silver, coffee, tea
and decorations. Dress: party clothes.

**Please RSVP
by phone or e-mail to Gay.
916 849-9977 or
kentstudios@surewest.net**

The after dinner entertainment will include;
A slide show of winning images of the year.
Trophy Awards for 2016 Division Competitions.
Image of the Year Awards for all Divisions,
and other awards.

Loaves & Fishes Thanksgiving

I had the pleasure of taking Thanksgiving photos for the good folks at Loaves & Fishes (L&F). One thing is clear: it is no small task feeding and entertaining 900 guests. It was an especially memorable day for me. NO doubt it would never happen but for the support of L&F's volunteers, e.g. musicians, cooks, photographers ;-), etc.

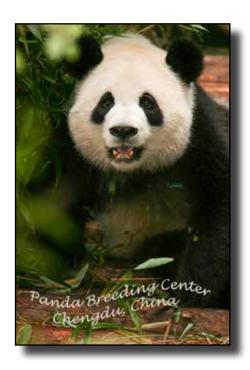The best of holidays to you and your families. Gale Filter

Panda Breeding Center
Chengdu, China

Honor Sequence
"Guiness an Ode to Ireland"
by Gale Filter

Travel Division Honors

"Evening Cyclist Copenhagen" by Gale Filter

"Peso Tango" by Gale Filter

Travel Division Honors

"Lundy Creek Beaver Pond" by Truman Holtzclaw

"Exit SF Bay Past Golden Gate Bridge" by Werner Krueger

"Big Wagon in Spokane" by Jeanne Snyder

"On The Boardwalk, Yellowstone NP." by Cheryl Glackin

"Morning Run London" by Gale Filter

"Coast Guard Rescue Boat" by Willis Price

Travel Division Scores November 2016
Glen Cunningham, Director * Ed Lindquist, Assistant * Roger Lieberman, Judge

Travel Singles Scores

Benson, Robert.....	Cedar Breaks B&W	11	Castles near Moab	9	--
Benson, Robert.....	Bryce Canyon A	9	San Juan Mountains, CO	10	49
Cawood, Gary.......	Largest Reclining Buddha in Myanmar	13	Burmese Woman Selling Fish	11	95
Filter, Gale	Nyhavn Waterfront Copenhagen	12	Peso Tango 06	12	--
Filter, Gale	Morning Run London	12	Evening Cyclist Copenhagen	12	93
Glackin, Cheryl	On the Boardwalk, Yellowstone, NP	12	Morning Rays Redwood NP	10	89
Goodwin, Theo					43
Goldman, Don					24
Gwathney, Eugenia					62
Holtzclaw, Truman..	Bristlecone Monarchs	11	Lundy Creek Beaver Pond	12	91
Krueger, Werner ...	Exit SF Bay Past Golden Gate Bridge	12	Alcatraz Island	10	64
Lee, Thomas.........	Eastern Sierra	9	Hope Valley	9	18
Lindquist, Ed........	San Francisco Skyline, Ft. Point	9	Bluebell Pool Yellowstone NP	10	64
Mattox, Monty					43
Maurizi Barbara					52
McCaleb, Peggy					22
Price, Willis	Returning to China Harbor	11	Coast Guard Rescue Boat	12	92
Snyder, Jeanne.....	At the Museum	12	Big Wagon in Spokane	12	45
Valenton, Robert					11
Wright, Janet			Terracotta Warriors Xian China	10	62
Wright, Mel	Red Panda Chengdu China	9	Giant Panda Chengdu China	11	84
York, John............	Bowhead Whale Skull, Barrow Alaska	9	Derelict Boats Barrow Alaska	11	20

"Nyhavn Waterfront Copenhagen" by Gale Filter

Travel Sequence Scores

Cawood, Gary			11
Filter, Gale	Guinness an Ode to Ireland	12	36
Glackin, Cheryl	Glacier	9	--
Glackin, Cheryl	Pearl Harbor	11	48
Goodwin, Theo			11
Goldman, Don			12
Holtzclaw, Truman	Cerro Gordo	10	43
Lightfoot, Jan			24
Lindquist, Ed........	Midway Attractions Ripon Festival	10	--
Lindquist, Ed........	Hot Air Balloons at Ripon Festival	10	43
Mattox, Monty			10
Maurizi Barbara ...	EAA Oshkosh Air Show	10	42
Price, Willis	Chalk it Up	11	45
Snyder, Jeanne....	Chalk it Up	11	11
van Ommering, Lucille			11
Wright, Janet	Terracotta Warriors Xian	10	33
Wright, Mel	Pandas Chengdu China	13	33
York, John............	Barrow	8	42

Color: "Lunch at the Temple, Cambodia" by Dennis Scott

Creative: "In the Woods" by Bob Hubbell

Monochrome: "The Alley" by Bob Hubbell.

Print Honors

Monochrome
"Where Power Poles Go to Die"
by Barbara Maurizi

Color
"Ferro 2" by Mike McHaney

Print Division November 2016
Mike McHaney, Director * Jan Lightfoot, Director * Jerry Barry, Judge

Color

Name	Title 1		Title 2		Total
Cawood, Gary					64
Goldman, Don					42
Goodwin, Theo					44
Hubbell, Bob	Night Cafe	10	Votives	10	85
Kent, Dave					13
Krueger, Werner					42
Lightfoot, Jan					25
Lindquist, Ed	Inside Fort Point	11	Angen Tour of CA Stage 5	10	59
Maurizi, Barbara	Blue Moon	10	Building Decor, Houston	11	
Maurizi, Barbara	Cirrus Clouds with Tree	10	Japanese Maple in Fall, Intensified	10	71
McHaney, Mike	Ferro #1	12	Ferro #2	11	23
Scott, Dennis	Lunch at the Temple - Cambodia	13	White Buffalo #3	11	93
Snyder, Jeanne	Yellow Calla Lily	12	Owl	11	85
Sturla, Donna					11
van Ommering, Lucille					48

Monochrome

Name	Title 1		Title 2		Total
Cawood, Gary					61
Goldman, Don					43
Goodwin, Theo					44
Hubbell, Bob	The Alley	13	Hi There!	11	86
Kent, Dave					24
Kent, Gay					11
Lightfoot, Jan					24
Lindquist, Ed	Buggy and Bunkhouse	11	Golden Gate Bridge & Fort Point	10	64
Maurizi, Barbara	Mutant Pepper	10	Where Power Poles Go to Die	12	85
McHaney, Mike	Ferro #5	11	Ferro #6	10	21
Redd, Bob					64
Scott, Dennis	Brendon	11	At the Bar, Myanmar	11	96
Snyder, Jeanne	White Pelican	10	Morning Light	10	85
Sturla, Donna					23
van Ommering, Lucille					43

Creative

Name	Title 1		Title 2		Total
Cawood, Gary					23
Goldman, Don					44
Goodwin, Theo					10
Hubbell, Bob			In the Woods	13	82
Lightfoot, Jan					24
Lindquist, Ed	Swirling Balloons #2	12	Radiant Vines	10	62
Maurizi, Barbara	Art Deco Deformed	11	Forest Path Dreamscape	11	87
Redd, Bob					20
Scott, Dennis	Marc	11	Zepher	11	87
Snyder, Jeanne	Pink Dahlia	11	Water Abstract	11	90
van Ommering, Lucille					48

Print Honors

Color
"Yellow Lily" by Jeanne Snyder

Creative
"Swirling Balloon Version 2" by Ed Lindquist

PhotoSpeak 101, Lesson 8
RAW

Bob and Chuck say that there's More to RAW than meets the Eye

RAW processing in Adobe Camera Raw or in Lightroom's Develop module just keeps getting better and better. With each upgrade, Adobe adds new features or fixes an existing one. For example, the last upgrade moved the perspective adjustments out of Lens Corrections and made it a tool of its own.

Because of these upgrades, we've changed our ideas about an efficient digital workflow. We think it's now possible to do almost all of your post processing as RAW processing. That means that we no longer think of a PSD file as a master file from which to spin off derivatives. The RAW file can now serve as our master file.

The RAW file consists of data, not pixels. There isn't any picture there. The picture is realized through RAW processing. This RAW processing does not change any of the original sensor data, it simply writes instructions on how to extract an image, in pixels, from the sensor data. If you download and work in the Camera RAW file format, those instructions are written into a separate "sidecar" file linked to the camera RAW file. If you convert your Camera RAW files to DNG files, the instructions are written into the DNG file itself.

Once you open a RAW file in Photoshop, you've committed yourself to working on pixels. And, working on pixels is always "destructive," even using Photoshop's Camera RAW filter is a destructive process because it's output is pixels.

So let's look at some images that were processed entirely in Adobe Camera Raw.

As Shot

Raw Processed

As Shot

Raw Processed

10

As Shot

Raw Processed

Not only does Adobe Camera Raw get better and better, the dynamic range of cameras keeps increasing. With the newer cameras, you can confidently expose for shadow detail without blowing out the highlights. RAW processing then becomes HDR processing with its tone mapping. And, tone mapping can produce an infinite variety of images from the same RAW file. Thus we can experiment easily and quickly with several versions of an original capture as in the variations on the ranch family on horseback. We can take a RAW file way beyond whatever the camera LCD shows us. And of course, we can also run it through Photoshop if we see further potential there. Ah, the creative potential! Pardon us while we rhapsodize!

The photo of the Graffiti Locomotive was taken with a Sony a6000, not a new model camera, but one with fairly good dynamic range. In the original capture, the sky appears solid white while the locomotive appears mostly black, giving the impression of blown highlights and blocked up shadows. In Adobe Camera Raw, shadow and highlight detail was recovered with the Shadows and Highlights sliders. The resulting low contrast image was punched up with the Dehaze, Clarity, Vibrance, and Contrast sliders. Finally, the Adjustment Brush was used to bring out further detail in the locomotive.

Just remember, a RAW file is like a tube of toothpaste, you can always squeeze a little more out of it.