

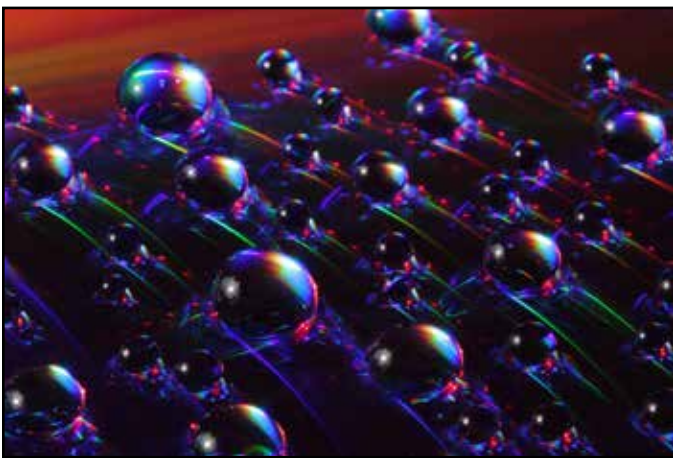
Sierra Camera Club of Sacramento, Inc

GAMMAGRAM



Volume 78 Number 3 * March 2015 * www.sierracameraclub.com

February Images of the Night



General Division, Open Category
"Water Drops on DVD" by Mike McHaney



General Division, Creative Category
"The Three Amigos" by Peggy McCaleb



Travel Division, Single
"Ice Cave, Iceland" by Ron Larsen

March Calendar

Sunday 1stGold Rush.
Thursday 5thPrint Competition.
Tuesday 10th Program: Judy & Ron Yemma, Iceland Show, Alternative Print Processing.
Saturday 14th...SCC field trip, McFarland Ranch.

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GENERAL HONORS



“Early Dew on Rose” by Jeanne Snyder



“Blue Note” by Barbara Maurizi

General Division Scores February 2015

Don Goldman, Director * Barbara Maurizi, Assistant * Tony Hallas, Judge

Open Category

Name	Title 1	Score 1	Title 2	Score 2	Total
Anzelc, Greg	Citadel of Blaye	10	Clearing Storm Grand Canyon South Rim	11	21
Anzelc, Lynne	Abraham Lake Sunset	10	Working Boy In Sapa Minority Village	9	19
Cawood, Gary	Old Sugar Mill Winery	11	Used Parts	11	22
Gaj, Jorge	Life Boats Queen Mary	9	Turning Gear Queen Mary	9	18
Glackin, Cheryl	Antelope Slot Canyon #2	9	Mountains and Meadows	9	18
Goldman, Don	Rocky the Flying Squirrel	11	Two Finches	11	22
Goodwin, Theo	Forgotten Cemetery Charleston SC	9	Married for Keeps	10	19
Holtzclaw, Truman			Beaver Under Glass	9	9
Hovey, Diane	Buddha’s Offering Mandalay	9	Seagull Escort at Inle Lake Myanmar	10	19
Hubbell, Robert	Dancer	9	Hotel Charlotte	11	20
Kovatch, Julius	Bryce Canyon At Sunset	10	Zion Park In Spring	10	20
Krueger, Werner	Crouching Snow Leopard	9	Dos Equis	10	19
Lightfoot, Jan	Quarter Mile Turn	9	Red Dune	11	20
Lindquist, Edward			Book End	10	10
Martin, Melba	Tiger Portrait	9	Under the Poppy	11	20
Maurizi, Barbara	Blue Note	12	Sunset Fence Post	10	22
McCaleb, Peggy	Palouse Barn	10	Teenagers Playing on Dock	9	19
McHaney, Mike	Ferrofluid Macro	10	Water drops On DVD	13	23
Papinchak, Steve	Ash Tree Eye	9	Irrigation Canal Wild Melons	9	18
Price, Willis	Morning Light	10	Sunset Swim	11	21
Schubert, Kathy	Dewy Flower	11	Silhouette of Calla Lily	10	21
Snyder, Jeanne	Early Dew on Rose	12	Fog in the Valley	11	23
Sturla, Donna	Woman at Dia De Los Muertos	11	Yosemite Wedding Couple	10	21
Sydor, Marcia	Golden Steeples	9	Ukrainian Doorway	9	18
York, John	Elephant Scape	10	Kiki	9	19

General Division Scores & Honors

February 2015

Don Goldman, Director

Barbara Maurizi, Assistant

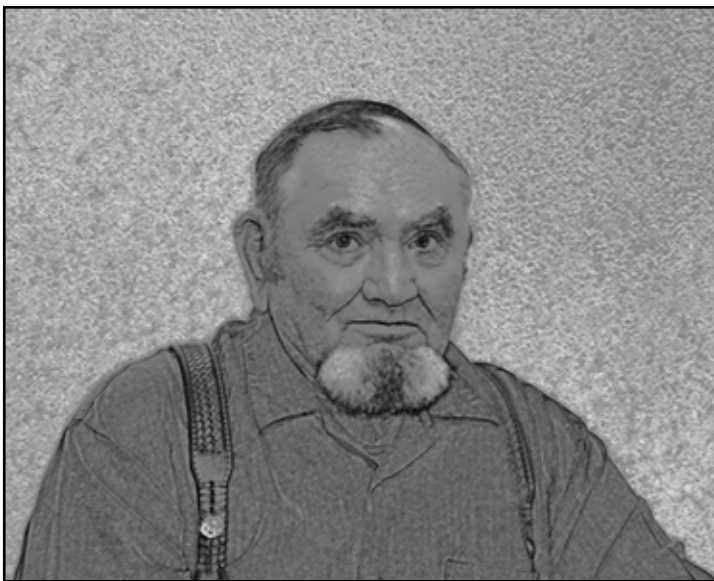
Tony Hallas, Judge



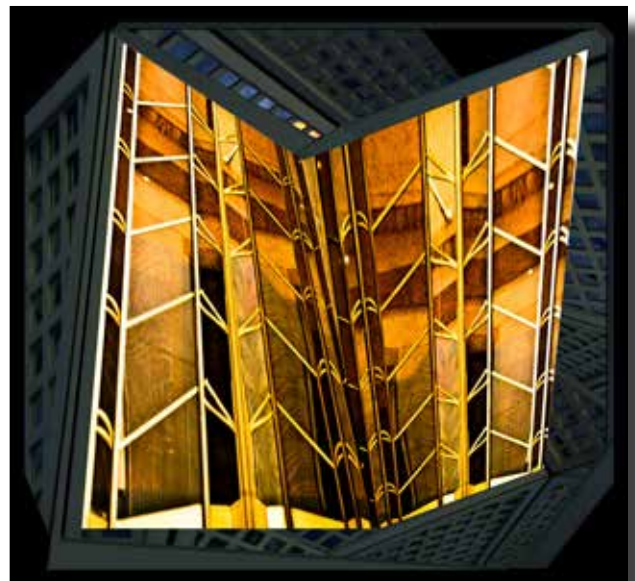
“Horn on Fire” by Melba Martin

Creative Category

Anzels, Lynne	Hinoki Garden Collage.....	10	.....	Moonlight Exodus.....	12	.....	22
Cawood, Gary	4th of July on SF Bay.....	11	.....	Stair Crow	12	.....	23
Glackin, Cheryl	Buds and Blooms	10	.....	Spring Carpet	11	.....	21
Goldman, Don.....	Monks In Line	11	.....	Zoom Buddha.....	11	.....	22
Holtzclaw, Truman .....	.....	.....	.....	Sundial Bridge Curves	9	.....	9
Hovey, Diane.....	Hmong Sled Game Laos	9	.....	Monk Suspended in Time Began Myanmar.....	9	.....	18
Hubbell, Robert.....	Moving Water.....	9	.....	Silhouettes.....	9	.....	18
Krueger, Gabrielle.....	.....	.....	.....	Creek Street Ketchikan	10	.....	10
Krueger, Werner .....	.....	.....	.....	Waterfall.....	9	.....	9
Lightfoot, Jan .....	.....	.....	.....	Night Lights	11	.....	11
Lindquist, Edward.....	Good Ole Boy.....	12	.....	Spider Flower	11	.....	23
Martin, Melba .....	.....	.....	.....	Horn on Fire	12	.....	12
Maurizi, Barbara	Art Deco Deformed	12	.....	Dream Boat	11	.....	23
McCaleb, Peggy	Aspens on Fire.....	10	.....	The Three Amigos.....	13	.....	23
McHaney, Mike.....	Crazy Eyes.....	12	.....	Decomposition Composition.....	12	.....	24
Price, Willis.....	Ghost Riders in the Sky.....	12	.....	Windy Day on the Dunes	11	.....	23
Schubert, Kathy.....	Found Photo of Grandpa’s Barn.....	10	.....	Spring Flowers	12	.....	22
Snyder, Jeanne	Gone to Seed	10	.....	Wood Duck.....	10	.....	20
Sturla, Donna	Classic Car in Black and White.....	9	.....	Punk Guy Portrait.....	10	.....	19
Valenton, Robert .....	.....	.....	.....	Star Camping.....	9	.....	9



“Good Ole Boy” by Ed Lindquist



“Art Deco” by Barbara Maurizi

More General Division, Creative Category Honors



"Decomposition Composition" by Mike McHane



"Spring Flowers" by Kathy Schubert



"Stair Crow" by Gary Cawood



"Crazy Eyes" by Mike McHane



"Ghost Riders in the Sky" by Willis Price



"Moonlight Exodus" by Lynne Anzelc



“Meat Cutter at Siem Reap Market” by Lynne Anzelc

Travel Singles Honors & Scores February 2015

Gary Cawood,
Director

Peggy McCaleb,
Assistant

Terry Nathan,
Judge



“Rice Terraces, China” by Willis Price



“Hospital Wing Kolmanskop Namibia” by Jan Lightfoot



“Ha Long Bay Natural Tunnel Vietnam” by Greg Anzelc

Anzelc, Greg	Ha Long Bay Natural Tunnel Vietnam	12	Farmer Hoian Vietnam	9
Anzelc Lynne	Meat Cutter at Siem Reap Market	12	Monks at Angkor Wat	11
Barry, John	Monterey Bay Sunset	9	Copenhagen Canal Ride	9
Cawood, Gary	Bangkok Amulet Man	10	Bhutanese Monk	10
Glackin, Cheryl	Tower Bridge & Fireworks, Sacramento	10	Old Sacramento Rails at Night	10
Goldman, Don	Tree in Preah Kahn Temple Cambodia	9	Monk Boyin Monastery Myanmar	10
Goodwin, Theo	Kids Eating Lunch Verona, IT	9	Gondola Crossing Grand Canal, Venice	11
Krueger, Werner	Grand Canyon Approaching Rain	10	White Pass & Yukon Train Departs Skagway	9
Larsen, Ron			Ice Cave, Iceland	13
Lightfoot, Jan	Hospital Wing Kolmanskop Namibia	12	Cuban Cowboys	9
Martin, Melba	Tourists Climbing the Great Wall of China	9	Boats & San Francisco Bay Bridge	9
McCaleb, Peggy	Freshly Mown Fields, Palouse WA	11	Chateau D’Amboise	9
Oliveira, Paulo	San Francisco Building Geometry	9	Goat Rock Beach	10
Papinchak, Steve			Japanese Cemetery, Big Island, HI	10
Price, Willis	Rice Terraces China	12	Jiangxi Province, China	9
Redd, Bob	A Compressed View From Ferry Building	9	Headed Back to Alameda	9
Schubert, Kathy			The Expanse of The City of Chicago	9
Snyder Jeanne	A Seattle View	9	San Francisco Street Vendor	10
Sturla, Donna	Reflection in Building Downtown SAC	10	Masaai Children Tanzania	10
Sydor, Marcia	Ukrainian Cossacks	9	Thai Field Workers	10
York, John	Christ of the Caribbean Satan View	9	Luperon Statue, Puerto Plata, DR	9

Travel Sequence of the Night February, 2015

Life on the Ganges Varnasi by Ron Larsen



Travel Sequence Scores

Cawood, Gary	.....Memories of Spain	.....10
Glackin Cheryl	.....Spring on Table Mountain	.....11
Goldman, Don	.....Bellagio Views	.....10
Goodwin, Theo	.....Historic Verona, Italy	.....10

Larsen, Ron	.....Life on the Ganges Varnasi	.....13
Lightfoot Jan	.....On the Road in Northern Nevada	.10
Martin, Melba	.....Scotty's Castle	.....10
Price, Willis	.....Songcheng	.....12
Schubert, Kathy	...Chicago Tour	.....9

Vivian Maier, the Enigma

By Theo Goodwin



Although Vivian Maier was an unknown photographer during her life, since her death in 2009, she has become well known and celebrated as an unabashed street photographer. Born in 1926, she lived most of her adult life in New York City and suburban Chicago working as a nanny for young children and later as a caregiver for elderly folks. Once she passed through her teenage years, she had little contact, with her mother, who was her only family. Working by day as a caregiver caring for little children and cleaning houses, she spent her days off roaming the streets photographing whoever caught her fancy. Although she took over 100,000 photos during her lifetime using a 35 mm Rolleiflex, she developed very few of her negatives.

She shared virtually none of them with anyone. After her death as a lonely, poverty-stricken recluse, her photographic oeuvre was discovered abandoned in a warehouse by John Maloof. Maloof bought dozens and dozens of boxes of negatives, undeveloped rolls of film and relatively few prints. He began to sell them to pay off her arrearage of storage bills. After Maloof discovered her work, he set off on an odyssey to find out who Vivian Maier was and why she kept her photographic work hidden. Maloof and Charles Siskel created a documentary film to answer these enigmatic questions entitled, "Finding Vivian Maier."

She was a woman of many contradictions. She lived her life alone but she was attracted to strangers whom she photographed candidly in the streets. Her images, now available on her website "vivianmaier.com," depict very ordinary people who were often poor or middle class. Only a few were well to do, a few were movie celebrities. She photographed young kids, mothers, lovers, families and loners—happy, sad, drunk, and all moods in between. Many images depict down and out bums, whom we would now call "homeless people." Some subjects were African Americans, but most were whites. She created a gallery of thousands of people living their lives in public with all the openness of unknowns posing for Life Magazine. Because she identified with the loners and the outcasts, she developed sufficient rapport with her subjects to photograph them as she revealed their emotions. Without leaving any comments, letters or diaries, we can only guess what Maier truly thought of the people she photographed.



Her shots appear random, very candid and mostly un-posed. Some subjects fit into the category of Diane Arbus's gallery of bizarre or ugly losers, but she left no hint of judgment. Yet their context is people living in the city among other people. They are not hidden away in shame or self-consciousness behind locked doors. She also shows us people having fun at the beach, at a picnic or just smiling, sharing a moment with a friend, or exchanging a kiss with a lover. Although she gave of herself to care for the children of other parents for a meager wage, she seldom let anyone into her own personal life. She lived behind her own locked doors, both physically and emotionally. She read the newspapers daily, and her photos occasionally reflected the headlines of a society in turmoil.



Ms. Maier has been touted as a great photographer of her day, but I am not totally convinced. She shot what she saw without adornment and without any editorial comment. Her images are not extraordinary by today's standards; they show life as it was. She captured the essence of ordinary folks in ordinary situations on ordinary streets in ordinary places. Yet somehow she succeeded in capturing a world that every one of us, then and now, can understand.

Perhaps this is an important skill that educated photographers lack today. Perhaps this is a value that we have forgotten with our love for camera equipment and software tools. We strive to create something original while following the conventions of the photographic academy, but we do not celebrate the essence of the ordinary in life. Few of us document the universal experiences that all humans feel. Our photo clubs do not give prizes for photos that capture the ordinary joy or sorrow or humor in the lives of ordinary people. Rather, we want to out-do each other by capturing a very special image that is an original subject or an image that is taken in a unique way. We want to invent a new angle, a new perspective, a new pose, a perfect lighting effect, a new aspect of beauty, or something so marvelous that it could not have been created without our incredible software. Our worship of the unique image is based on an overblown desire to make every image proof of our "creativity." But what does a unique image really create? Is its magic gone half an hour later?

Vivian Maier is enigmatic because she turned her past-time of photography into a secret obsession. Why would she spend thousands of hours photographing utter strangers without sharing her photos with anyone? Somehow her work of passion taking these beautifully ordinary photos filled her up emotionally. Maybe she felt that she was the outsider and this was the only way that she could fit in with the human family. Maybe her adventures on the street made her tedious and unrewarded domestic work tolerable. Interviews with the families whom she cared for years later disclose a lack of close ties between her and the people she took care of, especially the parents of the children. In today's world we perpetuate this strange relationship by hiring "caregivers" for our children and our elderly parents while we often treat these people like strangers. Maybe that attitude drove Vivian to find solace in creating a momentary bond with the people of the street. She found pleasure photographing people on main street, in a back alley, during a police arrest, or on a trip to the Far East that she took in 1959. Was she a voyeur or a participant in life? Did she take or give with her camera?



Maybe Vivian had the last laugh. She took many self-portraits, often shot into windows where she could see her own reflection holding a camera. Other images only capture her shadow taking a photograph of someone else. No face, no smile, no spirit. Some images show a woman in her prime simply grasping her camera, hiding behind her box camera without revealing who she was. Maybe she did not share her images, because she needed to remain anonymous. One theory explains that she had been abused as a child and that she feared physical closeness with men and emotional ties in general. She could be loving and adventurous, but some grown up kids said she could also be mean, abusive and uncaring. Go to her website. Peruse hundreds of her photos. Read a few of the many books that show her large body of work. Then tell me if you understand her soul or her photos any better than I do.

Lodi Art Center Photography Show

Lodi Community Art Center February 1-28

Three Sierra Camera Club Members were award winners at the Lodi Art Center Photography Show.

They have a total of 18 images and the following Award Winning Photographs.



"Stanford Mansion Steps"
by Barbara Maurizi

Lucille van Ommering
"Tending the Lawn"
HM

Barbara Maurizi
"Scissors Cut Paper"
HM
"Stanford Mansion
Steps" 2nd place



"Rocky" by Michele McCormick

Michele McCormick
"Swing" 2nd Place
"Rocky" HM

Sierra Camera Club Field Trip

Saturday March 14th, 8 A.M.

Ed Lindquist has arranged this field trip to the McFarland Living History Ranch in Galt. A restored 1860's ranch house that we will have access to. It is completely furnished in 1860's era furnishings. There are several out buildings, old farm tools, old wagons, colorful landscaping and other interesting features. There are also clean restroom facilities

We will follow the morning shoot with lunch at the Velvet Grill and Creamery in "Old Town Galt" After lunch you may want to wander and photograph the old town.



The only fee is a donation of \$5 per person to the Galt Area Historical Society for allowing us to use their property.

Directions: Take 99 South past Elk Grove to the town of Galt. Take the Elm Street exit (West).

Elm turns into Orr Road. When Orr Road makes a 90 degree left turn, you will not turn but follow the unpaved road to the ranch entrance. 8899 Orr Road.

Opportunities

Viewpoint Workshops

<https://www.viewpointgallery.org>

Award-winning nature photographer Josh Miller. Photographing the winter wonderland of Lake Tahoe February 28. Eagle Falls trailhead on Highway 89.



2 Workshops with Lewis Kemper

Creating Realistic HDR Images
Saturday March 14

Getting the Most out of Adobe Camera Raw
Saturday March 21

Table Mountain Wildflower Field Class with Josh Miller Saturday April 11



Lightroom 5, Photoshop CC and Fine Art Printing

Sponsored by Action Camera, Roseville
Instructor Bob Evans.
Friday March 20th 6-9 pm and
Saturday March 21 from 10 am until 5 pm.
Action Camera 916 786-2288

Photography Exhibits Viewpoint Photographic Art Center

Tuesday March 10- April 4
<https://www.viewpointgallery.org>

Excellent Creative Photography
Ann Mitchell
**Meditative Spaces Found While
Traversing The Razor's Edge.**



"In Either Case"

Historic San Francisco Neighborhood
Roger Lieberman
Dogpatch and Environs <https://www.viewpointgallery.org>



"Powerhouse Turbine"



"Mariposa Tunnel"

CALL TO ARTISTS

"Photography: The Full Spectrum"
NVAL 2015 International Juried
Photography Show
Exhibit April 28 - May 30, 2015
Carter House Gallery, Redding, CA 96003
www.nval.org

AFTER CAPTURE

By Bob Hubbell and Chuck Pivetti

Introduction

This is our third article in the series, “Pre-Capture,” “Capture,” and “After Capture,” a three-stage digital workflow.

In the first article, we discussed “Pre-capture,” about getting into the right frame of mind to start seeing potential photos, about seeing with a photographer’s eye.

In the second article, “Capture” we discussed capturing what we saw with that photographer’s eye, about seeing not only the subject, but what was in front of it and what was behind it, and, most importantly, about moving around and working the shot.

Now it’s time to discuss “After-capture;” time to think about what we’re going to do with those pictures after we capture them in the camera.

Two parts to the After-capture Stage

Let’s think of “After-capture” as consisting of two important parts, organizing and post-processing. As camera club members, we take a lot of photos, so if we don’t have a well organized filing system for all those photos, we’ll never be able to find a particular photo later.

After we complete a “shoot”, we’re anxious to move the photos to a computer. And, we will even be more anxious to use that computer to output those photos. We are so proud of those photos we want to share them right now. We want them on a device so we can show them to friends and family. We want to enter them in club competition. We want to share them on-line. There may even be one so great we want to print it, frame it, and hang it on the wall right now.

Whoa... We’ve got to fight the urge to output our neat photos before we’ve completed the after-capture stage of our digital workflow, until we’ve gotten organized. It sounds tedious, but it’s really not, if we let Adobe do most of the work for us. And part of it can actually be fun.

Organizing

The first part of our after-capture workflow is downloading and filing our image files. Downloading to a computer can be done several different ways. But, our Adobe software does it best. Both Bridge and Lightroom provide a means to create file folders and subfolders, to rename our photos, to embed keywords and other metadata, to convert Camera RAW files to DNG files, and to store those files in both a primary and a backup location, all during the download process itself. So, if you use Bridge or Lightroom to do these things during the actual

download, you will have taken the first important step in the after-capture stage of an organized workflow.

We just need to take a few minutes to start the process. We insert the camera’s card in a card reader. We select that card in Bridge or in Lightroom. In Bridge’s “Get Files from Camera” we designate a location in which to store our digital image files, to create a folder and, maybe, subfolders to hold those files, to select a location to store backups in, to rename and date the files, to check the boxes “Convert to DNG,” to designate a metadata template, and to specify metadata to add.

Lightroom works in a similar fashion, except we would use the “Import” menu items that do all the same things.

Good filing systems are hierarchical. Computers all use hierarchical filing systems so that there is a “Path” from the hard drive down through a system of folders and subfolders to each file. On Macs, the path to a file can be seen by using “CMD+Click” on the file name at the top of an open window.

In the window for this Word document, that “Path” reads: MacHD>Users>Bob Hubbell>Files>Camera Club>Workshops>Three Stage Workflow>Capture in Two Parts.doc.

(Both Bridge and Lightroom have a Workspace option to display the path to a selected file and we should consider using that option.)

So, to sum up, in an organized photo filing system, there is a logical path to each and every digital image file starting with the hard drive and going down through folders and subfolders. A typical path to a photo might look like this:

```
ComputerHD>PICTURES>TRAVEL>AFRICA>TANZANIA 2013>SERENGETI 20130910>Wilbebeest Crossing Mara Ri 20130910.0023.dng.
```

This is the path through the computer filing system to the 23rd photo of Wilbebeest crossing the Mara River in the Serengeti Plain taken on September 10th, 2013.

During download we could embed metadata in the image file that includes name, address, and e-mail address of the photographer, copyright status, and keywords like Africa, Wilbebeest, Migration, , Serengeti, etc. This will be added to the metadata that the camera has already stored in the image file like make, model, and serial number of camera, camera settings, date and time of capture, GPS coordinates of camera location, etc.

We each need to create a system that works for us. Digital photographs accumulate at an amazing rate. Even when we get very selective and only save the “good ones.”

Some of us will probably be more comfortable with an alphabetical or a numerical system. Most professionals file something like this: Photo Category folder>Shoot+date (yyyymmdd) subfolder>Subject Name+ Date+image number. An example would be:

Hard Drive>Photos>Paid Shoots> Family Portraits>Smith Family 20150224>Smith John and Mary 20150224 0034.dng.

Once we get all our new images descriptively named and tucked away in places where we can find them again, even ten years from now, we can move on to the fun part of after-capture, post processing.

Post-processing

Post processing? If we are at all serious about our photography, we aren't going to let the camera convert our sensor data into an actual picture, we are going to do it ourselves.

When we select RAW image quality in our camera's menu, we save every bit of information that the sensor gathered at the moment of capture. But, that data is NOT AN IMAGE. Something has to interpret that data. Both Bridge and Lightroom will immediately create thumbnails representing our RAW files. But, those are really no more than placeholders representing the RAW file.

Those thumbnails don't begin to show us all the potential in each of our photos. It's not until we start using the adjustments in Adobe Camera Raw (ACR) or Lightroom that we begin to see the potential of our digital image files. And we can move sliders around and try all kinds of adjustments in these programs and never worry about damaging our RAW file, because those adjustments are all totally reversible. Any post processing in these applications is called "non-destructive" processing. Even cropping is reversible...

All photo enhancements can be made in ACR. (Since Lightroom uses ACR for its Develop Module we refer to either one when we say "ACR.")

ACR provides all basic adjustments like those for Straightening, White Balance, Exposure, Contrast, Shadows, Highlights, Blacks, Whites, Clarity, Vibrance, Saturation, Red Eye Removal, Noise Reduction, Sharpening, Resampling, Lens Issues, etc. ACR even provides for changing color space and bit depth.

If our goal is just a good, straight photograph, we need go no further than ACR. We can save an image as a DNG, TIFF, PSD, or JPEG directly from ACR. We can also create a proof sheet or a PDF slideshow directly from ACR.

Everything we've done in ACR is non-destructive! Every thing we've done is reversible. Every bit of the original pixel data remains untouched. We can

always go back and start our post-processing all over again.

All ACR adjustments are written as metadata instructions on how our image should be displayed. The metadata containing adjustments can be written to one of several locations; it can be written to either "sidecar" files located in a central location, in the same folder that contains the DNG files, in the image file itself, or in Lightroom's "catalog." How you set up your download process will determine where the adjustments are stored.

To go beyond the straight photograph, we have to move on to Photoshop. But we only need Photoshop when we are creating something more than a photograph. Examples would be adding Type Layers, combining parts of different images, applying effects with filters like liquefying, and distorting, or posterizing.

But for now, that's enough about Photoshop. Let's talk more about where we should store our ACR adjustments. The authors recommend saving ACR adjustments in the image file itself. But, neither ACR nor Lightroom can do that if the image files are left in the Camera RAW file format. Camera RAW file formats are proprietary to each and every make and model camera. Although Adobe makes it possible to open those files with their software, to do this, they constantly provide new software upgrades as each new camera comes on the market. The software allows us to open these files and make ACR adjustments, but we cannot write to those Camera RAW files. And, we really, really need to understand that.

Now, Adobe has provided a wonderful solution. They provide the means to convert our Camera RAW files to Digital Negative Files (DNG or .dng). DNG is universal and open software. DNG is also the native raw format in several high-end professional cameras that cost tens of thousands of dollars (what's that tell you?).

Converting to DNG has several great advantages. First and foremost is that your ACR adjustments can be saved right in the DNG file, itself, and so they cannot become separated from the image file. (Almost all the questions addressed to Tim Grey's daily Q&A column have to do with retrieving lost connections in the Lightroom Catalog)

But wait, there's more! Converting to DNG strips away a lot of manufacturers' metadata that is of no use to us. So our image data plus our adjustment data actually add up to a smaller file. And, probably most importantly, if a manufacturer no longer supports its own proprietary Camera RAW format, it will not affect our old archived DNG files.

President's Message

by Gay Kent

Our early spring has made for some beautiful photography conditions. Hope you have had the opportunity to do some shooting.

Our new projector has a *different* aspect ratio. An aspect ratio is the relationship between the width and height of the photograph. The most common ratio for DSLRs is 2:3 which is based on 35mm film. It is used in high end compacts and mirrorless cameras. This ratio is good for pints (4x6, 8x12, 10x15, 12x18, 16x24, 20x30).

The next most used ratio is 4:3, micro four thirds cameras and most digital compacts, some digital medium format. Also used by non-widescreen TVs and computer monitors. If you like to do vertical shots this ratio works well, turning the camera gives you a 3:4 ratio which makes 3x4, 6x8, 9x12, 12x16, 18x24 prints.

The most common aspect ratios in still photography are 1:1 (square), 4:3, 3:2, 5:3, 5:4, 16:9. THIS BRINGS US TO OUR NEW PROJECTOR. The ratios is 16x10. It is WUXGA 1920 X 1200 pixels.

Unless you want to crop to enhance your image, keep your native camera ratio. Set the height of your image to 1200 pixels and let the width fall where it will. Don't add black strips to the sides. We will have varied sizes on the screen but as long as the height is standard it is not a problem.

Hope this helps. Please ask if you have any questions.

GOLD RUSH CHAPTER MEETING

SUNDAY, MARCH 1, 2015 (8:30-3:30)
Crowne Plaza Sacramento Northeast
5321 Date Avenue (I-80 at Madison Ave.)

- 8:30 Registration begins in Sycamore Room.
- 9:00 Rod Bradford opens the meeting.
- 9:15 Mini shows by members
 - a. **Glen Cunningham** – Africa, Tanzania on Tour
 - b. **Charlie Willard** -- Falls of Havasu, Grand Canyon
 - c. Roger Recher -- Clouds
 - d. Mike Schumacher – Water Falls of Oregon
 - e. Sam Shaw – “6-28-70 years of Sam’s Birthdays
- 10:30 PSA and the Southwest, **Laurie Friedman, Cheryl, Glackin** and Susan Bovey
- 11:00 A Tour through Cambodia and Vietnam
Lynne and Greg Anzelc
- 11:30 Print Evaluation by **Truman Holtzclaw**
- 12:00 Lunch - Cyprus Room
- 1:00 Shooting Models Instruction
Truman Holtzclaw and Glenn Jones
- 2:00 Shooting Models-Gold Rush Members shoot models. Bring your Camera!

**Lots of Participation from SCC Members.
Names in red.**

March 10th General Meeting Program: Iceland Adventure by Judy & Ron Yema



Explore Iceland with photos and a narrative from its west coast to the southern perimeter and breathtaking places in between. Ron and Judy Yemma will present a talk and share photos of their recent adventures in this beautiful and inspiring island country.

You will see images taken along the west and south coast of Iceland from Reykjavik to the Blue Lagoon to Hali near Jokulsarlon. The Yemma's will share their impressions of their experiences and the life and landscapes visited on their trip.

Judy is the President of the Viewpoint. She will also present an introduction to alternative printing processes.