Sierra Camera Club of Sacramento, Inc

GAMMAGRAM

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Travel Image of the Night

"Punakha Dzong Prayer Wheel, Bhutan" by Gary Cawood

Contents

June Calendar

Gold Rush Meeting ....Sunday 1st

Print Competition............ Thursday 6th

General Program ....Tuesday 10th
    John York: "Mzungu in the Mist"

Meetup Field Trips

*http://www.meetup.com/
exploringphotography*

Saturday June 7th
Sand Castle & Sand Sculpture Contest

Wednesday, June 18
Ohmega Salvage iPhoneography Day

June Auburn Cruise Night

Friday, June 13th.
auburncruisenite.org

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May Travel Honors

"African Baby Being Carried on Mother's Back" by Melba Martin

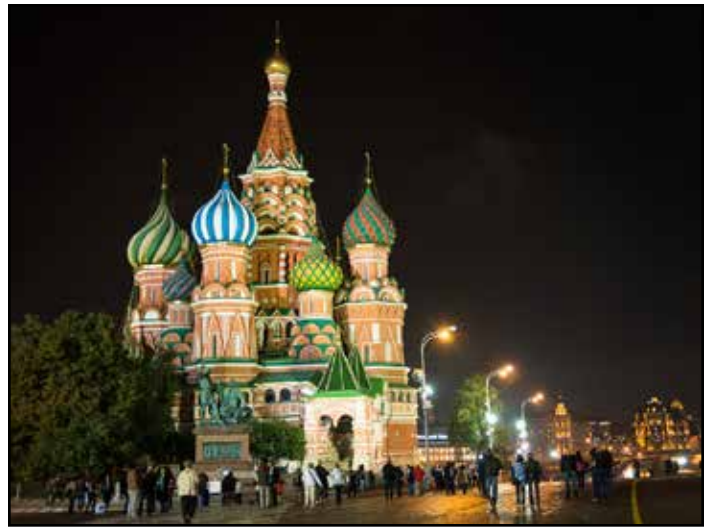"Saint Basil Cathedral Moscow" by Thomas Lee

"Here We Go!" by Jorge Gaj

"Walton Lighthouse Santa Cruz" by Werner Krueger

"Old Jewish Cemetery, Prague"
by Ron Parker

"Lunch in Bhutan" by Dennis Scott

"Small Chapel at Mission San Xavier"
by Werner Krueger

May Travel Honors

"Basket Woman India" by Eugenia Gwathney
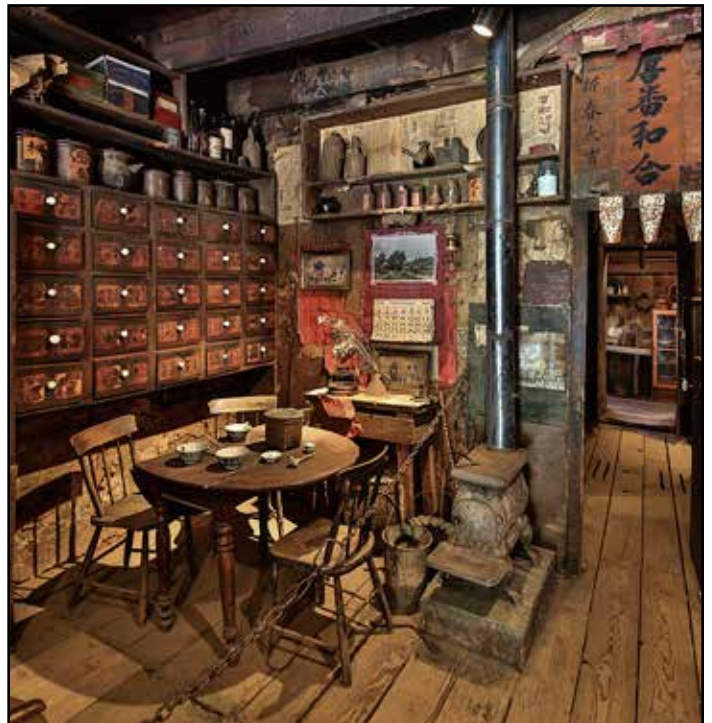

"Cuban Taxi Driver" by Jan Lightfoot

"I Can Win This Race!" by Jorge Gaj

"Eiffel Tower Seen Thru Eyes of a Tagger" by Lynne Anzelc

"Indian Powwow" by Willis Price

"1800s Fiddle Town Pharmacy" by Truman Holtzclaw

Name	Title of Sequence	Score
Martin, Melba	Tourist Spots in San Francisco	12
Scott, Dennis	Thimphu Market Merchants	12
Cawood, Gary	An Evening at the Zocolo in Oaxaca	12
Friedman, Laurie	Visiting Cusco, Peru	11
Goldman, Don	Cuban Transportation	12
Holtzclaw, Truman	Mono Lake Memories	11
Lightfoot, Jan	Portrait of Africa	13
Maurizi, Barbara	Pink Jeep Tour, Sedona	12
Price, Willis	Glass Art of Dale Chihuly	12
Schubert, Kathy	Locke	12
Sydor, Marcia	Thai Cooking	12
York, John	Scenes from Puerto Plata, DR	11

Name	Title	Score	Title	Score
Albright, Sue	Black-crowned Night-Heron Pair	9	Ladybug	10
Balestrini, Joe	Reflections Barcolona Harbor	10	Emerald Bay Tahoe	10
Barry, John	Copenhagen Bubble Toy Demonstrator	11	Fun at the Beach in Germany	11
Candilas Linda	Ketchikan, Alaska	11	Pigeon Point Lighthouse	11
Cawood Gary	Oaxaca Hula Hooper	10	Punakha Dzong Prayer Wheel, Bhutan	13
Scott, Dennis	Bhutanese Child	11	Lunch in Bhutan	12
Friedman, Laurie	Chinese Calligrapher at Work	11	Fisherman on Li River	11
Gaj, Jorge	Here We Go!	12	Young Pensative Gauchito	11
Gaj, Jorge	Young Rider	11		
Goldman, Don	Getting Beer Trinidad Cuba Style	11	Walking On Top Of Sydney Harbor Bridge	11
GoodwinTheo	Harpist, Los Gallos Mariachi Orchestra	10	Violinist, Los Gallos Mariachi Orchestra	10
Gwathney, Eugenia,	Basket Woman, India	12	Amber Palace View, India	10
Holtzclaw, Truman	1800s Fiddletown Pharmacy	12	Venice Carnival Models	11
Krueger, Werner	Small Chapel at Mission San Xavier	12	Walton Lighthouse Santa Cruz	12
Lee, Thomas	Going To Market Vietnam	10	Saint Basil Cathedral, Moscow	12
Lightfoot, Jan	CubanTaxi Driver	12	Women Gathering Wood China	11
Anzelc, Lynne	Eiffel Tower Seen Thru Eyes of a Tagger	12	Serengeti Migration	11
Martin, Melba	African Baby on Mother's Back	12	Florence, Italy	10
Mattox, Monty	Mesquite Dunes Death Valley	11	Rock Wall at Lava Beds National Monument	10
Maurizi, Barbaara	Painted Hills, Oregon	11	Red Rock Formation, Arizona	10
Parker, Ron	A Greek, Greek Salad	11	Old Jewish Cemetery, Prague	12
Seale, Peggy	Old Church, Sacé, France	11		
Price, Willis	Indian Pow Wow	12	Walking Dead	9
Redd, Bob	On Azevedo Road West of Rio Vista	10	Wind Farm	10
Schubert, Kathy	Juneau Harbor	10	The Yellowstone River, Grand Canyon of Yellowstone	10
Seale, Peggy	Evening Hustle and Bustle Eiffel Tower	10		
Snyder, Jeanne	Little Boat Under Bay Bridge	11	The Paramount Theatre, Oakland	10
Sydor, Marcia	Thai Field Workers	10	Thai Marketer	11
York, John	Glen Davis Canyon, New South Wales	10	Rural Road, Dominican Republic	10

Board of Directors

Officers

Jeannie O'Brien .... President
Cheryl Glackin .... Vice President
Susan Hall .... Treasurer
Kathy Schubert........................... Secretary
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VACANT ....Webmaster

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    Assistant..............................Lynne Anzelc
Travel ....Gary Cawood
    Assistant ....Peggy Seale
Nature...John York
    Assistant ....Kristian Leide-Lynch
Print.......................................Mike McHaney
    Assistant ....Jan Lightfoot

Board Meeting Highlights

General Photography; a member suggested that the general division should be split into sections to allow for creative and pictorial. One idea to have 2 images for pictorial and 1 for creative with an image of the night going to each category. This will be in discussion for possible changes in 2015 competition.

Also discussion continued about honors pictures being used in other divisions again and this will be further discussed over the next year

Nature; PSA has two categories Nature and Wildlife. Question of whether to split into two categories but same single scoring. This will be discussed over the year and determined for next year's competition

Paulo Oliveira resigned as Webmaster. Cheryl Glackin volunteered to add honors photos and the Gammagram as they arise until a replacement Webmaster can be found.

Concern about people coming and going in building during meetings. Agreed that everyone needs to be respectful. A sign will be put up requesting late arrivals & people from other groups to enter through the kitchen

Competition images should be labeled: last name, first name and title. No dashes. Capitols and spaces are preferred.

A nominating committee for 2015 officers is begin formed.

May Sequence of the Night
by Jan Lightfoot

Portraits of Africa

Gold Rush Chapter Meeting
Sunday June 1st 9-3

Truman Holtzclaw has put together a varied program for Sunday, June 1st. Because so many of us have learned a quick trick with PhotoShop or just taken some pictures of a hot new place to photograph, 'Member's Mini-Shows' has been put on the agenda. This is to provide us a look at what members are doing with a camera. Our regular programs for the day feature Tim Torell, Glen Jones, and Lazio Bencze which cover everything from nature, travel and portraiture and how to take them. Lunch will give you an opportunity to talk with photographers from throughout Northern California and parts of Nevada.

8:30   Registration begins.

9:00   Rod Bradford opens the meeting.

9:15   Tim Torell, "Nevada Wildlife"

10:10 Glen Jones, "Ireland"

11:10 Truman Holtzclaw, APSA, Print Evaluation

12:00 Lunch

1:00   Member's Mini Shows

a. Andréa Penners: "Civil War Re-enactment"

b. Norma Mastin FPSA: "Lemurs of Madagascar"

c. Lynne Anzelc: "A Visit to Alberta Canada in February"

d.O Truman Holtzclaw APSA: "Models of Carnival, Venice, Italy"

2:00   Lazlo Bencze: "The Art of Family Photo-journalism"

Luncheon reservations due to John Pit by Wednesday, May 28th   Remember Gold Rush Chapter dues are due before June 30th and can be paid at the June Meeting.

http://www.psagoldrush.org

Laszlo Bencze Bio

László Bencze established a reputation in the Pacific Northwest as a top ranked photographer of industry over the past forty years. He moved to the Sacramento area in 2009 and continues his world travels for major American companies. He has had one man shows at the Camerawork Gallery in Portland, the University of Portland and Viewpoint Gallery in Sacramento. He has presented photography workshops and seminars in Portland and Seattle. Currently he teaches "The Art of Seeing" and "The Art of Doing" at Viewpoint Photographic Art Center. He is also the founder of the Napa Valley Photographic Workshops.

His work has received numerous awards including from the Art Directors Club of New York, the Communication Arts Annual, and the Nikon award for best promotional. Well known photographers he has studied under include Ansel Adams, Robert Heinecken, Barbara Crane, Minor White, and Arnold Newman.

The Art of Family Photojournalism

Great photographers like Dorothea Lange, Eugene Smith, André Kertész, and Elliott Erwitt have taken pictures of their families and friends that are burned into our collective consciousness. They proved that you don't have to go to Europe or Antarctica or even Yosemite to have a chance at taking a great picture. You can do it right at home if you can see humanity in your own loved ones. Cartier-Bresson called the photographer a 'hunter,' a searcher for something simple that evokes so much more. To snap the shutter is something simple; to see far rarer. I hope to encourage attendees to apply the art of seeing to their families.

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FINE-ART PHOTOGRAPHY
A Three-stage Workflow

By Chuck Pivetti and Bob Hubbell

Introduction

If we want photographs to grace our walls, or maybe even the walls of a gallery, we need to slow down and think about what we're doing.

We need to visualize what we want to create. We need camera technique to turn that vision into a good digital image file. And, we need to turn that digital image file into a work of art. Think of these as three stages: *"Pre-capture,"* *"Capture,"* and *"After-capture."*

Pre-capture

Pre-capture is the most important, the least understood, and the most challenging.

At pre-capture we must take time to switch gears. We must change the way we see. Our eyes don't see; our brains see. Our eyes are just lenses for our brain-cameras. And our brains process what comes through the eyes applying rules. And those rules can smother creativity.

We hear photo critics refer to rules: "third points," "clean borders," "use diagonals," "use S-curves," "use odd numbers of items," and such. These are not rules; they are guidelines that often work.

Creativity is not about rules; it's about imagination, inspiration, inventiveness. It's about seeing in a new way.

To capture what we see, we need to master our camera equipment or it will divert our brains back to applying rules. We need to be visualizing a picture and what it is to say.

At pre-capture we see in a new way, we visualize how our scene will be rendered. We get ready to create.

Capture

Capture is important, but in the electronic age it's easy to think the camera knows what to do. It does not! *We have to be in control, not the camera.* The camera is our tool just as a brush is the artist's tool.

We must interpret the light and determine how to use it. We must decide where to position the camera, what to include and what to exclude, what should be in focus and what should not, and we must determine the "decisive moment" to trip the shutter, to make the capture.

Our cameras don't know how to process our image files, so we should capture RAW[1] quality image files to provide latitude for after-capture processing.

Capture is the stage at which we create an image file that can be turned into a work of art.

After-Capture

After-capture is when we turn pixels into art. It's easier when we've paid attention to precapture and capture.

After capture processing is accomplished in three steps. The first step is *archiving*. The second step is *non-destructive processing* that preserves original pixels, and the third step is *destructive processing*, which actually changes pixel values.

Step One

The first step is archiving. We download, rename, and store our image files on a computer's internal or external hard drive using a filing system that makes sense to us. Our system should allow us to quickly find any digital image file.

In archiving our image files we should add keywords that will help in a search for an image, and we can also add personal identification and copyright status.

Step Two

The second step in after capture is *nondestructive processing*. We can use a program like Lightroom or Adobe Camera Raw (ACR) to edit our images in a way that is totally reversible, or "non-destructive." In non-destructive editing, the original image pixels are preserved. Edits like cropping, brightening, darkening, adding vibrance, and adjusting dynamic range are saved as instructions on how to display the image.

When we are satisfied with our nondestructive editing, we should save the original RAW image file with its adjustments. Our original pixels will still be intact.

(We should be our own critics; we should always see things to improve. Since photo editing software keeps getting better and better, there will come a time to go back to the original image file and start over, using newer software and more experience.)

After saving the edited RAW file, we can then open the file in Photoshop and continue non-destructive editing using layers.

We should save this version of our image with its layers. This file is our "master." At this point we will have saved two versions of the same image, a RAW file format, and a PSD or TIFF "master" containing layers.

Step Three

In step three, we further process our "master" for output to a print or to the web. At this point we make destructive adjustments like flattening, cropping, reducing color bit-depth, re-sizing, resampling, applying artistic filters, etc. If we save an output version, we should rename it so we won't overwrite our "master" file. When we save an output version, we will save three versions of the same image.

On completion of this stage, we've finally turned our digital data into a work of art.

In Summary

Mastering pre-capture, capture, and aftercapture will lead to excellence in our pursuit of the perfect fine-art photograph. We will be able to create a picture that says something simple, but says it clearly and elegantly.

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[1] A RAW file is not really an image. A RAW file needs instructions to extract and display its image. A camera adds instructions on how to display a RAW file on the camera LCD. Software provided by camera makers, Lightroom, and ACR can interpret and open RAW files on computer monitors. These programs extract an image from the RAW files according to whatever instructions the camera added. For example, if B&W was selected in the camera menu, the first version displayed by the software will be B&W as was shown on the camera LCD. But instructions added by the camera can be removed using Lightroom or ACR.

RAW file formats are proprietary and unique to each make and model of camera. It's a good idea to convert RAW formats to DNG format when downloading. DNG is open or nonproprietary. The advantage of converting is that edits can be saved directly in the DNG file,eliminating any chance of getting lost.

NEW PSA COMPETITION GUIDELINES

The same definition for **nature** and **wildlife** categories will now be used in competitions and exhibitions by three major international photographic organizations. In June 2014, three of the world's largest international photography organizations have defined a common definition for nature and wildlife photography. The Photographic Society of America (PSA) which represents 6500 members and 470 camera clubs, the Fédération Internationale de l'Art Photographique (FIAP) which represents more than 85 national associations and The Royal Photographic Society (RPS) with over 11,000 members will all use the same definition for nature and wildlife categories for their respective competitions and exhibitions.

The new definition will come in to effect from January 2015.

The introduction of a common definition is primarily intended to provide clarity to competition entrants. In addition, it will support efforts by all three bodies and their affiliated organizations to clamp down on those entering ineligible images or who set out to abuse the rules.

Commenting on the new definition John Davis / Riccardo Busi / Derek Birch, President of PSA / FIAP / RPS said: "The development of a common definition for nature and wildlife photography will be an important step in helping photographers, many of whom enter competitions internationally, know what the rules are. It will also provide organizers with a very clear definition when they need to deal with the problem of ineligible images. We would encourage other competition organizers to adopt the definition.".

Nature Photography Definition

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls

Small feed house and fence line visible, shows camel is domesticated and not in the wild. = disqualified

or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible.

Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural. Color images can be converted to grey-scale monochrome. Infrared images, either direct-captures or derivations, are not allowed. Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife. Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.

Images entered in **Wildlife Sections** meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wildlife images may be entered in Nature sections of Exhibitions.

The Society publishes the PSA Journal, provides recognition to international exhibitions, publishes an annual Who's Who in photography list, provides online education courses for photographers, offers study groups and other member services, conducts an annual Conference and offers events year-around through its Chapters, member Councils and Clubs, and provides honors, distinctions and other recognitions to photographers.

The International Federation of Photographic Art (FIAP), is an educational non-profit organization recognized by UNESCO, founded in 1950, which affiliates as operational members, the national associations of photography. FIAP counts more than 85 national associations in the five continents and represents the benefits of nearly one million individual photographers. Since September 2004, camera-clubs and regional groups of clubs can join FIAP, under some conditions. The official languages of FIAP are French and English. The official texts are also translated in German and Spanish. Its purpose is the promotion of photographic art in all its aspects and through all kinds of photographic events. FIAP holds over 500 events around the world every year and provides honours, distinctions and other recognitions to photographers.

The Royal Photographic Society (RPS) is an educational charity founded in 1853 'to promote the Art and Science of photography'. With a membership open to everyone The Society is the UK's largest organization representing photographers with over 11,000 members in the UK and abroad. The Society publishes the RPS Journal and Imaging Science Journal and it holds over 300 events around the UK and overseas.

"Mzungu in the Mist"

Our General Meeting on June 10th will be a presentation by John York, one of our new Board Members this year. He will bring us Uganda with some chimpanzees, gorillas, wildlife and lots of birds, as well as the culture of Uganda.

Mary W. B. Silva, APSA

Mary Silva passed away on Thursday, May 22 2014. Many of you may not have known Mary. **She lived 106 years**. Mary wasn't wealthy but she was rich with the joy of life. She had an outlook that embraced life. Mary took it as it came – with no complaints and she was happy. Although bedridden for the last ten years Mary still found a big smile when you visited her in her modest home in West Sacramento. She read and charmed her friends and family. She remembered all when they came by to visit. She was very bit "there" to the very end.

Mary was a photographer who had the ability to find joy everywhere. Many will remember her bacon and eggs slides. While cooking breakfast, she looked in the pan and saw "scenes" and they were good ones. When she had squash, they became ducks. Her ability to find something in ordinary moments was extraordinary. Her pictures made people smile.

She lived a long life without complaining and had an attitude that was positive and cheerful and accepting. Mary was a good women and I personally know she will be welcomed in the next world. She'll bring Joy.

Marys' life will be celebrated in the future at a date that has not been announced as yet.

by Dolores Frank

Mary was President of Sierra Camera Club in 1973, was honored with service awards in 1966 and 1991, and was an honorary member for many years.

Sam Shaw taught a workshop a few years ago. Part of it included these instructions on making lightning. Thank you to Sam and to Chuck Pivetti for sharing them with the club again.

Lightning

1. Create a new blank white canvas.

2. With a large soft paintbrush draw a ragged line that you want to be your lightning bolt. The lightning will be at the edges of this line/shape.

3. Run Filter – Render Difference Clouds

4. Invert the image.

5. In Levels move the black and the center slider to the right until your bolt is left.

6. If you have some stray white paint it out with black.

7. To add color to the bolts use Image-Adjustments-Hue/Saturation, set to Colorize and adjust until you have what you want.

8. This image can be put with whatever image you want but change the blending mode to Screen