

Stockton Camera Club

The Shutter Tripper

April 2022

March 1st Place Image



1st Place
Blooming Lotus
Joanne Sogsti

March 2nd & 3rd Place Images



2nd Place
Grizzly Bear
Sharon McLemore



3rd Place
Phoenix Ascending
Dean Taylor

March 10's



**Yosemite Creek
After Winter Storm**
Wayne Carlson



**Burrowing Owl
Stretching Its Wings**
Heide Stover



**Butterfly
in a Whirlwind**
Joanne Sogsti



Morning Light Alabama Hills
Sharon McLemore



Almond Blossom
Em McLaren



Stark Beauty
Elizabeth Parrish



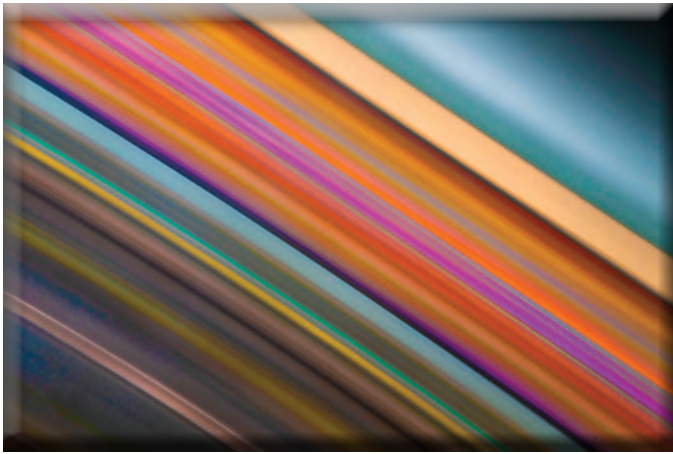
A Cyclone of Snow Geese
Trey Steinhart



Vertical Swipe
Sharon McLemore



Yellowstone National Park
Heide Stover



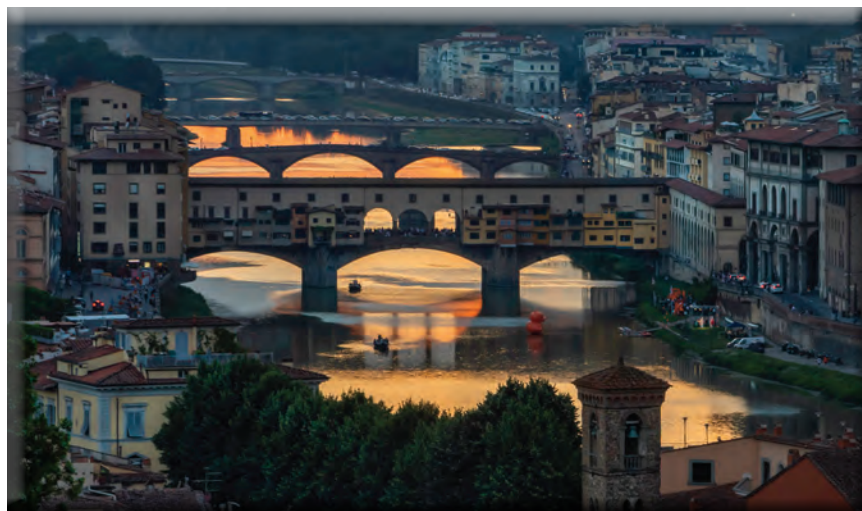
My Desk in 4 Seconds
Wayne Carlson



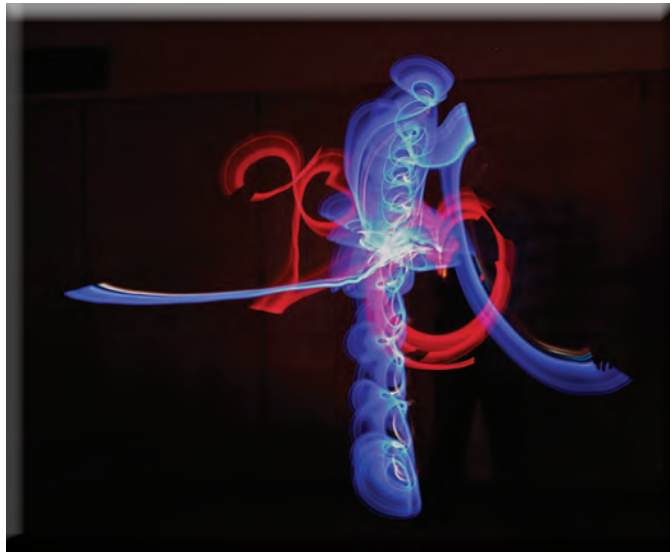
Western Bluebird
Joanne Sogsti



Yellow Dahlia
Em McLaren



Sunset on the Arno River
Sharon McLemore



Lite in Motion
Em McLaren



Splish Splash
Trey Steinhart



Early Spring Blossoms
Wayne Carlson

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President's Message

March 2022

By Heide Stover

We had a good meeting with Truman dressed up in his St. Patrick's Day finery!

There were some good images and Truman had some very good tips to improve them. It was a small group, and we ended the meeting earlier than usual. Still had a good time though and it was fun to see the images that were submitted for ICM.

We do not have a regular meeting in April but watch your emails for a note from Wayne.

Heide

A Big Thank You to Our Sponsors!



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2022 Calendar of Events		
Every 3rd Thursday (Except April & Aug) 6:30 PM	Location	Membership Meeting Contact Heide Stover h1stover@aol.com
Monday April 4	County Administration Building	Hanging Photos at the CAB 9:30am
Thursday April 15	Zoom Meeting Stockton	6:00 pm - April's Program Questions and Answers on Image Production
Thursday May 19	Zoom Meeting Stockton	May General Meeting Special Subject - Ice
Thursday June 16	Zoom Meeting Stockton	June General Meeting Special Subject - Prints Only (No Special Subject)
Thursday July 21	Zoom Meeting Stockton	July General Meeting Special Subject - Kids at Play
August	TBA	Annual Pot Luck
Thursday September 15	Zoom Meeting Stockton	September General Meeting Special Subject - Things That Float
Thursday October 20	Zoom Meeting Stockton	October General Meeting Special Subject - Monochrome
Thursday November 17	Zoom Meeting Stockton	November General Meeting Special Subject - Open Prints Only If Not Meeting On Zoom
Thursday December 15	Zoom Meeting Stockton	December General Meeting Special Subject - Optical Illusions
2023 Calendar of Events		
January	TBA	Annual Banquet
Thursday February 16	Zoom Meeting Stockton	February General Meeting Special Subject - Bokeh
Thursday March 16	Zoom Meeting Stockton	March General Meeting Special Subject -Circles!
Thursday May 18	Zoom Meeting Stockton	May General Meeting Special Subject - Abstract
Thursday June 15	Zoom Meeting Stockton	June General Meeting Special Subject - Prints Only (No Special Subject)

April's Program of Questions and Answers on Image Production

The questions can be from anyone about topics pertaining to photography production. Here is a list of areas you can use to formulate your questions.

- 1. In camera controls or meanings**
- 2. Basic editing technique work flows**
- 3. Photoshop:**
 - 3.1.Layers**
 - 3.2.Standard tools**
 - 3.3.Filters**
 - 3.4.Basic image adjustments**
 - 3.5.Smart objects**
- 4. Photoshop Elements:**
 - 4.1.Basic editing processes**
- 5. Lightroom Classic tools:**
 - 5.1.Editing work flow**
 - 5.2.Developing tools**
 - 5.3.Printing tools**
- 6. Topaz Image sharpening**
- 7. Topaz Image noise reduction**
- 8. Nik Collection:**
 - 8.1.Analog Efex Pro 2**
 - 8.2.Color Efex Pro 4**
 - 8.3.Dfine 2**
 - 8.4.Perspective Efex**
 - 8.5.Sharpener Pro 3: Output Sharpener**
 - 8.6.Sharpener Pro 3: RAW Presharpener**
 - 8.7.Silver Efex Pro 3**
 - 8.8.Viveza 3**
- 9. Camera remote control and Focus stacking:**
 - 9.1.HeliconFocus**
 - 9.2.HeliconRemote**
 - 9.3.Smart Shooter 4**

So, this means that in order to make this program successful I am asking that everyone submit between 3-5 questions that pertain to any of the above topic list. Please submit your questions to sccsubmit@gmail.com by March 31 so that I can prepare answers and possible demonstrations.

It is highly probable that not all questions will be addressed at this meeting but we will try to get in as many as possible.

I will try put together answers to as many as I can that will be presented/discussed during the program meeting on April 21st starting at 6PM. Heide will be sending the Zoom meeting link for our meeting.

Stockton Camera Club/Art Expressions of San Joaquin April-May Exhibition at the County Administration Building

The members of the Stockton Camera Club has the opportunity to hang their photos in the San Joaquin County's Administration Building (CAB) for the months of April and May.

**San Joaquin County Administration Building
44 N. San Joaquin Street
Stockton, California 95202**

If you are interested, in hanging your photos, they have to be framed and have a wire on the back for hanging. We will drop off our photos at 9:30am on April 4th.

Art Expressions will hang the photos for us, unless you want to stay and help. They want the names of the artists, the medium, the title of the photo and the price (if it's for sale).

Blank labels will be sent out to attach to your photos.

We will be dropping off our photos at 9:30am on Monday April 4. Art Expressions will handle the sale of the photographs for us. There is a \$75 hanging fee, for the whole club. It will be divided by the number of people hanging their photos, e.g. \$75.00 divided by 5 members equals \$15/member.

Art Expressions will keep a 25% commission on everything we sell.

This is a very good opportunity to have your photos displayed and maybe a chance to make a little money.

For more information, please contact:

Doug Ridgway

(209) 617-7050

doug_flyfisher@yahoo.com

March Meeting's Notes

March 2022

Heide opened the meeting. There were 12 participants including the judge and 2 observers invited by the judge. Heide stated there was not much club business but if anyone is interested in attending the SJVCCC to let her know. Also you can enter your images and prints there. h1stover@aol.com

1. There is no image competition for April. 21. Instead it will be an evening where Wayne can answer any questions you might have with Light Room, Photoshop (including Elements) or other questions. Please e-mail him your questions ahead of time. photowlcrec@att.net

2. Doug announced that if you wish to hang your framed photos at the County Administration Building on Monday April 4th at 9:30 to let him know as soon as possible! It will be through Art Expressions and they will take a 25 per cent commission on what is sold. The \$75 fee will be split with those that hang their photos. At this time Doug, Dean, Heide, Joanne and Trey are participating. He will need a list of your images. Please call Doug at: (209)617-7050 to let him know.

Dean introduced Truman Holtzclaw as the judge for this month. Truman is an excellent photographer and likes to photograph just about everything. He has judged for us many times before and gives very helpful suggestions and comments. The 3 winners for March are as follows:

1." Blooming Lotus" by Joanne Sogsti

2. "Grizzly Bear" by Sharon McLemore

3." Phoenix Ascending" by Dean Taylor

Congratulations to all the winners!

Please remember to send Wayne your questions for the April Meeting and that there is no competition for April. The next SPECIAL SUBJECT WILL BE FOR MAY. May's special subject is ICE.

Please let me know if there are any corrections or additions to the notes. Thanks, em

Stockton Camera Club
March 2022 Competition Standings
Congratulations to the winners!!!

**Because the bowling ally conference room was not available for SCC competition
the meeting was held via Zoom.**

March 1st Place - Blooming Lotus - Joanne Sogsti

March 2nd Place - Grizzly Bear - Sharon McLemore

March 3rd Place - Phoenix Ascending - Dean Taylor

Please check out the website <http://www.stockton-cameraclub.com/home.html>”

Class A Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Wayne Carlson	76	57	19	38	38	0	0	0	0	0	0	0
Heide Stover	75	58	17	37	38	0	0	0	0	0	0	0
Ron Wetherell	38	28	10	38	0	0	0	0	0	0	0	0
Karleen Gansberg	35	27	8	32	0	0	0	0	0	0	0	0
Elizabeth Parrish	35	27	8	0	35	0	0	0	0	0	0	0
Sheldon McCormick	32	24	8	32	0	0	0	0	0	0	0	0
Joan Erreca	32	24	8	32	0	0	0	0	0	0	0	0
Christine Blue	0	0	0	0	0	0	0	0	0	0	0	0
Darrell O’Sullivan	0	0	0	0	0	0	0	0	0	0	0	0
Lanny Brown	0	0	0	0	0	0	0	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Em McLaren	78	59	19	39	39	0	0	0	0	0	0	0
Joanne Sogsti	77	57	20	38	39	0	0	0	0	0	0	0
Dean Taylor	76	56	20	39	37	0	0	0	0	0	0	0
Sharon McLemore	75	56	19	38	37	0	0	0	0	0	0	0
Doug Ridgway	75	57	18	38	37	0	0	0	0	0	0	0
Trey Steinhart	72	52	20	36	36	0	0	0	0	0	0	0

2022 Competition Policy

A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

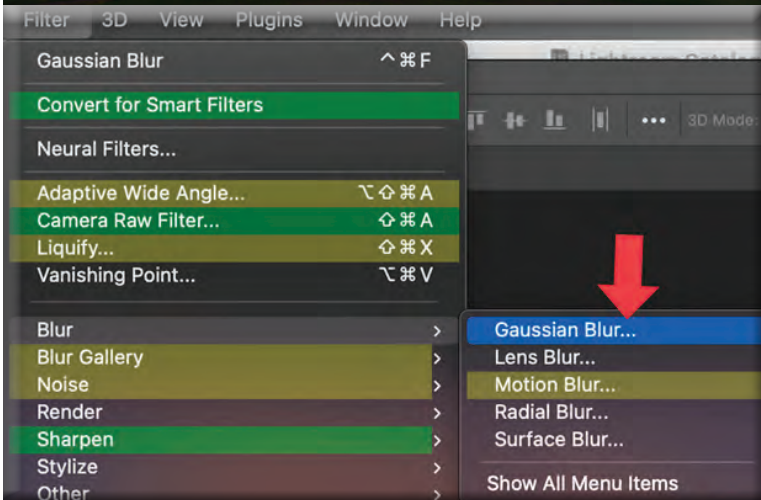
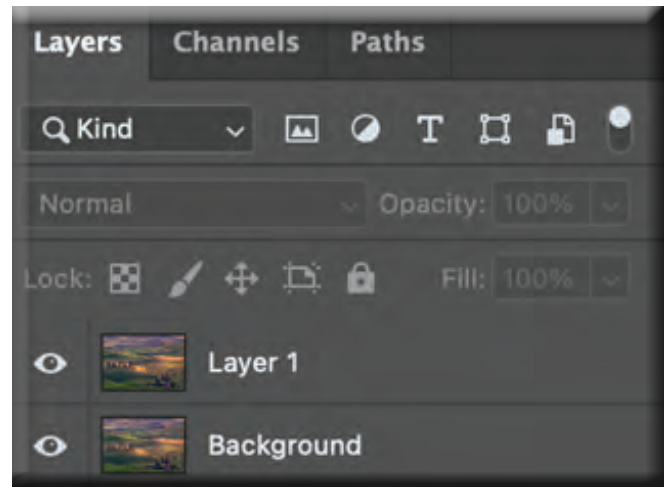


Adding radiance/glow to your image with Linear Light layer blending mode

By William Wu

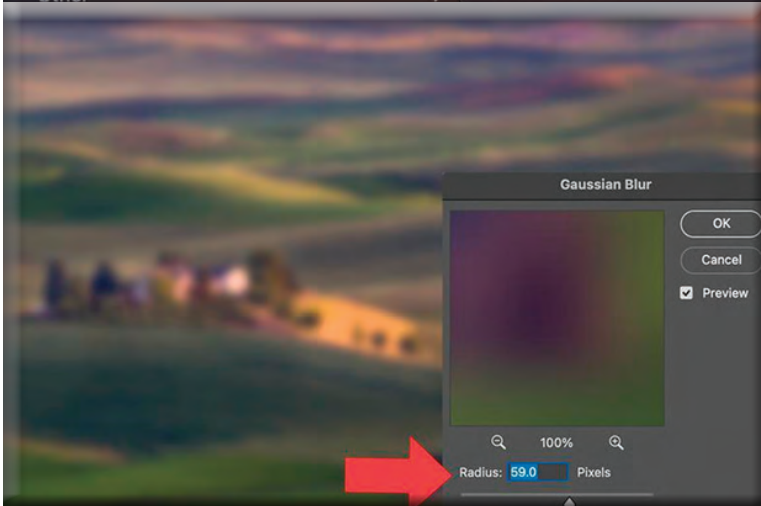
This article is the second one in my layer mode series tutorials, last time I demonstrated Hard Mix blending mode, and today I will show you a practical way to use Linear Light layer blending mode combined with Gaussian Blur to achieve a glowing/radiance effect on the image.

The photo below was shot last year during [Palouse workshop](#) at sunset time, capturing the beautiful rolling hills bathing in light and shadows. Overall, the image out of camera is too flat comparing to what I saw at the time, I would like to increase the contrast and add atmospheric glow/radiance to the highlight and mid tones. I will use the Linear Light layer blending mode and Gaussian Blur to achieve the result.



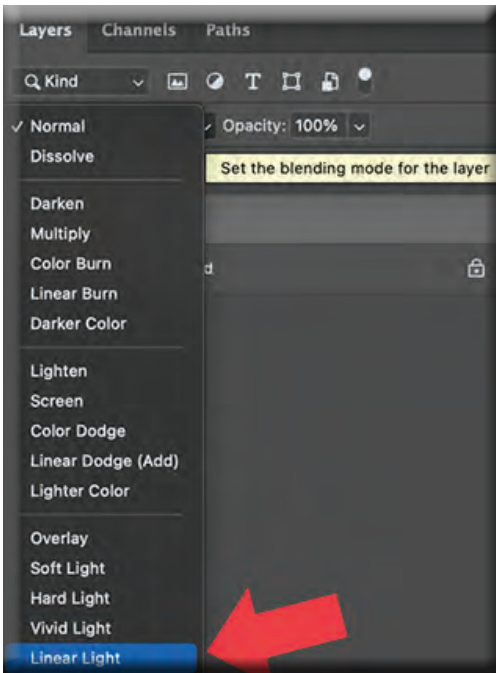
STEP 1

Open the image in Photoshop. Click the background layer, press Cmd+J on Mac or Ctrl+J on PC, to duplicate the background layer.



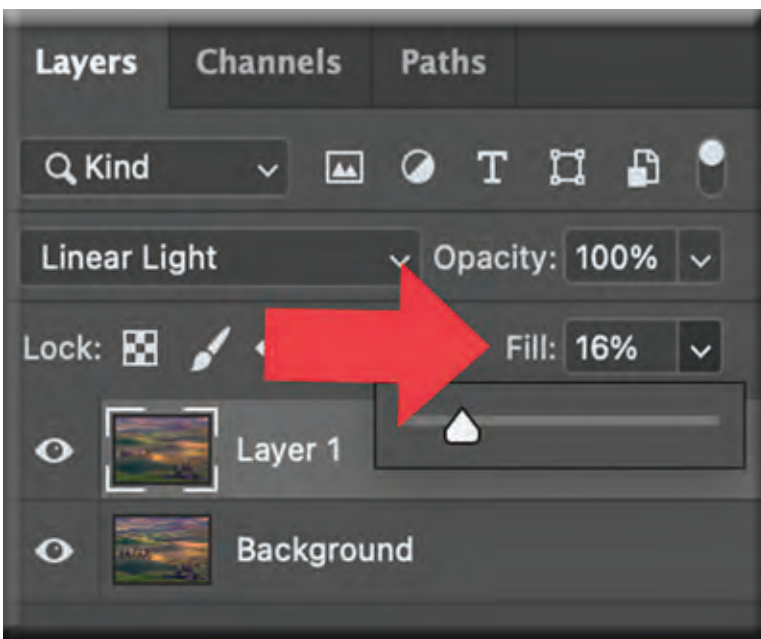
STEP 2

With the duplicated "Layer 1" selected, Click Filter/Blur/Gaussian Blur. The Gaussian Blur window opens, increase the radius to somewhere between 30-60 if your image is the high resolution raw file from the camera (20-60mp sensor).



STEP 3

Next, with "Layer 1" selected, click blending mode drop down menu, and select "Linear Light", you will see an overly contrasty image(below) because "Linear Light" blending mode dodge the highlights, burn the shadows and increase the contrast of mid tones simultaneously. Don't worry, this is not the result I want, more steps to go...



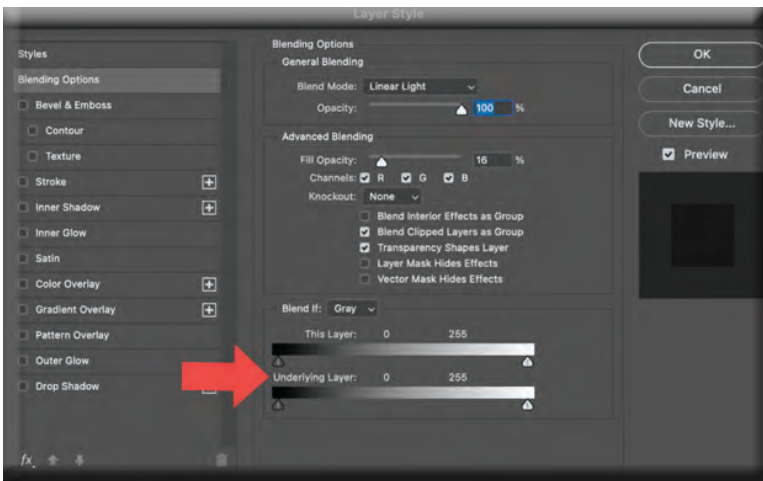
STEP 4

Just like Hard Mix mode I demonstrated last time, Linear Light mode will only be useable, if you lower the value of "Fill" to somewhere between 10% to 30% depends on your taste.



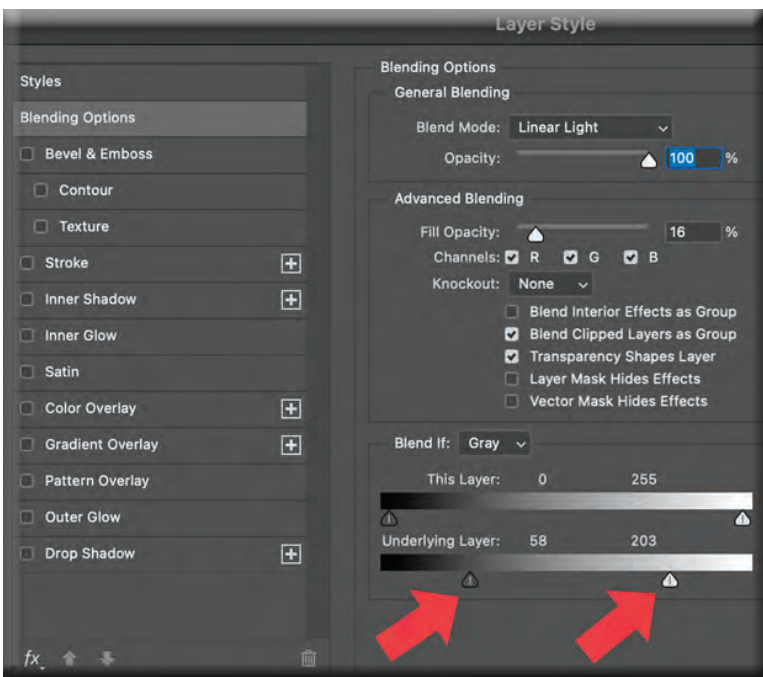
STEP 5

As you can see the image above, the combination of Linear Light blend mode and Gaussian Blur, is making the image glowing/radiant and contrasty, creating a nice atmospheric effect. However, the glow and contrast only look nice with highlight and midtones, the deep shadows (trees and houses at the foreground) look too dark. Also, the brightest highlight on the building is blown out.



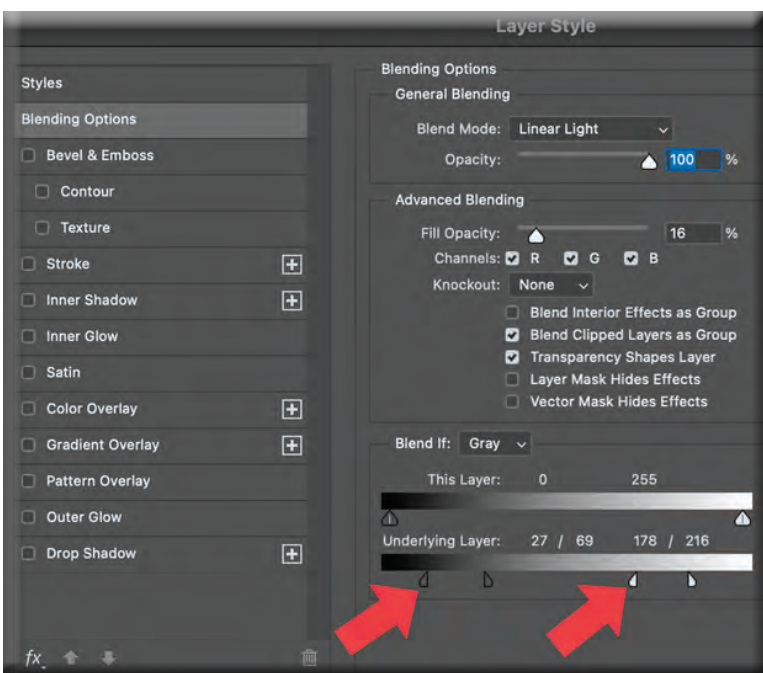
To solve these problems, I will use "Blend If" in layer style to remove the Linear Light effect and Gaussian blur from the deep shadows and the brightest highlight.

Double clicking Layer 1, the Layer Style window opens (below)



STEP 6

In "Blend If" section of Layer Style owindow, locate the "Underlying Layer" Bar at bottom, move the the two little triangular slider on both sides of the bar, towards the middle (follow red arrow), which means, the Linear Light and Gaussian Blur effect I just applied to the whole image, will be excluded from the dark shadow(very dark parts) and bright highlight (very bright parts) of the image.



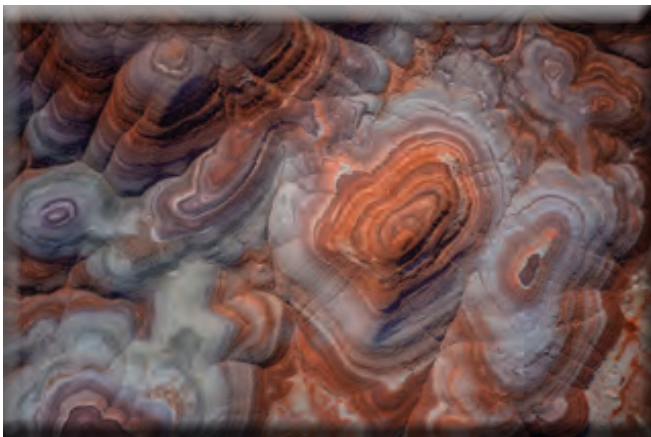
STEP 7

If the tonal transition from the contrasty glow effect to no effect is a bit too abrupt, we can split the "Blend If" slider to ease (feather) the transition. Hold down "option" key on Mac or "Alt" key on Windows, click the left part of the slider and drag left(follow red arrow), this will split the triangular slider into two parts, the portion between the two half sliders will have gradual tonal transition in this image, which will makes the image look much natural.



Here is the final image after the edit, contrast and radiance/glow effect were applied to the image except its dark shadows and bright highlights.

Upcoming Photography Workshops



Utah Badlands Workshop

Mar 25-30, 2022

Join us on this 6 day workshop as we explore the magnificent Utah Badlands, capturing its captivating palette of colors from sunrise through to sunset – and beyond! Photograph the dramatic and rugged narrows of this mysterious place and experience the colorful hues of this untamed part of Utah with our expert guides.

Photograph the dramatic and rugged narrows of the Utah Badlands and experience the colorful hues of this untamed part of Utah with our expert guides. Our intimate knowledge of the area and a guide to participant ratio of 1:4 will allow us to provide you with the best way to capture the breathtaking beauty that this untamed part of the Colorado Plateau has to offer.



Palouse Workshop

Jun 22-26, 2022

Experience the “Tuscany” of the United States and be mesmerized by the endless rolling hills of green and gold that characterize Palouse. Nestled in Washington State lies one of photography’s greatest secrets. The undulating hills with vibrant shades of green and yellow; colorful barns and the never-ending valleys will leave every photographer breathless.

Small, personalized workshop with 1:4 expert guide to participant ratio

Experience rich palettes as the desert becomes ablaze with color under the rising sun

Learn composition techniques to transform your photos into compelling, creative, and engaging images.



Faroe Islands Workshop

July 28-Aug 4, 2022

It's like being in an episode of Game of Thrones. The Faroe Islands has a magnetic attraction for landscape photographers, and for a good reason. Battered by the elements, towering cliffs rise from the deep sea. Huge waves are constantly pounding the shoreline, creating amazing formations. Isolated in the Atlantic Ocean, halfway between Norway and Iceland, National Geographic named the Faroe Islands the most authentic and unspoiled group of islands in the world.



Cypress Swamps Workshop

Nov 12-16, 2022

Discover the beauty of the Bayou in a workshop experience that is uniquely captivating. Gliding amongst giant cypress trees hundreds of years old, branches decked with colorful foliage and adorned by the gossamer of hanging moss. As mist rises from the water of the flooded forest it creates an ethereal landscape with innumerable photographic opportunities.



William is San Francisco based travel photographer, photo workshops leader. In his on-location workshops, William will show you how it takes skills, knowledge and experience to take better and memorable images when traveling, telling the story of places, culture and people. If you'd like to learn, practice photography and experience the cultures in the most beautiful locations around the world, just follow his lead. William's photos have been published in Photography Magazines in USA, China and Europe. His travel photography clients include Amazon.com, Ubisoft, Accenture, Google, Ogilvy One Worldwide, Microsoft, American Airlines, Earnest & Young, MTV Networks, Bloomberg Finance, Westjet, etc.