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Eighty Years of Support for the Art and Craft of Photography

GAMMAGRAM



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February 2017 Travel Image of the Night

“Valley of Fire Sunset” by Don Goldman

March Calendar

- March 2Nature Competition
- March 14General Program
“Shooting the Harm” by Gale Filter
- March 19th Gold Rush

Contents

- Travel Division Honors & Scores 1 - 4
- Print Division Honors & Scores 5-7
- Articles by Gale Filter, Chuck & Bob... 8-9
- Notes & News10

February 2017 Travel Single Honor Images



“Rincon Center, SF” by Jan Lightfoot



“Virgin River Narrows” by Doug Arnold



“Crater Lake” by Charlie Willard



“Chihuly Glass Exhibit, Seattle” by Don Goldman



“Yosemite Valley” by Charlie Willard



“Colorado Color, San Juan Mountains” by Mel Wright



“Machu Picchu” by Robert Benson

February 2017 Travel Honor Single Images and Scores



“Lake Inley Fisherman, Myanmar” by Gary Cawood



“Dresden at Night, Our Lady Church” by William Kress

February 2017 Travel Single Scores

Glen Cunningham, Director * Ed Lindquist, Assistant * Dean Taylor, Judge

Arnold, Doug	.....Virgin River Narrows	..... 12	... Punch Bowl Falls	.....11	...23
Benson, Robert	.....In Awe of Machu Picchu	..... 11	... Machu Picchu	.....12	...23
Berger, Irene	.....Bryce Canyon	..... 9	.... Boston MA	.....9	....18
Berger, Jim	.....Punch Bowl OR	..... 9	.... Watchman Zion UT	.....10	...19
Cawood, Gary	.....Lake Inley Fisherman, Myanmar	... 12	.... Laotian Cuties	.....11	...23
Filter Gale	.....Monk in the Wind Cliffs of Moher	11	.... Laundry	.....11	...22
Friedman, Laurie	.....Everest Base Camp 2	..... 11	... Iranian Carpet Seller	.....11	...22
Glackin, Cheryl	.....Geysir Boardwalk, Yellowstone NP.	11	.... Redwood National Park 1	.....11	...22
Goldman, Don	.....Chihuly Glass Exhibit Seattle	..... 12	... Valley of Fire Sunset	.....13	...25
Goodwin, Theo	.....Lake Garden, Kyoto, Japan	..... 11	... Walking in Buddha’s Footsteps	.....11	...22
Holtzclaw, Truman	....Early Dune Light	..... 11	... Sam’s Cabin	.....11	...22
Kress, William	.....Dresden at Night, Our Lady Church..	12	... Flamenco Street Dancer and Family, Seville	.....11	...23
Krueger, Werner	.....Rainy Day in Ketchikan, AK	..... 11	... Victoria BC Inner Harbour	.....11	...22
Lee, Thomas	.....Interior Ocalus Terminal NYC 02	... 10	.... Ocalus Terminal NYC 01	.....10	...20
Lightfoot, Jan	.....Rincon Center SF	..... 12	... Woman in Charge of Simmering Vat in Tanzania	...11	...23
Ohl, Michael	.....Bandon Sunrise	..... 9	.... Bandon Sunset	.....11	...20
Papinchak, Steve	.....Scottish Games Royalty	..... 10	... Snowy Walk in Soda Springs	.....9	....19
Price, Willis	.....Returning to China Harbor	..... 11	... White Water Challenge	.....9	...20
Sturla, Donna	.....Deserted Farmhouse, Palouse, WA	11	... Feeding the Ducks, Haddington Scotland	.....11	...22
Willard, Charlie	.....Crater Lake	..... 12	... Yosemite Valley	.....12	...24
Wright, Mel	.....Colorado Color San Juan Mountains	.. 12	... Silverton CO Silver Mine Destroyed	.....9	....21

February 2017 Travel Sequence of the Night
 “Hauling Sand the Hard Way in Myanmar” by Gary Cawood



February 2017 Travel Sequence Scores

Glen Cunningham, Director * Ed Lindquist, Assistant
 * Dean Taylor, Judge

Cawood, Gary ...Hauling Sand the Hard Way in Myanmar	13
Filter, Gale .....Mercer Homeless Animal Clinic	9
Friedman, Laurie.. Viva Vegas	11
Goldman, Don..... Patagonia	12
Gomes, Thomas ..Chicago	11
Goodwin, Theo ....Japanese Gardens	12
Holtzclaw, Truman .Cuba at a Glance	12
Kress, William.....Jackson Square New Orleans Musicians...	11
Krueger, Werner ..Kitchen Tour	9
Lightfoot, Jan .....Many Faces of China	11
Price, Willis	11
Sturla, Donna .....2017 Sikh Festival	11
Willard, Charlie....South Coyote Buttes	11
Wright, Mel	11

February 2017 Color Print Honors & Scores

Mike McHaney, Director * Jan Lightfoot, Assistant * Patrick Jewell, Judge



Color Print of the Night “1909 Palouse Barn” by Dave Kent



“Sunset, Bellingham Harbor, WA”
by Gary Cawood



“Giant Starfish Flower, Stapelia Gigantea”
by Gay Kent



“Structure of Spent Dandelion” by Gay Kent



“Punchbowl Falls”
by Doug Arnold



“Fort Point Officers Quarters”
by Doug Arnold



“Palouse Train Trestle” by Dave Kent

Color Print Scores

Arnold, Doug	Fort Point Officer’s Quarters	12	Punch Bowl Falls	12	24
Cawood, Gary	Sunset Bellingham Harbor, WA	12	Buddhist Shrine, Pal Ou Caves, Laus	11	21
Hubbell, Bob	Monet’s Window	11	Coming Home	11	22
Kent, Dave	1909 Palouse Barn	13	Train Trestle, Palouse, WA	12	25
Kent, Gay	Structure of a Spent Dandelion	12	Giant Starfish Flower	12	24
Ohl, Michael	Bandon, OR	11	Lake McDonald	11	22
Scott, Dennis	Young Monk	11	Rakhine Boatman	11	22
Valenton, Robert			Sunrise in the Amphitheater	10	10

February 2017 Creative Print Honors & Scores

Mike McHaney, Director * Jan Lightfoot, Assistant * Patrick Jewell, Judge



“Rakhine Drummer” by Dennis Scott



Creative Print of the Night “Flying” by Bob Hubbell



“As Usual, In Over Their Heads” by Gary Cawood



“Cactus” by Gay Kent



“Jazz Player” by Jeanne Snyder

Creative Print Scores

Cawood, Gary	As Usual in Over Their Heads ...	12	12
Hubbell, Bob	Urban Delights	11	
.....	Flying	13	24
Kent, Dave	Pink Petunias	11	
.....	Running Through the Woods	11	22
Kent, Gay	Glowing Orange Flowers	11	
.....	Cactus	12	23
Scott, Dennis	Basket Carriers.....	10	
.....	Rakhine Drummer	12	22
Maurizi, Barbara	Fluttering Paper Montage	10	
.....	Volo Bog	10	20
Snyder, Jeanne	The Jazz Player	12	
.....	Four Geese	11	23

February 2017 Monochrome Print Honors & Scores

Mike McHaney, Director * Jan Lightfoot, Assistant * Patrick Jewell, Judge



Monochrome Print of the Night “Old Log Barn” by Gay Kent

“Shantung Buddha” by Dennis Scott



“Tahoe” by Dave Kent

“Lady Smoker, Myanmar” by Dennis Scott

Monochrome Print Scores

Mike McHaney, Director * Jan Lightfoot, Assistant * Patrick Jewell, Judge

Cawood, Gary	Buenos Aires Tango.....	11	Urban Grunge, Buenos Aires	11	22
Hubbell, Bob	Mother is Watching	11	The Artist	10	21
Kent, Dave	Lake Tahoe	12	Succulent.....	11	23
Kent, Gay	Mammoth Hot Springs	11	Old Log Barn	13	24
Ohl, Michael	Elizabeth.....	11	Elizabeth 2	11	22
Scott, Dennis	Lady Smoker, Myanmar	12	Shantung Buddha.....	12	24
Maruizi, Barbara			Relaxing with Laptop	11	11
Snyder, Jeanne			Street Art.....	11	11

Photography and the “Looking-glass self”

Collectively, we know them as the “homeless.” Most of us never speak to them and avoid making eye contact.

Cynthia Hubert, Sacramento Bee

The looking-glass self is a social psychological concept that states a person’s self grows out of society’s interpersonal interactions and the perceptions of others. In other words, how we see ourselves does not come from who we really are, but rather from how we believe others see us.

For me, photography is an instrument of change. For example, I firmly believe that images have the power to alter the viewer’s perception of the homeless. More recently, I have reached the conclusion that strong images can also change how the homeless see themselves.

On the second Saturday of the month you will find me at Loaves and Fishes shooting the homeless and their pets. This is when the University of California Davis Mercer Veterinary Clinic provides the pets of homeless individuals with basic veterinary care.

I try to capture in “family portraits” the comfort and



joy that dogs bring to their homeless owners. After processing the images pet owners are provided with the pictures I have taken. For many owners one picture is a more than a thousand words. A single picture is also a looking-glass for owners to see the bonds of love and companionship that exist between themselves and their pets.

by Gale Filter



Ansel Adams Photo, Relocation: Packing Up, Manzanar Relocation Center, 1943. Courtesy of Library of Congress. **The Crocker Art Museum Presents:**

Two Views: Photographs by Ansel Adams and Leonard Frank opens February 19, exactly 75 years to the day after United States President Franklin D. Roosevelt signed Executive Order 9066 during World War II, authorizing the Secretary of War to designate certain areas as military zones, and clearing the way for some 120,000 Japanese Americans to be incarcerated in camps scattered throughout the American West. Canada

also participated, establishing the British Columbia Security Commission to forcibly relocate approximately 22,000 Japanese Canadians to hastily planned camps in the British Columbia interior, and to work and road camps in other parts of the country. This compelling collection of photographs. 40 by Ansel Adams and 26 by Leonard Frank — presents two views of internment and incarceration in the early 1940s and provides an opportunity to reflect on the nature of reactionary politics, racism, and forced separation, and the resulting effects on victims.

Camera Angle; Position that Camera to Get Rid of Stuff

Bob and Chuck revisit an important topic

Why is it? We come home from a photo shoot and download images for which we had great expectations only to be disappointed. There just aren't that many "keepers." What's going on here?

Why didn't we see that flagpole growing out of our subject's head? Why didn't we see that red and white ice chest in the background? Why didn't we see that building leaning over backwards?



The painter simply leaves the parked car out of his painting. Had the photographer moved his camera a little down and to the right he'd have hidden the car, but he didn't see it.

Why don't we see all that distracting stuff?

Apparently we don't really see, we perceive. Our eyes transmit visual information to our brains, and our brains organize and interpret that information.

Psychologists offer some theories to explain how it works. One early theory was that of "Gestalt" which said that when we take in a scene "the whole has a reality of its own, independent of its parts." Another theory says something like "we are a part of what we perceive because we interpret a scene in terms of "embodied metaphors" that we've acquired through our life experiences."

Put another way, we don't see the world as it is, but how we think it is.

When we look up at a window or a framed picture, it looks rectangular because our brain knows it's rectangular, but point your camera up there and it will record a distorted, four-sided polygon, all the edges will converge away from the viewer.

So, as photographers, we need to be aware that our photos can easily contain stuff we weren't aware of.

And, guess what? Our beloved DSLR is a big part of the problem. What? It's our camera's fault that we didn't get more keepers?

Can it be? That expensive, electronic marvel that sets the proper exposure, automatically focuses, and creates an incredibly sharp, gazillion megapixel image with its sixteen element, ultra sharp lens is part of the problem?

Could be. The DSLR makes it easy to miss distracting stuff. The scene viewed through the optical viewfinder is still three-dimensional, so we're not likely to notice horizontal and vertical distortion. Also the view is through a wide-open aperture, so we're seeing it with shallow depth of field. If we didn't see distracting stuff before, we're sure not going to see it through the viewfinder.

So, what does this all mean? It means that if we want more keepers, we've got to develop a photographer's eye, an eye that can pre-visualize how the camera will reduce the three-dimensional scene into a two-dimensional photo, an eye that can see stuff that should be excluded.

With a photographer's eye, we should be able to spot potential photos, and we should be able to move the camera into a position from which to capture a great photo, uncluttered, with no horizontal or vertical distortion, a photo that tells a clear story.

Let's get out there and SEE. And let's not forget to "work the shot."

News & Notes

PROGRAM TUESDAY MARCH 14TH

Our newest board member, Gale Filter will present a program entitled "Shooting the Harm".

As Photographers we are keen observers of our surroundings. No matter what subject matter we are drawn to, our perception of life around us changes as we observe and study our subjects.

Several photographers I have met are activists for the environment using their photography to educate and influence the national protection of lands and wildlife. Jack Dykinga, Jeff Foot and Tom Till have done a variety of photography projects that have greatly influenced the protection of lands.

We now have an especially keen observer in our club. He is a retired prosecutor with the State of California who has studied and dealt with environmental crimes and violations.

I am sure you will find his program interesting, inspiring and educational.



Thank you to Mike's Camera for supporting SCC!

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Jan Lightfoot Show at the Vacaville Art Gallery

A series of photographic images called Elevations. They will be on display from Feb. 25 through March.

Vacaville Art Gallery
718 E Monte Vista Ave.
Vacaville, CA 95688

Reception
2/25
6-8 pm



Spring Sale Shepard Garden and Art Center

March 18th & 19th, 10
am to 4 pm both days

Do you, like me, have an accumulation of photo prints, matted prints, and greeting cards filling up your walls, closets, shelves, hallways, tables and garage? Even if you don't have a problem, here is an opportunity to sell your photos at a well-attended and well advertised event! Also, items that you have personally hand-crafted will be appropriate if club photography does not fill up our allotted space.



If you want to participate or have print stands, table-top stands, or greeting card display holders, etc., to loan, please let me know. We will be setting up the space starting at 11 on Fri. and perhaps be doing last minute rearranging before the opening on Saturday. Volunteers are welcome.

Barbara Maurizi