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Eighty Years of Support for the Art and Craft of Photography

GAMMAGRAM



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Nature Image of the Night "Whimbrel Feeding in Pot Holes" by Willis Price

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September Calendar

Thursday 7thNature Competition
Tuesday 12thShow & Tell Photojournalism

October

Tuesday 12thGarden & Arts Center Fall Fair

November

3rd - 5th.....Fotoclave, Marriot Pleasanton

**Nature Honors
August 2017**



“Cormorant building nest at Point Lobos” by Jeri Murphy



“Mountain Goat Glacier N P.” by Mel Wright



“CA Ground Squirrel Pebble Beach” by Janet Wright



“Brown Bear About to Snatch Salmon from River” by Jan Lightfoot



“Sandhill Cranes Fighting” by Julius Kovatch

Nature Honors August 2017



“Squirrel Moving Baby” by William Kress



“Raven Steals a Bite of Bald Eagle’s Salmon” by Charlie Willard



“Nesting Bald Eagles” by Peggy McCaleb



“Morning Sunrise ,Yosemite” by Irene Berger



“Swimming with the Fishes” by Irene Berger



“Bullfrog Hiding in Duckweed” by William Kress

Nature Division Scores August 2017

Director Mel Wright, Assistant Kristian Leide-Lynch, Judge Richard Byron

Arnold Doug	Osprey With Catch	11	Egret Taking Flight	11	22	67
Benson Robert	Crayfish Fighting	10	Sunset Mendocino CA	11	21	62
Berard Laura	Canada Geese Getting Ready for a Swim	11	Humming Bird in Flight	11	22	43
Berger Irene	Morning Sunrise Yosemite	12	Swimming with the Fishes	12	24	65
Berger Jim	Golden Snowy Egret	11	Great Blue Heron Lincoln CA	11	22	69
Bice Tod	Green Heron	11	March Wren	11	22	43
Cawood Gary	Acorn Woodpecker	11	Red-shouldered Hawk	10	21	68
Friedman Laurie	Sleeping Sloth	11	Snake Portrait	11	22	70
Goldman Don	Bee Competition	11	Blue Herons Catch	11	22	68
Gomes Tom	In For a Landing at Lake Natoma	11	Keeping an Eye at Lake Natoma	10	21	69
Grady Kathleen	Are You Looking at Me	10	The Deluge of Paradise Beach	10	20	20
Holtzclaw Truman	Mating Dragonflies	11	Red-Tail Hawk & Prey	11	22	69
Kovatch Julius	Long Billed Curlew Searching for Food	11	Sandhill Cranes Fighting	12	23	68
Kress William	Bullfrog Hiding in Duckweed	12	Squirrel Moving Baby	12	24	73
Krueger Werner	Pelicans at Water Ranch Gilbert AZ	10	Harris Hawk on Branch	11	21	68
Lightfoot Jan	Great Blue Heron in Flight	11	Brown Bear About to Snatch Salmon	12	23	70
McCaleb Peggy	Bald Eagle Landing	10	Nesting Bald Eagles	12	22	68
Murphy Jeri	Cormorant Building Nest at Point Lobos	12		12	12	
Price Willis	Young Turkey Vulture	11	Whimbrel Feeding in Pot Holes	13	24	69
Rosenberg Chuck	Eastern Sierras Silver	11	In and Out of Focus	10	21	65
Sturla Donna	Heron Eats his Prey	11	Wild Mustang Ignoring Feisty Colt	10	21	67
Takeshita Hayata			Sparkling Wings, Black Darter at Effie Yeaw	11	11	11
van Ommering Lucille	Sunset Arches NP	11	Winter is Coming	11	22	44
Willard Charlie	Raven Steals a Bite of Bald Eagles Salmon	12	Robin with Earthworms	11	23	70
Wright Janet	Sunrise Over Bridlewood	10	CA Ground Squirrel Pebble Beach	12	22	62
Wright Mel	Monarch Caterpillar on Milkweed	11	Mountain Goat Glacier NP	12	23	67
York John	Capybara Family	11	European Bee-Eaters	10	21	69

Some New Software to Consider

Recently I heard some of our members wondering about the end of Nik Software. (Purchased by Google and no longer to be upgraded.)

You might want to take a look at Luminar by Macphun. It was created by former Nik software engineers. It has been out for Mac this year, but now has a Bata version for PC. <https://macphun.com/beta>

Luminar functions as a standalone program, but you can also install it as a plug-in to Photoshop, Lightroom, Photoshop Elements, Aperture and Apple Photos. You can open an image in Luminar by right-clicking the thumbnail in Adobe Bridge, too. The \$69 perpetual license allows installation on up to five Macs.

If you google Macphun or Luminar there are many articles and reviews.

By Gay Kent



Several SSC Members in
Viewpoint Show *Picturing the
Parkway* (American River Parkway)

Sep.5 to Oct. 7

Artist Reception Sep. 8 ,6:00 to 8:30 pm

2nd Saturday Opening Saturday,

Sep. 9 5:00 pm to 9:00 pm

Monochrome Honors, Print Division August 2017



Print Monochrome Image of the Night
“The Black Pirate” by Lucille van Ommering



“Bishop Creek Canyon Thaw” by Gay Kent



“Flute Player, Guatemala” by Theo Goodwin



“Erhu Music” by Kathleen Grady



“San Geronimo de Taos” Lucille van Ommering

**Color Honors,
Print Division
August 2017**



Color Image of the Night “Running Through the Woods #4” by Dave Kent



“Bishop Creek Late Snow” by Gay Kent



“Force of Nature” by Lucille van Ommering

Next Print Competition

The last print competition for this year will be Tuesday November 14th.

Also Nov. 4th you should turn in your prints for the end of the year competition. Two prints from each section are allowed. They must have been entered in print competition this year. Does not matter what score they received.

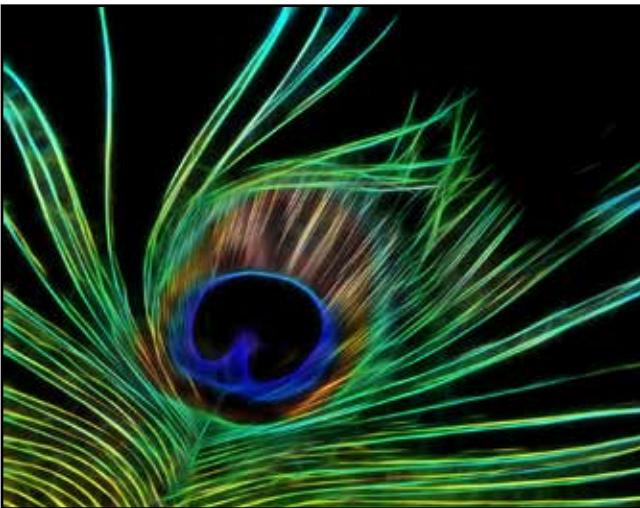


“Tomales Bay” by Kathleen Grady



**Creative Honors,
Print Division
August 2017**

Creative Image of the Night “The Curtain” by Bob Hubbell



“Peacock Feather” by Jeanne Snyder



“The Fourth on Fifth” by Lucille van Ommering



“White Water Surfer” by Theo Goodwin



“Horse & Buggy” by Jeanne Snyder

Print Division Scores August 2017

Glen Cunningham and Susan Hall

(filling in for Mike McHaney and Jan Lightfoot)

Color Section

Name	Title #1	Score	Title #2	Score	Total
Baloney, Ed	Good Morning Yosemite	10	Oak Alley Patron	11	21
Goodwin, Theo	Japanese Lute Player	10	Bookstore, Amsterdam	11	
Goodwin, Theo	Blond With Shades	10	Lady in Pink	11	42
Grady, Kathleen			Tomales Boy	12	12
Hubbell, Bob	Working the Glass	10	Angelic	9	19
Kent, Dave			Running Through the Woods #4	13	13
Kent, Gay			Bishop Creek Late Snow	12	12
Snyder, Jeanne	Flamingo Watching	11	Pigeon Pt. Lighthouse	11	22
van Ommering, Lucille	Force of Nature	12	Hwy 50, Loneliest Road in America	11	23

Monochrome Section

Name	Title #1	Score	Title #2	Score	Total
Goodwin, Theo	Century City Diagonals	10	Candelabra Amsterdam Synagogue	9	
Goodwin, Theo	Guitarist	10	Flute Player, Guatemala	12	41
Grady, Kathleen			Erhu Music	12	12
Hubbell, Bob	The Weight	10	Weathered Paper	9	19
Kent, Gay	Roof Top Garden	11	Bishop Creek Canyon Thaw	12	23
Scott, Dennis	Leaping Monk	11	Mt. Dermott Doors	11	22
Snyder, Jeanne			Memorial Day	9	9
van Ommering, Lucille	San Geronimo de Taos	12	The Black Pirate	13	25

Creative Section

Name	Title #1	Score	Title #2	Score	Total
Goodwin, Theo	Aquarium Lighting	9	White Water Surfer	12	
Goodwin, Theo	Dangling Bicycle Frames	9	Mangrove Forest	11	41
Hubbell, Bob	Glass Art	10	The Curtain	13	23
Kent, Dave			Green Creek	11	11
Scott, Dennis	Marc	9	Monitor Pass Aspen	10	19
Snyder, Jeanne	Peacock Feather	12	Horse & Buggy	12	24
van Ommering, Lucille	Foggy Evening, The Flat Iron	10	The Fourth on Fifth	12	22

TIME TO ENTER NAIE

You can help us! We need your participation NOW!

Our 2017 North American International Exhibition is now open and accepting entries for all divisions: Color, Creative, Monochrome, Nature and Wildlife, and the NAIE committee would very much appreciate not only your participation; we would like you to submit entries as soon as possible if you can!

We need entries now so that we have an opportunity to fine tune our entry procedures.

Judging takes place on November 4-5, and there will be a flurry of activity starting next month, so ANY HELP you can give us by submitting entries now will be very much appreciated. Last year's first International Exhibition was very successful and we want to make it even better this year!

In addition to the PSA awards posted on the website, there will be 1st, 2nd and 3rd awards in each division JUST for our participating SCC club members. Only \$7 per division for up to 4 entries in each division!

The following URL's will prove useful for you:

Requirements:

<http://northamericaninternationalexhibition.com/index.php/requirements>

To Enter:

<http://northamericaninternationalexhibition.com/index.php/entryform>

If you have questions, please contact NAIE General Chairman, Jan Lightfoot lightfoot1405@gmail.com

The Legacy of Dorothea Lange

By Theo Goodwin

In June 2017 Viewpoint Gallery showed a film documenting the life and work of Dorothea Lange entitled “*Dorothea Lange, Grab a Hunk of Lightning*”, Her Lifetime in Photography. There is a book with the same title by Elizabeth Partridge (Chronicle Books, San Francisco, 2013); as well as another book, “*The Photographs of Dorothea Lange*” by Keith F. Davis (Hallmark Cards, Inc. and Harry N. Abrams, Inc. Kansas City, Missouri, 1995.) I watched the film with fascination and read the two books which are available from the Sacramento Public Library. The photographs in each book are excellent while the limited text weaves together the different periods in Lange’s life and her work. An exhibit of Lange’s work with the same name *Dorothea Lange, “Grab a Hunk of Lightning”* is now showing at the Oakland Museum of California, through August 26.

Lange is most famous for one image in particular entitled “Migrant Mother.” It depicts a farm worker mother holding her two older children who look away from the camera while her baby sleeps, exhausted and dirty, in her lap. The mother’s face reflects sadness, exhaustion and depletion of hope and direction. You can imagine her wondering where she will find her next meal, bathroom and shelter. Her clothes are tattered. She sits outside a canvas tent. It is a very powerful image that Ms. Lange took in Bakersfield in 1936 while she worked for the U.S. Farm Security Administration documenting the plight of farm workers during the Great Depression of the mid-1930’s. This image is a symbolic representation of her great and voluminous work.

Born in Hoboken, New Jersey, in 1895, she contracted polio at age 7, resulting in an impaired right leg and a limp that she walked with her entire life. Perhaps this condition imbued her with an understanding of the weak, the helpless and the people who were economically disabled by the cruel and fickle American economy of the 1930’s. Abandoned by her father, she became an alienated teenager who spent much time walking through the cities alone. She left her mother after high school to follow her dream.

In 1913 to 1916 she worked as a photographic assistant in several commercial portrait studios in Manhattan and attended a basic photography seminar. She moved to San Francisco in 1918 and opened her own portrait studio in 1919, where she created portraits of the wealthiest members of society. Dissatisfied with this type of work, she and her husband Maynard Dixon, a painter, traveled in

the American Southwest and photographed Navajo Native Americans in Arizona. After the stock market crash in 1929, she left her two young boys to live with another family in Watsonville while she photographically explored the Taos, New Mexico.

In 1932-1934 she photographed unemployed laborers in San Francisco who were living on the streets and waiting in breadlines. She documented them on strike and at May Day demonstrations. The urban poor were her subjects, yet she photographed them with care and understanding for the individual. To pay her bills she continued her studio portrait work.



Later in the 1930’s she worked for the California State Emergency Relief Administration to photograph impoverished, migrant farm workers. This is the source of her most widely viewed work: farm workers, with their children, as they harvested crops, slept in tents, walked on the roads and waited for work. These people barely survived economically; many lacked food. She depicted families who had fled the dustbowl of Oklahoma. She met farm workers in the Central Valley, the Coachella Valley and the coastal farmlands. Men wearing worn out dungarees, work shirts and misshapen hats fill her images. Churches were meeting places but not beacons of hope. She captured simple lives stymied in hostile environments.

After World War 2 broke out Lange was hired by the federal War Relocation Administration to document the forced relocation of Japanese-Americans from their homes in California to prisons in the most remote places of the American West, such as Manzanar. She showed their innocent condition as prisoners in a war that they did not start or support. Thousands of families were forced from their homes by the federal government and contained in inhospitable locations as if they were prisoners of war. Because Lange's photos of these prisoners were too sympathetic to the prisoners, the government fired her.

Viewing Lange's work as a whole, many of her photos show people on the streets of America's cities: whites, blacks, poor and middle class, women, children, men and old folks. She shot in black and white with clear contrasts of shades and tones. She did not glorify the suffering of people, nor did she mask them in smiles. She photographed her subjects as they were. She visited third world countries and shot poor people, laborers and children. She photographed criminal defendants represented by public defenders in the criminal courts. In 1965 she was honored with a large retrospective exhibit of her work at the Museum of Modern Art by curator John Szarkowski. Three months before the exhibit opened, she died from cancer. One of my favorite Lange photos is titled "White Angel Breadline, San Francisco, 1933." It shows a dozen men

with their backs to the camera. They wear dark clothes of unemployed laborers and office workers. Only one man faces the camera. He wears a sweat-stained white hat whose brim hides his eyes. A short white beard graces his face. His hands extend from a black coat, grasping an empty tin cup. He and the other men are separated from the photographer by three wooden rails that enclose them and exclude them from mainstream life. The tone of the whole image is dark, downcast and hopeless. No angels are in sight.

Lange's images are simple, clear and haunting, but they allow the viewer to imagine the details of people's lives. They leave little room for guesswork, but they allow the viewer to interpret the details of people's lives. So what is Lange's legacy? She photographed the same downtrodden people who live today in our farmlands, in our urban streets and in our prisons. Lange's eyes focused on the human condition. The same unpromising, empty economic problems plague millions of Americans today. Yet the faces of the homeless, the working poor, the ill and elderly poor remain hidden. It is up to our generation to use the camera to reveal and to document our suffering people, our decaying social institutions and the countless empty hearts and lives. The legacy of Lange provides a path of how to photograph the suffering of people.

Upcoming General Meeting September 12th

We are going to have a Photojournalism evening at our next General meeting, which is Tuesday, September 12th. Another "share and tell" or "Clicktique" evening.

Now, don't freak out. This is going to be FUN! You probably have lots of photos already that would qualify for Photojournalism, and if you don't, you have TWO weekends to go out and take some. Look in the newspaper and see what events are coming up, and go photograph them! Bring your best shots on a flash drive.

PSA definitions of Photojournalism:

"The Photojournalism Division (PJD) is devoted to recording current events or situations to preserve them for the future. News, features, man and man's environment, human interest, and other topics all are included. The Photojournalism Division provides an opportunity for photographers to learn to capture events effectively (whether for family records, a private collection of historical happenings, or publication) and to share these images with fellow photographers. Photojournalists contribute to the world's archives for future generations.

Photojournalism entries shall consist of images with informative content and emotional impact, reflecting the human presence in our world. The journalistic (story-telling) value of the image shall receive priority over pictorial quality. In the interest of credibility, images that misrepresent the truth, such as those from events or activities specifically arranged for photography or of subjects directed or hired for photography, are not eligible."

Remember, even a portrait can be photojournalism! I've seen many of YOUR photographs that are photojournalistic in nature. Bring as many images as you want, on your flash drive, show them and tell us what you'd like to about that image or set of images.

Please remember to size them no wider than 1920 pix and no higher than 1200 pix. I don't care about the DPI!! This is not a competition, it will be a fun, casual evening. Please participate, Photojournalism is fun and quite different from what we usually do.

Donna Sturla, General Division Chair
Barbara Maurizi, Assistant