

Sierra Camera Club of Sacramento, Since 1936

Eighty Years of Support for the Art and Craft of Photography

GAMMAGRAM



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General Division Images of the Night



Creative Category, "Spinning Dancer" by Willis Price



Open Category, "India Dancer" by Willis Price

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February Calendar

4th	Nature Competition
	Entries due Sunday Jan 31st.
5th ...	Exploring Photography Meetup
	Klamath Falls Wildlife Refuge
9th	Print Competition
24th.....	Board Meeting

Note

An attachment with this newsletter is from Dave Henry, who gives workshops, was a Bee Photographer and has judged for us. It is a New Year Menu Settings Guide for your camera. Even if you have a different make of camera the idea is great and adaptable.

General Division January 2016 Open Category Honors



"Santa Cruz Beach and Lighthouse" by Cheryl Glackin



"Wind Turbines" by Ed Lindquist



"Monarch Butterfly on Flower" by Julius Kovatch



"Rushing to Shop" by Glen Cunningham



"Cal Expo Stunt Rider" by Willis Price



"Preston Castle Model" by Donna Sturla



"The Sheriff Old Sacramento
Gold Rush Days"
by Barbara Maurizi



"Jug Handle Beach"
by Ron Larsen

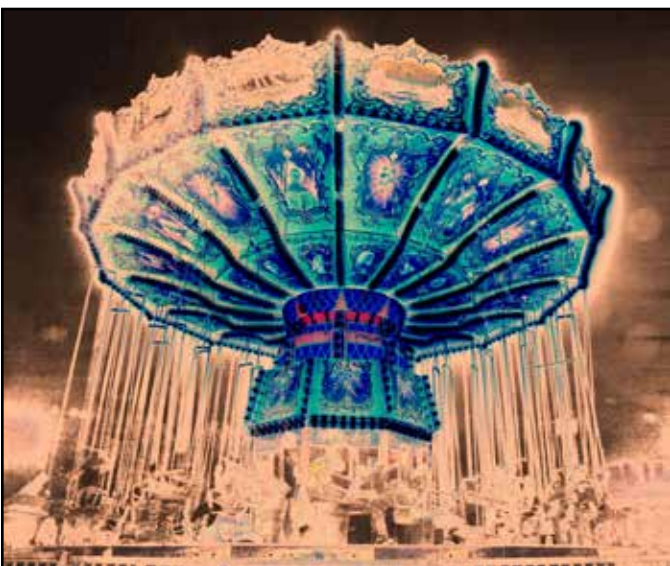
**General Division January 2016
Creative Category Honors**



"Locked in Limbo: by Jan Lightfoot



"Taj Mahal" by Theo Goodwin



"State Fair Ride" by Jeanne Snyder



"Mushed Room" by Ed Lindquist



"Rolling Balls" by Willis Price

General Division January 2016 Creative Category Honors



"Starry Starry Night" by Cheryl Glackin



"Fall Leaves" by Jeanne Snyder



"Time Passages" by Jan Lightfoot



"Lonesome Bad Water Car Salesman" by Gary Cawood



"Dance Fever" by Truman Holtzclaw



"Falkirk In Wheel Motion Glasgow Scotland" by Don Goldman

General Competition Scores, January 2016

Barbara Maurizi, Director * Kristian Leide-Lynch Assistant * Kathy Higgins, Judge

Creative Section

Name	Title	Score	Title	Score	Total
Cawood, Gary	Lonesome Bad Water Car Salesman	12	Sunrise Liftoff	9	21
Glackin, Cheryl	Ladybug in the Garden	11	Starry Starry Night	12	23
Goldman, Don	Falkirk In Wheel Motion Glasgow	12	Surreal Salzburg	11	23
Goodwin, Theo	Hot Holy Man Pushkar India	10	Taj Mahal	12	22
Gwathney, Eugenia	Reflected Colors 2	10	Wind Machine in Clouds	9	19
Holtzclaw, Truman	Dance Fever	12	Remorse	10	22
Hubbell, Bob	Ready To Work	11	Small World	10	21
Kent, Dave	Abandoned in SF	10	Looking Into the Past	11	21
Kent, Gay	Celebration	10	Going Back to Nature	11	21
Krueger, Werner			Carnival Ride, Tulare County Fair No 2	11	11
Larsen, Ron			Sing Sing PGN	11	11
Lightfoot, Jan	Locked in Limbo	12	Time Passages	12	24
Lindquist, Ed	Mushed Room	12	Twisted Trestle	10	22
Maurizi, Barbara	Bubble Path Dreamscape	10	Dewy Leaves Abstract	11	21
McCaleb, Peggy	Dribble	11	Dying For a Pepsi	11	22
McHaney, Mike	Girl in Strangeland	10	Lava Lad	11	21
Price, Willis	Rolling Balls	12	Spinning Dancer	13	25
Snyder, Jeanne	Fall Leaves	12	State Fair Ride	12	24

General Section

Cawood, Gary	Mexican Hot Dog	11	Red Tailed Hawk	11	22
Cunningham, Glen	Rushing to Shop	12	The Discussion	10	22
Glackin, Cheryl	Oak Woodland	10	Santa Cruz Beach and Lighthouse	12	22
Goldman, Don	Go For It	11	Yawn	11	22
Goodwin, Theo	Contemplative Man Kejarla India	10	Guide and Son	11	21
Gwathney, Eugenia	Taj Mahal	9	Vienna Underground	11	20
Holtzclaw, Truman	Balloon Color Explosion	11	Fly Geyser Magic	11	22
Hubbell, Bob	Reading Time	10	Shades Of Time Past	9	19
Johnson, Joey	Evening Ocean	11	Yellow Begonia	11	22
Kent, Dave	End of SF Industry	11	Mt. Hood from Lavender Farm	10	21
Kent, Gay	Don't Touch	9	Sam's Place HW 395	11	20
Kovatch, Julius	Eastern Sierra Boulders	11	Monarch Butterfly on Flower	12	23
Krueger, Werner	Cholla Cactus	9	Garcia Bend Boat Ramp	11	20
Larsen, Ron	Anger	11	Jug Handle Beach	12	23
Leide-Lynch, Kristian	Bodie Window	9	Tufa Guys Admiring Sunset at Mono Lake	10	19
Lightfoot, Jan	Challenge On	11	Salt Flat Reflection	11	22
Lindquist, Ed	Trestle Over Cosumnes River	11	Wind Turbines	12	23
Mattox, Monty	Covered Bridge Sandy Creek OR	10	The Pond Gang	11	21
Maurizi, Barbara	Leaf with Frost Imprint	11	The Sheriff Old Sac Gold Rush Days	12	23
McCaleb, Peggy	Blue Heron on the Wing	10	Spider Eyes	11	21
McHaney, Mike	Faces in Fluid	11	Under Causeway Reflection	9	20
Oliveira, Paulo	Ansel's Church	10	The Chair	10	20
Papinchak, Steve	Abandoned in Sutter Creek	10	Hiltgren Station	10	20
Price, Willis	India Dancer	13	Cal Expo Stunt Rider	12	25
Snyder, Jeanne	Cosumnes Sunset	10	Stormy Day	11	21
Sturla, Donna	Preston Castle Model	12	Still Life Wine Glass	11	23
Sydor, Marcia	Jugs	9	Ouch	10	19
York, John	Gull Handout	9	Puppy	10	19

The Person Behind the Photo

By Theo Goodwin

The photograph that we take of a person does not become the person. Usually it is merely an impression of that person's physical appearance. Change the angle of the light falling on the person's face, and her image will change. Change the intensity of the light or the shutter speed or the f-stop setting. Or change the distance from the camera to subject or change the physical perspective from the camera to the subject, and the image will change with each variable. Change the expression of the subject or where she is looking or her degree of relaxation and the image will change again. If the subject changes her emotional state, her image will change. These are all objective factors that the photographer can manipulate, resulting in vast changes to the image. Call it the kaleidoscope of creativity.

However, it is far more difficult for the photographer to tell the story of the subject from a much more subjective, personal or psychological perspective. A photographer will know his spouse or child far better than he may know a stranger, but is the photographer able to tell the family member's story better than he would tell the story of a stranger? Hopefully, yes, but there is no guarantee.

These difficulties that the photographer encounters were brought home to me when I read *Mary Coin*, a novel by Marisa Silver published by Penguin Group in 2013. This novel tells the story of Dorothea Lange taking the famous photograph in 1936 of a farmworker entitled, quite simply, "Migrant Mother." The backs of her two small children's heads are turned toward the camera, while the mother looks with great concern to the right of the camera. This is a fictional, historical novel that imagines the life story of this particular mother who grows up as a dirt-poor teenager in dustbowl Oklahoma in the 1930's. She marries, raises a family and

eventually moves to California's Central Valley during the Great Depression. When her husband dies, she is forced to wander from one temporary job to another performing backbreaking labor in the hot sun to earn an extremely minimal amount of food to feed her seven children. She lives out of her car until it breaks down.

This novel also re-imagines the story of Dorothea Lange when she works for a small wage as a WPA photographer to document the lives of migrant farmworkers. Lange becomes



a dedicated photographer who lives on the road while she struggles to raise her children and to earn a meager living. Each mother faces great difficulties. Their interactions as photographer and subject are only transitory, probably momentary. These two stories are extracted from one photograph that all of us recognize. Yet the depth of detail and emotion in the novel far exceeds the power of the photograph.

Sometimes as a photographer I will take many or just a few photographs of a person or a place but feel frustrated, because I sense that I have not succeeded in adequately telling the story in visual images.

I feel that I have barely scratched the surface and left too much of the backstory untold. Is this a shortcoming of the photographic trade, or is this a sign of my inability to use my potential skills to project the story into the photo? The great challenge is to invoke my technical skills and my creative intuition to paint a picture that will tell the story that I feel. Hopefully over time I will succeed in telling the stories that I imagine. My mentor tells me that a diligent photographer will take chances and continue to push himself to develop his skills. With much practice and perseverance, he will be able to tell the photographic story in a creative and satisfying manner. Each of us knows how close he comes to reaching that illusive goal. Read *Mary Coin* to learn how much of a story you can put into your photographs. This novel will enable you to raise your goal higher than you ever imagined.

Spring Sale
The Shepard Garden & Arts Center
March 19th & 20th, 2016. 10 am to 4 pm



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.

If you are interested in participating or have print stands, table-top stands, or greeting card display holders to loan, please let me know or sign up at a meeting. Suggestions are welcome. We need to get organized!

Barbara Maurizi



Photography Classes

For Details go to <https://www.viewpointgallery.org> and click on Workshops.

Jan 30th. Black & White Conversion Techniques for Digital Images. Lightroom, Photoshop, Nick Silver Efex Pro and more with Dave Robertson

Feb 27th and March 13th. Introduction to Bird Photography with Bill Miller.

March 6th. Portraiture in Available Light with Kurt Fishback.

March 6th. Night Photography and Light Painting with Joe Fischer.

March 19th. A Step-by-Step Guide to Floral Scanning by Roberta Bailey.

President's Message Our 80th Year !!!

2016 is shaping up to be an exciting year at Sierra Camera Club. Be sure to support your Division Directors and enter competitions.

The SCC North American International Competition is almost ready to launch. Cheryl and Kristian have been working hard on the web site and Jan (the Chair) is about to send in our application to PSA.

Please try to attend a February meeting to pick up your handbook.

Gay Kent

CALL TO ARTISTS

"Photography: The Full Spectrum" NVAL 2016 International Juried Photography Show

Exhibit May 3 - June 4, 2016

Carter House Gallery, Redding, CA 96003

The 2016 show entry period is open
now through Wednesday, March 9.

FOR FURTHER DETAILS and to ENTER:

Go to www.nval.org

Select Shows, Photography, International, then
NVAL 2016 International Show to view the Prospectus.
The entry link is at the bottom of the Prospectus.