

# Sierra Camera Club of Sacramento, Inc

# GAMMAGRAM



Volume 78 Number 4 \* April 2015 \* [www.sierracameraclub.com](http://www.sierracameraclub.com)



Color Category, "Impending Storm at Sailor Bar at Sunset"  
by Lucille Van Ommering



Monochrome Category, "Water Play" by Kathy Schubert

## *Prints of the Night March 2015*

"A true photograph need not be explained  
nor can it be contained in words."  
Ansel Adams



Creative Category, "Willhaven #1" by Dennis Scott

Print Division  
Color Section Honors  
March 2015



"Surfer Dentist" by Lucille Van Ommering



"Trashed Beauty" by Gary Cawood



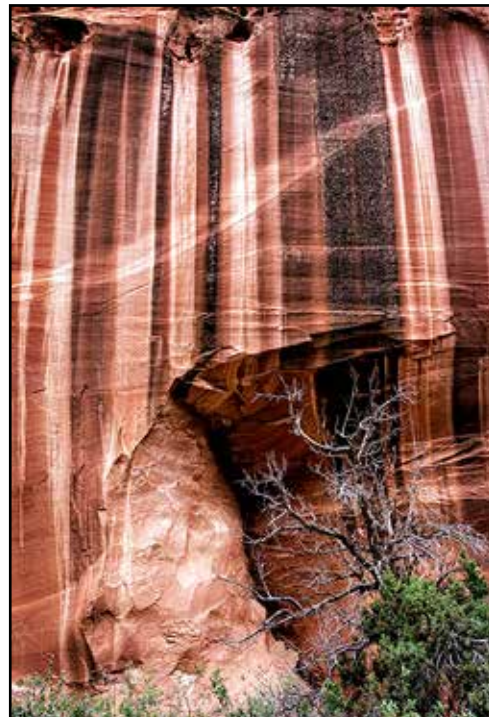
"Ruin at Pamukkale, Turkey" by Ron Parker



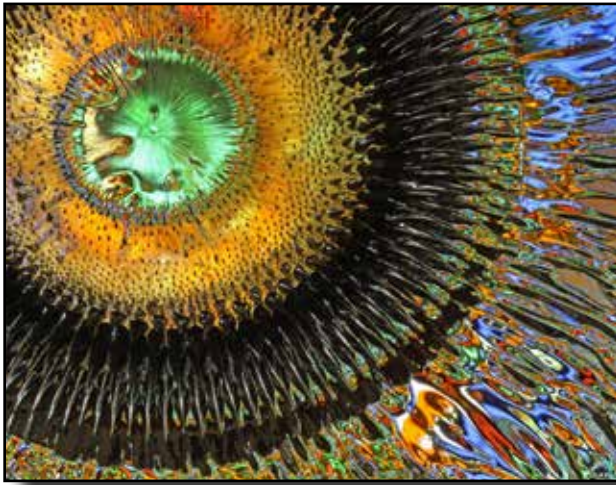
"Agave " by Barbara Maurizi"



"Lao  
Merchant"  
by  
Dennis Scott



"Canyon Wall  
and Juniper"  
by  
Ron Parker



"Eruption" by Mike McHaney



"Eye on her Cubs" by Jeanne Snyder

## Print Scores March 2015

Mike McHaney, Director \* Jan Lightfoot, Assistant \* Richard Myren, Judge

### Color Section

Name	Title #1	Score	Title #2	Score YTD
Anzelc, Greg			Citadel of Blane	10 ... 10
Anzelc, Lynne			Toni Sap	11 ... 11
Cawood, Gary	Trashed Beauty	12	Golden Gate Bridge	10 ... 22
Hubbell, Bob	Candles	11	Two Women	11 ... 22
Kent, Dave	Bryce Sunrise	10	Slot Canyon #4	10 ... 20
Kent, Gay	Ground Squirrel Rocky Home	10	Red International Truck in Bushes	10 ... 20
Krueger, Werner			Staten Island Reflections	10 ... 10
Lindquist, Ed	Lone Tree at Sunset	11	Sunset Lookout	11 ... 22
Maurizi, Barbara	Agave	12	Cambridge Willow	10 ... 22
McHaney, Mike	Warholesc Ferrofluid	11	Eruption	12 ... 23
Parker, Ron	Canyon Wall and Juniper	12	Pamkkala, Turkey	12 ... 24
Schubert, Kathy	Dewey Flower	11	Eye of the Tiger	11 ... 22
Scott, Dennis	Bhutan Paper Maker	11	Lao Merchant	12 ... 23
Snyder, Jeanne	Eye on the Cubs	12	Lavender Peony	10 ... 22
Van Ommering, Lucille	Surfer Dentist	12	Impending Storm-Sailor Bar at Sunset	13 ... 25

### Monochrome Section

Cawood, Gary	Sugarmill Winery	11	Old Tree Trunk	11 ... 22
Hubbell, Bob	The Door	11	Old Posters	11 ... 22
Kent, Dave	Monument Valley Clouds	11	Bodie Landscape	11 ... 22
Kent, Gay	Bader Road Barn	12	Ground Squirrel Rocky Home	11 ... 23
Krueger, Werner			Chrome in Locke	11 ... 11
Maurizi, Barbara	Bunny Sheltering Under Thorn	11	Thorns Emerge on a Starry Night	11 ... 22
McHaney, Mike	Pompeii Man in Storage	10	Decomposition Composition	11 ... 22
Parker, Ron	Grand Canyon Lifting Storm	11	Coffee Shop, Eureka, NV	12 ... 23
Schubert, Kathy	The Bean	12	Water Play	13 ... 25
Scott, Dennis	Young Monks, Myanmar	12	Bagan Merchant	11 ... 23
Snyder, Jeanne	Where's the Ball	10	50 Shades of Gray	12 ... 22
Van Ommering, Lucille			Taos Pueblo	12 ... 12

### Creative Section

Anzelc, Lynne	Down Under	12	Photo Sketching	12 ... 24
Hubbell, Bob	Saints Revealed	10	The Orchard	11 ... 22
Kent, Gay			Bodie Window	11 ... 11
Maurizi, Barbara	Sacramento Trains	10	Sacramento Bridges	10 ... 20
McHaney, Mike			Neon Dragonflies	12 ... 12
Schubert, Kathy	Watercolor Roses	11	Resting Spot in Tile	11 ... 22
Scott, Dennis	Banshee Bone #2	11	Willhaven #1	13 ... 24
Snyder, Jeanne	Dew Drop on Grass	11	A Different Color Poppy	11 ... 22

**Print Division  
Monochromatic Section Honors  
March 2015**



"Bader Road Barn" by Gay Kent



"The Bean" by Kathy Schubert



"50 Shades of Grey" by Jeanne Snyder



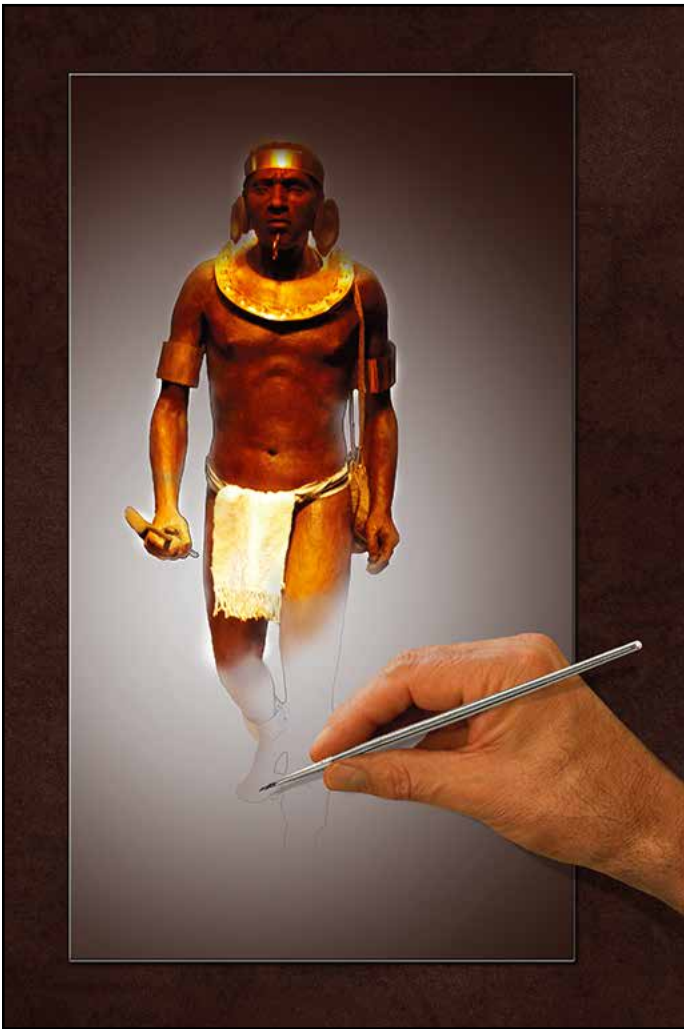
"Young Monks" by Dennis Scott



"Coffee Shop Eureka, NV" by Ron Parker



"Taos" by Lucille Van Ommering



“Photo Sketching” by Lynne Anzelc



“Neon Dragonflies” by Mike McHaney



“Down Under” by Lynne Anzelc

### President’s Message

As the first quarter of 2015 winds down we have had our first competitions in all divisions. As you have seen in the Gammagram -- so many wonderful images. Our first program, a show of Iceland by Judy and Ron Yemma was fascinating.

We even had a field trip led by Ed Lindquist to the historical McFarland Farm in Galt. We had the grounds to ourselves and the docents even brought the buggies out of the barn. Fun day and a delicious lunch in historic Galt. More field trips coming!

As you send in your images for competition be sure to review the new guidelines beginning on page 6 of your handbook. One note, sending your images via smart phone does not work. Programs meant for the web, output images very small.

Thank you to Bob Hubbell, Chuck Pivetti and Theo Goodwin for writing articles for the Gammagram. Let me know if you would like to contribute an article.

Gay Kent

### April Calendar

page

Monday Mar 30, <a href="http://www.meetup.com/exploringphotography">Meetup</a> Table Mountain <a href="http://www.meetup.com/exploringphotography">http://www.meetup.com/exploringphotography</a>	
<b>Thursday 2nd, Nature Competition SCC 7pm</b>	
Friday 3rd, <a href="#">Meetup</a> Montezuma Hills & Moonrise	
Saturday 4th, Art & Poetry, Elk Grove .....	7
<b>Tuesday 14th, General Competition SCC 7pm</b>	
Friday 10th, Wynn Bullock Opening (members) .....	6
Friday 10th, Lodi Gala \$40 .....	9
Sat -Sun 11-12, Lodi Show .....	9
Saturday 11th, Wynn Bullock Reception (Public).....	7
Saturday 11th, Table Mountain Wildflower Field Class with Josh Miller Viewpoint \$135 (members \$85) <a href="https://www.viewpointgallery.org">https://www.viewpointgallery.org</a>	
Saturday 18th, Viewpoint Iconic Event \$25 .....	6
Friday 24th, Lewis Kemper, CRC .....	7



## AN ICONIC EVENT!

**Saturday, April 18, 2015, 6 to 9 p.m.**

**Viewpoint Photographic Art Center 2015 J Street, Sacramento**

Support Viewpoint by joining our birthday party and fundraiser celebrating American master photographer Wynn Bullock (April 18th would be his 113th birthday!).

**ICONIC EVENT** Just \$25 gets you into a wonderful party offering great food, wine, music and of course, an opportunity to experience the Wynn Bullock exhibit. Bullock's daughters, Lynn and Barbara Bullock Wilson will be attending the party and signing books for guests. All the details on the Viewpoint Website <https://www.viewpointgallery.org/content/event/iconic-event>

A close friend of influential West Coast artists Ansel Adams and Edward Weston, and a contemporary of Minor White, Harry Callahan, Aaron Siskind, Imogen Cunningham and Frederick Sommer, Bullock created a body of work marked by a distinct interest in experimentation, abstraction and philosophical exploration. His images *Let There Be Light* and *Child in Forest* became icons in the history of photography following their prominent inclusion in Edward Steichen's landmark 1955 exhibition at the Museum of Modern Art, *The Family of Man*.

### **Wynn Bullock: A Retrospective of an American Master**

Exhibit Dates: April 8 - May 2

Artist Reception (Member Event):

Friday, April 10, 6:00 pm to 8:30 pm

2nd Saturday Opening (General Public):

Saturday, April 11, 5:00 pm to 9:00 pm

One of the most significant photographers of the mid-20th century, Wynn Bullock (1902-1975) worked in the American modernist tradition alongside Edward Weston, Harry Callahan and Ansel Adams. More than 50 black-and-white and color works by Bullock will come together for the exhibition at the Viewpoint Gallery.



## The Zen Master Meets a Digital Camera

By Bob Hubbell and Chuck Pivetti

There is a mountain of fabled beauty somewhere in the East. One day a Zen Master went hiking on that mountain. Presently he met a digital camera, also climbing the mountain. The views were gorgeous and the mountain itself spectacular. Its peak was said to be of indescribable beauty but it is almost always obscured by a thick blanket of clouds.

The camera takes many photographs, clicking away. The Master merely looks. Finally the camera cannot contain itself any longer and says, "I'm getting great shots! My automated knowledge base tells me if I am set properly for the light. Further, it applies the rule of thirds to my compositions and monitors the edges of my frames for distractions. It tells me if I'm holding the camera level. It even tells me just where I am on the mountain!"

THWACK! The Master hits the camera a heavy blow with a tripod leg. (Not to worry; the camera's waterproof, shockproof body is made of case hardened titanium, able to withstand a blow of 9.0 on the Richter scale.) The camera realizes perhaps it needs to operate differently, but it finds no answer in its automated knowledge base.

They continue up the mountain. Every so often the Master stops and views the astonishing scenery. He smiles quietly at the lovely pictures he sees. The camera tries to aim just where the Master is looking, using its autofocus zoom lens and high dynamic range auto-compensation setting but they don't produce the images it's hoping for.

Finally the camera asks the Master, "How do you find those spectacular pictures?" "First you look, then you see," the Master replies. "But Master," the camera replies, "You don't even have a camera. And my camera is a technological wonder. My lens has a 16-element, 13 group configuration, with fluoride optical glass and an ultrasonic motor. Your eye has only one element, made out of liquid, and it doesn't even zoom! How can you see any pictures at all?"

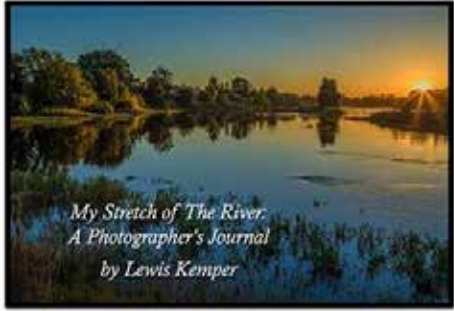
THWACK! A fierce blow to that dense titanium. "I see beautiful pictures because I have a soul. I feel. You do not have a soul. You cannot feel; you can only look," says the Master. "You can only record what is there. Let us work together so that you can record what I see, which is what I feel."

The camera becomes enlightened: Great photographs come from outside the camera! Its automatic knowledge base is merely a servant. Hmmm. The camera puts itself on silent shutter and follows the Master. It reconfigures itself to Manual Mode in order to serve with more sensitivity. Together they continue up the mountain, working together to make photographs. Always looking, sometimes seeing. It's hard work. Drops of sweat appear on the camera's polarizer but the photographs keep improving. Occasionally they even glimpse the peak through its blanket of clouds.

## Photography Shows




Please join us for:  
**A Canon Explorers of Light Event**

**Lewis Kemper:**  
**My Stretch of the River,**  
**A Photographer's Journey**



*My Stretch of The River.*  
*A Photographer's Journal*  
*by Lewis Kemper*

**Friday, April 24, 2015 at 6pm**  
**in the Cosumnes River Recital Hall**




**This is a free event**

—ELK GROVE FINE ARTS CENTER PRESENTS—  
1ST SATURDAY ART RECEPTION

**ART & POETRY**
























*Featured Guest Artists:*  
LAURA BEMIS Photography/Watercolor & AUDREY HAUG Photography  
*"Focusing on Nature's Beauty"*  
ALBERT GARCIA Poet  
& JEFF KNORR Poet

**SATURDAY, APRIL 4, 2015**  
ART RECEPTION FROM 4-7 PM  
POETRY READINGS BEGIN AT 6:15 PM



**On View & Sale:**  
Poetry Books And 2-D  
Artwork On View  
And On Sale  
Through 4/28/15

**GALLERY LOCATION** 9080 Elk Grove Blvd. in Old Town Elk Grove **GALLERY HOURS** Open Wed-Sat  
11 am-4 pm or by appointment **PHONE** (916) 685-5992 **COMMUNITY** See our Community Artist  
showing and selling new variety of art-media and Tin Cladding Fundraiser (continuing).  
Give a tile for \$15 & donate for installation on front entry walk.

## Put Action in Photographing People

By Theo Goodwin

Let me be frank. I am not a nature photographer, because I get lost in the big panoramas and all the myriad details—the forests, the mountains, the rivers, the deserts. It may be beautiful or dramatic, but it is hard for me to frame an image amidst thousands of possibilities.

I am drawn to the small image instead: a few rocks, leaves or flowers, a single tree or cactus, a quiet stream. To the individual I am pulled. So it is with people. I enjoy the art and the challenge of photographing the individual.

Recently I attended a workshop taught by Laszlo Bencze, a Sacramento photographer, in which he taught techniques for photographing almond blossoms in orchards and in the studio. When I said that I wanted to learn some techniques that I could use to photograph people, he said, “No problem. Photography is the art of studying light and working with it, whether your subject is a person or nature.” Laszlo says that the active human in daily life creates great opportunities for photography. I agree. But what about a person is worthy of a photograph? That is up to you.

Bob Sacha, a former National Geographic staff photographer, taught me at a workshop in Mexico last year that the human gesture makes a photo come alive. Avoid the front-on, posed portrait of a stiff person with a routine smile. Instead catch the subject at an angle, with the body or head turned, or with the body in motion. We learn that the gesture of a hand has special cultural meaning. It can turn a nothing image into something engaging. A person who is moving, even if moving in a symbolic manner, can create an emotionally moving image for the viewer. I agree. Two weeks ago I took photos at a political debate. I was able to capture the speaker’s emotion and attitude in the movement of his hands.

This is what I mean when I try to bring action into people photography. This month my wife and I visited our adult daughter Sarah and her boyfriend Julian for her birthday. We spent the day with them in San Francisco. At the end of the day we stopped for coffee in a quiet little café on Union Street. I asked the three of them to sit on a bench where the lighting was good, but they were still and stiff. I asked Julian to move his hand that was limp at his side.



He didn’t know where or how to place it, so I tried to coach him, but he could not imagine what I wanted. He started to laugh and so did the others. That was the key to creating the image, getting them to interact with each other, to show emotion and to interact with me. I snapped away as they laughed and he moved his hand about. The images became lively and memorable, because the subjects were having fun.

My favorite technique for photographing people is to let them get to know me through friendly conversation. I try to build an emotional relationship with my subject so that he or she is relaxed, has no fear or anxiety, and can show his or her own emotion. The face is not only relaxed but reflecting a true feeling. Then I start shooting and I keep talking to the subject while I am pressing the shutter release. I may drop the camera down, talk again face to face, then shoot again. I focus on the face and hopefully on the eyes. This is a new dance in which each partner plays an important part. I like to walk around the person to shoot from different angles while I am talking and shooting. The interaction becomes relaxed and sometimes fun. I encourage the give and take. I show the subject the image. Sometimes I will ask for his or her e-mail address, so that I can send the finished image. This technique can work with friends, family, and strangers on the street, even homeless people.

I also like to capture the setting where I find the person—on the street, in a home, an office, at a market or a sports event. Let the subject hold an object that he knows, like a tool of the trade, a vegetable, a tree branch, binoculars, something for sale or an animal that won’t steal the show. In Mexico I was photographing a family that had a little boy who was about two or three years old. He was squirming and fidgeting. He couldn’t relax, so I asked the parents if he had a toy that he liked. They found a folded paper boat nearby and gave it to him. He transferred his attention to the toy in his hands. It worked.

These techniques will not work if you have not approached your subject or if you are standing on the other side of the street. But if you want to draw out what is unique and spontaneous with one particular person or a couple, then you must engage and bare your own personality, too. You cannot be shy. I used this technique to walk into Casanova’s Bar in San Miguel de Allende. It worked quite well resulting in good photos of men who were relaxed while drinking.

Empower your camera to become a magic wand, a tool that promotes talking. I will frequently walk up to a stranger whom I want to photograph, introduce myself, ask the person’s name, smile, extend my right hand, shake the person’s hand and tell him or her

Continued on page 8



from page 7

where I am from. Everyone in the first, second and third world knows about America and California. Many people know about Sacramento and Arnold. This is a great icebreaker to develop rapport. I will ask my prospective subject where he



lives, what type of work he does, if he goes to school, if he has a family, or anything else that is non-threatening that to start a conversation. I tell him or her about my life, too. After talking for a few minutes, I wait until the person is relaxed. I read the face for emotional expressions and communication. Then I say, "You are very pretty [or handsome]. Or, "I like your hat, dress, uniform, hairstyle, smile, etc. [Whatever is unique about how he/she looks.] I give a compliment, followed by: "I would like to take your picture. Is that okay?" Most people say yes as if it is no big deal, because we already know each other. They are usually flattered. It makes them feel good. If a person says no or is reluctant, then move on. I asked professional photographer Bob Sacha, who worked on assignment all over the world, how to work with a reluctant subject. "Don't fight it, Theo. Don't waste your time. Just work with the extroverts. It is far easier to gain the confidence of someone who wants to talk to you."

This is how I try to put the action in shooting people, by developing rapport with the subject and then drawing out physical movement, emotion, facial expressions, even movement of the eyes. Like every other photographic skill, this is a technique that requires your practice, your personal discipline, your mental focus, your patience and your ability to set up the image regarding light, camera settings, background, etc., as you engage with your subject. By then it is easy to ask your subject to move to the exact place to stand where you decide to take the photo and to assume the posture in the way that you have imagined. Try a few positions. You can even touch the person's arms to move him if it is not culturally forbidden. Developing rapport takes some time, but it is time well spent, because it enables you to create the emotional action that will enter your photograph. Together you and your subject are making a friendship and an engaging image. You will remember the person's story that goes with his image. Good luck.

## Lodi Community Art Show

*We have 7 Sierra Camera Club Members with a total of 24 images in this Juried Show!*

April 10th, 11th and 12th Woodbridge by Robert Mondavi Winery 5950 E. Woodbridge Road, Acampo 1 mile east of HW 99  
<http://www.lodiartcenter.org/current-exhibitions/show>



**Ed Lindquist**  
Heavenly Rage  
Reflective Moment



**Barbara Maurizi**  
Stanford Mansion Steps  
Scissors Cut Paper  
Square Descending a Staircase



**Michelle McComick**  
Rocky Terrain  
Soft Landing  
Sunflowers



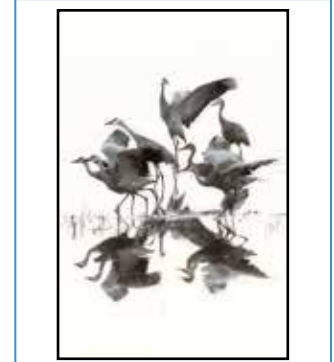
**Lucille van Ommering**  
Storm Brewing, Red Rock AZ  
Bliss in Reverie  
Blacksmith, Jerome AZ  
Heavy Metal



**Michael Corlew**  
American Bittern  
Untitled 1  
Serenity



**Grant Kreinberg**  
Blue Abstract 9  
Spectrum  
Vortex



**Gail Parris**  
Sandhill Cranes Taking Flight  
And Now all is Gone  
Memories, Oregon Coast  
Sandhill Cranes at Dawn