

Sierra Camera Club of Sacramento, Since 1936

Eighty Years of Support for the Art and Craft of Photography

GAMMAGRAM



Volume 79 Number 4 * April 2016 * www.sierracameraclub.com

W
I
N
N
I
N
G

T
R
A
V
E
L

I
M
A
G
E



“Lunch at Museum of Modern Art, Vienna” by Don Goldman

April & May Calendar

April 7th Program, Joe Finkleman
April 9th Meetup, Table Mountain
April 10th Anne Miller Reception
April 12th General Competition
April 15th Viewpoint Reception

May 1st.. Gold Rush Meeting in Fresno
May 5th..... Nature Competition
May 10th..... Print Competition

Contents

Travel Singles Honors 2-3
Travel Sequence of the Night 4
Travel Scores 5
April 7th Program..... 6
President’s Message 6
News..... 7
Len Casbolt by Theo Goodwin 8-9
Foto Speak by Chuck & Bob 9-10

Travel Honors March 2016



"Dunes, White Sands" by Cheryl Glackin



"Myanmar Sunset" by Don Goldman



"Elko Balloon Festival" by Truman Holtzclaw



"Northern Lights, Alaska" by Cheryl Glackin



"Sunset At Burning Man Festival" by Truman Holtzclaw



"Welcome to Oregon" by Monty Mattox



"Twilight in Dunbar, Scotland" by Peggy McCaleb



"Old Penal County" by Werner Krueger

Travel Honors March 2016



"Net Fisherman, China" by Willis Price



"Reflection Pool NYC" by Jan Lightfoot



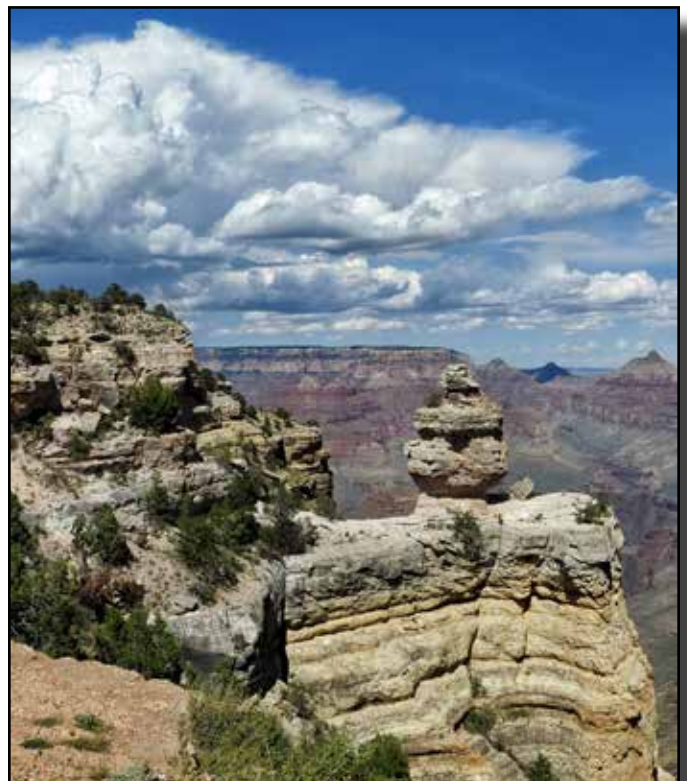
"Working Ox in India" by Thomas Lee



"Chapel of the Holy Cross, Landscape" by Lucille van Ommering



"Mission San Xavier del Bac" by Werner Krueger



"Awesome Grand Canyon" by Ed Lindquist

Sequence of the Night
March 2016
Market Time, Chengdu , China
by Janet Wright



Travel Division Scores

Glen Cunningham, Director * Ed Lindquist, Assistant * Mike Schumacher, Judge

Travel Single Scores

Benson, Robert.....	Cuzco San Pedro Market.....	10....	(Projection error on second entry)
Glackin, Cheryl	Northern Lights, Alaska	12 ...	Dunes, White Sands National Monument 12
Goldman, Don	Myanmar Sunset.....	12 ...	Lunch at Museum of Modern Art Vienna..... 13
Gwathney, Jean.....	Fall Biking on the River, Berlin	10....	River Bank Waiting..... 11
Holtzclaw, Truman ..	Elko Balloon Festival.....	12....	Sunset At Burning Man Festival..... 12
Krueger, Werner	Mission San Xavier del Bac	12....	Old Penal County Ranch House
Lee, Thomas.....	Giant Causeway, Ireland	11 ...	Working Ox in India..... 12
Lightfoot, Jan	Camp Bay South Africa	10....	Reflection Pool NYC
Lindquist, Ed.....	Awesome Grand Canyon	12....	Yellowstone Visitor's Center Docent
Mattox, Monty.....	Oregon Plum Orchard.....	10....	Welcome to Oregon
Maurizi, Barbara	Early Spring in the Rockies	10....	Lighthouse and Armaments from St. Johns. 10
McCaleb, Peggy	Eiffel Tower at the Midnight Hour	10....	Twilight in Dunbar, Scotland..... 12
Oliveira, Paulo	Amsterdam Central Station	11 ...	Winery by Douro River, Portugal..... 11
Price, Willis	Coast Guard Rescue Boat	11 ...	Net Fisherman, China
Sturla, Donna.....	Feeding Ducks, Haddington, Scotland... 10 ...		Wedding Photos, Edinburgh, Scotland
Sydor, Marcia.....	Smoker, Thailand	11 ...	Wagon Cart..... 11
Valenton, Robert.....			SF Skyline..... 11
Wright, Janet	Baby Basket, Chengdu China	11 ...	Out with Mom, Chengdu China..... 11
Wright, Mel	Buddhist Monk, Lhasa Tibet.....	11 ...	Family, Lhasa Tibet

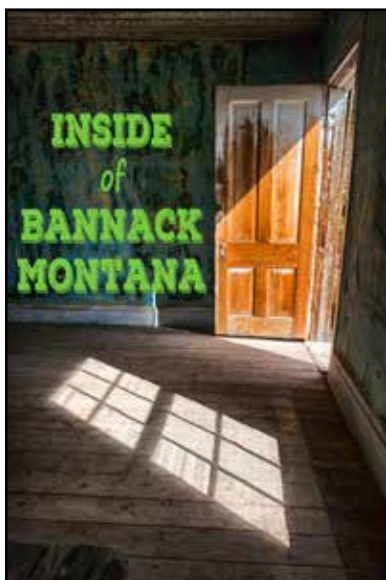
Travel Sequence Scores & Honors

Goldman, Don	Valley of Fire	12
Holtzclaw, Truman	Yosemite and Horsetail Falls	11
Lightfoot, Jan	Inside Bannack Montana	12
Lindquist, Ed.....	Yellowstone Thermal Features	12
Maurizi, Barbara	Black Canyon of the Gunnison	10
Price, Willis	Shanghi Streets	11
Sydor, Marcia.....	Niagara Butterfly Conservatory.....	12
van Ommering, Lucille	Sedona, AZ	11
Wright, Janet	Market Chengdu China.....	13
Wright, Mel	Monks and Pilgrims Lhasa Tibet....	11



by Ed Lindquist

by Jan Lightfoot



by Don Goldman

by Marcia Sydor





Black and White



Architectural

Web Site:
Josephfinkleman.com

Program Thursday April 7th by Joe Finkleman

Joseph Finkleman was born in Hollywood CA. He has degrees from the San Francisco Art Institute. Joe will be sharing his photography with us, both digital and a print display

He was a commercial photographer for twenty plus years. He has been showing art for forty eight years. His current work can be seen at the 625 Gallery at 625 Court St. Woodland CA 95695. This show features four photographers who have been meeting twice a month for over two years. This small group is known as the Salon des Exclus and this is their first group exhibition.

Joseph Finkleman however believes that this is his 100th show. He is a member of the Viewpoint Photography Gallery in Sacramento.

He has additionally two CDs recordings of he and his wife's two voice poetry plus a book co-authored by him and his wife Susan Finkleman "Cloud Quilt Torn Silk" a collection of their two voice poems. Finkleman has written several librettos for chamber opera.



Hand Colored with Watercolor



Domestic Cat

President's Message

The 1st quarter of this year has zoomed by. We have had two great programs and the first competition for each division. If you missed a competition and would like to do a make up, for the upcoming General this month and Nature & Print Competitions next month, it would be the best time. Remember you can only do one make-up per competition.

Shepard Garden & Arts Spring Fair

The Garden & Arts Center where we hold our meetings does a fund raiser twice a year. It is a lot of work to plan, set up the booth, have some one there for the two days to do sales, and then take it all down.

The Center charges each club that rents the center to hold meetings, for a booth space. For the past 5 years or so we have not used our booth space.

Barbara Maurizi organized and ran the booth for the fair. Lucille van Ommering, Kristian

and Shelly Leide-Lynch and myself helped. Each Photographer donated a percentage of their sales to the club. Some prints and cards were sold and donations to our club from the participants totaled over \$60.

Now that we have a better idea of the whole process we hope to have more participation next time. So if your organizing or cleaning out, set those prints aside that you would like to see find a new home. They should have a backing or mat and be in a plastic sleeve. (www.clearbags.com) you can mail order or pick up the plastic sleeves in El Dorado Hills.

Field Trip

Remember to sign up for the Sacramento Zoo field trip and class.

<http://mikescamera.com/wildlifephotographsacramentozoo.html>

The September 22,25,27 workshop does not interfere with our meetings. If you wait it may fill up.
Gay Kent

2016 PSA Annual Conference
San Antonio, TX September 10-17
Registration begins April 2nd
<http://www.psa-photo.org>

Photographic Society of America
78th Annual Conference

Join Us in
San Antonio
TEXAS



September 10-17, 2016

Gold Rush Chapter Meeting, Sunday, May 1,
Ramada Fresno, 324 E. Shaw Ave.,
Fresno, Ca. (Hwy 41 & Shaw)

In Memoriam

Richard (Dick) S. Melamed, age 79, a resident of Sacramento for 50 years, was born June 15, 1936, in Brooklyn, NY and passed away January 23, 2016. Richard served our country in the United States Army. He taught Mathematics in the San Juan School District for 30 years at Mira Loma and El Camino. He is survived by wife Joan, two sons Samuel Melamed and wife Julie of Houston, TX., and Steve Melamed of Sacramento; and three grandchildren; Andraya, Nathaniel, and Annalee Melamed. A K-12 Math Specialist he loved teaching and tutoring students in Mathematics. He lived life well and earned an award from San Juan District called "You light the way." He lit the way to many kids' futures. Richard passed away in Rockwall, TX. and is buried in the DFW National Cemetery in Dallas.

(From Sacramento Bee)



Mike's Camera Store

has now listed SCC on their web site: <http://mikescamera.com/camera-photo-clubs.html>

We will be participating in their tent sale June 10-12 to advertise our club. Visit Mike's at 22nd and J Street . The printed copies of the Gammagram, available at club meetings, are complements of Mike's. They do printing, including canvas and metal as well as framing. Classes too!



North American International Exhibition

Our club sponsored a PSA International Competition for many years but has not done so for more than 10 years. We have revived the "North American International Exhibition". A huge thank you to Cheryl and Kristian for getting the web site up and running for this venture. Jan is Chairperson and did the application to PSA. It has been approved and we are starting to show up on the PSA website. The listings should also appear in the PSA Magazine beginning in May.

Our website is now live and receiving submissions. We have 5 sections that you can compete in. You may submit up to 4 images in each section. The cost is \$7 per section entered. We are expecting many hundreds of entries from all over the world. Pick your best images for Open Color, Open Creative, Monochrome, Nature (nature), and Nature (wildlife) for the exhibition. Three judges will evaluate the images anonymously. Those receiving the minimum score for the exhibition (referred to as "accepted") will be included in an exhibition slideshow and catalog. Awards will be given. PSA members can also acquire points towards star ratings and PSA distinctions.

Visit the exhibition website at www.northamericaninternationalexhibition.com
Gay Kent

Len Casbolt, Premier Photographer of New Zealand

by Theo Goodwin



In March 2016, I had the pleasure of visiting Australia and New Zealand, countries whose art is not known by many Americans. Each island nation is one of great natural beauty, including oceans, bays, green farmlands, vineyards, desert territories, unique species of animal and plant wildlife, as well as modern cities and suburbs. On my last day in Auckland, New Zealand, a metropolis of 1.5 million people, I visited the Auckland Art Gallery, a public art museum that houses both paintings and some photographs spanning the 19th and 20th centuries. While much of the permanent collection focuses on the development New Zealand from its rural colonial and native Maori background, I was pleased to discover the work of Len Casbolt, a twentieth century photographer who is regarded as one of the pioneering practitioners of Pictorialism in New Zealand. This retrospective exhibit of his life's work is entitled "Len Casbolt's Photography: From Soft Focus to Sharp Vision," running from February 6, 2016 to August 21, 2016. F. Lennard "Len" Casbolt, born in Auckland in 1896, lived a long, creative life, dying in 1987 at the age of 91 in

Christchurch. He was practicing the art of photography in 1923, when he helped revive the Christchurch Photographic Society, serving as its president for 31 years. He exhibited internationally, especially from the 1930's to the 1960's, yet he photographed into the 1980's. However, he is virtually unknown in the United States.

Casbolt is remembered for adopting and pioneering the Pictorialism school of photography, which was in vogue from 1885 to 1915, declining in popularity after 1920 until the 1940's. Its most well known practitioners included Gertude Kasebier, Edward Steichen, Alfred Stieglitz and even Ansel Adams. Pictorialism, described in 1869, is the application of dramatic lighting and shading to convey an expressive mood, as the term chiaroscuro described this same technique in Italian painting. The pictorialist photographers did not create a pure, literal image of their subjects but subjectively interpreted them by manipulating lighting, details, and perspective. The application of artistic methods replaced the previous goal of replication of a "true image" with a personalized interpretation of the subjects. Many works used the "soft focus" effect seen in French Impressionist painting; some dulled the background so



(The photographs in the show are well displayed at <http://www.aucklandartgallery.com/search/artworks?section=collection&keywords=len+casbolt&undated=undated>)

Continued on page 9

that only particular objects would stand out. An excellent discussion of Pictorialism with critical sources is found at <http://en.wikipeida.org/wiki/Pictorialism>.

What is striking about nearly every photograph is its simple focus on a clear subject with marked manipulation of light, darkness and gray tones. Today photographers seldom isolate their subjects so distinctively.



On the contrary, we often place our subjects within a realistic setting of family, home, work or neighborhood. Today we focus far less on a subject's exaggerated emotions. The photographic style for the past twenty years has become much more sophisticated and subtle as a result of the pervasive use of much more advanced camera and lighting equipment plus post-production software. Most photographers have also switched from black and white to color, from film to digital images. While the contemporary photographer's palette is huge and varied with many techniques to choose from, the work of Len Casbolt depicted a narrower range of tools that created stylistic, intense and impressionist images. It takes us back to a much earlier period when photography and society were simpler. I invite you to view Casbolt's images online and to compare them with your own creative skills and results.



FotoSpeak 101, Lesson 1

Bob and Chuck Clarify Some PhotoSpeak

"Focal-length Multiplier," "35-mm Equivalent,"
"Cropped Sensor," "APS-C Sensor," "Full-frame Sensor"

Do you apply a factor to your lens focal length to understand how it will affect your photo? Maybe you shoot with a Canon and you multiply your lens focal length by 1.6? Or you use a Nikon and multiply by 1.5? Or, maybe, like us, you're a micro-four-thirds shooter and you multiply by 2?

But then, if you have a camera with a "full-frame" sensor, you don't need a multiplier, right? Those only apply to "cropped-sensor" cameras?

Why do we think in photospeak terms like "35-mm equivalent," "focal-length multiplier," "cropped sensor," and "full frame?" Let's explore the origin of these terms and why we use them.



Early Movie Camera

It actually goes back to the 1880s when Thomas Edison's assistant, William K. L. Dickson, developed a practical motion-picture camera. That camera used George Eastman's new celluloid film, and it had sprockets to advance the film through the camera.

At about the same time, the French brothers, Auguste and Louis Lumiere, developed a practical motion-picture projector.



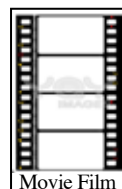
Early Motion-picture Projector

Voila! A whole new entertainment industry was born: the "Movies!"

The early 1900s saw an explosive growth of the movie industry. By 1910 Charlie Chaplin and Mary Pickford were household names. Folks in McAlester, Okla., knew who Douglas Fairbanks was.

Big movie studios like Paramount, RKO, 20th Century Fox, Warner Bros., and MGM were soon cranking out movie after movie.

Movie film, being produced in large quantities, became inexpensive and readily available. Early movie film was 35-mm wide and had sprocket holes to move the film vertically through cameras and projectors. Space between the holes was 24 mm. Somehow, a four-thirds aspect ratio was settled on for an image area 24x18 mm.



Movie Film

So, what did old movie film have to do with today's digital photospeak? Every-thing1

continued on page10

FotoSpeak Continued

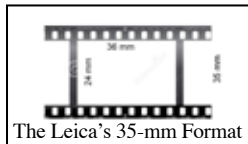
In 1913, a guy named Oskar Barnack, head of R&D for Ernst Leitz Optische Werke, Wetzlar, Germany, got the idea of using movie film for still photography.



So, he built a prototype 35-mm still camera that was a little clunky, but worked.

In 1924 Oskar's company started production of the first still camera to use 35-mm movie film, the "Leica"

Oskar ran the film horizontally through the camera, so he decided on an image area 24 x 36 mm for a 2:3 aspect ratio.



Oskar's camera was a big hit; it could be used quickly, informally, and even surreptitiously. Photographers like Cartier-Bresson, known for his "decisive moment," made the Leica famous.

Soon other manufacturers started producing 35-mm cameras. Over the next seventy years, we would see a proliferation of 35-mm cameras. They came in point-and-shoots, rangefinders, single-lens reflexes and even twin-lens reflexes.

From 1970 to 2000, the 35-mm camera far outnumbered all other formats. A built-in light meter and the 35-mm film cartridge loaded with color slide film made it easy to use. By 1990, the camera of choice in every camera club in the world was the 35-mm single-lens-reflex camera (SLR).

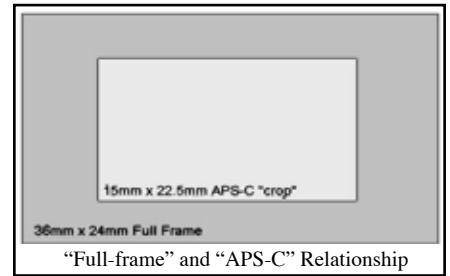
Then..... The dawn of the 21st Century brought a paradigm shift to photography. Film was replaced with pixels.

But there was a problem. A digital sensor the size of the 35-mm format would be too expensive for casual and amateur photographers. Fortunately, a sensor that size wasn't really necessary to produce quality images.

To make an adequate and affordable digital SLR, manufacturers adopted a smaller sensor, about 15x22.5-mm. They called it the "APS-C" format after the "Classic" format of the short-lived "Advanced Photo System" of the 1990s.

Photographers who had grown up with the 35-mm camera, who had never known any other format, now had to figure out what focal-length lens to use. To help them, the industry introduced the concepts of "Full Frame," "Cropped Sensor," "35-mm Equivalent Focal Length," and "Focal-length Multiplier."

Our need to adjust to a different format is all Oskar's fault. He built a camera that used 35-mm movie film and created the 24x36-mm format that would dominate photography for a hundred years, a format that would become so indelibly stamped in our brains that its "full frame" would be our frame of reference in the digital age.



And that's what old movie film had to do with today's photospeak terms: "Full Frame," "Cropped Sensor," "Focal Length Multiplier," and "35-mm Equivalent."

Epilogue

What might all this mean to you? It probably depends on how old you are. If you began serious photography with a digital camera, it probably means nothing! You simply choose lenses with the focal lengths you need.

But, if like us, you were a 35-mm film shooter, you probably have to adjust your thinking. Lens focal lengths don't translate directly from film-camera thinking to digital-camera thinking. So, if you shoot an APS-C sized camera, you probably need the "focal-length multiplier."

Let's say you're shopping for a long lens, a 400 or 500 mm lens. The clerk smiles and brings out a 500-mm, 18 pound monster, priced at \$7,995.00. Then you smile and say, "But I shoot the APS-C size Nikon," and, using Nikon's multiplier, you calculate $500/1.5$ equals 333, so you say, "What do you have in a 300-mm lens? The clerk, no longer smiling, brings out the 2 pound, \$500, Nikon 70-300-mm lens.

You leave the store with a perfectly serviceable long lens that's "equivalent" to a 105-450-mm, weighs 2 pounds instead of 18, and costs \$500 instead of \$8,000.

In summary, if you're shooting with old Oskar's full-frame, enjoy it and take advantage of its full potential. But if you've caught up with the times, leaving old Oskar's legacy behind; your "cropped sensor," does the job nicely. Keep in mind, though, that equipment never replaces vision and technique. Keep practicing.

By Chuck Pivetti and Bob Hubbell