

# Sierra Camera Club of Sacramento, Since 1936

Eighty Years of Support for the Art and Craft of Photography

# GAMMAGRAM



Volume 79 Number 5 \* May 2016 \* [www.sierracameraclub.com](http://www.sierracameraclub.com)



"Clementine Exposures" by Don Goldman  
Image of the Night, General Division, Open

## May Calendar

Sunday May 1st  
Gold Rush in Fresno

Thursday May 5th  
Nature Competition

Tuesday May 10  
Print Competition

### EXPLORING PHOTOGRAPHY

Saturday May 7th, Anniversary  
Picnic at the Davis Arboretum  
[http://www.meetup.com/  
exploringphotography](http://www.meetup.com/exploringphotography)

## Contents

	page
News & Opportunities.....	2
General Honors, Open .....	3
General Honors, Open .....	4
General Honors Creative.....	5
General Division Scores.....	5
Photography in the Third World.....	6-7
By Theo Goodwin	
PhotoSpeak Lesson 2 .....	7-8
By Bob Hubbell & Chuck Pivetti	



"Moonrise Imagination" by Don Goldman  
Image of the Night, General Division, Creative

## News

### GOLD RUSH CHAPTER

PHOTOGRAPHIC SOCIETY OF AMERICA

Sunday May 1, 2015 8:30-3:30

Ramada Fresno North

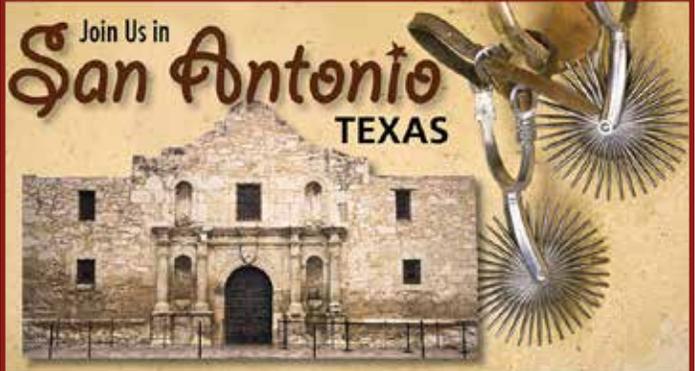


- 8:30 Registration begins.  
9:00 Charlie Willard opens the meeting.  
9:15 Pete Oxford: Conservation Photographer in Action: Successes and Failures.10:15  
10:15 Pete Oxford: Conservation Related Photography Projects Around The World.  
11:15 Truman Holtzclaw: Print Critiques  
12:00 Lunch served  
1:00 Member's Mini Shows  
A. Sam Shaw PSA 366 Day Photo Challenge, January 1 - March 31:  
B. Shirley Ward PSA 366 Day Photo Challenge, January 1 - March 31  
C. Charlie Willard The "White Pocket" of Page, AZ:  
D. Truman Holtzclaw; The Sculptures of Borrego Springs  
2:00 Sam Shaw: The San Joaquin International  
A. One section of the Nature Division  
B. One section of the Color Division

**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



**September 10-17, 2016**

### Mike's Camera Store

We are now listed 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!



### Field Trip

Remember to sign up for the Sacramento Zoo field trip and class. Fund raiser for the zoo. \$89 if you register early. Includes a free print from your zoo photos and \$10 gift certificate.

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

### 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".

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.

You are encouraged to 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](http://www.northamericaninternationalexhibition.com)  
Gay Kent

# General Honors, Open Category



"Cosumnes River Preserve Sunset" by Werner Krueger



"Grey Lodge Sunset" by Truman Holtzclaw



"Mono Lake Reflections" by Julius Kovatch



"Mono Lakes Morning Light" by Truman Holtzclaw



"Cactus Flowers" by Jeanne Snyder



"New Sycamore Leaves" by Barbara Maurizi



"Blue Flowers in Vase" by Jeanni O'Brien

# General Honors Open Category



"Landing Gear Down" by Peggy McCaleb



"Sunrise in Melbourne Australia" by Theo Goodwin



"Fixer Upper" by Don Goldman



"Wagon Wheel" by Lucille van Ommering



"Window and Sand" by Jan Lightfoot



"Bannack Hotel" by Jan Lightfoot



"Who Gives a Fiddle" by Gary Cawood

# Creative Honors

“Open Air Skylight”  
by Barbara Maurizi

“Spring Beauty”  
by Cheryl Glackin



## General Competition Scores, April 2016

Barbara Maurizi, Director \* Peggy McCaleb, Assistant \* Lauren Zadikow, Judge

### OPEN CATEGORY

Name	Title	Score	Title	Score Total
Cawood, Gary	Bangkok Airport Reflections	11	Who Gives a Fiddle	12 ..23
Glackin, Cheryl	Snow Dusting Three Brothers	10	Spring Garden	11 ..21
Goldman, Don	Clementine Exposures	13	Fixer Upper	12 ..25
Goodwin, Theo	Bar at Ski Lodge Mt. Hood, OR	11	Sunrise in Melbourne Australia	12 ..23
Holtzclaw, Truman	Grey Lodge Sunset	12	Mono Lakes Morning Light	12 ..24
Hubbell, Bob	Gehry Window	10	Yellow Flower	11 ..21
Kovatch, Julius	Grand Canyon at Sunset	10	Mono Lake Reflections	12 ..22
Krueger, Werner	Lion Behavior	11	Cosumnes River Preserve Sunset	12 ..23
Lee, Thomas	Chihuly Pond	10	Desert Botanical Garden Chihuly	11 ..21
Leide-Lynch, Kristian	Leucitic Bald Eagle	10	Sea Fig After Rain	11 ..21
Lightfoot, Jan	Bannack Hotel	12	Window and Sand	12 ..24
Lindquist, Ed	Orange Sunset	11	Through the Trees	10 ..21
Mattox, Monty	Horsfall Beach Pier	10	Melrose Barn	11 ..21
Maurizi, Barbara	New Sycamore Leaves	12	St. Johns Newfoundland After a Rain	11 ..23
McCaleb, Peggy	Fading Memories	11	Landing Gear Down	12 ..23
O'Brien, Jeannie	Blue Flowers in Vase	12	Inside Blue Flower	10 ..22
O'Brien, Jeannie	Liquid Nitrogen Ice Cream	11	Lonely Girl	10 ..21
Papinchak, Steve	Garage in Early Morning	11	Mask in Window	11 ..22
Price, Willis	Egret in Seclusion	11	Stand Out in a Crowd	11 ..22
Snyder, Jeanne	Cactus Flowers	12	Tulips	11 ..23
Sturla, Donna	Gal with the Handgun	10	Light Beauty	11 ..21
Sydor, Marcia	Crater Lake	11	Rogue Gorge	10 ..21
van Ommering, Lucille	Dare I Enter	10	Wagon Wheel	12 ..22

### CREATIVE CATEGORY

Glackin, Cheryl	Spring Beauty	12	12	
Goldman, Don	Cosmic Coffee	10	Moonrise Imagination	13 ..23
Goodwin, Theo	Fountain Sydney Opera House	11	Storming Lake of Lord of the Rings	11 ..22
Holtzclaw, Truman	Darwin Limazine	11	Graffiti & Skateboarder	9 ..20
Hubbell, Bob	Behind the Screen	10	Small World	10 ..20
Leide-Lynch, Kristian	Redwoods in Fog	10	10	
Lightfoot, Jan	Autumn Morning	10	Paint Brush Collection	10 ..20
Lindquist, Ed	Broken	10	Circular Orange	10 ..20
Mattox, Monty	Bumpers	11	Missing Link	11 ..22
Mattox, Monty	Old Kitty	11	Tuba Hairs	11 ..22
Maurizi, Barbara	Open Air Skylight	12	Morning Mourning Doves Montage	10 ..22
McCaleb, Peggy	Checkin Out the Ladies	10	Point Reyes Shipwreck	11 ..21
Price, Willis	Raging Waters	11	The Black Hole	9 ..20
Snyder, Jeanne	Bird of Paradise	11	Psychedelic Mushroom	10 ..21
van Ommering, Lucille	Hot flashes	10	Interlude Stoma Farms	10 ..20

# Travel Photography in the Third World

By Theo Goodwin



We love to travel as photographers, as Americans, visiting the Third World of Asia, Africa and Latin America. We travel with many pounds of photographic equipment ready to take several thousands of images in a two to three week period. We are guided by professional tour guides who earn a living leading trips filled with

affluent westerns to less developed points on the globe, be they cities, mountains, jungles or oceans. We carry tripods, two or three camera bodies, several lenses, laptops, power cords and a myriad of other objects to improve the quality of our images. We spend several thousands of dollars to fund these visual and cultural adventures. Why? To what end? What do we have after the trip when we have downloaded



thousands of images and picked fifty of the best?

We travel for many reasons: to see distant and seldom seen points on the globe, to meet people who speak unusual, difficult to learn languages, to eat exotic foods, to see rare animals or plants, to marvel at great works of art or rare architectural creations. While many other reasons may exist, we love to take high quality photos in these distant locales.

If hundreds or thousands of photographers have arrived before each of us has, do we generate special or unique photographs? Are your photos much different from mine? Are your images more creative than mine? Do you enjoy your images more or less than I like mine? Six or twelve months after the trip, does it really matter who or what I photographed in a particular town or city? Does it matter what lenses, shutter speeds and f-stops I selected and the distance of my camera from my subject? These are all very intangible, subjective questions that only lead to answers that vary from one person to another.



I answer these questions by stating that it all depends upon what will please me based upon my cultural choices, my photographic skills and interests. What subjects will I choose, how will I photograph them and what will I do with the final, post-production images? Each of us may come to different personal answers and conclusions.

As for me, I love to approach individuals who appear different or unique in their own countries. I approach them because they are beautiful or sad or their faces portray a special character, or I like how they interact with family or friends. I try to get to know the individual to establish rapport before I release the shutter. Hopefully, the subject and the photographer will each derive happiness or pleasure from a special social encounter. Or I may grab a shot from an unknowing person.

What motivates you to photograph strangers abroad? Maybe it is a sense of place, a feeling of community or family, or a cultural context that makes the photographer's interaction with his or her subject worthwhile. Photographic audiences have become more sophisticated and selective about what they choose to view and to buy. People in foreign lands have also become more sanguine about whom to pose for and whether to demand a posing fee. When all is said and done, I believe



that most photographers may savor the subject's smile or face, or something special about his or her human qualities. Our art form is not like a musical piece that can be repeated many times over and over by the same musician. Our art cannot be treasured or appreciated by all people. In reality, each image may only be enjoyed by the creator and by one chosen purchaser or gift recipient. Therefore, we must put something special into each photograph to make it worthwhile for us.

Traveling to a foreign place will not achieve that goal, but finding a special subject in that foreign land may get us half-way there to making that special creation. If I can find something new in a stranger's face, in his performance or in his community and my work is well executed, then it will probably appeal to a few friends of mine, too. In my book, it is a gamble worth taking, because the subjective rewards are high. Even if I am the only person who is pleased by my out-of-the-way adventure, it will have been worthwhile. It is a form of travel and creativity that brings us to our senses and makes us struggle. Hopefully, it becomes a nurturing elixir of life. I share with you a few portraits of people from the Pushkar India Camel Fair.

### PhotoSpeak 101, Lesson 2

#### **“White Balance,” “Color Temperature,” and Why Hot Horseshoes are Cool**

Bob Hubbell and Chuck Pivetti Clarify More of the Mysterious Language of Photography

Oh, the agony. One of us had proudly entered what was surely to be “Open” image of the night, an incredible photo of a cherubic, bare-bottomed, wide-eyed, two-month old grandson looking right into the camera while floating on a cloud, only to hear the judge mark the image down because the cloud wasn't pure white.

Ouch! The image's “White Balance” was off...

You know what “white balance” is, right? It means white is white and not some other color. Duh... Well, actually, when white is white in your photo it indicates that no colorcast has been introduced by the light source. Whites and grays have been rendered “neutral.”

An example of a colorcast introduced by the light source might be a US flag photographed at sunset. The white stripes would appear pink and the blue field would appear purple.

If you're like us, you probably set your camera on automatic white balance (AWB) and forget about it. Then again, if you're a perfectionist you probably worry about it.

Cameras and post processing software have settings to correct for typical light sources we might encounter. These settings usually include sunny, cloudy, shade, tungsten, fluorescent, flash, custom, and color temperature.

Presumably, if you select the setting that matches your lighting, your photo will contain white whites and gray grays, and all other colors will fall into line. Any colorcast created by the lighting will be corrected.

Settings like “sunny,” “cloudy,” “shade,” “tungsten,” and “fluorescent” are easy to understand. “Custom” usually requires us to record a setting using a “Gray Card” lighted by the same source we will be using for our photo.

But, what the heck is “Color Temperature?” Well, here's what Wikipedia says:

... the color of a light source is the temperature of an ideal black-body radiator that radiates light of comparable hue to that of the light source...

Continued from page 7

Huh? “Black body radiator?” “Temperature?” “Comparable hue?” Here we go again back to the 19th century to try to explain a photospeak term.

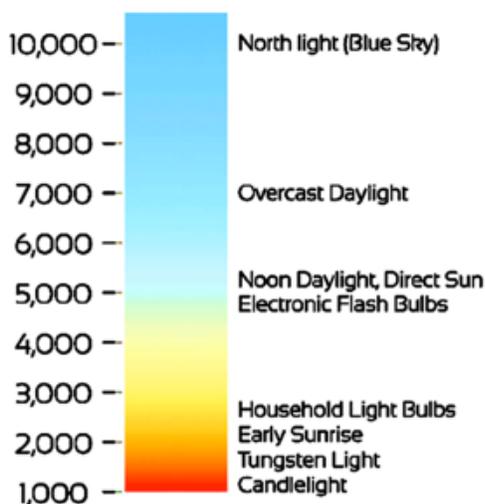
First, imagine the village blacksmith heating a horseshoe in his forge until it glows. At first, the horseshoe glows red; then, as it gets hotter, it glows yellow; and then white; and finally, when it’s really hot, it glows blue.

That hot horseshoe is a “black body radiator.” Maybe not an ideal one, but close enough. So, its color as it reaches higher and higher temperatures, measured in “Degrees Kelvin,” can be used to describe similar colors of ambient light under which we take our photos.

“Degrees Kelvin?” Yep, in 1848, Sir William Thompson, First Baron Lord Kelvin, presented a paper at the University of Glasgow in which he said that “absolute zero,” the total lack of heat, was  $-273^{\circ}$  Celsius.

By international agreement, a “Kelvin scale” was established with  $-273^{\circ}\text{C}$  as its zero point. Now, here we digital photographers are, a hundred and sixty years later, using Lord Kelvin’s scale to describe the color of light sources for our photography.

The scale below shows light sources and the Kelvin temperatures of their comparable colors radiated by that horseshoe.



Kelvin Temperature Scale

Now all this may seem straightforward. We can set our cameras to correct a color cast created by any of several light sources. And if that doesn’t do it, we can make further corrections during post processing. But watch out, it gets tricky.

The first question is, “If it looks white to me under a particular light source, won’t the camera record it as white?.” And the answer is, “Probably not, because our brains apply their own kind of automatic white balance. As a result, we tend to see white as white under various light sources.”

The next question is, “If our brains have automatic white balance, why don’t they automatically adjust the white balance when we look at a photo?” And the answer is, “When we look at a photo, our brains are busy adjusting for the source of light under which the photo is being viewed, which is more dominant than any colorcast in the photo itself.”

And then the most important question, “Do we really want white to look white in our photo?” And the answer is, “Not always.”

Why not? Well, we call the hours just before sunrise and just before sunset, “the golden hours.” Those are the hours when our photos have a nice “warm” glow. Outdoor portraits during these hours are very flattering.

And, who would want to remove that warm glow from the candles on a child’s birthday cake? Heck, we might even make that glow a little warmer yet in post processing.

To summarize:

Photographic light comes in color hues ranging from red through yellow and white to blue. These hues can be compared to the temperature of heated iron using the Kelvin temperature scale. Lower temperatures are reddish-yellowish. Higher temperatures are bluish.

And be aware, the settings on your camera (and in photo processing software) correct for the temperature of the light source. If you select a higher temperature source of light, the photo will be redder. In Adobe Camera Raw or Lightroom, for example, increasing the temperature slider will make the image redder, decreasing it will make the image bluer.

And just to keep you on your toes, somewhere back in the 18th century, the art world developed the habit of calling reddish hues “warm” and bluish hues “cool.” So high-Kelvin-temperature light sources produce “cool” photos and low-Kelvin-temperature sources produce “warm” photos.

So, colorwise, hot horseshoes are really cool...

