

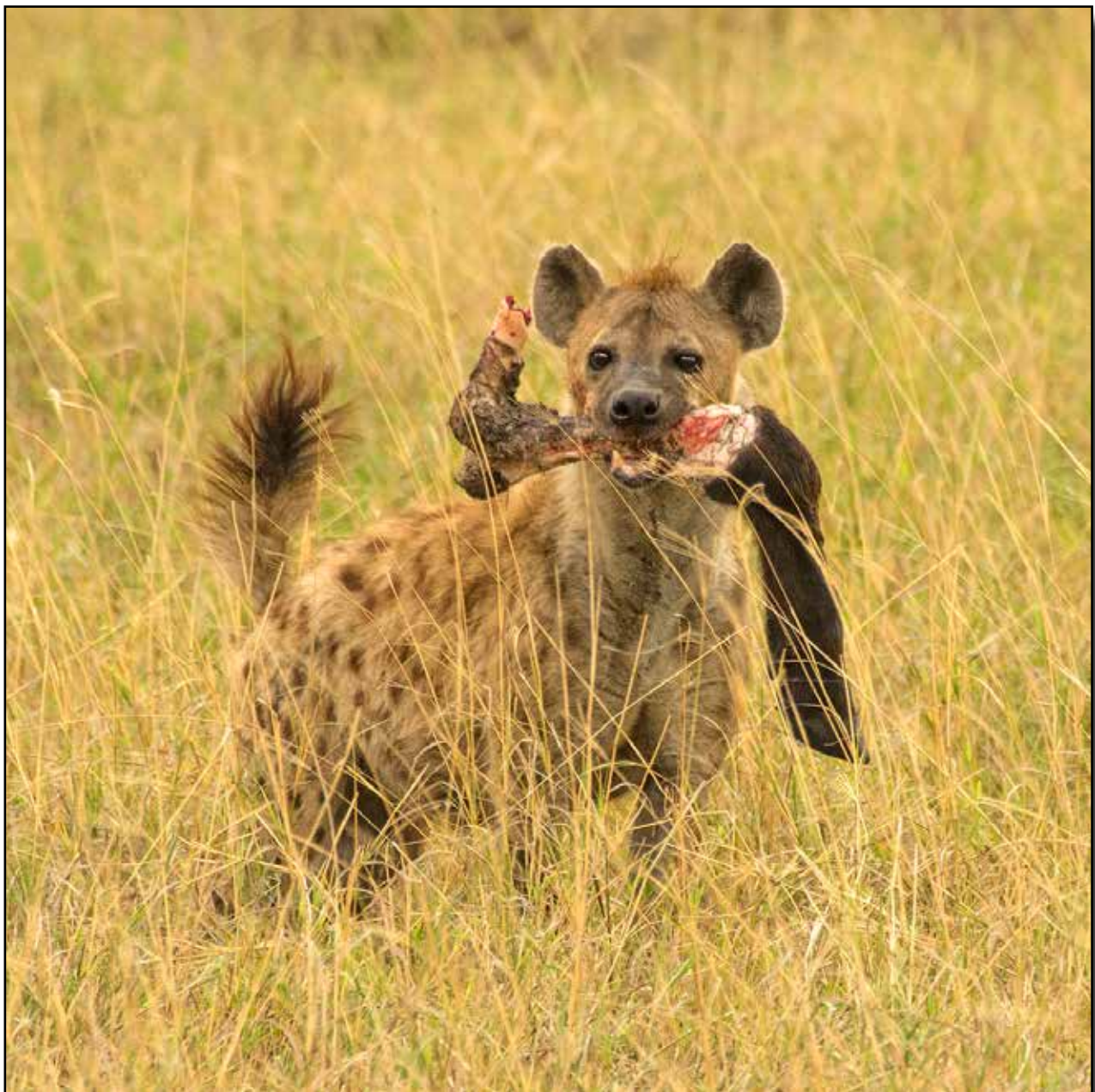
Sierra Camera Club of Sacramento, Since 1936

Eighty Years of Support for the Art and Craft of Photography

GAMMAGRAM



Volume 79 Number 6 * June 2016 * www.sierracameraclub.com



Nature Image of the Night "Hyena with Leg" by Dennis Scott

June Calendar

Thursday 2nd.....Travel Competition
Sat. 4th ... Sac Fine Arts Reception (page 3)
10th-12th ..SCC Booth at Mike's Camera
Tuesday 14th..... Print Program

Meet-up --Check the Web Site for new additions. June 4th has wait list.
<http://www.meetup.com/exploringphotography>

Contents

Nature Scores & Honors..... 3-5
Photo Speak #3 by Bob & Chuck 5-6
Color Print Honors & Scores 7
Monochrome Print Honors & Scores..... 8
Creative Print Honors & Scores..... 9
"Deciding Not to Photograph" by Theo. 10
Building a Light Box by Bruce Gregory.. 11

Truman sent this link to a web page for the Lincoln Hills Photography Club. It has a lot of information and links to other helpful sites.
<http://www.lhphotoclub.com/#!learn/bbao2>

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.

Please let Gay or Mike McHaney know if you could help one of those 3 days. Even a few hours would be Great!

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!



Around Town

Memorias de Mexico & Uruguay



Images by Jorge Gaj
July 6th - August 26th, 2016

Luna's Cafe & Juice Bar

Open House with the artist: August 6th, 3-5 pm

Hours: Monday, Tuesday & Wednesday: 10am-3:30pm, and 6:30pm-10pm
Thursday: 10am-3:30pm, and 6:30pm-11pm
Friday: 10am-3:30pm, and 6:30pm-Midnight
Saturday: 6:30pm to Midnight Sunday: Closed

Sacramento Fine Arts Center
galleries • classes • gift shop

Lucille van Ommering has three pieces in the Sacramento Fine Arts Center Show. She earned "Best in the Photography Division".

Now Showing
In the Style of the Old Masters
Third Year! May 17-June 4
Reception June 4, 1-3 pm



Enroll Now for Childrens Summer Classes
Gallery hours Tuesday 11 am-7 pm
Wednesday through Saturday 11 am-3 pm.
5330 B Gibbons Drive, Carmichael, CA 95608
938.971.3723 • sacfinearts.org • info@sacfinearts.org

Our "North American International Exhibition"

You can now enter!! 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.northamericaninternationalalexhibition.com

Nature Honors May 2016



"Tundra Swans In Flight, Klamath Basin Refuge, Oregon"
by Peggy McCaleb



"Northern Pintail" by Robert Benson



"Greater White Fronted Geese Flying in Formation"
by Peggy McCaleb



"Female Anna Hummingbird" by Willis price



"Great Grey Owl In Search of Food" by Truman Holtzclaw



"Black Oyster Catcher Eating" by Truman Holtzclaw



"Hudsonian Godwit Looking for Food" by Julius Kovatch

Nature Scores and Honors May 2016

Mel Wright, Director * Kristian Leide-Lynch, Assistant * Dean Taylor, Judge

Benson, Robert.....	Poppies	11	Northern Pintail	12	23
Cawood, Gary .....	.....	.....	Spring Plum Blossoms	10	10
Glackin, Cheryl	Incoming Tide	11	Bush Tit Guards Nest	10	21
Goldman, Don	Under the Mushroom	11	Fire Wave Valley of Fire	12	23
Goodwin, Theo	Waterfalls in Milford Sound	11	Mangrove Forest at Low Tide	11	.....
Goodwin, Theo	Rain Pool at Ayers Rock	10	Light Entering New Zealand Rainforest ..	10	42
Gwathney, Eugenia ..	Florida Cougar	9	African Rollers Drinking	10	19
Holtzclaw, Truman ..	Black Oyster Catcher Eating	12	Great Grey Owl in Search of Food	12	24
Johnson, Joey	The Conversation	12	Humpbacks Chasing a Lady	11	23
Kent, Dave	Lantana	9	Cholla Cactus	10	.....
Kent, Dave	Alabama Hill	10	Joshua Trees and Mound of Boulders ...	10	39
Kent, Gay	Broken Cactus & New Growth.....	10	Prairie Dog Eating Cactus	11	.....
Kent, Gay.....	Arizona Agave	10	McGee Creek April 2016	9	40
Kovatch, Julius	Quiet Sunny Day at Mono Lake ..	12	Hudsonian Godwit Looking for Food	12	24
Krueger, Werner	Lion with Cub.....	11	Wolf's Guenon.....	12	23
Leide-Lynch, Kristian	Pruning Line Vernal Pools	11	Bald Eagle, Half-eaten Lunch Klamath Falls .	12	23
Lindquist, Ed.....	Rocky Beach at Pigeon Point.....	11	Great Blue Heron	11	22
Mattox, Monty	Clarks Grebe With Fish	11	Klamath National Wildlife Refuge.....	10	21
Maurizi, Barbara	Dusky Grouse Male in Spring	11	Immature Yellow Crowned Night-Heron ...	12	23
McCaleb, Peggy	Tundra Swans in Flight Klamath..	12	Greater White Fronted Geese in Formation .	12	24
Papinchak, Steve .....	.....	.....	Arteries	11	11
Price, Willis	Anyphaenid Sac Spider	11	Female Anna Hummingbird	12	23
Scott, Dennis	Sarengeti Cape Buffalo	11	Hyena With Leg	13	24
Snyder, Jeanne	Mushroom	10	Brodiaea and Waterfall	10	20
Sturla, Donna	Egret Stretching Its Wings	10	Blue Heron Eats His Prey	10	20
Valenton, Robert .....	.....	.....	Secret Hide Away	10	10
Wright, Mel	Balsamroot In The Tetons	11	Hello From Our First National Mammal ...	10	21



"Immature Yellow Crowned Night-Heron Staten Isl NY"
by Barbara Maurizi

Nature Honors



"Bald Eagle with Half-eaten lunch Klamath Falls"
by Kristian Leide-Lynch

Nature Honors May 2016



"Quiet Sunny Day at Mono Lake" by Julius Kovatch



"Fire Wave Valley of Fire" by Don Goldman



"Wolf's Guenon" by Werner Krueger



"The Conversation" by Joey Johnson

PhotoSpeak 101, Lesson 3

A "STOP" IS AN EV

Bob and Chuck Clarify Another PhotoSpeak Term

"It's a stop overexposed." "Open up two stops." "It's a couple of stops under exposed." "Stop down to get more depth of field." "Stop" may be the most over-worked and misused term in photography.

Pay attention now: a "stop" is an Exposure Value (EV).

If you search the internet for, "In photography, what's a STOP?," you will find about a hundred sites that say a "stop" is an "f-stop." They are wrong! A "Stop" is an EV. Repeat that to yourself several times, "A stop is an EV."

And what's an EV? Well, it's an Exposure Value. And what's an Exposure Value? An Exposure Value is a step in exposure that doubles or halves the amount of exposure.

Doubles or halves the exposure? Sounds like a lot, but it really isn't. Here are seven exposures of a gray card. From left to right each exposure is one EV more than the preceding exposure. The metered exposure is in the center.



So, the camera captured a range of seven EVs from very dark gray to very light gray.

Exposure is a combination of three elements:

1. amount of light;
2. time of exposure to light;
3. sensitivity to light.

The amount of light is controlled by the aperture, the exposure time is controlled by the shutter, and the sensitivity is controlled by the ISO value. And all three of these things, in turn, are determined by the photographer.

So how did “stop” come to mean EV?

Here’s where we think this ubiquitous photospeak term may have come from: old manual film cameras. We both grew up with cameras that had levers and dials to set aperture and shutter values.

The levers and dials to change settings clicked into little spring-loaded detents at each full EV value. In other words at each “stop.” Could it be that simple, a “stop” was really just a “stop?”

Old Lens with Aperture Lever and Shutter Ring



The levers and dials to change settings clicked into little spring-loaded detents at each full EV value. In other words at each “stop.” Could it be that simple, a “stop” was really just a “stop?”

Let’s dig into stops a little deeper. The typical sequence of shutter values that increase exposure by one EV is: 1/1,000, 1/500, 1/250, 1/125, 1/60, 130, 1/15, 1/8, 1/4, 1/2, 1s, 2s, 4s, 8s, 15s, and 30s.

The typical sequence of aperture values that increase exposure by one EV is: f/64, f/45 f/32, f/22, f/16, f/11, f/8, f/5.6, f/4, f/2.8.

And, the typical sequence in ISO values that increase exposure by one EV is: 100, 200, 400, 800, 1600, 3200, and 6400.

These three give us great flexibility in how we set the exposure.

Time for a quiz: Choose the more accurate statement:

- You take a meter reading in a field of snow:
- A. You need to overexpose by two stops.
 - B. You need to increase the metered exposure by two stops.

The second choice is better. Why? Because if you overexpose by two stops, everything will be blown out! That’s not what you want. Remember 18% gray, the brightness level of the average photographic scene? Your meter recommends that all exposures be set to produce images with brightness averaging around 18% gray. So the meter’s recommended exposure for the bright snow scene will be underexposed because sunny snow isn’t average. Thus you have to overrule the meter’s recommendation and open up maybe two stops to get a realistic image.

Note that you didn’t “overexpose” by two stops. The meter’s reading would have underexposed the image. Instead, you increased the exposure by two stops to get a “proper” exposure. You corrected the meter’s “mistake”.

But wait! You see a black cat in the snow. It runs into a cave and you follow, hoping for a good image. Hmm. There’s some light but it’s mighty dark in there. You whip out your camera and get a meter reading. What now? The meter’s going to tell you to lighten up! (We could all use that.)

But we know the meter can’t really think the situation through. All it can do is suggest an exposure that will make the image average in brightness. You need the dark moodiness of cat + cave, so you need to decrease the meter’s suggested exposure one or two stops---maybe bracket and try both---to produce the darker image that you want.

In both examples we’ve been thinking in stops--EV’s---Exposure Values. But remember, meters can’t think! Sweet automatons that they are, all they can do is suggest is an exposure that will produce the appearance of average light!

Fortunately, that works in many cases (after all, lots of scenes are in average light) but as careful photographers, we want to decide which scenes should be rendered as average and which need more careful consideration. And we do that by deciding whether the EV suggested by the meter will produce the desired image, or if we need to adjust the meter’s reading up or down.

In this article we’ve tried to do three things: clarify that “stop” means Exposure Value; explore where the term, stop, came from; and illustrate why thinking in terms of Exposure Values helps us think clearly about adjusting exposures out in the field.

And we think it’s time to stop.

Color Print Honors & Scores May 2016

Mike McHaney, Director * Jan Lightfoot, Assistant * Ric Horner, Judge

Color Print
Image of the Night

“Reflections in Abstract
#4”

by Lucille van
Ommering



Color Print Honor
“Music Shop”
by Bob Hubbell

May Color Print Scores

Cawood, Gary.....	Bangkok Umbrella Vendor	11	..	Shwegugi Temple Bagan Myanmar	11	44
Goldman, Don	Myanmar Sunset	10	..	Evening Colors at Valley of Fire	11	21
Goodwin, Theo	Sunlight Entering Rainforest, NZ ..	10	..	Man Hiding in Red Cloak, India	10	44
Hubbell, Bob	Cleaning	11	..	Music Shop	12	44
Krueger, Werner	Cosumnes River Sunset #2	10	..	Night Blooming Cereus Flower	9	42
Lightfoot, Jan	Salto Argentino and Fall Color	10	..	Chorillo del Salto and Lengua Tree	11	46
Lindquist, Ed	Rock Striations at Pigeon Point	9	...	Through the Trees #2	9	38
Scott, Dennis	Knife Forger	11	..	Young Monk	11	46
Snyder, Jeanne	Iris	9	...	San Pablo, Two Boats on Bay	9	40
van Ommering, Lucille .	American Primitwo	11	..	Reflections in Abstract #4	13	48

Monochrome Print Honors & Scores May 2016

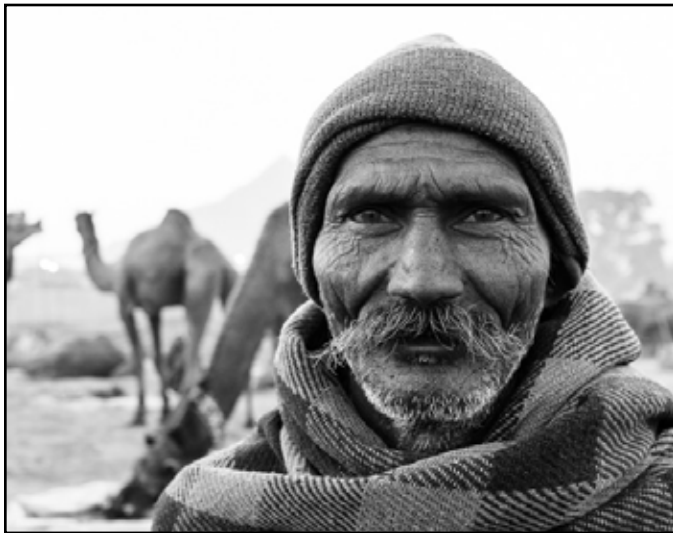
Mike McHaney, Director * Jan Lightfoot, Assistant * Ric Horner, Judge



Monochrome Print
Image of the Night

“Smoker, Myanmar”

by Dennis Scott



Monochrome Print Honor

“Camel Herder, Pushkar, India” by Theo Goodwin



Monochrome Print Honor

“Manhattan Bridge Graffiti” by Jeanne Snyder

May Monochrome Print Scores

Cawood, Gary.....	Oxcart om Myanmar Farm.....	9	Who Gives a Fiddle?	11
Cawood, Gary.....			Myanmar Kitchen Detail	10 30
Goldman, Don	Cyprus Tunnel.....	11	The Kelpies, Glasgow Scotland.....	10 21
Goodwin, Theo	Camel Herder, Pushkar, India.....	12	Trees Guarding Pond, NZ.....	10 44
Hubbel, Bob	After the Fire	9	Funky Kitchen	10 42
Lindquist, Ed.....	South Rim Grand Canyon #2	10	Fort Point Under Golden Gate Bridge	11 43
Maurizi, Barbara	Furled Pad	11	Mirrored Spiral	10 44
Redd, Bob	Ferry Building Platinum Palladium.....	11	Audriana, Platinum Palladium.....	10 21
Scott, Dennis	Smoker, Myanmar.....	13	Potion Merchant, Myanmar.....	11 49
Snyder, Jeanne.....	Manhattan Bridge Graffiti.....	12	Bodega Bay Sunset.....	10 44
van Ommering, Lucille	Fork with Knife	10	Mission de Taos	10 43

Creative Print Honors & Scores May 2016

Mike McHaney, Director * Jan Lightfoot, Assistant * Ric Horner, Judge



Creative Print of the Night
 "Falkirk Wheel in Motion" by Don Goldman

May Creative Print Scores

Goldman, Don	Electric Monk	10	
	Falkirk Wheel in Motion	13	23
Hubbell, Bob	Five Callas	10	
	Andy, We Need You	10	44
Lindquist, Ed	Broken	9	
	Moss on Fence	9	40
Snyder, Jeanne	Bird of Paradise	11	
	Crazy Buildings	11	44
Scott, Dennis	Keyboardist	10	
	Brian Jennings	10	43
Maurizi, Barbara	Tree with Crow at Sunset.....	10	
	Inverted Photogram	10	43
Goodwin, Theo	Suspended Waterfalls, Milford Sound	10	10
van Ommering, Lucille	Reflections of a Woman.....	11	
	Graced by Light	12	48



Creative Print Honor
 "Graced by Light" by Lucille van Ommering



Margaret Fava passed away on April 1, 2016 at the age of 93. She was a devoted wife of Julius A. Fava, who was the love of her life. She lived a life of creativity as a homemaker and an accomplished photographer. She was kind and loving to her family and friends who will infinitely miss her.

Deciding Not to Photograph

By Theo Goodwin



The obsession of photography involves a high level of technical skill of how to use a particular camera: how to control its variable capabilities and when to use or to disregard each one. This is a skill of discipline. It is a skill based upon the acquisition of knowledge tested with experience.

The obsession of photography also requires a creative knowledge that tells me, the creator, what to photograph and which technical skills to employ to make the image that I envision. Creativity is based upon an intuitive decision of what colors in the palette to invoke, what light to seek, how to compose the image, what angle and perspective to use, what lens to try and what specific person or object to focus up. The creator decides what story to tell and how to tell it. These are subjective choices that can be taught and learned and refined over time. At its core, the key to the creative drive is the desire to create, to make and to shape a vision of reality.

Yet sometimes we need to turn off these obsessions and to put the camera down. Sometimes it is not time to create anything. Or sometimes the urge to create does not well up from within our brains or our hearts. Once in a while it is better to just receive the stimuli of life and to take life in. Life is fleeting and so are its beauties.

Yesterday I ignored my creative desire and chose just to enjoy the late afternoon, to watch the breeze rustle the tree branches, to listen to the wild birds and to feel the warmth of the setting sun on my bare skin. I decided to enjoy the “golden hour,” not to use it. I had to slow down from my countless agenda items for the day and to put down my mental “to do” list. I allowed myself to appreciate the change in the color tones of my backyard, to explore the shadows between the bushes, to watch the bees circling around the flowers and to let the ants hurry by. I watched a few leaves blow across the lawn without picking them up. I felt the web of life embrace me. I accepted this more subtle energy that I usually disregard.

Some days I will not go to the gym to work out. Instead I need to walk, to feel my body explore

the currents of air flowing about me as I stroll by the trees. I like to wander by the American River, to walk over the bridge or to walk down to the shore to watch the water flowing by. I need to let go of my cellphone with its convenient, embedded “cell camera.” Instead of “capturing” the visual moment, it is better to be in the moment.

Many of us become competitive photographers. We compete with our peers. We compete with ourselves to become better photographers. We try to make better images and to outdo our prior work. Yet sometimes we serve ourselves in a different way by enjoying the zen of life, its ebb and its flow, its waxing and its waning. Sometimes we need to “go with the flow,” rather than create the flow. Sometimes I need to slow down and to let life take care of me rather than to shape it.

This is especially true when we interact with our family, friends and acquaintances. Instead of recording every event with a camera, sometimes we need to appreciate a special event, the passing of a milestone or the passing of a friend. There are times when we need to recognize birth and death, health and illness, success and failure. After all, the need to be a full, sentient and engaged family member or friend is more important than photographing a moment in life. We have to develop the maturity to know when the camera is unnecessary.

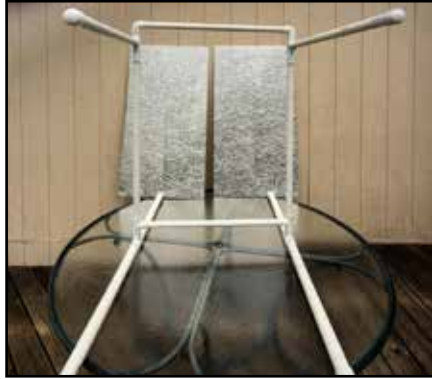
Yesterday I attended the funeral service for a dear friend’s mother. That event put him and his family in a very different perspective for me. It placed my relationship with him in a dimmer light. Suddenly I saw his life differently. I met his grown children and his grandchildren. I saw him and his wife interact together in a tender way. I felt them all grieving. I felt fullness for my friend’s life as a son, a husband, a father and a grandfather.

Today I will not share a photograph with you. I will not tell you how or why I made an image. I just want to share my ideas with you.

Easy Homemade Light Box

by Bruce Gregory

After a friend posted a picture a couple of months back then showed her lighting set-up I wanted to complete this project that's been in the back of my head for



a while. I've had a couple of the Target lights for a couple of years but the background was always a hassle. I piled up different things on the kitchen counter & hung some butcher paper on the pile most of the time.

I figured I could do better by making a PVC frame for an actual roll of background paper. I found the 26 1/4" rolls from Savage on Amazon. It also comes in 5' & 12' rolls but that's beyond my needs. I choose measurements that fit my space. I wanted to be able to disassemble it between uses for storage.

What is It ? The Gizmo, The Gadget, The Thing ?? Stay Tuned..

#1. PVC pipe, 1 1/4" on the base. 1" for the up-rights over standard 3/4" PVC for stability.

Glued along the base but not the up-rights, other joints friction fit, except for a few small pieces of pipe glued into one half of some fittings.



#2. Arms at the top pivot, they're designed to support panels at whatever angle is desired.

#3. Panels are white on one side, r u m p l e d

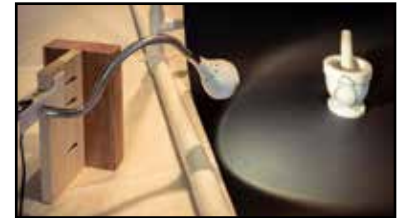


aluminium foil adhered with spray adhesive on the other for different quality of light reflection.



#4. Seamless background paper in a 26 1/4" roll suspended from top crossbar. The paper rolls down and out, keeping a soft rounded corner for the infinity look.

#5. Light source, a Target Stores clamp-on LED reading light. Close to Daylight color balance. Stand is an 8" piece of 2x6 with a 8" piece of 1x4 fastened at a right angle. There's enough bulk in the base to allow the light to be adjusted to most angles and extensions of it's gooseneck.



#6.. The object, any small object, still life, or even a head shot portrait in front of the paper. I have black and white paper rolls, it also comes in colors from Amazon or a photo supply.

#7.. Dismantled for storage.



#8.. All wrapped up in elastic bands & velcro straps for storage. Base is about 4 1/2' long, Verticals are about 3 1/2' tall, and the width is about 30" to ensure the 26 1/2" roll of paper free movement.

The PVC, fittings & glue was about \$35.00 at a local pipe supply. The PVC comes in 20' lengths, the 1" material comes to around 20' in my design so I bought a whole length & the supply house cut it to some specified shorter lengths to fit in my vehicle for the trip home.

The material cuts easily with any fine toothed saw & glues easily with PVC Cement. The stand is sturdy and is probably a one time project, I don't see me wearing this thing out. I may refine it a bit by sanding the friction fit joints slightly for an easier fit, but I don't want to take so much off as to loosen them.

There are commercial stands out there that do this same job, but for me it was fun to design & construct this one. This is designed to be set on a table or counter for a comfortable working height.

PVC is easy to work with & has more applications than sprinkler pipe.. If you can think of a project that uses it, have fun.. design something unique for your use.