

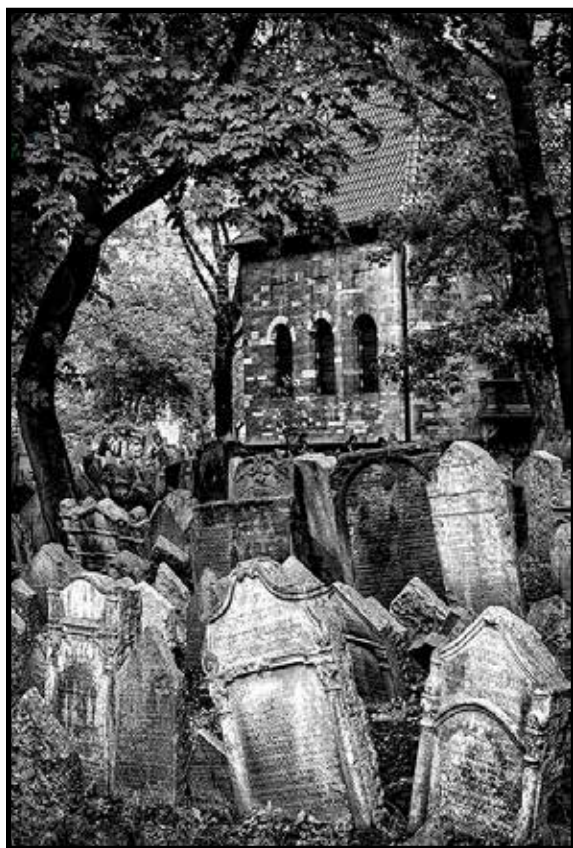
# Sierra Camera Club of Sacramento, Inc

# GAMMAGRAM



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## Print Images of the Night



“Jewish Cemetery” by Ron Parker  
Monochrome Print Division



“At the Monte Carlo” by Bob Redd  
Color Print Division



“A Family Conoversion, Guatemala” by Theo Goodwin, Creative Print Division

### July Calendar

3rd ..... Nature Competition Due Mon. July 7th, Midnight

8th ..... General Competition Due Tue. July 7th, 9am

18th .. Viewpoint Member’s Show Reception  
[www.Viewpointgallery.org](http://www.Viewpointgallery.org)

### Exploring Photography Field Trips

[www.meetup.com/exploringphotography](http://www.meetup.com/exploringphotography)

2nd..... Sculpture the Garden, Walnut Creek

11th.... State Fair

26th ... Berkeley Kite Festival



# Monochrome Division Honor Prints

Mike McHaney, Print Director

**Jan Lightfoot, Assistant**

**Jack Schafer, Judge**



“Cathedral Gorge” by Ron Parker



“Musician in Motion” by Theo Goodwin



“Door & Chair” by Dennis Scott



“Viewing Platform” by Ed Lindquist

## Monochrome Division Scores

Cawood, Gary .....	Bliss Dance up Close ....	10
Goodwin, Theo	Musician in Motion.....	12.. Hands of the Harpist ..... 11
Hubbell, Bob .....	Cal Can.....	11 .. Window Dressing..... 10
Hubbell, Bob .....	.....	Pink Lips.....9
Lindquist, Ed .....	Viewing Platform.....	12.. Moonshiner’s Mug Shot 11
Martin, Melba ...	Black and White Cat.....	9..... Fireworks , Sacramento 10
McHaney, Mike...	Girl in Wire Tube.....	11 .. Pompeii Man in Storage 11
Parker, Ron .....	Jewish Cemetery, Prague. 13..	Cathedral Gorge #033.. 12
Redd, Bob .....	Locke Doorway.....	11 .. Patterns & Street Light.. 11
Scott, Dennis ..	Door and Chair .....	12 . Bridelvail Falls..... 11

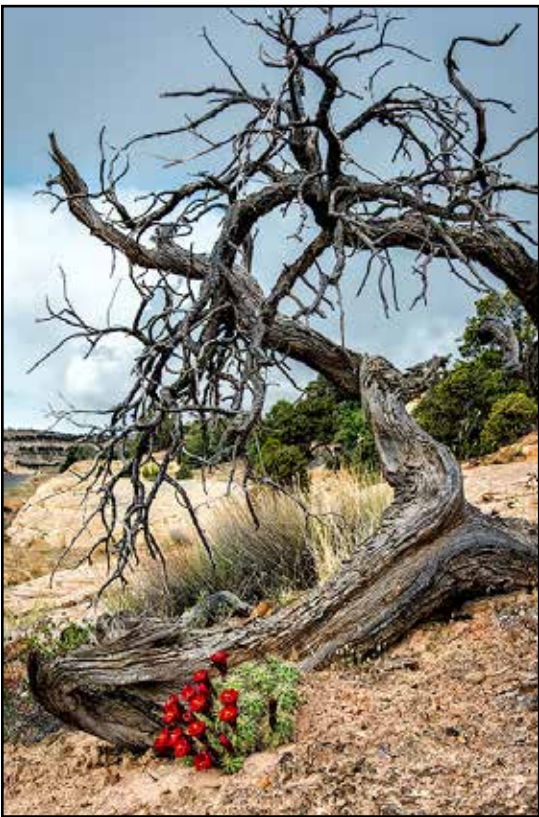




“Long Canyon Slot” by Ron Parker



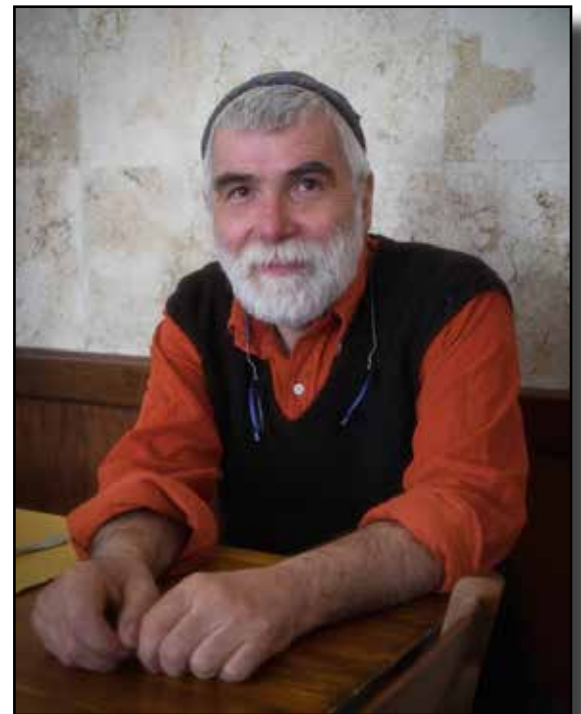
“Ferroflower” by Mike McHaney



“Claret Cup & Juniper” by Ron Parker



“ East Indian Woman in Bhutan” by Gary Cawood



“Simcha, Manager at Ruth’s Restaurant, Florence” by Theo Goodwin

### Color Division Scores

Cawood, Gary	..... San Francisco Bay Bridge	..... 11	..... East Indian Woman in Butan	..... 12
Cunningham, Glen	.....	.....	..... A Hand Built Home in Rainforest	11
Goodwin, Theo	.... Look at Me, Mister Guatemala..	10	..... Simcha, Manager at Ruth’s	12
Hubbell, Bob	..... Ghost of J Street	..... 11	..... Art Parking	11
Hubbell, Bob	.....	.....	..... Window Box	10
Lindquist, Ed	..... Spring Thaw at Silver Lake	..... 10	..... Kayak at Lodi Lake	11
Martin, Melba	..... Sailing	..... 12	..... Grumpy	11
McHaney, Mike	..... Jumping Spider	..... 10	..... Ferrofluid Flower 2	12
Parker, Ron	..... Claret Cup of Juniper	..... 12	..... Long Gun Shot	12
Redd, Bob	..... At 8th & S Streets	..... 11	..... At the Monte Carlo	13
Scott, Dennis	..... Car Door	..... 11	..... Brett	11



## Creative Print Honors



“Brush Strokes” by Bob Hubbell



“The Crest” by Mike McHaney

## Creative Print Division Scores

Goodwin, Theo	A Family Conversation	13	LA After the Bomb	10
Hubbell, Bob	Brush Strokes	12	Minimalist Art	10
Hubbell, Bob			Poster Girl	11
Lindquist, Ed	Stirred Bird	11	Heavenly Rage	12
Martin, Melba	Psychedelic Crustacean	10	Bursting Flower	12
McHaney, Mike			The Crest	12
Redd, Bob	Land Park Scene	9	Laughing Child	10
Scott, Dennis	Hopeless Jack	12	Water & Log	12



“Water & Log” by Dennis Scott



“Heavenly Rage” by Ed Lindquist



“Hopeless Jack” by Dennis Scott



# Congratulations to Our California State Fair Photography Winners



“Kelp Sunset” by Gail Parris



“Feathers” by Susan Lord Bovey  
Susan is from Woodland Camera Club and has judged for us.



“Scout” by Michael Corlew

## More Honors Prints



“Bursting Flower” by Melba Martin, Creative Print Division

“Sailing” by Melba Martin, Color Print Division





Abelardo Morell

## Bring In a View Like You've Never Imagined

Looking for more ways to bring the outdoors into your home? Artists Darius Kuzmickas and Abelardo Morell have you covered. They specialize in camera obscura, a centuries-old technique that takes the idea of a pinhole camera and applies it to an entire room. Morell began taking camera obscura photos in 1991, and his work has been featured in museums across the U.S., including the Museum of Modern Art, The Whitney, the Met, the Chicago Art Institute, and the San Francisco Museum of Modern Art.

First, all the light in the room is blocked with opaque plastic taped to the windows and doors. Next, one small, strategic hole is cut in the plastic, allowing a small beam of light to enter the room. Then, through the opening, an image of the view outside, say, New York City's Central Park (pictured) is projected upside-down on the wall and ceiling. If a camera's handy you can take a photograph, like Morell did here, to capture the moment.

Taking clear, crisp images of a camera obscura image is difficult; the photographers have perfected a careful technique for capturing their shots. "Bright white walls are the best," Kuzmickas says, adding that it's key to choose a surface that is not overdecorated. He adds that, of course, the view outside should be interesting, too.

After finding the appropriate opening, Kuzmickas sets his camera on a sturdy tripod and takes his long-exposure photographs. Some exposures can last up to 30 minutes, depending on the directness of the light. During that time, Kuzmickas says, the room "becomes really quiet" and "you don't feel the madness of the city and its noises. It's a very meditative process

Kuzmickas, whose new work incorporates people into the projection (pictured), needs his models to remain still during the long exposure, so they do not appear blurred. This is why the models are usually lying down.

Given the time it takes to seal off the light, take a handful of long-exposure photos and do the final breakdown of the room,

a single shoot can take an entire day. Along with doing the manual preparations, the photographers also have to plan for daylight, as the angle of the sun can affect the exposure. Generally speaking, Kuzmickas says, it is ideal to have the sun at a 45-degree angle to the window.

Morell describes the process as "the weird and yet natural marriage of the inside and outside." Despite the irony, he shies away from overanalyzing the images. He refers to them simply as "interiors" and says he is "not interested in the complexity that people bring to the reading of the image."

Kuzmickas — who also shoots architectural photography — describes the mystique of camera obscura as the combination of "the seclusion of a personal room with the rawness of the outside world," which he says is something that is "frequently perceived as separate."

It's easy to see the view out the window, but it takes camera obscura to see that view as an addition to the interior of a room.



Darius Kuzmickas

## How to Create Your Own Camera Obscura

1. Pick a place with an interesting exterior view and, preferably, one window (the smaller it is, the less work it'll be for you).
2. Check the ceiling and wall opposite the window. Kuzmickas recommends picking something that's not overdecorated.
3. Consider the sunlight and the view. The general rule of thumb is that the more light, the better the result. An overcast day or a view that is in full shade won't produce great results (partial shade is OK).
4. Block out all the light with opaque black plastic.
5. Create a small hole in the middle of the plastic covering the window. Give your eyes time to adjust, then expand the size of the opening as needed. Morell will sometimes place a lens over the opening to sharpen the image or will use a prism to invert the image (so it appears on the wall upright).
6. Use a digital or analog camera mounted on a tripod to capture the image. If you are shooting with film, Kuzmickas says "it will be hard to overexpose but easy to underexpose." Digital, on the other hand, is less forgiving to overexposure. "The first shot will be the test," Kuzmickas says. "Take it as a starting point, and you can go from there." If you're shooting digital, start with a shorter exposure, like a minute, check the result, then adjust accordingly.
7. Check the image, adjust your camera's exposure settings and retake the shot until you are satisfied.

From the Houzz Blog: [http://www.houzzcomideabooks/7629732?utm\\_source=Houzz&utm\\_campaign=u528&utm\\_medium=email&utm\\_content=gallery0](http://www.houzzcomideabooks/7629732?utm_source=Houzz&utm_campaign=u528&utm_medium=email&utm_content=gallery0)



## President's Report

Hello Sierra Camera Club Members, Last month I couldn't believe that it was finally summer. This month I can't believe it is nearly half over! Summer is certainly one of my favorite seasons.

A big thank you to John York for presenting his awesome Uganda presentation with us for the June General program, "Mzungu In The Mist". Very well done John and it was quite interesting and enjoyed by all.

We were also graced with some terrific print competition. All three divisions had some wonderful images. Congratulations to all who competed.

Our next board meeting is scheduled for Monday July 7th at 7pm, location to be determined. If you are interested in joining the board for this meeting, please get in touch with myself or one of the board members and we will give you further details.

Announced at our June general meeting was the need for a nominating committee. We are actively seeking volunteers to form a committee that will be in charge of finding new board members for the 2015-2016 calendar years as a number of our board members commitments will be up. If you feel you would be a good match, please get in contact with myself to discuss further. If you know of someone that would be good at this, please let me know.

Happy 4th of July to all. May you find much red, white and blue to shoot this month!

Jeannie O'Brien, President



## Jim Cehand

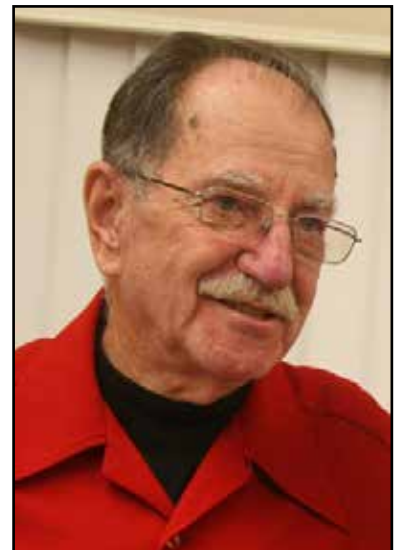


Long-time Sierra Camera Club member Jim Cehand passed away on 10 June after a brief battle with colon cancer. Jim turned 82 on 4 June, and heard from many members of the club wishing him a happy birthday.

He was a quiet member, rarely raising his voice except in a deep and hearty laugh during the meetings, but was an award-winning photographer in nature, open, travel and print divisions.

Jim was always quick to lend a generous helping hand, and enjoyed many special friendships with members of the camera club. Our heartfelt condolences go out to his family and friends, and we will miss that laugh from the back of the room, his wonderful photography and his gentle presence.

by BeeJ Uletzen



## June Travel Program "Mzungu in the Mist"

If you missed the Travel Program by John York in June you missed an outstanding presentation. John is a gifted presenter offering a myriad of information in an informal and enjoyable way.

I came away with knowledge about a place I had never heard of. Not only did he tell us about the flora, wildlife, history, and people, he gave us helpful information about photographing many aspects.

Thank you John. Although the turnout was low the members and visitors had a most enjoyable evening.

I am looking forward to the next presentation by John.

Gay Kent