

# Sierra Camera Club of Sacramento, Since 1936

Eighty Years of Support for the Art and Craft of Photography

# GAMMAGRAM



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## July Images of the Night General Division

Creative Section  
"Monk Contemplation"  
by Don Goldman

Open Section  
"The Blue Queen"  
by Willis Price

## August Calendar

Thursday 4th ,7 p.m.  
Nature Competition

Tuesday 9th, 7 p.m.  
Print Competition

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# PhotoSpeak 101, Lesson 5

## “f-stop”

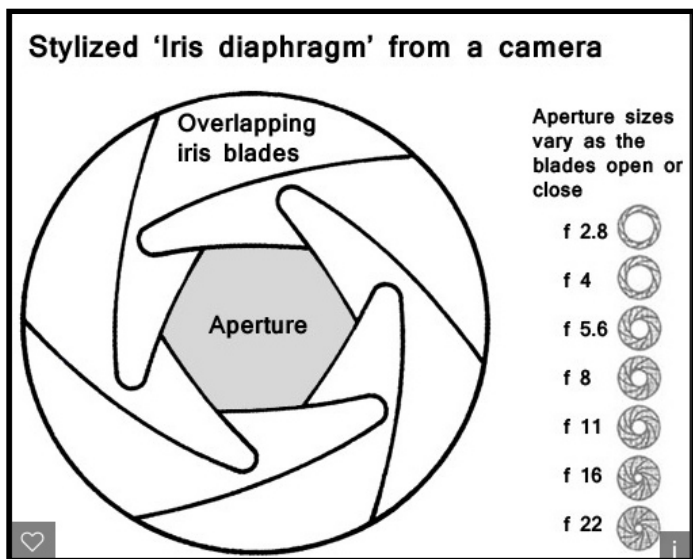
Bob Hubbell and Chuck Pivetti

### Clarify Another PhotoSpeak Term

Don't you just love to use a little PhotoSpeak when you're around the point-and-shoot or cell-phone crowd of photographers? And what's better than good old “f-stop?” An “f-stop” here, an “f-stop” there, sounds like you really know what you're talking about.

You say, “Stop down to get more depth of field...” How come you “stop down” but don't “stop up,” you “open up” instead, and aren't confessing anything.

You know when you say “stopping down” or “opening up,” you're talking about changing the size of the “aperture,” and you know the aperture is that little hole up by the lens that lets in light. And, you also know from reading one of our previous articles that a “stop” is an Exposure Value (EV). Therefore, an “f-stop” must be a way of selecting an EV by selecting an aperture setting.



Aperture Mechanism

But, where does the “f” enter into it? It's the aperture, right? So why isn't it an “a-stop?”

And, the weird photographer you are, you use larger numbers to represent smaller apertures. Why?

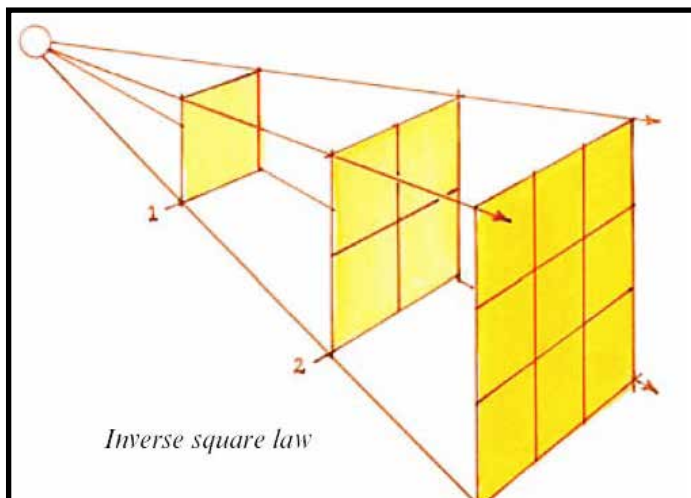
If you've ever felt confused about this stuff, read on and you will wonder why you were ever confused in the first place. We are going to tackle that confusing, mysterious, and obscure science and mathematics of the camera and shed light on it all.. And, maybe mix some metaphors along the way...

First, you should have a thorough understanding of electromagnetic radiation and particulate photon energy as expressed by Einstein and Plank in the equation  $E=hf$ . Just kidding.

Unfortunately, most modern digital cameras add to the confusion by displaying exposure settings in simple numbers (instead of the fractions that they are), like “8.0” and “250.” As a photographer, you should always write (and think) these exposure settings as “1/250 @ f/8” It's okay to say “eff eight”, but you should always write it as “f/8” and always think of it as “f divided by 8” because it's really 1/8 of the lens focal length. (Similarly, you should get in the habit of writing the shutter setting as a fraction like “1/250” and think “one two-hundred-and-fiftieth of a second.”)

With your thinking no longer fooled by those little numbers in the camera display, you see that an aperture of f/4 on a 100 mm lens would have a diameter of 25 mm, on a 50 mm lens that same f/4 aperture would have a diameter of 12.5 mm. Yep, the same f-stop gives different aperture diameters on lenses of different focal lengths.

How can this be? Well, it's all about the physics of light; in this case, the “inverse square law.” (Wikipedia says the “inverse square law” is any physical law stating that a specified physical



quantity or intensity is inversely proportional to the square of the distance from the source.)

Think of it this way. At night you shine a flashlight on a wall. As you walk toward the wall, the lighted area on the wall gets smaller and brighter. And, since light obeys the “inverse square law,” if you approach the wall from 16 feet to 11 feet, the light on the wall becomes twice as bright. That's because 11 squared is half of 16 squared. Put another way, the light beam at sixteen feet spreads out over twice the area that it does at 11 feet.

Now think of the aperture near the front of the lens as being the flashlight and the image plane at the back of the camera as being the wall. If you move that aperture farther from the image plane, the light passing through it has to cover a greater area so its intensity at any one point will be reduced. So, stating the aperture value as a function of focal length makes it possible for the same aperture value to result in the same exposure no matter the lens focal length.

Summing all this up, what are we really trying to say? First, f-stops are aperture settings and each of these settings changes exposure by one EV. We think the “stop” part of the expression comes from the fact that many years ago, aperture settings were made by moving a lever that clicked into place at each EV. And, we said the “f” stands for focal length. And, further, we suggest that you keep your thinking correct by always writing aperture settings as fractions like f/4, f/5.6, f/8, etc. We further suggest that when you think about them you think of them as focal length divided by 4, by 5.6, by 8, etc.

And, maybe the most difficult idea, the same f-stop will have different diameters on lenses of different focal lengths because of the inverse square law, the law that says light spreads over a larger area as distance to the source increases and, as a result, loses brightness. That’s why f/5.6 will result in one full EV less exposure than f/4.

In any case, we urge you to use Manual Exposure Mode. It will force you to think about exposure settings. You can still rely on the exposure meter in your camera, but think of it as suggesting an exposure setting that you can either accept or reject. You are smarter than your camera because you know things it doesn’t. You know whether your subject is brighter or darker than average, you know if you need to stop action, and you know if the background needs to be soft or sharp.

An interesting aside; shortly after George Eastman invented his Kodak, he offered a model with adjustable apertures. He wanted it simple enough for anybody to use, and he thought that f-stops were beyond the understanding of the average person, so he developed what was to become a very short-lived “US” aperture scale. US 1 was f/8, US 2 was f/11, US 3 was f/16, and US 4 was f/22. Apparently George could not imagine that one day there would be lenses of different focal lengths or lenses faster than f/8...

## 18 Things Photographers Say (and what they really mean)

1. I’ve gone for a moody look in this shot: *I forgot my second light.*
2. Of course you don’t have a double chin: *Or at least you won’t by the time I’ve finished in Photoshop.*
3. I only use natural light: *Studio lighting terrifies me.*
4. There’s not enough natural light: *I’m not a big fan of flashguns either.*
5. Grain adds a really arty look to this style of photo: *I forgot that I’d left my ISO on 3200.*
6. You can take a great photo with any camera: *I need a new camera.*
7. I love the look of your photos: *Now teach me what you did in post production.*
8. My camera is just a tool: *I still have no idea what half the settings on my DSLR do and I really miss the simpler days of film.*
9. DSLRs are so intuitive these days: *Making it far too easy for any Tom, Dick or Harry to think they’re a photographer. I still miss film.*
10. Yes, the venue does look beautiful only lit by candles: *I’ve seen more light in a cave – how on earth do you expect me to get any shots in here?*
11. I really don’t see the point of the extra stops in the f2.8 version of this lens – f4 covers all my needs: *Unless I win the lottery next week, the f4 version is going to have to do just fine.*
12. Just try and relax: *Please don’t make me resort to telling one of my bad jokes – especially as there’s a risk I’ll forget the punchline.*
13. I’m not interested in making money-photography is an art form: *I’ve just graduated from art school.*
14. I try to treat Photoshop like a digital darkroom: *I still have no idea what half the tools in Photoshop are for and yes, I’m still missing film.*
15. The light’s all wrong: *I really can’t be bothered with the amount of complexity it’s going to take to set up this shot.*
16. I’ll fix that later: *Because I totally failed to notice the bin right in the corner of the shot.*
17. A real photographer gets everything right in camera: *But I’m not averse to fixing things in Photoshop if I have to. Just don’t tell anyone.*
18. No, I’m afraid I can’t do your shoot for \$50: *You pay peanuts, you get a monkey...*

by Jo Plumridge, Contrastly.com  
Shared by Glen Cunningham

# General Competition Honors



"Feral Cat" by Jeanne Snyder (Creative)



"Dogwood Branch" By Barbara Maurizi (Creative)



"Helping Hand" by Willis Price (Open)



"Feral Cat" by Jeanne Snyder (Creative)



“Photographing Sunset” by Robert Benson (Open)

## General Competition Scores, July 2016

Barbara Maurizi, Director \* Peggy McCaleb, Assistant \* Sandra Harris, Judge

### Creative Section

Benson, Robert.....	Bear Creek Watercolor.....	11	CA Poppies Watercolor .....	9	20
Filter, Gale .....	.....	.....	Static.....	9	9
Goldman, Don .....	Monk Contemplation .....	13	Temples Around the Sun .....	11	24
Holtzclaw, Truman .....	Emerging Aliens .....	10	Magical Flowers.....	10	20
Lightfoot, Jan .....	Merry Go Round Memories .....	9	Window in Abstract.....	11	20
Lindquist, Ed.....	Neon Scene .....	9	Radiant Grape Vines 2 .....	10	19
Mattox, Monty .....	.....	.....	Wrong Turn.....	11	11
Maurizi, Barbara .....	Dogwood Branch.....	12	Egad .....	11	23
McCaleb, Peggy .....	Tundra Swans .....	12	What Are You Lookin At? .....	10	22
Papinchak, Steve.....	.....	.....	Bamboo .....	9	9
Price, Willis .....	Dead Tree .....	10	Wind and Leaves.....	10	20
Snyder, Jeanne.....	Feral Cat.....	12	Fun at the Beach .....	9	21
VanOmmering, Lucille .....	Ghost Riders in the Sky .....	10	Peaceful for Now .....	9	19

### Open Section

Benson, Robert.....	Leaves Costa Rica .....	10	Photographing Sunset.....	12	22
Filter, Gale .....	73 and Homeless .....	11	Grins.....	9	20
Filter, Gale .....	Moon River .....	9	Tower Bridge.....	10	19
Goldman, Don .....	Night Geyser .....	10	Valley of Fire Sunset.....	10	20
Holtzclaw, Truman .....	Copenhagen Touring.....	9	Stream and Fall Color.....	10	19
Johnson, Joey .....	Old Faithful .....	19	Oxbow Bend Tetons 1 .....	11	20
Kovatch, Julius .....	Calm Day at Mono Lake.....	11	Purple Iris After the Rain.....	9	20
Krueger, Werner .....	Strawcolored Fruit Bat Feeding... ..	11	Sacramento County Court House 10	21	
Lightfoot, Jan .....	Moonlight Rays .....	10	The Swim Meet.....	11	21
Lindquist, Ed.....	Amgen Tour Stage 5.....	11	Bridge Over Cosumnes # 2 .....	9	20
Mattox, Monty .....	Color Me Rad .....	11	Yoncalla Rodeo .....	11	22
Maurizi, Barbara .....	Autumn Still Life 2 .....	11	Dry Fountain .....	9	20
McCaleb, Peggy .....	Battery Point Lighthouse .....	9	Foggy Rays Crescent City.....	9	18
Papinchak, Steve.....	Church Greeter .....	10	Tea House Reflection .....	9	19
Price, Willis .....	Helping Hand .....	13	The Blue Queen .....	12	25
Snyder, Jeanne.....	Denali the Mountain .....	10	Magic in the Redwoods .....	11	21
VanOmmering, Lucille .....	Soft Grunge in Sepia.....	9	Still In a Gathering Storm .....	11	20

# Did the Cell Phone Kill the Photographic Print?

By Theo Goodwin

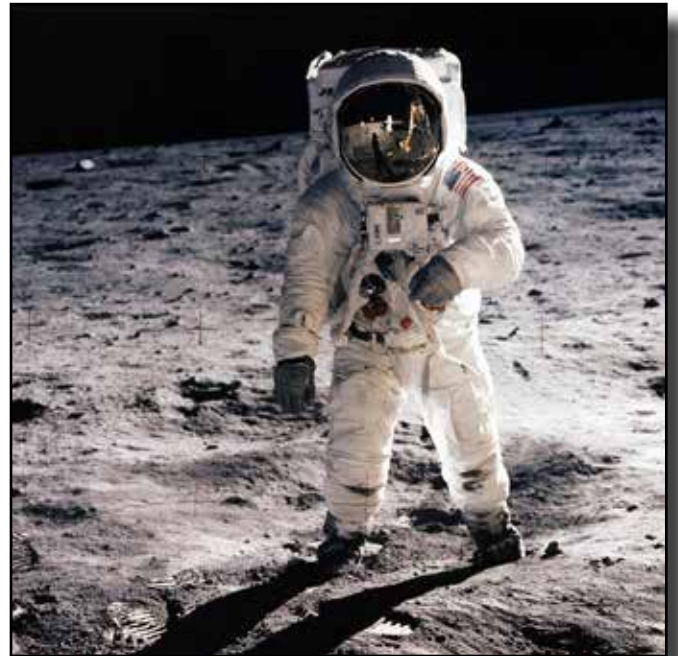
Alvin Toffler, who wrote *Future Shock* in 1970, died on June 27, 2016. Many commentators agree that he predicted the future. He foresaw that technology, combined with capital and rapid communication, would advance quickly and dynamically, but the pace and the degree of change would have destructive effects upon mid-twentieth century lifestyles. He imagined that technology would disturb the average human's ability to understand his role in society. Societies would not remain stable or predictable. People would feel lost and unable to happily participate in the world into which they had been born. They would become alienated. "Information overload" would overwhelm us. He was right.

The 1960's were a decade in which photographs were developed in dark rooms. Photographers, without personal computers and DSLR's, could not print photographs from desktop computers using laser-jet printers. There was no Internet, no email, no Facebook, no Twitter and no Instagram. Not one of these technological "advances" had been invented.

The cell phone represents the highly accelerated advance in technology during the past 25 years. Who could have imagined that a hand-held device the size of a pack of playing cards (or a pack of cigarettes, which is now almost outlawed) would become a cheap telephone, a computer, a data base receptacle, a music warehouse, a bank, a game room, a living encyclopedia and a CAMERA? Who imagined that the cell phone would also be able to make films, display them and receive tens of thousands of movies made and submitted by novices from all over the world?

Who imagined that the cell phone would spawn, inspire and report political, technological and scientific revolutions in every region of the world, while allowing individuals to communicate with thousands of people at a time?

In retrospect, the photographic print seems like an artifact from a bygone era. It was made by one person at a time taking hours in a darkroom using liquid chemicals. A few of them were printed in black and white in books, newspapers and magazines. Most were one of a kind creations that were given away as gifts or kept by their makers. They filled family albums commemorating birthdays, weddings or trips to distant places. A small audience studied and collected "artistic" photographic prints, but who has the time, or takes the time, to study photographic prints now?



The digital age has surpassed the power of the photographic print, because the digital image can be made faster, distributed faster and sent across the globe in seconds. The Internet and the cellphone allow a layperson to snap a picture and to send it anywhere without any standard of creation. The Internet is a limitless highway that allows all forms of unedited communication. No artistic standards determine what photos can be sent over the Internet, whether good or bad. Yet what are we missing with the rise of the cellphone?

The SLR camera bodies and the  $\frac{3}{4}$  mirrorless cameras with their corresponding high-tech lenses enable a serious student of photography to make a much more sophisticated image and to refine it using

post-production software like Lightroom and Photoshop. This gives the creative photographer many more tools to tell a more detailed and more nuanced visual story. The photographer must figure out how to use the many creative options that advanced technologies have devised. On the other hand, a cellphone in automatic mode can create a “picture postcard” image with little thought or planning from the person holding the phone. Yet a photographer must go beyond the technology and use his own mind and heart to create a stunning image that creates a meaningful message or image.

Although a computer can display beautiful and fantastic colors, the image will only succeed if the individual photographer invokes the right combination of subject matter, composition, colors, hues, lighting, perspective and contrast. A computer cannot form this artistic combination. It is usually the result of teaching and learning exchanged by knowledgeable people who have developed their subtle skills over a long period of time.

Where does this leave us? In times past the printed photograph functioned to preserve the image captured on a negative. Today the paper print has become a space-occupying, concrete thing that must be hung on a wall, stuffed in a book or stored in some physical place. Meanwhile, tens of thousands of digital images can be stored on a computer hard drive, a backup drive or in the cloud, out of the way and out of mind. They are cheaper to produce, to make and to store. Now who takes time to look at a photographic print?



I have a book on my living room coffee table entitled Photos That Changed the World that was printed in hardback in 2006. The photos were made in the decades from 1900 to 2004. Most show wars, revolutions, or cultural and civil rights era heroes. Two examples illustrate the role of the documentary image. I see a photo taken by Nick Ut dated June 8, 1972, entitled “Napalm Girl,” first used as a Time magazine cover. It depicts a naked girl and other children crying while running from a black cloud of war outside the town of Trang Bang, South Vietnam. A second photo shows “The First Man on the Moon,” taken by Neil Armstrong on July 20, 1969. The astronaut, Bud Aldrin is walking on the moon’s uneven surface with the American flag emblem sewn on the shoulder of his spacesuit while Armstrong is reflected in Aldrin’s helmet visor. I remember when these images were broadcast around the world in newspapers and on television. These two photos printed on paper documented historic events or periods. To use a 21st century cliché, they became “iconic” because they were broadcast everywhere many times.

Yet images like these and movies from their historical eras are now available on YouTube and the Internet for free. Historic photos, photos of celebrities and family snapshots are now ubiquitous. Single, printed images have lost their value unless they are viewed as museum pieces. Tens of thousands of similar images of public or private events can be made and displayed digitally. Even the unique or striking documentary photograph is lost in the constant flood of endless media waves. The role of the photographic print has depreciated, but the impact and availability of

the digital image has appreciated in visual and cultural value. We no longer take the time to study and to appreciate a well-wrought photographic print, because the digital medium has surpassed the print medium. This is the phenomenon that Toffler predicted, but it is not the end of art.

It is up to us as creative people dedicated to the photographic media to fulfill the promise of the digital photographic age. While the cellphone gives an easy image, it cannot replace the creative person’s mind and soul as the source of a superior image. Photographs may document events of the day, but they can also tell stories and evoke emotions to bring people closer together for their common good.

## Memorias de Mexico & Uruguay



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

### Luna's Cafe & Juice Bar

1414 16th Street, Sacramento  
Meet the Artist August 6th 3-5 pm  
Hours M-F 11 am - 3:30 pm  
Friday & Saturday Evenings 6:30 - Midnight

# Announcements

## In Memory of Marcia Sydor 1933-2016

Marcia was the mother of three children and a teacher for 34 years. She served as President of Sierra Camera Club in 1981-82.

She was also President of Gold Rush Chapter of PSA. She was active in many other organizations.

Her very caring husband, Rick, continued to bring her to meetings throughout her illness during the past 6 years.



## Mike's Camera Store

Check out their web site: <http://mikescamera.com/camera-photo-clubs.html>



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!

Don't be left out -- sign up for the Zoo Safari which will be Sept 22, 25, 27.

## Call for Entries

Bucks for Ducks 2016, Yolo Basin Foundation's annual fundraising gala on October 21st, will celebrate its 26th year with both a fine arts exhibit and a juried photography exhibit (see website link below). The purpose of these shows is to raise money for the Foundation's wetlands education program. The geographic area for photographs includes the entire Central Valley, Photography Submission Deadline: September 2nd, 2016.

Website with detailed information: <http://yolobasin.org/b4d-callforphotos/>

Contact Ann Brice at [ybf.photos@gmail.com](mailto:ybf.photos@gmail.com) or 530-757-3780

## North American International Exhibition (aka NAIE)

This international competition has a long history with Sierra Camera Club. We sponsored the Exhibition for many years, ending sometime in the late 90s. We have not had to do fund raising the past 15 or so years due to the careful planning and work by those who came before us.

The financial cushion we have enjoyed is still there. However during the past 8 years, with the purchase of new screens, projectors and laptops we have had more expenses than income.

Your board wants to increase our income.

Members of the committee have put in many hours getting the Exhibition up and running again.

**We do NEED YOUR HELP. PLEASE ENTER SOME IMAGES IN THE EXHIBITION.**

### SECTIONS

Color Open  
Color Creative  
Monochrome  
Nature  
Wildlife

There are 5 digital sections

You may enter 1 to 5 sections.

You may enter 1 to 4 images in each section.

The fee is \$7 per section.

**We are urging our members to enter their images as soon as possible.**

You can replace your images if you change your mind up to the closing date of September 30th.

Go to the dedicated web site and see the details.

<http://northamericaninternationalexhibition.com>

Questions? Committee Members: Jan Lightfoot, Chair, Cheryl Glackin, Kristian Leide-Lynch, Gay Kent, Susan Hall, John York, Jeanne Snyder.