



# Light and Shadow

Camera Club

August 2004

<http://www.light-and-shadow.org>



"Lion Guard, Miyajima"

## Light and Shadow Competition Entries

7/13/2004

### Regular Slides

1st	Jeff Wou	Old Spokes & Hub
2nd	Jeff Wou	Tranquillity

### Advanced Slides

1st	Claudia Peterson	He Loves Me!
2nd	Sherry Grivett	Mountaineer
3rd	Gordon Hagen	Moon & Water
HM	George Cash	Pescadero Coast
HM	Claudia Peterson	Little Charmer
HM	Sherry Grivett	Pelican Perch
Entry	George Cash	Stigma of a Day Lily
Entry	Gordon Hagen	Old Barn
Entry	Jim Hawkins	Long Walk Into Autumn
Entry	Jim Hawkins	Three Palms in the Afternoon Sun
Entry	Art Walker	White Orchid
Entry	Art Walker	A Field of Yellow Oxalis

### Nature Slides

1st	Sherry Grivett	Great Horned Owl Spreads Broad Curved Wings and Fans Tail for Landing ( <i>Bubo virginianus</i> )
2nd	Claudia Peterson	Great Egret Regurgitating Food For Babies ( <i>Ardea alba</i> )
3rd	Claudia Peterson	Juvenile Great Egret Practices Flying ( <i>Ardea alba</i> )
HM	Sherry Grivett	Young Canadian Black Bear Feeds on Spring Grass ( <i>Ursus americanus</i> )
HM	Jim Hawkins	Leaf Cluster on a Bigtooth Aspen ( <i>Populus grandidentata</i> )
Entry	Gordon Hagen	Quail
Entry	Jim Hawkins	Mallard Drake Preens While Standing in Water ( <i>Anas platyrhynchos</i> )
Entry	Art Walker	Lizard on an Oak Tree
Entry	Art Walker	The Top Side of Coastal Fog

### Creative Slides

1st	Sherry Grivett	Speeding Panda
2nd	Art Walker	View Through a Hole in a Statue
3rd	Sherry Grivett	Scale Texture
HM	Claudia Peterson	Drama
Entry	Jim Hawkins	A Pixilated Pair
Entry	Jim Hawkins	In the Summer Shade
Entry	Claudia Peterson	Inferno
Entry	Art Walker	Catastrophe in San Jose

### Monochrome Prints

1st	Peter Schenk	Civil War Fallen
2nd	Claudia Peterson	Recalling the Past
3rd	Sherry Grivett	Ferruginous Hawk
HM	Jim Hawkins	Granny Lee
HM	Peter Schenk	Parlor Car
Entry	Sherry Grivett	Dramatic Clouds Over Rock Butte
Entry	Jim Hawkins	Oaks on the Valley Floor #1
Entry	John Zimmerman	The Windmill
Entry	John Zimmerman	A Hard Life

### Regular Prints

1st	Lous Van Zijl	Early Morning Clouds
2nd	Lous Van Zijl	Caesars Palace - Las Vegas
3rd	Dwight Buzick	Lion Guard, Miyajima
Entry	Dwight Buzick	Temple Gate, Kyoto

### Advanced Prints

1st	Sherry Grivett	Sunset Afterglow Over Braided River
2nd	Jim Hawkins	Sleepytime Girl
3rd	John Zimmerman	Strolling Along the Oklahoma City Memorial
HM	Claudia Peterson	Young Girl with Mirror
HM	Art Walker	A Glass of White Wine
HM	John Zimmerman	Yellow Mum Field at Gilroy
Entry	Sherry Grivett	Dry Lake Bed Mosaic
Entry	Gordon Hagen	Yosemite Falls
Entry	Jim Hawkins	Oaks on the Valley Floor #2
Entry	Peter Schenk	Mimosa #4
Entry	Peter Schenk	Lavender Still Life
Entry	Art Walker	Yucca & Clouds, New Mexico

### Nature Prints

1st	Lous Van Zijl	Buteo Jamaicensis - Red-tailed hawk
2nd	Jim Hawkins	Crustose Bark Lichen in a Waterside Environment (Caloplaca sp.)
3rd	Claudia Peterson	American White Pelican Shows Textured Pouch (Pelecanus erythrorhynchus)
HM	Sherry Grivett	Tent Caterpillars Form Silken Shelter [#2] (Tolype velleda)
HM	Sherry Grivett	Wild Male Koala Reaches to Feed on Tender New Leaves in Australian Eucalypt Tree Top (Phascolarctos cinereus)
HM	Lous Van Zijl	Turdus Migratorius - American Robin feeding on seeds
Entry	Jim Hawkins	Mantis Climbing between Blossoms (Stagmomantis californica)
Entry	Peter Schenk	Thunderhead (comucoltimisus)
Entry	Peter Schenk	Rainbow (iridis)

### Creative Prints

1st	Claudia Peterson	Tape Measures Lie!
2nd	Sherry Grivett	Mission Specter
3rd	Claudia Peterson	Graceful
HM	Sherry Grivett	Primal Spirit
HM	Peter Schenk	Night Sentinel
Entry	Jim Hawkins	Lana's Place
Entry	Jim Hawkins	Adobe World Headquarters
Entry	Peter Schenk	Leaf Me Alone!

## July 6C Print Winners

### Monochrome Prints

1st	Sherry Grivett	Mosaic Tile Roof Pattern
3rd	Claudia Peterson	Cowboy Boot and Spur
HM	Peter Schenk	Snowstorm #1
HM	Claudia Peterson	Contemplating the Fight

### Color Prints

3rd	Claudia Peterson	Old Pan and Indian Corn
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### Nature Prints

3rd	Claudia Peterson	American White Pelecan Shows Textured Pouch
HM	Claudia Peterson	Osprey Portrait Close-up Detail

### Creative Prints

HM	Peter Schenk	Burning Bush
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### L & S Total Points

Jul 2004

### Regular Slides

Ed Gauci	178
Jeff Wou	150
Tricia Allen	74
John Heilman	28

### Advanced Slides

Claudia Peterson	206
George Cash	182
Sherry Grivett	154
Art Walker	144
Jim Hawkins	134
Gordon Hagen	116

### Nature Slides

Sherry Grivett	138
Claudia Peterson	118
Jim Hawkins	54
Art Walker	54
Gordon Hagen	48

### PJ Slides

Sherry Grivett	74
Gordon Hagen	50
Jim Hawkins	48
Claudia Peterson	32

### Travel Slides

Sherry Grivett	76
Art Walker	54
Gordon Hagen	28

### Creative Slides

Claudia Peterson	124
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Sherry Grivett	112
Jim Hawkins	84
Art Walker	48
Tricia Allen	8
Gordon Hagen	8

### **Monochrome Prints**

Peter Schenk	176
John Zimmerman	174
Claudia Peterson	166
Jim Hawkins	138
Sherry Grivett	132
Steven Boone	16
Ed Gauci	14
Tricia Allen	8
Bob Diamond	8
Osman Eralp	8
Gordon Hagen	8
Lous Van Zijl	8

### **Regular Prints**

Dwight Buzick	188
Lous Van Zijl	102
Ed Gauci	86
Bob Diamond	38
Francisco Rivera	28
Tricia Allen	22
Steven Boone	16

### **Advanced Prints**

John Zimmerman	176
Peter Schenk	174
Claudia Peterson	168
Jim Hawkins	162
Sherry Grivett	134
Art Walker	66
Gordon Hagen	40

### **Commercial Prints**

Ed Gauci	100
Peter Schenk	68
Art Walker	52
Gordon Hagen	16
Osman Eralp	8

### **Photojournalism Prints**

John Zimmerman	106
Sherry Grivett	60
Peter Schenk	54
Jim Hawkins	38
Gordon Hagen	24
Claudia Peterson	16
Lous Van Zijl	8
Art Walker	8

### **Nature Prints**

Claudia Peterson	122
Sherry Grivett	108
Lous Van Zijl	70
Jim Hawkins	58
Peter Schenk	16

### **Creative Prints**

Sherry Grivett	112
Jim Hawkins	100
Peter Schenk	100
Claudia Peterson	98
John Zimmerman	32
Gordon Hagen	16
Art Walker	16
Steven Boone	8
Lous Van Zijl	8

## **We Are the Subject**

by Dennis Keeley

While cleaning up my studio last week, I came across an old National Geographic. I couldn't resist thumbing through it and as I looked at the issue's photographs of Aboriginal tribes, European explorers, and Icelandic fishermen, I found it difficult not to fall into critique mode and begin an analysis of the settings, poses and style and imagine the historical narrative that surrounded the actual making of each picture in the same way that I look at my own pictures.

Photographic setting is always the first circumstance that I look for and recognize. These photographers made some of the same decisions that we still make today. They decided who would be in their photograph, where they would stand, who stood next to whom and what they would be doing. As older photographs were made with slower films, people did seem to stand around a lot more than we do today.

We used to make photographs that were by and large determined to be important by the subject's pose or sometimes their contextual connection to an important place, and photographers explored how they could make a person look more important by stating or even emphasizing that connection. So these photographers picked some remarkable places to make their pictures.

Style is another indicator of the era in which the pictures were made and revealed a great deal about how we have seen each other in the past in comparison to our present cultural setting—style in the clothing or the style of the photographer. But the thing that never changes is the subject.

In portraiture, the subject is surveyed, questioned, enhanced and even sometimes worshiped. Our task or obsession is to make an image that speaks to viewers that is certainly foremost about the subject, but also invisibly and decisively about ourselves as the authors of our pictures.

Subject will always be the center of all art, especially photography. Our fascination with the nature of subject is expressed in our personal view, our skill in representing emotion, character and personality, and most importantly, the appearance of realism and humanity.

Photographs have always implied a connection between the camera, a subject and the whole photographic environment. It seems to me that everything that the camera saw in those old pictures was a celebration of a new and miraculous relationship. They were inventing the photographic circumstance that we utilize and re-invent today.

Camera and Subject. Device and Humanity. Technology vs. Soul. Photographers have always embraced technology and have always utilized it to make photographs. Subjects almost never trust the camera, but provide the soul or humanity in the photograph. Photographers are poets with image; not painters, but biographers, interpreters or at the very least, provocateurs.

Photographs definitely speak to us. They also speak about us. ■

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## **President's Message**

What will Light and Shadow look like in another five years? Photography, in all its various forms, is being pulled in different directions. We had learned earlier about Kodak's move away

from products for film based imaging and projection in order to emphasize their digital counterparts. That strategy is working for them. During the April-to-June quarter, sales of all their digital products jumped 48% while revenue from the traditional market shrunk 8%. People we know are seeing this as part of a general trend and are starting to "go with the flow". At the July 6C board meeting, Bob Schmiedeskamp included "Digital Projection – Future" as an agenda item. In the discussion, we did not come to any immediate plan but there was acceptance of the idea that, as cost comes down, the 6C clubs will be moving from slide to digital projection. Gordon Peterson's video club has already made that transition. Back when we were debating what changes Light and Shadow would have for Program Nights, Gordon suggested that, if we wanted to make the change, we might be able to rent equipment from his club. Finally, Peter Schenk has suggested that an interim step might be to do Presentation Nights using laptop computers instead of the projector and screen. Peter is still working out the procedural details for that.

There is another side to this story though. Today's present is yesterday's future. I answered this email query from a former Light and Shadow member (Jim Wheldon): "It has been about 20 some years ago since I made my last photo. With the new digital cameras are the members still going in a dark room to make their final prints?? Or is everything done on computers now, and home printers??" I responded: "I don't think anyone in our club does their own darkroom work anymore but most of our best photographers still shoot only film. Personally, I shoot both ways and find some advantage in each way of doing it. Oh, if they could get all the advantages in doing it one way or the other!"

Email and the Web are also part of the move toward the digital future in photography. They are key organizational components for nearly all professional photographers' businesses. Likewise, our group is making extensive use of these tools administratively. Still, our club hasn't kept up with all aspects of that promise either. Trisha Allen has put up a great new web site for Light and Shadow. But I notice that only three members have links to their online portfolios there. It requires new and hard won skills to truly "go digital" in photography. It will take awhile yet before it is common for all of us. That's O.K. We have all of the future to move into . . . but it does seem to be coming on fast!

Jim Hawkins

## Competition Photo



"Granny Lee" by Jim Hawkins

## Competition Calendar

Month	Slide Subjects	Print Subjects
August	Travel Photojournalism Pictorial(Reg. & Adv.)	Monochrome, Color, Photojournalism
September	Travel Photojournalism Pictorial(Reg. & Adv.)	Monochrome, Color, Photojournalism
October	Nature Pictorial(Reg. & Adv.) Creative	Monochrome, Color, Nature, Creative
November	Nature Pictorial(Reg. & Adv.) Creative	Monochrome, Color, Nature, Creative
December	Annual Dinner and Year End Club Competition Results (no competition)	