

THE ANGLE

April 2018
Volume 81



"All Who Wander
Are Not Lost"
- Chris Seaton

Newsletter of the Channel City Camera Club
Founded 1939 Santa Barbara, CA

A Member Club of the Photographic Society of America, www.psa-photo.org





The Angle

Newsletter of the Channel City Camera Club

April 2018 – Volume 81 – Number 3

Club Website: <http://www.cccameraclub.com>
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 Facebook Page: <https://www.facebook.com/groups/191692638713/>
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 Submit Images To: c4exhibitions@gmail.com
 Angle Website: <http://cccangle.com>
 Member Of: [Photographic Society of America](#)



Table of Contents (hyperlinks, click to go to)

Calendar	From the Editor	President's Message
Exhibition Night	2018 Exhibition Schedule	2018 Special Assignments
Image Requirements/Categories	Exhibition Images	Field Trips
Program Night	Education/Training Night	Image Evaluation Program
Camera Help	PSA News	Photo Critique
Member Bio	Member Article	Member News
Other News	Our Board	

Calendar April 2018

Tuesday, April 3 at 7:30 pm	Exhibition Night – Prints, Open, Nature, People, Altered Reality
Tuesday, April 17 at 7:30 pm	Program Night – "A Journey" - Patricia Houghton Clarke
Tuesday, April 24 at 7:30 pm	Education/Training Night – Setting Up a Home Studio

Founded in [1939](#), The Club meets publicly from February through November (exception of August) and an awards banquet occurs in January. Exhibitions are held on the first Tuesday, some Programs on the third Tuesday, and some Education/Training on the fourth Tuesday. Please check the schedule to verify if and when Programs and Education/Training actually occur. We meet in Farrand Hall, at the [Santa Barbara Museum of Natural History](#) at 3559 Puesta del Sol, Santa Barbara. Doors open at 7:00pm to give visitors time to meet members before formal programs begin at 7:30pm. These events are free to the public and we are always happy to see new faces. Only club members may enter their works into Exhibitions and attend Field Trips. Annual dues for [membership](#) are \$50.00.

From the Editor

Ken Pfeiffer

Welcome to the April 2018 edition of the Angle! Spring is here now, and the local hills are greening up and already exploding with flowers. The Santa Barbara Botanic Gardens and the hills of Summerland are wonderful places to visit now if you are looking for beautiful nature landscapes. The Carrizo Plain is a longer drive, but another favorite for Spring flowers. We have been having super moons with the accompanying super high and low tides, so there is spectacular scenery everywhere now.



Whether you are a newer photographer or an older hand, I want to invite you to participate in a couple of great learning resources provided by our club. We have the [Image Evaluation Program](#) where you can submit images for review by our club mentors. We also have the [Photo Critique](#) section of this newsletter which provides essentially the same function. Please submit images to [Stuart Wilson](#) for the Image Evaluation program, or to [me](#) for the Photo Critique section. And just a reminder that we have an Unscored category in our monthly exhibitions where you can submit images anonymously. We have lots of resources, so don't be shy!

The Angle is the official newsletter of the Channel City Camera Club. We invite our members to submit articles or other news to be included in the Angle. Please send any contributions by the 15th of each month to the [Angle via email](#). I am also interested in your ideas for improving this newsletter, so please send your input to me at the above address. Thanks much!



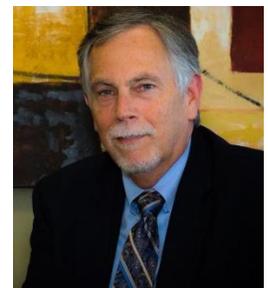
"I love this life. I feel like I am always catching my breath and saying, 'Oh! Will you look at that?' Photography has been my way of bearing witness to the joy I find in seeing the extraordinary in ordinary life. You don't look for pictures. Your pictures are looking for you."

– Harold Feinstein

President's Message

Bill Banning

It's hard to believe we're rolling into April already. We saw robust participation in the juried exhibitions for February and March, and our first programs and education/training nights were very well-attended and well received. It seems our upcoming events and meetings for April and beyond will continue to be engaging and informative.



Of course, all this happens because of the talented and dedicated people who choose to spend their time and energy on the CCCC. I knew this all along, it's just become more apparent from the vantage point of Club President. Thanks to all the great people who make this a great club! Hope to see you at our meetings this month!

- Bill

Exhibition Night

Stuart Wilson

For our CCCC Exhibition on April 3, 2018 our professional judges will be **Lindsey Baumsteiger** and **Alex Nye**. Our club judge will be **Bill Banning**.



Lindsey Baumsteiger is a photographer and private educator based in Central California, where she graduated from Brooks Institute of Photography. Her primary focus these days is providing private photographic lesson plans, workshops, and group photo walks from beginning to intermediate level learners through her business, INLIGHT. (instagram: @inlightphoto | website:<http://www.inlightphotoworkshops.com>) A firm supporter in the power of artistic self-expression, Lindsey believes that

photography is a medium of art every individual can greatly benefit from. Also, she is taking over the Instagram account this week for Color Services Print Lab. Each day she will posting some of her own work and giving thematic lessons in photography. Their account name is: @colorservices



Alex Nye is an award winning fine art and architectural photographer originally from upstate New York, but who now lives and works in Santa Barbara. He received a Bachelor's degree in Visual Arts from State University of New York. Since graduating in 2013, he has been an independent professional for the past 5 years. In that time he has won ten awards for his photography in both local and international competitions, exhibited work in galleries on both the east and west coast, and has sold hundreds of prints of various

sizes to corporate offices, museums, and private collectors. In the commercial realm, his photography has been used by architects, designers, engineers, and contractors to showcase their projects in the built environment. In addition, he's a federally certified drone pilot and owns & operates a small local video production company called Prismedia LLC.



Bill Banning is a long-time amateur photographer with roots in the days of black and white film and darkroom processes. Bill is a former computer application and concept teacher, with skills in Lightroom, Photoshop, and other software. He recently retired after a 35 year career in public education, and hopes to spend more time making pictures and helping out with the education, training, and programs for the CCCC. He presently serves as our Club President and was recently honored as a 2016 CCCC End-Of-Year award winner in two categories: Digitally Altered and Nature.

2018 Exhibition Schedule

Date	Subjects					
April 3	Open	Prints	Unscored	Nature	People	Altered Reality
May 1	Open	Prints	Unscored	Nature	People	Altered Reality
June 5	Open	Prints	Unscored	Nature	People	Altered Reality
July 3	Open	Prints	Unscored	Nature	People	Altered Reality
September 4	Open	Prints	Unscored	Nature	People	Altered Reality
October 2	Open	Prints	Unscored	Nature	People	Altered Reality
November 6	Open	Prints	Unscored	Nature	People	Altered Reality

2018 Special Assignments

Date	Classification	Assignment
May 1	Altered Reality	Motion Blur
July 3	Open	Stairways
October 2	People	Humor

The special assignments for 2018 are:

Altered Reality – **Motion Blur** – Use motion blur to change the feel of your subject

Open - **Stairways** – practice your architectural shots with a look at stairways

People - **Humor** – People in humorous situations or interacting in a way that displays humor

Each year, the club has four special assignments, one in each of the four projected image categories. **Remember that entries for special assignments must be taken in the year preceding the assignment.**

Image Requirements/Categories/Scoring

Requirements for submitting images for Club exhibitions are posted at:

<http://cccameraclub.com/exhibition-rules/>

All submitted images must be entirely made by the entrant, with an exception for use of textures not created by the entrant. You may submit up to three different images in each exhibition. **Images are submitted in six categories:**

1. *Open*: This is an open-ended category for all exhibitions includes images on any subject done using any technique.
2. *Prints*: A printed photograph may be entered at each exhibition without restriction on subject material or the technique used to create the image. It shall not be smaller than 5" x 7" or larger than 13" x 19", horizontal or vertical. It must be mounted to a suitable backing board or printed on a light weight flat surface less than 1" thick that can stand on the exhibition easel. The maximum size of the backing board and mat is 20" x 24", horizontal or vertical.

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3. *Altered Reality*: For the new “Altered Reality” category, images must show obviously changed natural color, form, and/or shape, and the original photographic content must predominate.

4. *Nature*: restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archeology, in such a fashion that a well informed person will be able to identify the subject material and to certify as to its honest presentation.

- All adjustments must appear natural.
- The story telling value of a photograph must be weighed more than the pictorial quality while maintaining a high technical quality.
- Human elements shall not be present. The presence of scientific bands, scientific tags or radio collars on wild animals is permissible.
- Photographs of mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement.
- No techniques that add to, relocate, replace, or remove pictorial elements except by cropping are permitted. No added textures. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content are permitted.

5. *People*: Any depiction of the human condition. Formal portraiture, documentary and photo-journalistic images are all appropriate. One or several persons are permitted.

6. *Unscored Critiqued*: this category is available during every Juried Exhibition for members who want an image critiqued but not scored by the judges. The unscored critiqued category has the following specific rules:

- **Subject**: There is no restriction on the subject material or the technique used in creating the image.
- **Quantity**: Unscored critiqued submission is limited to one digital file for each Exhibition, and that individual is able to enter photos in two other digital categories as well. Thus every Club member is eligible to enter three categories at each Exhibition.

Images are **scored** by three judges according to the following guidelines:

- **Score of 9**: image showing exceptional artistic and technical skill.
- **Score of 8**: image showing very high artistic and technical skill.
- **Score of 7**: very good image worthy of award consideration.
- **Score of 6**: average image with some good and some bad aspects.
- **Score of 5**: below-average image needing improvement.
- **Score of 4**: below-average image with a serious technical defect.
- **Score of 3**: image with multiple defects.

File Naming: digital files shall be named without spaces using the following filename format – **Title%%Cat%%Artist.jpg**, where:

- **Title** is your title for the image – no spaces (use underscore between words); no commas, slashes, or apostrophes.
- **Cat** is the Category abbreviation: **Nat** for Nature, **Peo** for People, **Alt** for Altered Reality, **Op** for Open, **Pri** for Print, and **Uns** for Unscored Critiqued.
- **Artist** is your first name followed by an underscore and your last name - no spaces (use underscore); no commas, slashes, or apostrophes.
- Do not include spaces in the file name – use the %% separator between Title, Category, and Artist.

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Example: Nature image "Before the Storm" submitted by Betty Smith would have the file name of Before_the_Storm%%Nat%%Betty_Smith.jpg.

Please Note: JPEG images produced by ACR/Lightroom, Photoshop or Elements by default have the ".jpg" extension. You may not see this on your file explorer if you have file extensions hidden, but it will show up when you attach the image to your email to submit it for the exhibition. Do not add an extra ".jpg" to your filename. If you see a filename like "MyPicture%%Ope%%Rembrant.jpg.jpg" please delete the extra ".jpg" before submitting.

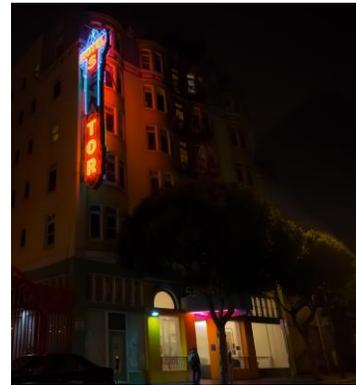
March 2018 Exhibition Images

Prints



"Peacock Lady" - Ron Williams (score 23)

Open



"Senator Hotel" - Dave Basso (score 23)

Nature



"Egret" - Sandy Grasso-Boyd (score 22)

People



"Momma's Boy" - Bob Rottenberg (score 26)

Altered Reality



"Eye of the Abalone" - Patti Gutshall (score 24)

Editor's Pick



"Brothers" - Michael Millhollan (score 23)

Field Trips

Judith Barat

TBA - TBA

There are no field trips yet planned for April. I will notify you by email if this changes.

March 24 Field Trip: This event, March for our Lives, is an opportunity to hone your photojournalistic style by documenting the youth movement that has received much press since the Florida shooting. The following was taken from their Facebook page where they are promoting their cause:



"Students, their families, and supporters will rally and march on March 24, 2018 at De La Guerra Plaza in Santa Barbara, CA at 10 am. We stand in solidarity with the survivors of the Stoneman Douglas High School massacre, in honor of the kids who died there, and in support of all students who fear for their lives. The regularity of school shootings and gun violence against children is a uniquely American tragedy. Congress refuses to enact sensible, tried-and-tested laws to protect our children. 1,300 children each year die from gun related deaths, with a disproportionate number of the victims being children of color."

The rally with speeches begins at 10:00 in the plaza. The March begins at 12:00 at De La Guerra Plaza moving up State ending at Victoria. For those who would like to gather for breakfast at Joe's, 536 State, at 10:00, please email me so I can get a head count. [Judith Barat](#)

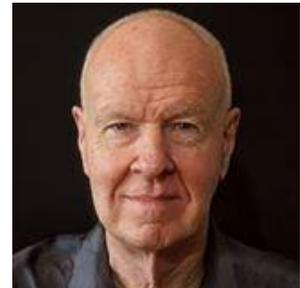
Program Night

David Auston

April 17, 2018; 7:30 pm – Patricia Houghton Clarke

PRESENTATION: "A Journey"

Award-winning international photographer Patricia Houghton Clarke will present a transcontinental overview of her body of work, spanning the 1970's to present. A visual artist and documentarian, traveler, parent, and social justice activist, her images represent the emotional and physical journeys she has embarked upon over the years. She will discuss the thread that runs through her imagery, her fascination with what inspires us to pick up a camera, and how creating photographs can help us understand the world around us and our place in it.



Patricia's photos have been exhibited in many venues world-wide. Most recently, her images of President Obama campaigning in Santa Barbara have been accepted for inclusion in the Obama Presidential Library. Her current work is available at Silo 118 Gallery in Santa Barbara.

Rita Ferri, Visual Arts Coordinator for Santa Barbara County says this about Patricia's work: "...I have seen Clarke's exhibition work over the years and have always been surprised by the breadth of her subject matter and how each body of work carries her poetic vision. Patricia is a photographer who is deeply committed to the global community as well as the visual documentation of life around her. After many years of travel, her work has become strong and meaningful and has a life beyond the print on the gallery wall. The work is compassionate, well composed and visually interesting. People want to know more about what she has seen through her lens. I have never known a person whose persona is so gentle and so quiet, yet, whose entire life speaks so loudly and assuredly of how art changes how we see the world." *(images continued on next page)*



www.patriciahoughtonclarke.com

Education/Training

Sandy Grasso-Boyd

Tuesday, April 24 at 7:30 pm - Home Studio

CCCC members **David Hancock** and **Patti Gutshall** will present an introductory program on setting up a home photography lighting studio, and the principles of portrait studio lighting. A studio can be anything from a few table lamps and a spare sheet for the background, to an elaborate multi-flash system with diffusers. David and Patti will display reasonably priced equipment that one can purchase. They will also demonstrate various lighting techniques for portraits and the use of diffusers for soft lighting. David will also discuss his method of shooting a model in the studio to be inserted into a scene previously taken in the field. **Bring your Camera!**



David Hancock - Long time club member, previous President, Vice President and board member. Retired Senior Producer Director from UCSB. Involved in photography since grade school. Interests include, travel, architecture, figure and altered reality.



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Patti Gutshall began studying photography under the direction of Everett Weinreb at the Photographic Institute of Santa Barbara, working with 4X5 film and the wet darkroom. After developing an allergy to the chemicals she turned to the digital darkroom. Following that she has won a number of contests including 3 images on permanent display at Santa Barbara Cottage Hospital, and 24 photos in the new Goleta Valley Cottage Hospital. We all know that her favorite word is "FUN." She loves taking pictures everywhere she goes. They may not be the perfect exposure nor the sharpest, and may not win an award, but they are priceless in her mind. She has nevertheless won numerous CCCC awards and always excels as a Club judge.

Image Evaluation Program

Stuart Wilson

The Club will continue its successful evaluation program in 2018. Its objective is to help members improve their photographic skills. Club members may submit one photo per month via email for critique and helpful suggestions by some of our more advanced members. Members may use this service to help them refine their entries in the monthly exhibitions. Your photo will be sent anonymously to our reviewers and their comments will be emailed to you a few days later. Simply email your photo, resized to no more than 1400 pixels on the long side, to [Stuart Wilson](mailto:Stuart.Wilson@cccclub.com) with a subject heading of "Image Evaluation Program". If you have any questions contact Stuart at 805-962-0365.



Camera Help

In response to our previous requests, the following two members have volunteered to provide "camera help":

- **Canon Cameras - Stephen Sherrill - sfsherrill@earthlink.net**
- **Nikon Cameras - Stuart Wilson - stuarttwilson@gmail.com**

You are welcome to contact them if you need help.

We would like other camera brands to be included (Sony, Olympus, etc.), as well as adding more experts on Canon and Nikon cameras. If you would like to volunteer as a camera expert, please send your name, camera make or model that you know well, and Email address to president@cccameraclub.com. Thank you.

PSA News

Walter Naumann

Photography Society of America (PSA) representative. Contact me with questions.

More information about the PSA on the PSA website www.psa-photo.org

To join the PSA, please go to this page:
<https://www.psa-photo.org/index.php?join-or-renew-membership>



Print Shows

Stephen Sherrill

Congratulations to all the members who participated in the Goleta Library print show. Thanks again and we'll see you at the Faulkner Gallery show in August!

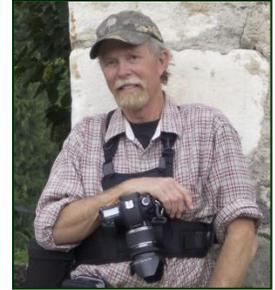
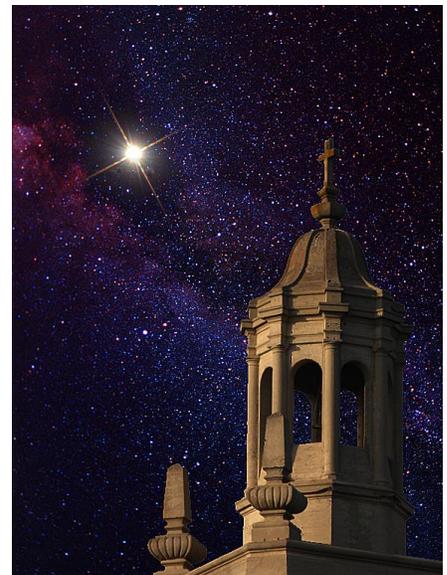


Photo Critique

Editor Note: This is a new section of the Angle that will appear every month, featuring an image by an anonymous club member and a volunteer guest judge. You may want to examine the image before you read the commentary and see what you think, and what comments you would make if you were a judge in one of our exhibitions. Evaluating an image yourself and then reading an expert commentary is a great way to improve your photographic skills. *You are invited to submit your own images for this section.* What do you think about the image to the right, titled "**Seminary**"?



This month's guest judge is Stephen Sherrill. Stephen received a degree in fine arts from San Jose State University. He has experience in numerous mediums such as painting, drawing, sculpture, jewelry, ceramics, glass blowing, wood working, metal working and photography. He has been involved in photography for over 40 years, first as a hobby and today as an award winning internationally published professional.

He photographs a wide variety of subjects, but his specialty is dance and live theater performance. He is currently a staff photographer for the University of California Santa Barbara, Department of Theater and Dance, and for the past seven years has toured as the official photographer with the UCSB Dance Company to various cities in Europe. His dance photography has appeared in numerous publications at home and abroad. He lives in Santa Barbara, California with his wife Delila and daughter Aliana.

Stephen's Critique:

GENERAL IMPRESSION:

I like this image. It's kind of spooky and different. I like the tower and the bright star on the left.

COMPOSITION:

The composition is generally good. I like the placement of the tower and bright star but I would like to see a tiny bit more of the bottom of the tower and a little less of the sky at the top.

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TECHNICAL COMMENTS:

This appears to my eye to be a composite because, though well done, there is a color mismatch that does not look natural in a night scene such as this. The light on the tower could be sunlight or moon light, but it looks like artificial light to me. The dynamic range from light to dark is good. The exposure and focus are good but the stars look unnatural. When I zoom in on it in Photoshop, I see a lot of pixelation but I don't think that's any fault of the photographer. It's because the file I received in my email was very small. In order to comment on the fine details, I would need a higher resolution version.

PICKY DETAILS:

I think the big star is a little too large and a little too dominant. Finally, unless the artist intended it to be this way, the fact that the stars are multi colored bothers me. If you've ever looked up at the night sky, you know that stars don't look like that.

SUGGESTED IMPROVEMENTS:

If the original image was cropped and there's any of the bottom of the tower left over, I would add a little back in and crop down the sky. I would try to shrink the big star or perhaps shrink the whole star field. That would make all the stars appear more pin point. Next, I would definitely reduce the saturation of the star field to make it look more natural. I would like all the stars to look white or near white. I would alter the white balance on the tower to cool it down and make it blend better with the night sky. If the tower is on a separate layer, that should be simple.

FINAL COMMENT:

Overall it's a nice photo. With a few more adjustments to the crop, the star field and color temperature of the light on the tower, it could be even better.

Member Bio**Bill Costello**

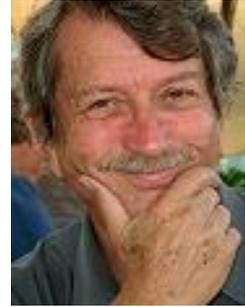
Graduated from the University of Michigan School of Dentistry 1970. Practiced for fifteen years in Lansing, Michigan. Developed revolutionary products for the dental profession, and founded a company that produced these products that reduced treatment time for the patient while simultaneously increasing the accuracy of the treatment. Was president of the Dental Dealers of American for three years. Was a board member of Sparrow Health Systems for nine years. A charter member of the CEO Network. Is currently a member of the University of Michigan School of Dentistry Dean's Advisory Committee. Lives in Santa Barbara during the winter months and in Michigan during the summer. Proud to be a member of the Channel City Camera Club and be associated with such a talented and enthusiastic group of photographers. Married to Betsy for forty-eight years. They have three sons and three grandchildren. -William J. Costello, DDS



Member Article

George Welik

Almost ten years ago, I attended my first Channel City Camera Club meeting. Since then, I am very grateful for, and happy with all that I have learned about photography from the talented and friendly members of this club. Despite that, I still feel that I am a novice photographer, who has only scratched the surface of the many things I would need to learn to be an accomplished photographer. Before retiring from being a workaholic engineer and joining the Camera Club, I had no formal training in photography. Like a lot of parents, most of my photos were of my kids growing up. In 1985, I made a calendar of my favorite family photos as a Christmas gift for my wife, and it was such a hit that I've done it every year since. My kid's friends even started to try to convince me to include photos in which they appeared, so they could "make the calendar" that year. Now it has expanded as a gift to other family members as well, and it is the only photography project to which I am dedicated every year.

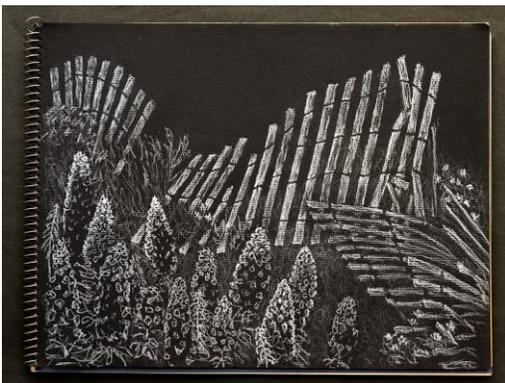


I use a Nikon D600 camera with a Nikkor 28-300 mm zoom lens. Amongst my friends outside of the Camera Club, who mostly take photos with their smart phones, it is referred to as that "big heavy camera." With a full-frame sensor, I like the ability to crop significantly and still have an acceptable resolution on most images. In addition, the wide range of zoom capability allows me to take all my photos without changing lenses, which is more efficient in the field than my previous camera with multiple lenses, and also actually results in a lighter camera bag.

Except for occasionally stitching together a panorama, I only do simple enhancements in Adobe Camera Raw and Photoshop. I seldom pre-conceive an image, but sometimes I will "post-conceive" a composite image during post-processing. Shown is a composite of two photos that I shot during the same trip to New York. In it, I inserted an image of my daughter at a dance performance dress rehearsal into the window of a photo of ruins of the old smallpox hospital on Roosevelt Island. I looked through many images from the dress rehearsal, and I felt that the stage lighting in this particular shot just happened to coordinate well with the outdoor lighting on the ruins.



Despite not pre-conceiving images, I still work to get the best composition that I can of a scene that I am documenting. Several years ago, when adult education classes in Santa Barbara were still almost fully subsidized, I took a few outdoor drawing classes. I found that I would spend much more time evaluating composition alternatives prior to starting a drawing, knowing that I would likely invest another 3 or 4 hours of my time before I completed it. Even though it takes only a fraction of a second to take a photograph, I've tried to transfer this drawing composition mentality to photography, and I believe that it has helped significantly. Shown are a drawing and a photo of the same scene near Haskell's Beach. I and all other people in the drawing class take a photo of the scene on which they are working, so they can refer to it if they continue to draw after class. In this case, I did the drawing first, and then I highly modified the photo of the scene to try to match the look of drawing with white pencil on black paper.



I've felt for a long time that images of family and friends would be the most important photos that I would ever take. Despite this conviction, I sometimes get discouraged that my images usually lack the "wow factor" that photo critics prefer. At our most recent juried exhibition, someone entered an image of a group of young people smiling and laughing and obviously enjoying themselves. Scott Gibson commented that this photo is likely to be very important to these people 30 years from now, and that statement resonated with me. It reminded me that a few years ago, when I was taking photos at Jalama Beach, I ran into a friend who was there with her mother, and I took a photo of them sitting at a picnic table and sent it to her. About a year later, I saw her again in Goleta, and she told me she was glad that I sent her that picture, which she keeps on her smart phone. She told me that her mother passed away a few months before, and now when she sees that photo on her phone, it gives her great joy. That type of "wow factor" is the best as far as I'm concerned.

Member News

From Patti Gutshall - My pic is on here: "**Space Archive - The Southwest's Source for Regional Space Information**". Never hurts to send things in.

<http://www.spacearchive.info/>



From George Welik - In our recent print show at the Goleta Library, I was fortunate to sell two of my prints to a local resident. This was the first time that I displayed metal prints of my images, so my decision to try metal prints appears to have paid off. They were printed at Surf to Summit Photo Printing Pros, www.photoprintingpros.com. The owner, Eric States, has previously given tours of his operation to CCCC members, and several of our members have displayed prints produced by him in our shows. Eric was extremely easy to work with and clearly loves helping photographers get the best looking prints that he can. If you have any inclination to try metal prints, I recommend contacting Photo Printing Pros.

Other News

From Jane Gottlieb - Everyone is invited to the closing reception of my exhibit at ADA UCSB (Art, Design, & Architecture Museum near Storke Tower at UCSB).

JANE GOTTLIEB
PHOTOGRAPHS FRANCE



JANUARY 12 - APRIL 29, 2018
CLOSING RECEPTION
APRIL 26, 2018 4:30 - 7:30PM



ART, DESIGN & ARCHITECTURE
MUSEUM
UNIVERSITY OF CALIFORNIA
SANTA BARBARA

From Chuck Place - Shy Photographers Guide to Putting Subjects at Ease

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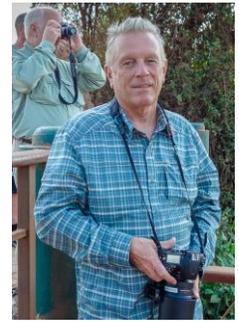
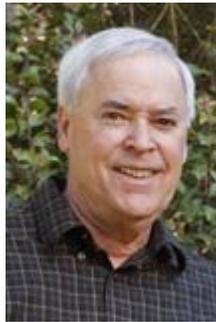
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The Shy Photographer's Guide To Putting Subjects At Ease

■ teachesphoto | February 13, 2018 | 0 Comments

Have you ever found yourself putting on a long lens to photograph someone because you were too shy to approach them? Even if you brace up your courage and ask to photograph a stranger, how do you pose them? How do you put them at ease? How do you bring out their personality in an image? The short answer is-it's tough.

Our Board (hyperlinks, click name to email)



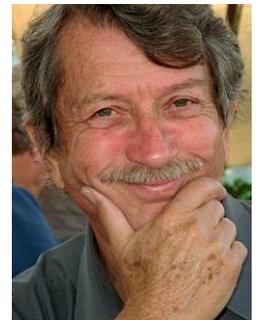
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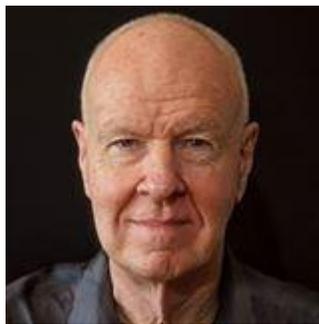
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Print Shows
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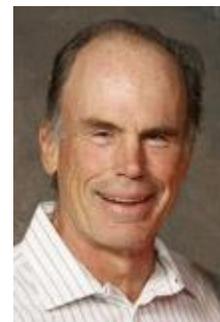
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