

THE ANGLE

May 2018
Volume 81

"Eye on the
Prize"
- Ron Williams

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

May 2018 – Volume 81 – Number 4

Club Website: <http://www.cccameraclub.com>
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 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 May 2018

Tuesday, May 1 at 7:30 pm	Exhibition Night – Prints, Open, Nature, People, Altered Reality *
Tuesday, May 15 at 7:30 pm	Program Night – "More Meaningful Portraits" - Chris Orwig
Tuesday, May 22 at 7:30 pm	Education/Training Night – What Makes a Good Photo (panel)

*Special Assignment in Altered Reality is *Motion Blur*

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 May 2018 edition of the Angle! The club has been having some wonderful activities this Spring, and I hope you have been enjoying them. We had a great field trip featuring night architecture on the evening of April 12, thanks to our field trip director **Judith Barat**. We walked around taking pictures of some iconic buildings, and finding other interesting sights to photograph at night. As **David Auston** mentioned, the city looks much more fascinating after dark. Common sights take on an entirely new look. Some of us spent time photographing the stairs that go up to the Granada parking structure, a scene barely noticeable in the daytime. Much fun! As I promised, I wrote a [Member Article](#) about how to overcome some of the difficulties when doing night photography. Please let me know if you have any questions about this



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 really don't have any secrets. I've never met a photographer whose work I respected that had a secret because the secret lies within each and every one of us."

— John Sexton

President's Message

This month, I can't seem to come up with anything to write about. So, I've decided to steal other people's stuff. Here are a few of my favorite quotes by photographers.

"The camera is an instrument that teaches people how to see without a camera."

— Dorothea Lange

"I really believe there are things nobody would see if I didn't photograph them."

— Diane Arbus

"The negative is the equivalent of the composer's score and the print the performance."

— Ansel Adams

"Once the amateur's naive approach and humble willingness to learn fades away, the creative spirit of good photography dies with it. Every professional should remain always in his heart an amateur."

— Alfred Eisenstaedt



"Don't forget that the May 1st Juried Exhibition includes a special assignment for motion blur."
— Bill Banning

Care to share any of your own favorites? Send them my way and I'll make a list to share later in the year.

By the way, this year the first Friday in May will be the annual Star Wars Day. "May the 4th be with you."

- Bill

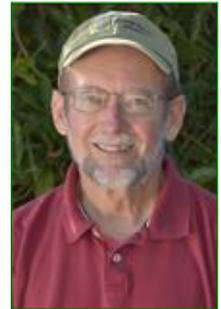
Exhibition Night

Stuart Wilson

For our CCCC Exhibition on May 1, 2018 our professional judges will be **Nell Campbell** and **Tim Hauf**. Our club judge will be **David Auston**.

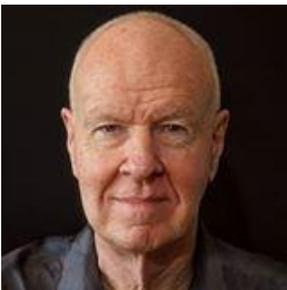


Nell Campbell is a professional photographer specializing in events, and a documentary photographer who has been documenting handmade duck blinds in Louisiana since 2001. For 29 years, Nell has edited the two Photographer's Forum annual contests. Her photographs are in the permanent collections of the ADA Museum at UCSB, the Ogden Museum of Southern Art in New Orleans, the Santa Barbara Museum of Art, and the Wildling Museum in Solvang.



Tim Hauf has been a professional photographer since the early 1990s. His photographs have been featured in numerous publications throughout the world, including Islands, Sunset, Asia Pacific Travel, Mini-World (Japan), Explore (Canada), Terre Sauvage (France), Dove (Italy), South Africa Times, USA Today, National Geographic, Smithsonian, and many others. His list of published books includes unique destinations such as the Himalaya of Nepal; South America's remote Patagonia; the rugged wilderness of northern Manitoba, Canada; South Africa's remarkable World Heritage Sites; Ventura County; and Channel Islands National Park. In addition to having his work displayed in numerous solo and group

exhibitions, Tim's work is also part of the permanent art collection at Cottage Hospital in Santa Barbara, California.



David Auston, a member of the Channel City Camera Club, has been engaged in photography for the better part of 50 years. His interests are eclectic, but tend to favor landscapes, portraits, and street photography. Black & White printing is a special interest that he has developed over the years, first with a chemical darkroom, and now with a full digital darkroom. Although for the most part he is self-taught, David has also benefited greatly from a number of courses at the Santa Fe Photographic Workshops. While he shoots in both color & black & white, his preference is for black & white as it provides more control of tonal range. David recently retired from UC Santa

Barbara where he was a research professor engaged with a group of very bright students, staff & other faculty developing ways to address the effects of climate change. He has twice been a resident of Santa Barbara; first during the 1960s, and recently since 2002 when he moved with his wife from Santa Fe. David greatly enjoys the club meetings, exhibitions, field trips, tutorials, and other activities, and is pleased that he now has more time to engage in them.

2018 Exhibition Schedule

Date	Subjects					
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.

(continued on next page)

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.

(continued on next page)

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.

April 2018 Exhibition Images

Prints



"Thirsty" - Newton Hightower (score 22)

Open



"Lily" - Don Green (score 24)

Nature



"Cardon Bloom" - Chris Seaton (score 23)

People



"Seen It All" - Sue Dodds (score 23)

Altered Reality



"Wishing Well" - Steve Sherrill (score 23)

Editor's Pick



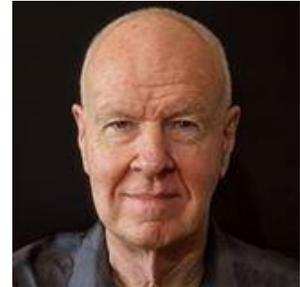
"Sanctuary" - Greg Kunysz (score 21)

Field Trips**Judith Barat****Metal Printing - TBA**

I'm in the process of getting a field trip together for May. Eric States, the man who does the metal printing in Goleta, has acquired additional printing equipment that prints images on a variety of substrates like wooden doors, etc. This event will take place after May 15th.

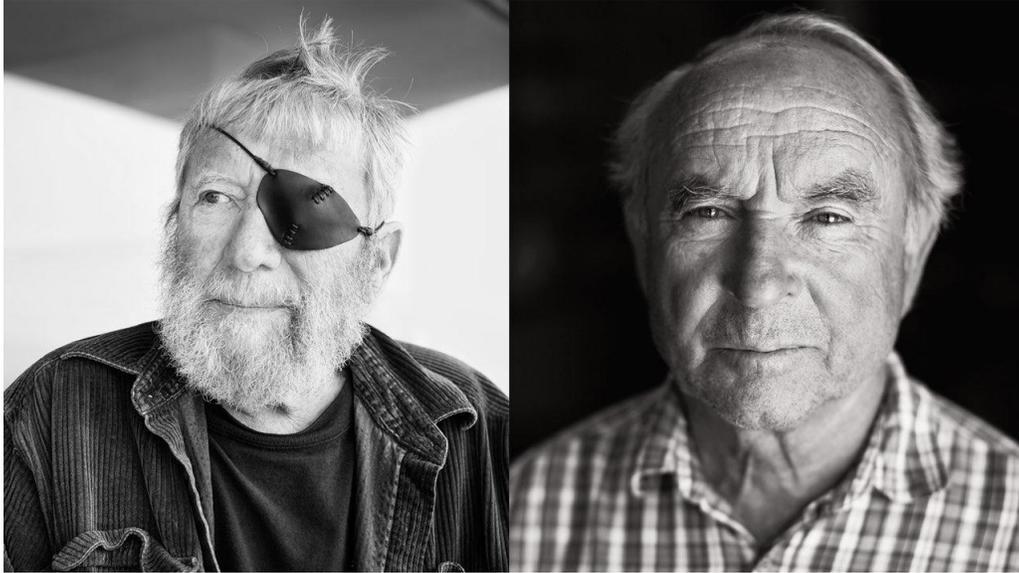
**Program Night****David Auston****May 15, 2018; 7:30 pm – Chris Orwig****PRESENTATION: “How to Cultivate Creativity and Capture More Meaningful Portraits”**

Join best-selling author, celebrated photographer and teacher Chris Orwig for a presentation about how to cultivate creativity and create more meaningful portraits. In this talk Chris will share tried and true practices that you can implement to increase your overall creativity, and techniques for capturing better portraits. His work has appeared in publications like Esquire, Rolling Stone, Surfer Magazine, Triathlete Magazine, and Santa Barbara Magazine. His clients include Patagonia, Google, Adobe and others. But more importantly, he approaches photography and teaching from a warm-hearted and down-to-earth perspective that is both encouraging and inspiring.



You may know Chris as I do through his widely read books such as “Visual Poetry”, “People Pictures”, “The Creative Fight” & many others, as well as through his many photography tutorials, which currently include 18 short courses on Linda.com, and audio & video tutorials from his instructional company Carpe Diem Supply Co. This and other information is available at Chris’ website: chrisorwig.com.

(Images on next page)



Education/Training

Sandy Grasso-Boyd

Tuesday, May 22 at 7:30 pm - What Makes a Good Photo

The subject of the Training/Education night on May 22 will be “How to Critique and Judge Photos and Evaluate Your Own Work, or in other words What Makes a Good Photo”.

A panel of camera club judges who have served on exhibition nights will discuss what the major criteria or philosophy they recommend to evaluate photos. The goal of the evening is for club members to learn and apply these criteria for evaluating their own photos and those of others. Club members will be asked to submit photos for the judges and audience to use as examples for this discussion. There will be no scoring. Club members will be encouraged to participate and ask questions of the judges. A resource of tips for judging, critiquing and self assessing photos will be handed out.



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](#) 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

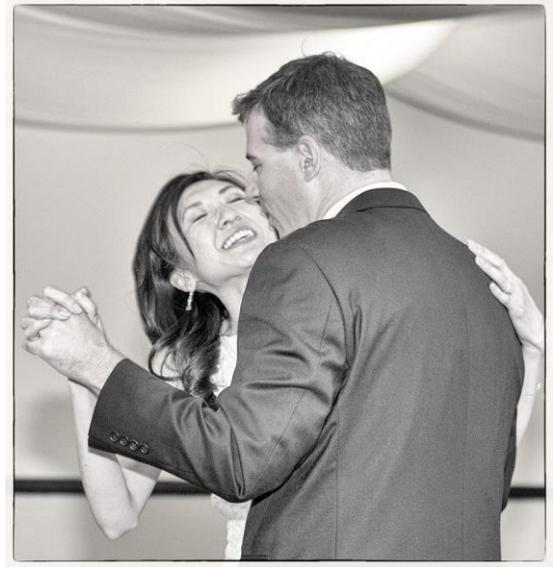
Stephen Sherrill

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 "**Last Dance**"?



This month's guest judge is Bill Banning who 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.

Bill's Critique:

I think this is an appealing image with immediate visual impact. To me the technical details are handled very well. There is a full B&W tonal range, the image is sharp in all the right places and the choice of aperture has nicely softened the lines in the background.

The photographer has chosen to add creative elements of monochrome (or split) toning, and an image border, both of which, to my eye, create a vintage feel – particularly when combined with the male subject's coat and hair styling. Personally, I don't think the border adds much value here and would recommend expanding the photographic portion to the full crop of the image.

The photo is composed with an aspect ratio close to a square, which I think generally works well to frame the subjects. My eye is distracted a bit by the tangent created between the female subject's wrist and the right border of the image. If there is more of the scene to the left in the original image file, I think opening up the crop to allow a bit more space on the left would be a good modification. Another aspect of the image composition, and in my opinion, the biggest flaw in the image is the proportion of the frame that is dedicated to the male subject's back. Nearly a quarter of the frame is taken with the nondescript, mid-grey content.

For me the primary areas of interest in the photo are the subject's faces and the clasped hands on the left side. Placement of the female subject's face at a traditional "rule of thirds" intersection is effective in drawing attention to this point of interest. I see the male subject's head separated well from the background by contrasting colors of his hair and the highlights behind him. The brightness of this highlight area tends to draw my eye to this point and fights a bit for attention with the female's face.

I also notice shadows in the background (and on the female subject's right arm) that indicate a fairly strong direct (maybe even on camera?) flash. To my eyes, this light source creates some harsh light and distracting shadows on the male subject's sleeve near the center of the frame.

I suspect this photo was a spontaneous one, which I believe effectively captures a moment and tells a story. I see authentic emotion in both faces and imagine a special moment of connection between the two subjects. I would prefer, however, to see at least one subject with eyes open. Overall, I feel the photo is strong technically, with some areas of distraction. In the end, when taken together, I think all the elements support my positive initial impact of story and moment well documented.

Member Bio

Don Green

I started my photography career after graduating Brooks Institute in 1980. Prior to that, having grown up in Santa Barbara and graduating from SBHS in 1967, I joined the military, U.S. Air Force, knowing that I would need the GI bill later on for school. That and working part-time, plus having a supportive wife (very important that) got me through Brooks. After graduating, wife (Tricia) and I packed up and moved to Seattle where for the next 20 years we called home. I worked for an aerial mapping company for a number of years, then moved to working for another photography company specializing in aerial work. It was not unusual to get in a helicopter for a morning shoot, get out and take off in a plane for another photo shoot, then come back and get into another helicopter for a late afternoon shoot. Shoot, I was tired after that. Once in a while I was called on for some architectural photography. Clients included Boeing, Weyerhaeuser, Washington State Dept. of Transportation, and Association of Washington Business among many others. At the same time I was a photojournalist with the Washington Army National Guard. That position took me around the world from the East German border, to the "hot hot damn it was hot" jungle of Honduras, the bleak DMZ in Korea, and back to hot humid Thailand where I had been during the Vietnam War. I was also the photo editor for the Guard's quarterly magazine Evergreen. The magazine had good quality people contributing to it, and we won many awards with it. Retired in year 2000 and moved back to SB. Some might ask with all that experience why join a camera club? Why not I say. This club has a lot of talent in it and there is always something new to learn. I blame it all on David Auston. When I first met David he showed me some of his photos and I was blown away by the quality. I asked him if he was shooting 8x10 and he said no it's all digital. So now, two new digital cameras later, and five new lenses, a new lightweight tripod, new camera case, and backpack, here I am again learning more about photography. I'm here to learn and that's why I joined a camera club.



Here are a couple of my photos. On the left below, First Lady Hillary Clinton meets with troops during Christmas visit to Bosnia 1997. On the right below, Two Muslim Women walk among the graves located in what once was the stadium for the 1984 Olympics in Sarajevo which is now a graveyard.

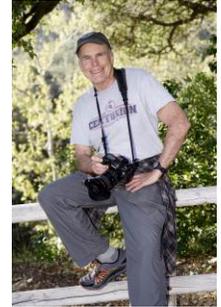


Member Article

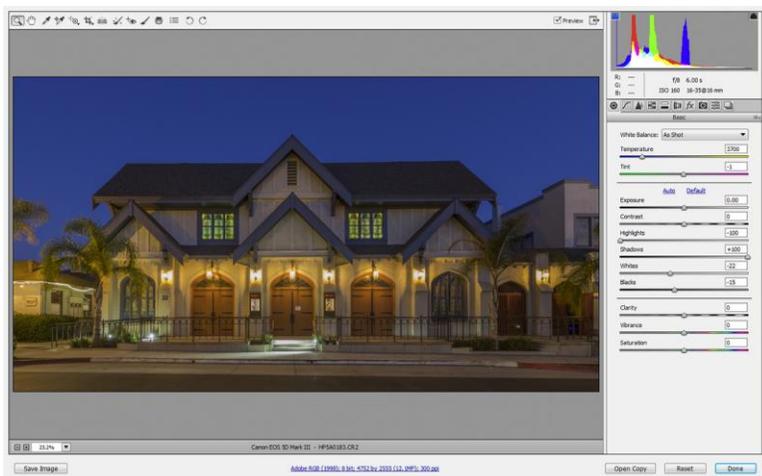
Ken Pfeiffer

HOW TO KEEP LIGHTS FROM BLOWING OUT IN NIGHT PHOTOGRAPHY SHOTS

Night photography often challenges the dynamic range of our cameras, or the ability to properly expose dark shadows and bright highlights at the same time. Of course, this problem is not limited to night photography, but it usually shows up in most urban night shots because the buildings may be dimly lit, but the lights may be very bright. One way to deal with this issue is to take multiple exposures and blend them manually. For example, if you are photographing a building at night, you can take one exposure that is appropriate for the building on the average, using the evaluative or matrix metering system on your camera. This should nicely expose most of the building, but the lights will probably be blown out. You can then take another shot exposing for the lights, either by spot metering on them, or by simply dialing down your exposure compensation by 2 or 3 stops. This will underexpose the rest of the building, but it will get the lights right. You can then blend the shots, using the underexposed shot for the lights, and the normally exposed shot for the rest of the building.

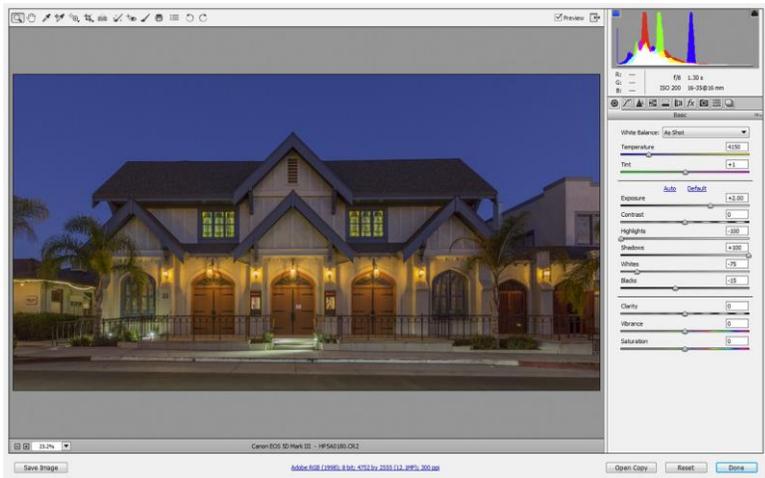


Here is an example. I recently took a picture of the "New Vic" theater in Santa Barbara. I used evaluative metering and got the result below. As usual for such a shot, I brought the highlights all the way down and the shadows all the way up to get as much detail as possible in the bright and dark tones. The building looks OK, but note the detail inset of the lights on the right. The lights and the wall behind them are very blown out. There is little detail, and nothing else can be done with just this one shot since the highlights slider is already all the way to the left.



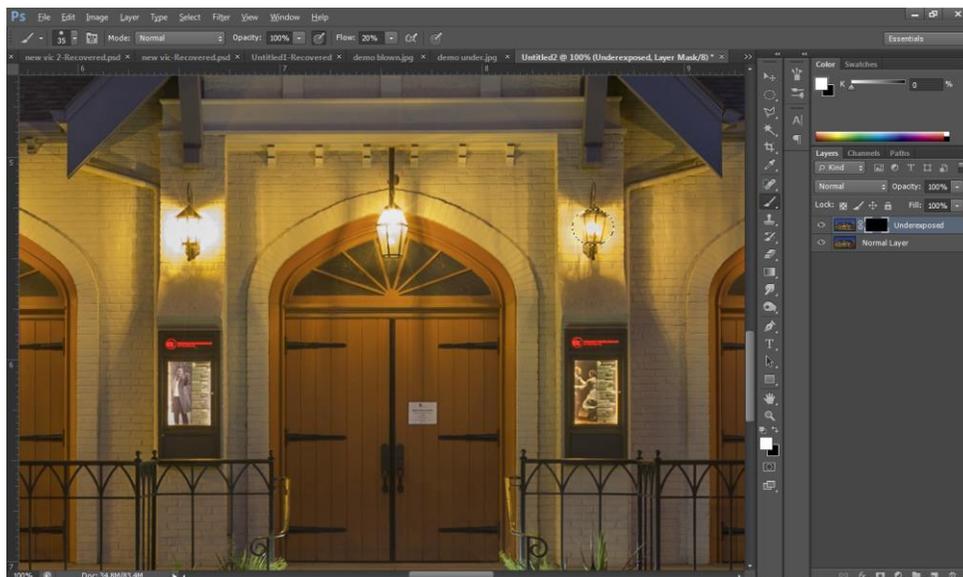
Now below (next page) is the same scene, taken on a tripod, but shot with minus two stops exposure compensation. I processed the scene essentially the same, but then I increased the exposure by two stops in camera raw (or Lightroom) to bring it up to the same exposure as the "normal" exposure. Note how the lights are NOT so blown out since they were not overexposed. But notice the increased noise in the picture as a whole, so that is why we don't want to use all parts of the underexposed picture.

Also notice that the lights in the normal shot are whiter or less saturated than the lights in the underexposed shot. As you decrease luminosity you necessarily increase saturation, and vice versa. If this is not what you want, the best way to reduce it is to decrease the saturation of the yellows in the HSL panel. If you try changing the white balance it will affect the overall picture and make everything more bluish. (Neither of these is done here, I just left the lights as is.)



So now all we have to do is take the original image and replace the lights with those from the "underexposed" image. We will load both exposures as layers in Photoshop, align them, and mask out the underexposed shot. Then we will paint on the mask to reveal the lights only. Here it is step by step:

1. Select both images in Bridge or Lightroom (select one image by clicking on it, then control or command click on the other).
2. Load both images as layers in Photoshop. From Bridge, click Tools from the menu, click Photoshop, then click "Load Files into Photoshop Layers".
3. In Photoshop, align the layers by clicking "Select->All Layers" from the menu. Then click Edit->Auto-Align Layers->Auto from the menu.
4. Drag the underexposed layer to the top if it is not already. Click on that layer to select it. Click Layer->Layer Mask->Hide All from the menu. Click on the mask to select it.
5. Now take a soft brush (try 0% hardness) with low flow (try 20%) and with white paint, paint on the image over the lights. Since the mask is selected, you are actually painting on the mask. Play with this a bit until you are revealing only the lights and the reflections on the wall behind the lights. See the image below for what this looks like when painting on the light at camera right.



6) Voila, you are done! After some other adjustments to taste, sky replacement, etc. you may get something like this:



If you want to play with the raw files I used in this article, you can get them here:

<https://www.dropbox.com/sh/3u66amy2q3grai7/AADaCzKTdduiaTfhRC1yCpTna?dl=0>

You can use this technique in all sorts of situations where the highlights are blowing out. In more complex situations it may be useful to select the highlights with a luminosity mask before painting. Or you can use a threshold layer for a simpler technique. There are all sorts of tutorials on these luminosity masking techniques. If you are interested, you can start here:

https://www.youtube.com/watch?v=j_Xm4rZYhqo Also please [email me](#) if you have any questions, I am happy to help! Have fun!

Member News

From Ines Roberts - The April Royal Photographic Society Journal featured a two page article with some of my images and a bio. *Editor Note - Congratulations Ines!*

THE GUIDE MEMBER STORIES



Journey of a lifetime

A passion for photography began for Ines Labunski Roberts FRPS after fleeing the Red Army



SHE HAS CALLED various places home, with each location sharpening her observational skills and honing her appreciation of the environment around her.

A child of war, Ines Labunski Roberts FRPS and her family fled in mid-1944 from Danzig – now Gdansk and Sopot – through Poland and Austria to escape the Russian Red Army.

The lived near the Danish border before she moved to England in 1952, where she received her first camera.

After marrying and moving to Stirling for 10 years with her husband, Roberts began experimenting with her creative work at her local camera club. They moved to Santa Barbara, USA, in 1966, where she has been a member of the Channel City camera club ever since.



Here, Roberts discusses how passions for the natural world and people inspire her to tell stories through images.

NATURAL AFFINITY

'I've always had a deep love of nature. Growing up in Danzig I was surrounded by it, making it a paradise for me in every detail. My husband and I loved

Scotland's landscapes and its people, but we longed for the sun, which is why we left for California.

'America has the most beautiful wilderness and mountain areas, all within easy reach of Santa Barbara. I continually return to these locations so that I can discover something new through my photography.

'Whether it's a mountainous area, the ocean, desert or a garden, I feel at home in any wilderness.'

PEOPLE WATCHER

'In 1972 I worked for Direct Relief and Amigos de las Americas in Guatemala for six weeks, photographing those around me. I loved and admired these people, and in spite of the poverty and hardships they faced they had such friendliness and natural grace.

'The actions and gestures of people continue to fascinate me, and whenever something unusual stirs my attention I have to photograph it. When I'm people watching, I hope that my camera and I blend into the background so I can photograph people in the most naturalistic way possible.'



DEEPER MEANING

'Thanks to digital advancements and smartphones, more people are taking photographs than ever before.'

'Although this has led to huge strides in the photographic field, I feel people are increasingly viewing the medium as disposable and the opportunities to tell stories via photography can often be overlooked.'

'I always look for deeper meaning in my photography and I think it's important my images capture unusual moments that stimulate a meaningful response from the viewer and myself.'

CLOCKWISE, FROM FACING PAGE, TOP Mount McKinley, Alaska, September 2010; **Storekeeper**, Santa Barbara, 1990; **Bird of Paradise**, gone; **Train Station**, 2013; **Not much longer**, Mount Lassen, 2009; **Ladybirds**, Sequoia National Park, California, 1989



MY LIFE



Ines Labunski Roberts FRPS
Born in Danzig and educated in Germany and the UK,

Roberts is a pioneer of slide-music shows – she has produced 39 since 1972, and has had a number recognised by the RPS Audio Visual Group. She achieved her Fellowship in 1992 and became a member of the London Salon of Photography in 1996. Her images feature in Portfolio Three, showcasing the best photography associated with the Society between 2010 and 2013

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 Ted Rhodes - Forwarded from David Powdrell

Hey photographers,

We have 14 people signed up so far but need 5 more to break-even for this tour. I hope you'll consider joining us. Kathi Scarminash leads a killer tour. We need your commitment by 4/18.

Here's the link: [Museum of Modern Art - Photography Exhibit](#)

Thanks much.

From Zoltan Puskas - Geoff Dyer lecture on Garry Winogrand at Santa Barbara Museum of Art. An Education in Seeing: <https://www.sbma.net/events/cldyer>

From Chuck Place - The 2 Big Hurdles to Creating Amazing Backlit Photographs

[Read More](#)

[Chuck Place Spring 2018 Class Schedule](#)

From Mark Jansen - Costa Rica Photography Workshop
<https://jansenphotoexpeditions.com/costa-rica-photography-workshop/>

From AARP Foundation - Call for photographs for the AARP Foundation Calendar Contest
<https://www.aarp.org/aarp-foundation/about-us/calendar-contest.html>

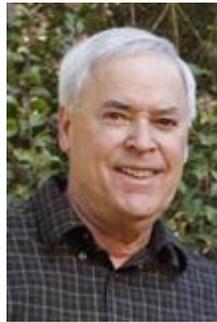
Our Board (hyperlinks, click name to email)



President
[Bill Banning](#)



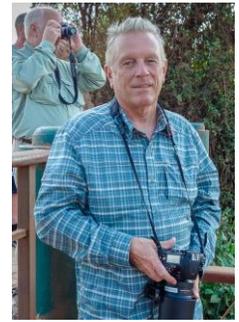
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[Damian Gadal](#)



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[Bob Wagener](#)



Projected Images
[Chris Seaton](#)



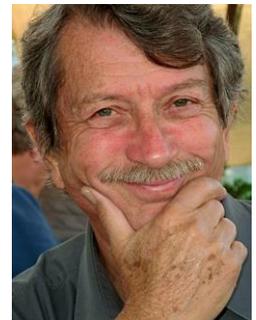
Print Exhibition
[Patti Gutshall](#)



Print Shows
[Stephen Sherrill](#)



Scorekeeper
[Zoltan Puskas](#)



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[George Welik](#)



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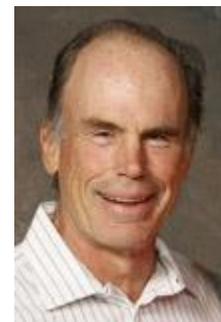
Education/Training
[Sandy Grasso-Boyd](#)



Judges
[Stuart Wilson](#)



PSA Rep
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