

THE ANGLE

NOVEMBER 2019
VOLUME 82 NO 8

"AMARYLLIS TRIO" by Gerry Aspen



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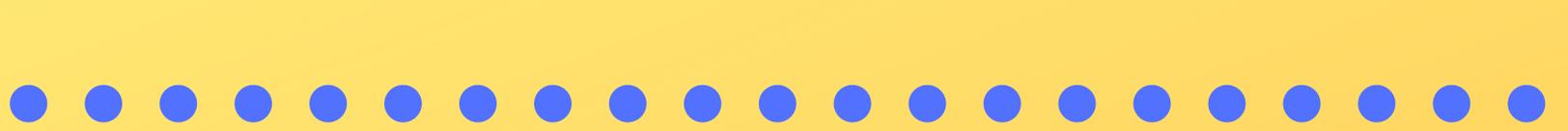
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upcoming events

Friday, November 1 by Midnight

November Exhibition Submissions Due

Tuesday, November 5

November Juried Exhibition

Members showcase submissions due

Wednesday, November 13

Lake Cachuma Field Trip

Meet Loreto Plaza parking lot 8am.

Tuesday, Nov. 19

Program Night - Members Showcase

Tuesday, Nov. 26

Fourth Tuesday Program:

Non-competitive Sharing AND

Collections and Smart Collections in Lightroom

NO MEETINGS THE MONTH OF DECEMBER



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

Founded in 1939, The Club meets publicly from February through November (excluding August). An awards banquet occurs in January. Juried Exhibitions are held on the first Tuesday, programs on the third Tuesday, and a variety of education, training, and non-competitive sharing each fourth Tuesday.

Please check the schedule online to verify that Programs and Fourth Tuesday activities are actually scheduled to occur.

We meet in Farrand Auditorium, Santa Barbara Museum of Natural History
 3559 Puesta del Sol, Santa Barbara.

Doors open at 7:00 p.m. for visitors/members can socialize before programs begin at 7:30 p.m. 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.

USEFUL LINKS

[Channel City Camera Club Website](#)

[CCCC Photo Website on Flickr](#)

[CCCC Facebook Group Page](#)

[The Angle Archives Website](#)



Click icon for link

Email Exhibition Images : c4exhibitions@gmail.com

Email Angle Editor at : angle@cccameraclub.com

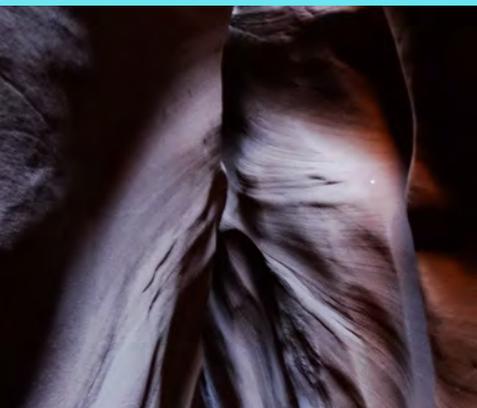
FROM THE EDITOR

Linda Kavanagh

INSPIRATION (continued from October)

...and that leads to my next inspiration. Just slapping a thumb drive full of video clips wasn't my style as then I was inclined to make them into a movie combining pictures, video clips and music then presenting them as a gift. Considering I knew nothing of any these processes it certainly did take time to research how to do it, which software programs were intuitive and cost-effective for the newbie, but it did open up a whole new creative avenue for my photographs. This led to creations I did for friends weddings, my best surfer friends paddle-out, and the one-hour movie of my journey across America Route 66 with four Harley's and a chase car from Chicago to Santa Monica pier that I accomplished a couple years ago. That surely was not on my bucket list of travels. But my Swiss friends inspired me to set it up then dragged me along with them. Got great photos as I made the itinerary detour through Utah for a week.

I would say there is no lack of inspiration around you, no lack of available knowledge – so much is on the internet and certainly mentors within our club. Just start doing what interests you and make the time.



PRESIDENTS MESSAGE

Bill Banning

It's hard to believe we're coming up to the final month of club activities for 2019. It's been another remarkable year in the Channel City Camera Club. I'm pleased to have served as president this year and looking forward to my third year in 2020.



We've had good member retention and a growing member base this year. Highlights include the emergence of our new Mentor Program, and the creation of two new Special Interest Groups (Birds and Sculpting with Light) with more to come soon. Our programs have been informative and thought-provoking, and we've had several terrific opportunities for field trips and making new friends.

Despite the absence of an Equipment Director and an Education Director, we've enjoyed the support of our members to provide meeting set-up and images to share in the non-competitive Fourth Tuesday Programs.

We couldn't run the club without a dedicated and effective group of volunteer Board members, many of whom have stepped up for multiple years to keep things clicking along. I'd like to offer special thanks to those who will continue next year and acknowledge the work and dedication of those who are leaving or changing positions. Bob Brown (Vice President) and David Auston (Program Director), will be leaving their positions after multiple years of exemplary service to the club. David will continue to be involved with the mentor program (including support for a new Program Director] and I know Bob will be making sure our January Awards Banquet is under his belt before turning the reins over to a new Vice President.

This month at the Member Showcase program on November 19, we'll have the nominating committee submit a slate of officers for 2020 and vote to install the new Board. There will also be the beginning of the process to make a minor change in our by-laws.

This year we've also made the critical transition to Linda Kavanagh as the new Angle editor. This monthly work is a complicated task and we're glad to have Linda on board to do it again next year!

Remember, there are no club meetings in December, however, there will be the annual year-end judging during the month to select our Images of the Year. January is also a "no meeting" month, but we'll be holding our annual Awards Banquet where the selected images of the year and other honors will be revealed.

Now... about the election of new officers for 2020 and the prospects for our 81st year:

Bring it on—it's going to be terrific!



By Bill Banning



By David Auston

EXHIBITION: Image Submission Requirement

SUBMIT TO: c4exhibitions@gmail.com



NAMING THE IMAGES

Title_Of_The_Photo%%Peo%%First_LastName

- Do not add .jpg - it adds it automatically.

1. Title of the photo. Capitalize the first letter of each word using the **underscore** to separate all the words with NO spaces
2. %% signs to designate the category %%
3. Add the category between the signs.

CATEGORIES: **Nat** for nature **Peo** for people **Ope** for open

AR for altered reality **Pri** for print **Uns** for unscored.

4. Your first name **underscore** your last name. NO spaces.

SIZE OF IMAGES

**Size: No greater than 4000 in width and 2666 in height.
*vertical or horizontal pixels***

Double check your output with each export. Export sizes may revert to old settings. You may have to adjust the amounts each time. The club's original standard 1400 by 1050 still works, but you will likely see some image softening under 2000-2500 pixels with the new projector.

And: I *only* check the submission email < c4exhibitions@gmail.com > closer to the due date, so if you have questions in the meantime please email me at: < seatopwr@cox.net >

And: If you are going on vacation and want to send your images in ahead of time, just please make a note of when they are to be juried.

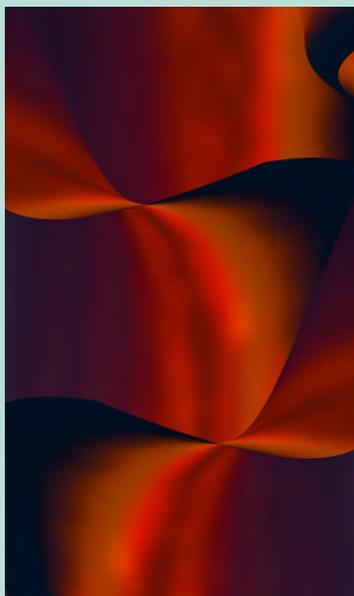
JUST ASK FOR HELP IF YOU ARE UNSURE ABOUT SUBMITTING IMAGES

Special Assignments - The purpose of the special assignments is to encourage new ideas and challenges. These images must be taken within the year preceding the assignment, a change from the requirement that they be taken in the current calendar year. For instance, the next Special Assignment is scheduled for Oct 1. This means an image qualifies if it was taken anytime from Oct 1 2018 onward. The metadata shows when it was taken and if it doesn't meet the requirements, it will be disqualified.

Nature - The nature photography category is 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 artificially produced hybrid plants or animals, 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 picture elements except by cropping are permitted. No compositing or changes in the original content of the scene is allowed. Multiple images may be used for purposes of tone-mapping (realistic HDR), light sculpting or painting, focus-stacking, noise reduction, or creating a panorama. The scene depicted must be an accurate representation of the scene as it appeared.
- Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content are permitted.

Altered Reality – An open ended category in which images must show obvious changes of natural color, form, and/or shape, from a realistic image. The original photographic contents must predominate. High Dynamic Range (HDR) images and Black and White images without further changes are not considered “Altered Reality”. It is a category where you can allow your imagination to run wild and create images that you wouldn’t find in reality. The best way to describe it is to show examples:



Unscored Category – Please make use of this category if you would like feedback on your work without being part of the competition and use this opportunity to see it projected on the screen. And based on comments from the judge you may want to later submit it for scoring.

Duplicate Submissions - Organize your images that have already been submitted and accepted or unaccepted. Unaccepted images can be reworked and resubmitted. An accepted image in one category excludes it from being resubmitted in another category even if changes have been made to it, e.g. color to black and white. I do check metadata because sometimes images are very similar but in fact are different shots.

Thanks so much to everyone for participating and giving everyone a chance to see your work.

EXHIBITION: Special Assignments for 2020

Start thinking about photographs that will meet these Special Assignments for next year:

March 3, 2020 - Open Category: The challenge is "white-on-white" or "black-on-black"

May 5, 2020 - Altered Reality Category: Images that feature glass

July 7, 2020 - People Category: People and their modes of transportation

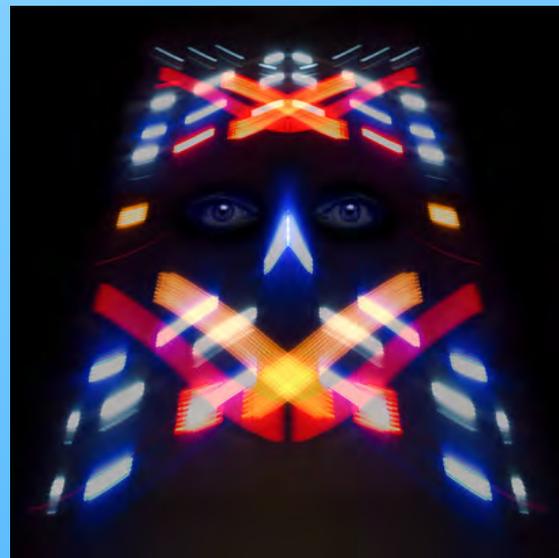
October 6, 2020 - Nature Category: Animals in groups—at least three of the same or different non-domesticated animals

2019 Special Assignment Standouts

The photos below were the highest scoring entries for each of 2019's Special Assignments



Garden Street Gate by Bill Banning
Open Assignment: Santa Barbara Details



Speak No Evil by Stephen Sherrill
Alt. Reality Assignment: Symmetry



Generations by Stephen Sherrill
People Assignment: Hands

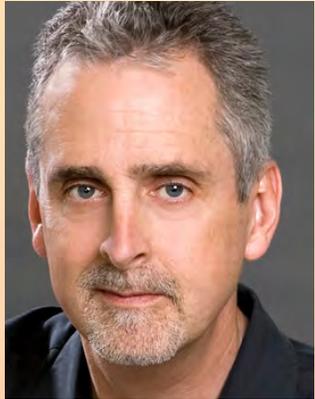


Rio Chama by Bill Banning
Nature Assignment: Long Exposure Showing Motion

EXHIBITION NIGHT: Judges

Stuart Wilson

For our CCCC Exhibition on November 5, 2019 our professional judges will be Jim Bartsch and Christy Gutzeit. They club judge will be David Auston.

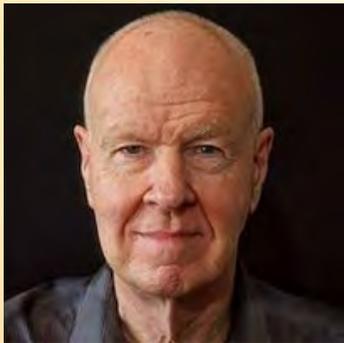


Jim Bartsch is proficient in the latest technological advancements in photography, having more than 30 years of experience in architectural work. He specializes in photographing houses, hotels, restaurants, and commercial buildings. His goal is to bring out the aesthetic beauty of the scene while using natural light to the best advantage. His clients include interior designers, architects, magazines, landscape architects, contractors, and real estate companies. Jim takes pride in the quality of his photos with a very efficient shooting style and a hard work ethic. His skill in Photoshop helps his clients with quick turnaround times. Jim has contributed his talents to the Channel City Camera Club, not only as an exhibition juror, but also as an end-of-year judge.



Christy Gutzeit is a local photographer, and educator. She has worked on ad campaign post-production projects for for Nike and Cover Girl, as well as feature films and music videos, some of which have won honors such as a Cleo Award, MTV Music Video Award, and BAFTA Award. Her images have also been published in Town and Country, Martha Stewart Living, Santa Barbara Magazine, C Magazine and Vogue.com.

Christy holds a BA with Honors in Psychology from Pennsylvania State University and an MS in Photography from Brooks Institute, where she was on the faculty for 9 years until it's closure in 2016. She currently lives in Santa Barbara with her husband and twin boys.



David Auston 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.



By David Auston



By Stuart Wilson

HIGHLIGHTS FROM THE OCTOBER EXHIBITION

PRINTS

""WALKING ON HASKELLS BEACH""

by
David Auston



""OLD CHEVY READY TO ROLL""

by
Ron Williams

ALTERED REALITY



"MONDRIAN SUNSET" by Bill Banning



"DESERT SCENE" by Ines Roberts

NATURE

(Special Assignment Long Exposure Seascape/Landscape)



"LOW TIDE"
by
Stuart Wilson



"MONTANA DE ORO BEACH"
by Don Green



"MORNING MIST"
by Sally Berry



"LIGHT AND SHADOW" by Judith Barat



"WATER PATTERNS" by Jeff Lipshitz

OPEN



"PARTY CLOTHES" by Chris Seaton



"NAP TIME" by Stuart Wilson

PEOPLE

"THE SWEEPER"
by Jeff Lipshitz



"NUDE STUDY" by Chris Seaton



"STREET TALK"
by Bob Rottenburg

Stay tu

FIELD TRIPS

Judith Barat

The LAKE CACHUMA CRUISE field trip scheduled for November 13th is filled.

Members on the list, please meet by 8 a.m. at Loreto Plaza to caravan. Cost to participate is \$15 per person for the cruise and \$10 for parking. We will have a private naturalist guide who recommends that we dress in layers. We're planning to join together for lunch after the tour at a location and with return time to be determined.



[Click here to access the sign-up sheet with ride sharing contact info](#)

SPECIAL INTEREST GROUPS

Beginning this year, the Camera Club is pleased to offer Special Interest Groups (SIGs), which are led by club members interested in sharing their particular photographic interests. See below for information about currently active SIGs.

BIRD SIG

DON GREEN

Photos from these trips are on the club flicker site:

<https://goo.gl/KzjyxA>



Latest Activities of the Sculpting with Light Special Interest Group

As this article is written, the Sculpting with Light Special Interest Group is looking forward to its fifth and final Night Shoot of the year. This Shoot will take place at the Sedgwick Reserve up near Santa Ynez and it should be an especially challenging one since it will combine Sculpting with Light photography for a foreground subject with Milky Way photography.

In addition, the SWL-SIG is working on a slideshow that overviews its members' work in 2019 for the Member Showcase program in November.

Lastly, the developer of the Sculpting with Light technique, Harold Ross, recently sent followers a photo he had created as inspiration for seasonal creativity. We share it here:



Check out some more examples of SWL at:

<https://goo.gl/KzjyxA>



Sculpting with
Light
by David Auston



PROGRAM NIGHT

PATTI GUTSHALL

November 19 @ 7:30 p.m. • Farrand Auditorium, SBMNH

MEMBER SHOWCASE

Everyone can contribute a slideshow for the Members Showcase! The Showcase is a November tradition where members may present their work in a slideshow format.



For more than a decade, as originated by Meryl Weider, this event is just for fun! There are no judges or comments, just an appreciative audience to enjoy your images. The 2019 program will allow shows for 5 minutes each, not to exceed 8 minutes. Simply create your show in MP4 format and upload it directly from your browser using this link:

<https://www.dropbox.com/request/wzaSbEEV1eZKvtusErvF>

November 5 is the deadline for submissions for the November 19 event, but the sooner the better.

If you need help on how to create and export your slideshow using Lightroom, contact Bill Banning at: president@cccameraclub.com, or see the link below.

If you would like to use ProShow Gold (only on Windows), see the link below or contact Patti Gutshall at: pgutshall@cox.net

You may also contact Patti if you wish deliver your file on a CD or USB drive.

Click Here for **Lightroom** Slideshow Info:

<https://helpx.adobe.com/lightroom/help/playing-exporting-slide-shows.html>

Click Here for **ProShow Gold (PC Only)** Info

<http://www.photodex.com/proshow/gold>

IMPORTANT: *There evidence that ProShow Gold is no longer supported. Alternatives for slideshow development include Lightroom and FotoMagico 5 by Boinx Software.*

Click Here for **FotoMagico 5** Information:

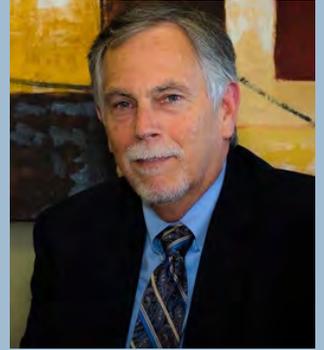
<https://boinx.com/fotomagico/>

Fourth Tuesday Program

organized by **Bill Banning**

November 26, 7:30 p.m. Farrand Auditorium

Using Lightroom Collections and Smart Collections"



- You'll learn the difference between Lightroom's folders and collections.
- You'll learn the power of "Smart Collections" which can automatically gather your photos into collections based on your preferred criteria.
- You'll learn how to create a series of Smart Collections that will automatically include your best photos for any given year based on different ways of rating and ranking your own photos, ultimately leading to a Smart Collection that contains only your most highly prized images of the year (i.e. a Top 10 Favorites Collection for any year in your Lightroom Catalog!).
- You'll go home with a link to a training video and a PDF instruction sheet that you can use as a reference when you set up your own "Top Favorites Smart Collections."

But wait... there's more:

Another Opportunity for Non-Competitive Image Sharing

We'll once again offer our members an opportunity to share images in a non-competitive environment. No restrictions on categories, techniques, or presentation media. If you have images to share, send Bill Banning an email to president@cccameraclub.com

You can either attach the images or just let him know you're interested in sharing.

Need ideas on what to share? How about...

- Photos or prints for which you're seeking member feedback
- Photos or prints that work in a series or tell a story
- Photos or prints from recent travel
- Photos or prints using a technique you've been practicing
- Photos or prints you're considering for submission to a club exhibition night
- Photos or prints that weren't "accepted" at an exhibition night, and now, you'd like to get further feedback OR you'd like to talk about your intent when you submitted them.
- Any other photos, prints or short videos you'd just like to share with the club



By George Welik



By Judith Barat

IMAGE EVALUATION

STUART WILSON

The Club will continue its successful evaluation program in 2019. 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

stuartwilson@gmail.com

[Careful... there are 2 t's in stuartwilson]

with a subject heading of "Image Evaluation Program"
call 805-962-0365.

PSA NEWS

Walter Naumann

The Photographic Society of America web site is: www.psa-photo.org. Excellent online classes are included with the membership of \$60/year. Photos can be submitted to an expert for advice. I have had a turnaround time of less than an hour I am a member of the study group of 16.
<http://www.psadigital.org> . It is a good way to compare and critique photos with people around the world.



Aavo Koort attended the PSA annual conference in Spokane this year September 22 - 28. As usual the first three days included photo trips in the city of Spokane and into areas in eastern Washington state. The last four days were filled with lectures, workshops and model shoots.

The weather was sunny and warm but the last night brought a cold wave with snow. Spokane has many photographic sites including a waterfall and river rapids in the middle of town. See below.

The Chinese 'invasion' continues. In various divisional digital competitions and in print shows about 50% of the photographers had Chinese names. Most of them from China but also from the US and other countries in Southeast Asia. Below is a typical list of winners in competitions.

In 2020 the PSA conference will be held in Colorado Springs on September 27 to October 3.

RECOGNITION OF PHOTOGRAPHIC ACHIEVEMENT		EP
Minimum 700 Acceptances		
Bob Benson, APSA, PPSA	USA	
Bob Chiu, PPSA		
Haiyan Huang, PPSA	China	
Lanfeng Chen	China	
Beimeng Liu, PPSA	China	
Dinesh Pagaria, PPSA	India	
Yilan Song, PPSA	China	
João Taborda, PPSA	Portugal	
Ken Weaver, PPSA	USA	
Danlei Ye, PPSA	Canada	
Jurong Yu, PPSA	China	



By Aavo Koort

PRINT SHOWS

STEPHEN SHERRILL

SAVE THE DATE
GOLETA PUBLIC LIBRARY
GALLERY SHOWING
MARCH 2020



details to follow

CAMERA HELP

The following members have volunteered to provide "camera help." You are welcome to contact them if you need help.

Canon Cameras:

- Stephen Sherrill <sfsherrill@earthlink.net>

Nikon Cameras:

- Stuart Wilson <stuarttwilson@gmail.com>
- Ron Williams 805-448-4995 especially the D800 and D7000 series

Fujifilm Cameras:

- David Auston <dauston@cox.net>

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.

PHOTO CRITIQUE

critique by guest:

This is a 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 reading the judge's review and see what you think, and what comments you would make if you were a judge in one of our exhibitions. Please feel free to email the Angle a photo you would like to have critiqued. Identity will not be posted.



Spend some time looking at the photo and think about what your own critique might be. It turns out that when you spend time analyzing what works and doesn't in other's photos is a productive way to improve the quality of your own work.

From Patti: Wow, what a great use of color! The geometric element of the use of “shadows of circles” balances the color. These shadows also make for a strong leading line to the intersection where the people, sky, and balloons meet. The sky looks correct for color too.

There is a pink hue in the shadows. You might try correcting this to remove or lessen the pink. This is an artistic decision.

There is a slight perspective distortion that should be corrected.

This image is many images. There are so many ways that it could be cropped. First I would remove the woman in the lower-left corner. She is not needed in the image.

Another possible crop would be to take off the top. Does the sky add or take away?

Another possible crop would be the right side. Does this make the image stronger? I would really crop in tight to put the emphasis on the pink and the shadows.

That is what my eye wants to look at and my favorite crop.

These are all suggestions. There is no one way to treat an image. It's the experiments that open us up to be creative and have fun!

MEMBER NEWS

from member **Deb Gibson: A Very Happy Mentee**

I have been a member of the CC Camera Club for almost three years. Soon after I retired, I had the good fortune to be on a hike with George Welik, who was hiking with his camera. I mentioned that photography was something that I was very interested in pursuing in retirement and asked him if he had suggestions for classes. He said although he had taken classes in the past, he had learned the most about photography from being a member of CCCC. He invited me to come to a Tuesday meeting and the rest, as they say, is history.

To say I am a novice photographer is a gross understatement. I didn't even own a camera for more than six months after joining the club. My idea was to learn more about photography, the process, and the equipment before making a camera commitment. I didn't want to buy something too "big" that I wouldn't know how to use, nor did I want to "outgrow" a camera too quickly.

I did, indeed, take classes. I took every class that Samy's Cameras offered - - - DSLR, digital photography, lenses. I took Adult Ed classes at SBCC - - - Photography for Travelers, Creating Blogs, Photoshop for Digital Photographers (3 times!), Lightroom Essentials and Digital Cameras/Digital Photos. I have taken photography workshops locally with Andreina Diaz and two one-on-one photography tours when traveling!

And I have learned a lot from each encounter. However, there was that "putting it all together" piece that had been missing. Especially the post-production piece (Lightroom and Photoshop). I invested in a new, faster, bigger computer (but am still baffled by it). I subscribed to Adobe's Creative Cloud, I took Chris Orwig's lynda.com tutorials, but still I was at a loss.



Enter the CCCC “Mentoring” Program! For me, this was the thread that began to pull it all together. When I saw the list of mentors, I didn’t know how to choose! I could use each and every one of them for different needs. Chris Seaton graciously sat with me while my old, slow, PC loaded images in Photoshop to get me ready to enter my first image for Exhibition Night. With the new computer, I tapped both David Auston and Bill Banning to help me set up my Lightroom Catalog (and teach me a few things about my new iMac!); and then, armed and dangerous, I had to reach out to Bill and David to help me clean up the mess I had made in my catalog!! Everyone has been so gracious and generous with their time and expertise.

I’m sure I’m more ‘needy’ than most, but the mentoring program has been such a gift to me for my further progress and advancement in this process. The Club has such extraordinary talent and knowledge available to those willing to ask for it. Everyone has their own strengths and areas of interest and I have found the knowledge/skill exchange amazing. This is a fair warning to the rest of you on the Mentoring List, I will be calling!!

A grateful mentee,
Deb Gibson



By Deb Gibson



Pack your suitcase

Share your trip through the lens and a member's journal

SIEM REAP, CAMBODIA by Linda Kavanagh

Most travelers only know this place by its iconic sightseeing feature the UNESCO WORLD HERITAGE SIGHT called ANGKOR WAT, the largest religious monument ever constructed. They come in and spend a couple nights then fly off to Phnom Penh. But the Angkor area is home to as many as 1000 temples, some no more than a pile of rocks but others still very well preserved or uncovered from the jungle-like TA PHROM that has the trees growing out of it and made famous by the film Tomb Raiders.

I spent a week in the Siem Reap area and saw a dozen highly significant temples, all different in their make up so they didn't become boring. We even crawled around one that was barely uncovered from the jungle, probably not such a wise decision but they did have a ranger present and we did have our guide with us should we have fallen into the abyss. The place has it all and is so very affordable with private guides and drivers who will easily get you around any time of day or night to catch the best light.

Other than visiting the Angkor complex, you also have the night market, Tonle Sap Lake cruise to visit the floating villages, and hike into the KULEN mountains along the old Ho Chi Minh Trail where you can visit the river rock carvings and waterfalls. Along with the sightseeing, shopping is fantastic at the night market—and relaxing at a spa with a full body massage costing less than a coffee at Starbucks will re-energize you.

Departing Siem Reap, I suggest taking the overland route as a day excursion to Phnom Penh. The countryside is very interesting with many photo ops along the way including “Spider Village”—a place to stop for lunch and indulge in fried tarantulas and crickets! Yum!

The guide I used actually had to escape the war and to evacuate and live within Angkor Wat for two years, along with 6000 other villagers. When I asked for the best spots for photos he was able to set me up with the best spots including the sunset with everyone gone from the monument. To turn around and look up and not see another soul... you just can't beat that!

and you can't beat the infinite amount of opportunities to photograph in Siem Reap...



The purpose of the Camera Club's Mentorship Program is to help both incoming and current members improve their photographic skills, learn to use software and hardware, participate in print and digital image exhibitions, and in general to become more fully integrated into the many diverse activities of the Club. To accomplish this goal, a group of more experienced active members of the Club have volunteered to be mentors, offering advice in the following areas:

- Choosing and using camera equipment and lenses that match your photography interests.
- Digital post-processing: Lightroom & Photoshop & other software programs
- The digital darkroom: choosing a computer, monitor & storage system • Some basic principles of composition
- Basic principles of lighting • Black & white photography • Preparing and submitting an image for the Club exhibitions • Printing your own prints and/or using a print service
- Others as needed

Mentors, their areas of expertise, a brief bio, and contact information for each are listed below. Incoming and current members (mentees) who wish to seek advice on one or more of the foregoing areas should directly contact the appropriate mentor listed. If you need help selecting a mentor or have questions or concerns about being a mentor or mentee or how the Program works, please contact David Auston, who has responsibility for coordinating the program (dauston@cox.net; cell: 805.570.0206).

Both mentors and mentees are expected to follow appropriate guidelines for professional conduct as exemplified for example by best practices for student/teacher relationships and avoid using the Mentorship Program for personal gain or any use other than those outlined here.

List of Mentors, with Areas of Expertise & Contact Information

David Auston (dauston@cox.net; cell: 805.570.0206). David has been a member of the Club since 2005 and is currently Program Director. He has been an avid amateur photographer for over 50 years and has used a wide range of both film and digital cameras, including Nikon, Canon, Hasselblad, 4x5, and Fuji mirrorless (his current system). He has been using Photoshop for 25 years and Lightroom for 12. His main interests are landscapes, candid portraiture, street photography, and most recently, light painting. He has a preference for black & white imagery and does his own printing.

Bill Banning (wb@williambanning.com; cell: 858.229.9250). Bill has been a member since 2013 and is currently club president. He took up photography in the '70s with a manual 35mm film camera and a B&W only darkroom in his family's garage. He is equally enthusiastic about making photographs and digital post-processing. He's an advanced user of Lightroom and Photoshop. His background in education supports a gently reassuring teaching style that will meet you at your current level and help you on your way to the next.

Judith Barat (baratjudith@gmail.com; 612. 360. 4977). Judith has been a member of the Club since 2016 and currently is serving as coordinator of Field Trips. Judith has experience with composites and portraiture, is passionate about photography and enjoys mentoring beginning photographers. She uses a Canon 5D Mark IV.

Chuck Bloom (samusic@west.net; cell: 805.886.3624). Chuck got into landscape photography during a summer school course at UC Berkeley in 1978 and joined the camera club in 2008. He has taken more than 100 interactive classes taught by professional Adobe Photoshop and Lightroom instructors and is happy to mentor beginning to intermediate level photographers in using these programs to enhance images. He is also willing to assist photographers in developing basic skills in landscape composition and lighting as well as choosing a computer, monitor and storage system. Chuck has captained cruising sailboats for multi-day photography workshops at the Channel Islands which he has organized for his company Shorelie Summit Adventures and were facilitated by professional photographers. While he appreciates the endless artistic and technical skills required of the best photographers with cameras and in the digital darkroom, he is more compelled by the feeling one experiences when looking at an image that generates the same sensation it was intended to convey each time it is viewed.

Chris Seaton (seatopwr@cox.net; 805.403.9839). Chris Seaton has been a member of the Club since 2011 and is currently Director of Projected Images. She has been an amateur photographer for many years but only after getting her first Canon Rebel digital camera she was able to really start learning about photography. Now she uses a Canon 5d Mark3 which is still teaching her. She is Interested in almost all kinds of photography. She is happy to help beginners get images ready for exhibition.

Stephen Sherrill (sfsherrill@earthlink.net; 805.682.4876). Stephen 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 six years has toured as the official dance company photographer with the UCSB Dance Company to various cities in Europe. His dance photography has appeared in numerous publications at home and abroad. In addition to his work as a photographer. Stephen has experience in painting, drawing, sculpture, jewelry, ceramics, glass-blowing, wood working, and metal working.

Bob Wagener (bob.wagener@gmail.com; cell: 805.452.0800). Bob has been a member of the club for seven years and is currently serving his third year as Club Treasurer. He started photography in grade school with a Kodak Brownie Hawkeye, taking pictures of historic monuments around Baltimore, and plantation homes on the James River. After years of “resistance” to digital imaging, Bob started using Nikon DSLRs, then Lightroom and Photoshop. But he is still an avid fan of film and collector of 35mm and 6X7 equipment, particularly rangefinder models. Bob is available to help with all things film: choosing your format, locating and testing a solid camera, restoration and minor repairs, shooting with film, even scanning your images into digital files for post processing.

Ron Williams (laladera77@gmail.com; 805.687.4910). Ron has been a member of the Club since 2005 and is currently Publicity Director. He has been an amateur photographer for over 60 years, beginning with a 4x5 press camera in college while serving as photo editor for its newspaper and yearbook. He has used Nikon SLRs, both film and digital, since the mid-1960s. Ron began his career as a physicist in 1961 and has been employed at UCSB since 1975 as a research economist. His main interests are landscapes, nature, night photography, event photography, and travel. He is familiar with Photoshop and other digital post-processing software.

MENTORS				TOPICS							
Last Name	First Name	email	Phone	Gear	Digital Darkroom	Software	Composition	B&W	Exhibitions	Printing	Other
Auston	David	dauason@cox.net	805.570.0206	√	√	√		√		√	Fuji Gear; Epson printers
Banning	Bill	wfbanning@cox.net	858.229.9250	√	√	√		√	√		General Mac Tech Support, Lightroom, Photoshop, etc. on all platforms
Barn	Judith	bsratjudith@gmail.com	612.360.4977	√							Canon 5DMkIV
Bloom	Chuck	samiasic@west.net	805.886.3624	√	√	√	√				Photoshop, Lightroom, Windows computers and iPhone photography
Williams	Ron	laladera77@gmail.com	805.687.4910	√			√		√		Nikon cameras/lenses
Sherrill	Stephen	sfisherrill@earthlink.net	805.451.6743	√	√	√	√	√	√	√	Canon cameras/lenses
Chris	Seaton	scatoprwr@cox.net	805.403.9839		√				√		
Wagener	Robert	bob.wagener@gmail.com	805.452.0800	√							Film Photography and Equip

EXHIBITION: Category Descriptions

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. **Altered Reality:** For the “Altered Reality” category, images must show obviously changed natural color, form, and/or shape, and the original photographic content must predominate.
2. **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 b: This is an open-ended category for all exhibitions includes images on any subject done using any technique.

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

5. **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.

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.

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