

THE ANGLE

OCTOBER 2020
VOLUME 83 NO. 8



"GARDEN FRESH" by Dave Basso

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NOTE: Links unsupported properly at this time. See the Table of Contents above and enter Command-F (Mac) or Control-F (PC) followed by "Pg #" replacing # with the page you want.

upcoming events

All meetings are currently held virtually with

**Zoom Link Reminders Sent
before 5:00 p.m. on meeting nights**

Tuesday, October 6, 2020 @ 7:00 p.m.

*Juried Exhibition Night - Special Assignment: Nature -
Undomesticated animals in groups {3 }*

Tuesday, October 20, 2020

*Program Night: " Bewildering Biodiversity: Birding Peru from Lowland
Amazon Forest to High Puna Grasslands"*

Presenter: Satie Airame

Tuesday, October 27, 2020

4th Tuesday Program: Non-competitive Sharing

DATE CHANGE: November Exhibition Night

Due to conflict with the Presidential Election on Tuesday, November 3, the Juried Exhibition Night will be held the following week on Tuesday, November 10. [Submission details TBA]

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 (no meetings in December, January, or August) and an awards presentation occurs in January. Exhibitions are held on the first Tuesday, Programs occur on 3rd Tuesdays, and Education, Training, or Non-competitive Sharing occurs on 4th Tuesdays. Check "Upcoming Events" for details. Annual membership dues are \$50.00. Meetings are free to members and guests and we are always happy to see new faces. Only club members may enter works into juried exhibitions, attend field trips, join special interest groups, receive mentoring/non-juried critiques, or participate in gallery shows.

Before COVID-19 restrictions we met at Farrand Hall, Santa Barbara Museum of Natural History. All current meetings are held virtually through Zoom.

Meetings open at 6:45 p.m. and formal programs begin at 7:00 p.m. We welcome guests interested in becoming members. If you would like to visit one of our Zoom meetings, please contact: membership@cccameraclub.com

USEFUL LINKS

[Channel City Camera Club Website](#)

[CCCC Photo Website on Flickr](#)

[CCCC Facebook Group Page](#)

[The Angle Archives Website](#)

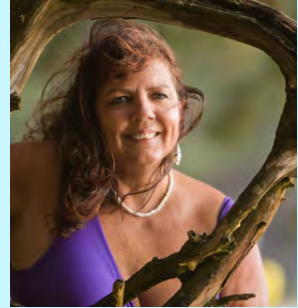


Click icon for link

Email Exhibition Images : c4exhibitions@gmail.com

Email Angle Editor at : angle@cccameraclub.com

Summer is over. Here comes the fall, with winter seemingly just a moment away. The changing seasons include the holidays, different holiday lighting, and amazing colors as the leaves change in autumn. Photographers can make use of the season's lights. Street photographers can capture the celebrations and the unique lighting of the holiday season.



The same landscapes distinctly catch the light differently. Seascapes change dramatically with the waves and surf larger and more dramatic. Portraits can be holiday theme inspired. Wildlife photographers can look forward to animal migrations and different behaviors. Though we still have to social distance, we can still make use of interesting changes that come with fall and winter as we revisit favorite photography sites to get a new capture.

Since we still have to restrict our movements with curtailed physical interaction, one must keep their spirits high and take this time to expand your shooting capabilities by practicing and learning aspects of your camera and gear you have not used before. Along with the hope that the world order will revert back to what we relate to "as normal," keep your morale up, reach out to those that are truly "locked down" by sending them photos or share an album of your favorites with them by Zoom. Make use of your archives. My travel work is non-existent but my company's accounting department still had to stay on to take care of the business from their home desks and when I have to correspond with them over email I send them a few pictures to cheer them up.

This is the perfect time to go through your collections, try re-edits or new processes on your second best. Share them and add a memory or a smile to someone else's day.

Linda Kavanagh...editor

Taking a SWOT at the Future of CCCC



This month the CCCC Board will begin discussions about the future of the club. We've adapted well to the challenges of operating during the pandemic, but it never hurts to keep looking further ahead. We'll benefit from thinking beyond the current restrictions and planning for a long-term future—one that reflects interests of our members and defines what we can offer for potential new ones.

We'll be starting out with some thinking about the club's *Strengths, Weaknesses, Opportunities and Threats*, in short our SWOT. As the process rolls out, the Board will be asking club members to join in the discussion. In the end, we'll take what we learn and develop a more cohesive vision of who we are, what we want to be, our purpose, goals, and the actions we'll take to make us stronger.

To be part of the process, take some time to think about what you enjoy in the club and what you think we should be paying attention to for the future. Come up with your own thought about CCCC's SWOTs. You'll have a chance to share them soon.

Attend the Adobe MAX Virtual Conference

Pre-pandemic, the annual Adobe MAX conference was a hot (and expensive) ticket. This year it gone 100% virtual and is FREE for anyone with an Adobe Creative Cloud account. Check it out - 3 full days of workshops and discussions, including sessions on Lightroom, Photoshop and lots of other cool stuff!

[Click here to check out the event details and get registered.](#)

EXHIBITION: Image Submission Requirement Chris Seaton

SUBMIT: c4exhibitions@gmail.com

NAMING THE IMAGES

Title_Of_The_Photo%%Peo%%First_LastName

SIZE OF IMAGES

No greater than 4000 pixels wide or 2666 in height.



Details for the categories for submissions are located on the website and in the new Annual Guide that was sent last week. Please check there for reference or instruction. seatopwr@cox.net for questions.

Juried Exhibitions always occur on the First Tuesday of each month the club meets (no meetings in January, August, or December). Each month members may submit one image in up to three categories of their selection plus one print. The categories from which to choose are always the same: Altered Reality, Nature, Open, People, Prints, and Unscored.

Special Assignment Schedule for 2020

Each year, the club has four special assignments, one in each of the four projected image categories. ***All entries must be taken after announcement of the year's assignment topics (October 25, 2019).*** Special Assignments in all four topics for the year will be eligible for recognition highest average special assignment scores for the year. Photos submitted for special assignments will also count toward high average score for their category.

Submissions for the final Special Assignment of the Year (Nature: Animals in Groups) will be presented at the October 6 Exhibition Night.

EXHIBITION NIGHT: Judges

Stuart Wilson

CCCC Exhibition Night October 6, 2020

Professional judges: **Eliot Crowley** and **Christy Gutzeit**.

Club Judge: **Ron Williams**.



Eliot Crowley: "I grew up in Southern California and started surfing at a young age. While never very good at the sport, I appreciated its beauty, and have a passion for the ocean. After a while, I found myself on the beach taking photographs of my friends, while they surfed. This was the introduction to my life's passion, photography."

Eliot started selling his photos at age 14. After taking photography as a class in high school he went to Brooks Institute of Photography in Santa Barbara. There he graduated with his Bachelor's degree in 1976.

After finishing school, Eliot became among the first 50 photographers to populate the downtown Los Angeles area in the late 1970's. His clients included American Honda, Sunmaid Raisins, Patagonia, along with a host of fashion designers. In the late 1980s, Eliot moved into a house in the shadow of the Hollywood sign and continued to work for such clients as, General Motors, and Tenneco Packaging.

In the 1990s Eliot got married and moved everything back to Santa Barbara CA. His commercial work continued for such clients as T. Rowe Price, and Bank of America. In 2005 Eliot was asked to join the faculty of Brooks Institute. Eliot still does commercial and editorial work for local Santa Barbara clients such as Jordanos, Food and Home Magazine, and Destinations Wine Country Magazine. Eliot has had multiple one-man shows, and even more group gallery shows of his photographic artwork. He holds an MFA degree in photography from the Academy of Art University in San Francisco 2009.

Christy Gutzeit, a local photographer and educator. Christy has worked on post-production projects for ad campaigns 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.

Ron Williams has resided in Santa Barbara for nearly six decades. He and his wife, Charlotte, have been happily married since 1971. As a research scientist and as a photographer, he has pursued both vocation and avocation for many years and enjoys their overlaps. In the former he began as a professional physicist in 1961, then in 1975 turned to interdisciplinary research in health economics and software development at UCSB. In 2019 he was officially honored for his work in public health and information technology by the California State Senate. In the latter, he began as a college newspaper photographer in 1957 using 4x5 film, then shot thousands of 35mm slides until 1999 when he migrated from analog to digital.

Although he describes himself as a “photographic omnivore” he particularly enjoys sharing the beauty of nature, landscapes, and nightscapes. He is a member since 2008 of the Channel City Camera Club and the Santa Barbara Art Association, having been honored by awards from both groups. He has exhibited his photographs in several local venues and has won recognition in photographic competitions including the 2019 Trails Council Gaviota Coast contest and the AAA Westways 2020 contest.

Fifteen of his prints are part of the permanent collection at Cottage Hospital and dozens are to be found on display in the homes of private collectors. Ron specializes in multi-frame panorama prints, some of which are quite large with file sizes approaching a gigapixel and prints up to eight feet wide.

Photos by Ron Williams



"Photography is a way of feeling, of touching, of loving. What you have caught on film is captured forever... It remembers little things, long after you have forgotten everything."- Aaron Siskind

PRINTS

*Highlights from the
September Exhibition Night*



"GENERATIONS" by Ron Abeles



"SPINNING STARDUST" by Ron Williams



"FLIGHT FURY" by Sally Berry



"ROCKY NOOK INFRARED" by Bill Banning

ALTERED REALITY

*Highlights from the
September Exhibition Night*



"BLOWING BUBBLES" by Carrie Topliffe



"FLOATER IN SUNSET" by Ines Roberts

"CABRILLO PALMS"
by
Zoltan Puskas



"GOATEES"
by
Jeff
Lipshitz

NATURE

*Highlights from the
September Exhibition Night*



"ARE YOU A THREAT"

by
Ron Abeles

"DRAGONFLY"

by
Bill Hallier





"HOODOOS" by Bruce Straits



"ANNA'S ROSE"
by
Don Green

PEOPLE

*Highlights from the
September Exhibition Night*



"CHANGE OF SOCKS" by Carrie Topliffe



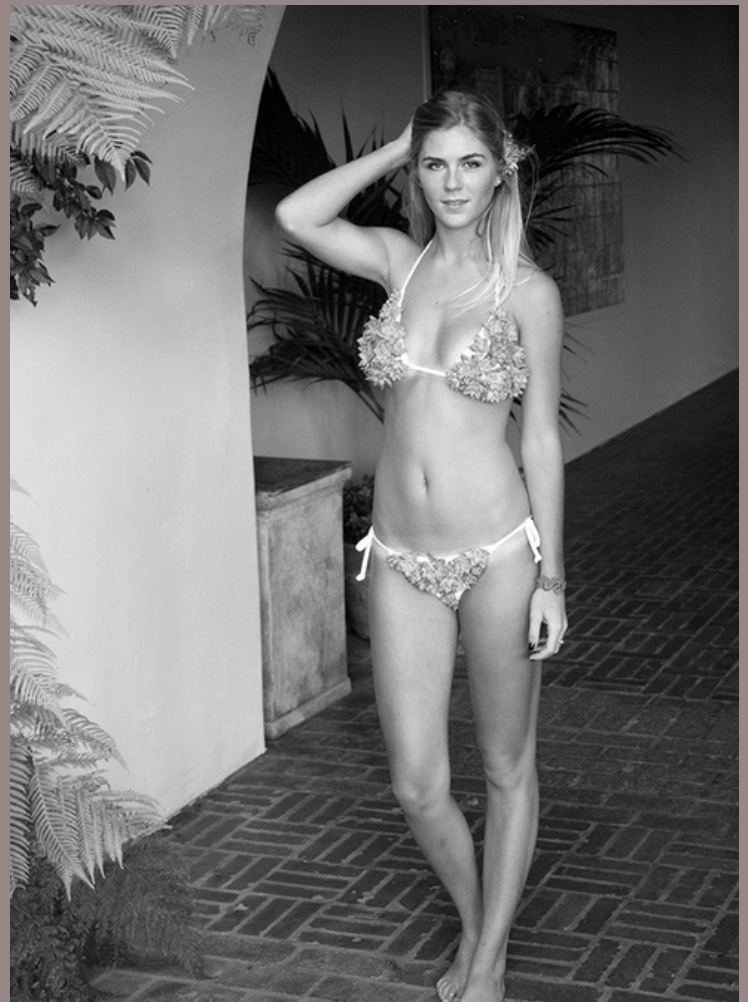
"THE ACCORDIANIST" by Bob Rottenberg



"REVERIE" by Judith Barat



"SEEN IT ALL" by Bill Hallier



"STEPPIN' OUT" by Ken Pfeiffer

OPEN

*Highlights from the
September Exhibition Night*



"SPOONBILL" by Chris Seaton



"SOFTNESS AND BEAUTY" by Ellen Clark



"TREE OF LIFE" by Linda Kavanagh



"GENTLE TOUCH" by Stephen Sherrill

OCTOBER 20, 2020, 7:00 p.m.

SPEAKER: Satie Airame

TOPIC: *"Bewildering Biodiversity: Birding Peru from Lowland Amazon Forest to High Puna Grasslands"*



SATIE is a California native, born in Los Angeles, raised in the Sierra foothills, and living in Santa Barbara since 1999. She has been the Assistant Dean of the Bren School of Environmental Science & Management at the University of California, Santa Barbara since 2011. She received a Ph.D. in ecology from the University of Chicago in 1999 and a Bachelor of Science from Humboldt State University in 1993.

Satie shares her wildlife photos and stories to inspire, educate, and motivate people to be conscientious stewards of the astonishing biodiversity of our magnificent planet. Satie feels an urgency to explore and document wild places increasingly threatened by human activities. Over the past thirty years, Satie traveled to 45 countries (and she plans to travel to at least 45 more) to find the world's most interesting and elusive birds, and other remarkable animals and plants.

In 2019, Satie teamed up with four exceptional birding guides from four different continents to observe and photograph the extraordinary bird diversity of Peru from lowland Amazon Forest to high puna grassland. In three weeks, the multinational team saw and heard 538 bird species and photographed many wild birds in their natural habitats. Team members were Jeff Chemnick (@aloes.in.wonderland), cycad expert, eco-tour guide, international birder, and Satie's spouse, as well as birding experts Phub Dorji from Bhutan, Raphael Santos from Brazil, and Alfred Twinomujuni from Uganda. Three team members, Dorji, Raphael, and Satie, pooled their best photos to create an inspiring photographic journey about birds of Peru. Satie (@satieairame) will share the colorful photos and interesting stories from their expedition.

Phub Dorji (@bhutanpheasant_birding) is a birding guide and forest ranger based in Thimphu, Bhutan. He served as the president of the Asian Wildlife Photography Club since March 2019. Last year, he was recognized as the “Best Photographer of the Year” for his home country of Bhutan and he represented Bhutan in an international photographic competition in China.

Raphael Santos (@raphasantos_birding) is a biologist and wildlife photographer based in Curitiba, Brazil. Raphael leads birding tours in Brazil and other South American countries, offers photography workshops, and manages an environmental consulting company specialized in wildlife.



Raphael Santos
(Brazil)

Phub Dorji
(Bhutan)

Satie Airame
(USA)

Jeff Chernick
(USA)

Alfred Twinomujuni
(Uganda)

Photo: Satie/A

4th Tuesday Program

organized by

CLUB MEMBERS LIKE YOU

Non-Competitive Sharing

Tuesday, October 27 @ 7:00 p.m.

Call for Participants

Now's the time for more informal sharing - don't miss it!

- Are you interested in sharing images in an informal setting?
- Do you have a story about travel or an interesting photo project?
- Would you like to share something you've learned on your own, in a workshop, or a class
- Would you like to share a processing tip?
- Have you made changes to a exhibition submission after hearing the judge's critique?

OR

- Do you have another idea for sharing or training for 4th Tuesday?

Fourth Tuesdays are your opportunity to do just that. Whether it's just one photo, or many; a short session or a full meeting's worth. Don't be shy. Let us know by emailing Bill Banning.

[Click to Email Bill Banning](#)

Click on the links below to take on online trip to

MY MODERN MET

<https://mymodernmet.com/>

<https://mymodernmet.com/category/photography/>



For those of you who haven't discovered this site, My Modern Met, you are in for a real treat! Sign-up for their newsletter or make it a one time visit to view a plethora of topics within the wheelhouse of ART. Many articles will definitely put a smile on your face and who doesn't need more of that these days.

Enjoy and Stay Safe,
Judith Barat

From last month: Take an online field trip - Click to visit the

[Dorothea Lange Digital Archive](#)

at the Oakland Museum of California

SPECIAL INTEREST GROUPS

BIRD / WILDLIFE & LANDSCAPE SIG

DON GREEN

The Bird/Wildlife SIG includes bird and environmental/landscape photos. So all you people out there who aren't into bird photos but want to do landscape photography come on out. Questions? Email: **Don Green**

Lake Los Carneros (LLC) Update: Osprey at Work

One hour this afternoon at LLC was quite amazing. And it was plenty.

Check out the Flickr album. More photos to come.

If seeing and photographing an Osprey at work doesn't get you excited about bird photography then you'd better check your pulse. This all happened in one hour; the Osprey took off from it's perch and flew over the lake... took a dive and came up with one fish...flew over to it's tree and devoured the fish...a hawk came by and dove on the Osprey trying to get at the fish but way too late as the Osprey had just finished it off. Then the Osprey took flight once again, going up to high orbit, from there it surveyed the lake, dove into the water just across from the dam, took out another fish, this time a catfish, circled up and towards the photographer, twice, a very accommodating bird, and went once again to its tree to have a second course. I took over a thousand frames and as luck would have it some are in focus. In talking to another photographer I was lead to understand that the bird has been very active in the afternoon. I was there from 3 to 4pm so my advice is to get there around that time and hope for the best. What a day. A day like this is what you dream about in bird photography.

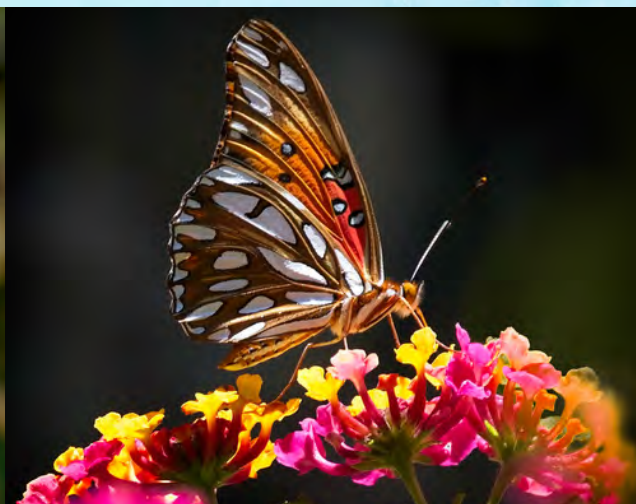
Simply amazing.

Information about October's photo location planning will be sent to all club members soon. In the meantime, check out their Flickr Albums at the link below:

[Click to view](#)

[Bird / Wildlife & Landscape SIG and all CCCC Photo Albums](#)

RECENT BIRD/LANDSCAPE SIG PHOTOS



STREET PHOTOGRAPHY SIG DAVID AUSTON & CHRIS SEATON

STREET PHOTOGRAPHY VIRTUAL WORKSHOP

In August, the Club sponsored a virtual workshop for 11 Club members on the topic of street photography with Chris Broughton as the instructor. So what is a virtual workshop? In this case, it consisted of two sessions, each via Zoom on a Saturday morning for 3+ hours one week apart.

Session #1 was an in-depth tutorial covering both the basics of Street Photography plus some of the more advanced techniques and approaches and included camera and lens choices, how to approach people, composition, the importance of backgrounds, capturing motion, black & white versus color, and post-processing tips.

Session #2 was a detailed critique of the participants' street photography work, which consisted of images from their archives as well as images taken more recently. Each participating Club member submitted up to five images for evaluation by Chris. He encouraged members to submit raw files as well as tifs and jpegs so that he could show them how he would process them. The critiques were more like a conversation between Chris and the members with a lot of give and take and commentary by both Chris and club members.

Overall it was a highly successful event, so much so that all involved, including Chris, expressed a desire to do a repeat, not only on street photography but other topics as well. A key element was that unlike a real workshop, there was little or no overhead (only the cost of Zoom) so it was possible to conduct the workshop at a much lower cost --- in this case, less than 1/3rd the cost of a comparable real workshop.

This new paradigm, which has also been deployed by the major professional workshops such as the Santa Fe Photo Workshops and the Maine Media Workshops, is not only well adapted to life during the pandemic, but may even have a useful role post-pandemic.

ORGANIZERS: David Auston, Chris Broughton, and Bill Banning

SCULPTING WITH LIGHT SIG

BARBARA HODGDON

The Sculpting with Light SIG is currently on hiatus. Stay tuned for information about new opportunities to learn this fascinating technique.

There are some terrific examples from the group posted in three albums in the club's Flickr account. Check them out at the links below:

SWL Flickr Albums

[Huntington Gardens: August 2019](#)

[Dinosaur Night: June 2019](#)

[Rocky Nook Park: May 2019](#)

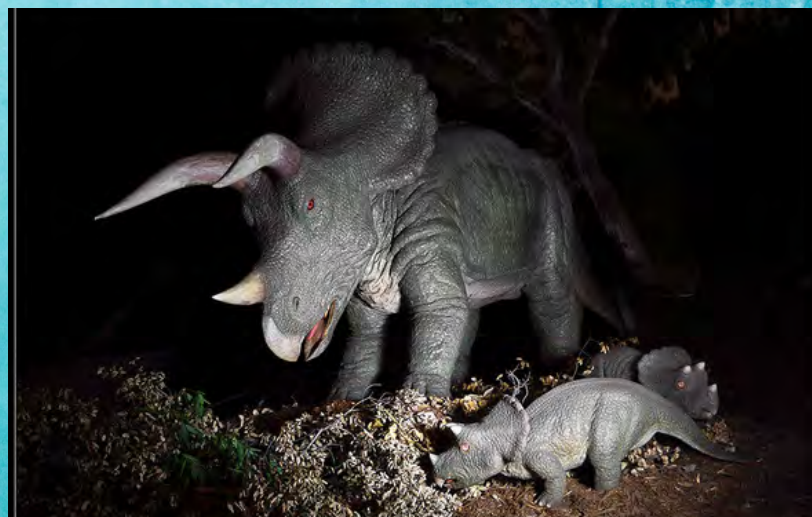


IMAGE EVALUATION

STUART WILSON

The Club will continue its successful evaluation program in 2020. 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 to our reviewers anonymously 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 <stuarttwilson@gmail.com>

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

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.

THE ANNUAL PSA CONFERENCE HAS BEEN
CANCELED FOR THIS YEAR.



PRINT SHOWS

STEPHEN SHERRILL

Due to COVID-19 restrictions our print shows are temporarily on hold.



"Photographers don't take pictures. They create images."- Mark Denman

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.

NEW SECTION: Critique This Photo

This new section encourages readers to give brief comments and/or detailed critiques on an image submitted to The Angle by an anonymous club member. All appropriate comments will be shared with the photographer and may be published in the next issue of the Angle. It's a fun, anonymous way to hone your powers of observation, provide commentary to other members, and improve your own photography!

CLICK HERE TO PROVIDE COMMENTS OR CRITIQUE

Really. Do this. Now. More participation = More value!

Got an image you want critiqued? Send it in (with or without title). We'll put it in an upcoming Angle!

Send to president@cccameraclub.com



Streetlamp Dreams

TECH TALK:

"PHOTOS WITH A SPLASH"

This newsletter feature will be included in our monthly newsletter to highlight or explore any type of photography technique one might not know about or might not yet have experienced. I will appreciate any additions that the club members can share; any handy tips or tricks of the trade. If you happen upon an interesting article as you while away your time on the internet, please share it with the club members. The article does not have to be masterminded by the club member.

I use a PC, so PDF format is the best way to email and jpeg for any photos. If the article has YouTube videos etc. send over the link.

Since Santa Barbara has been having worst on record heatwave I thought this how-to would be apropos and cool everybody off. Should anyone try and replicate what you learned please send your best captures over for "The Angle" to publish. Contact Linda Kavanagh at angle@cccameraclub.com to submit articles or photos.



[How to Take Wet Portraits](#)

[Wet Portraits in the Studio](#)

[Splash Photography](#)

[Video: A Splash of Color](#)

MEMBER NEWS

From Linda Kavanagh: WANTED! Any member to write up a travel photographic article for the "PACK YOUR SUITCASE" feature in the Angle. We have the November and December issues or next year available for a club member to share their adventures.

Email the Angle to reserve the month. theangle@cccameraclub.com

From Santa Barbara Art Museum: Studio Sundays (via Zoom):
Abstract Landscape, October 11, 2020 10:00 am – 11:00 am

After looking closely at Aaron Siskind's gelatin silver print photograph, New York 329 (1978), Create your own abstract landscape using a small selection of common household items. Play with pattern, texture, and the inspiring constraints of working in a limited palette to evoke a sense of place in a setting you remember or imagine.

Registration is limited to 24 participants. The virtual workshop is led by SBMA Teaching Artists via Zoom. On the second Sunday of each month participants explore a different medium, including clay, metal, ink, wood, photography, and paper. All projects are inspired by works of art in the Museum's permanent collection.

Ticket Cost: FREE Virtual Experience via Zoom

Details: <https://tickets.sbma.net/event-list/studio-sundays/>

"What do we feel when we look at a good photograph?

We just want to be there, right at the exact moment that photo taken!"

- Mehmet Murat Ildan



Pack your suitcase for your trip through the lens and a member's journal . . .MYANMAR: by Ron Williams

Myanmar: A Trip of a Lifetime By Ronald Williams

In November 2019 Charlotte and I joined a small group tour led by Phil Rasori, a physician who specializes in global health and travel medicine. We began with a short flight from Bangkok to Yangon, Myanmar's capital, formerly known as Rangoon, where we were met by our charming and informative Burmese

guide, Zaw Zaw Aung. Arriving in the city's historic colonial district we were struck by the charming juxtaposition of the old and new and a diverse, but seemingly harmonious, citizenry. Some side streets were filled with pop-up markets where vendors presented bountiful produce on trays often simply placed on the pavement. In addition to a wide variety of fruits and vegetables there was an



abundance of fresh chicken and fish, much of which was being processed on the spot. I nearly gasped when I saw the dexterity of women nonchalantly using meat cleavers at high speeds. Surprisingly, despite the heat, there were few fish odors, probably due to it being fresh from the river and with ice nearby. Also surprising was the willingness of the vendors to pleasantly tolerate my camera. My first impressions were that of friendly, hard-working, and happy people. Most Burmese, both men and women, simply wear "longyis" — long skirt-like tubes of fabric knotted in front. And it is rare, even in cities, to see footwear other than sandals or flip-flops. During our travels in Myanmar we saw virtually no "homeless" soliciting handouts and practically no graffiti.

The most unique feature of Burmese fashion is the use of "thanaka", a pale-yellow paste, made from ground tree bark. Serving partly as makeup and partly as sun screen, the mixture is applied in square patches or simply smeared across the face. Reportedly it has been a feature of life in Myanmar for 2,000 years.



Stately colonial buildings that had seen better days lined Yangon's riverfront Strand Road. Since it was really hot and humid, we retreated to the tranquility of the Strand Hotel (established in 1901) for cool refreshments. With its classic British reserve and tradition, the somewhat stodgy medley of teakwood, black leather, and ceiling fans, in the Sarkies Bar (frequented by Rudyard Kipling and George Orwell) was a welcome respite. Nearby was the



217-foot Chauk Htat Gyi Reclining Buddha that is decorated with a white face, red lips, blue eyeshadow, golden robe, and red fingernails. What was equally impressive were the soles of the Buddha's gigantic feet containing 108 segments in red and gold colors that show images representing hundreds of the auspicious characteristics of the Buddha.

The highlight of our stay in Yangon was a nighttime visit to the legendary Shwedagon Pagoda, Myanmar's most sacred site. The majestic 327-foot gold pagoda, studded with thousands of diamonds (4,500+ with a whopping 72 carat on its spire), is situated on top of a small hill in downtown Yangon. According to legend it is more than 2,500 years old — dating back to the lifetime of the Buddha — making it the oldest pagoda in Burma. Other evidence, however, suggests that it was built around the 6th century. The gold of the stupa, amounting to 60 tons, is made of plates attached by traditional rivets. *"A golden mystery... a beautiful winking wonder,"* is how Kipling described it. Entering the temple barefoot, we found ourselves in a self-contained Buddhist world as we moved clockwise around the ruby-studded central stupa with its necklaces of more than 100 smaller stupas, pavilions, shrines, and statues. There were fewer visitors after dark and, since they were mainly of Burmese, most were quiet and reverent, contributing to a



mystical atmosphere with the beautifully lit central pagoda serving as a backdrop. It was a privilege to observe novice monks worshipping in a chapel of gold.



NOVICE MONKS WORSHIPPING IN THE SHWEDAGON PAGODA

After leaving Shwedagon we had a pleasant dinner party, celebrating (in part) my 81st birthday, complete with cake and candles, thanks to Zaw Zaw.

The next morning, we took a short flight to Loikaw, a pleasant little city that is the capital of the Kayah State, the smallest one in Myanmar but having the greatest ethnic diversity. For years, the Kayah State was closed to independent travelers. Beginning in 2013,

however, Loikaw and Demoso, two of the seven Kayah provinces, were opened to travelers seeking authentic adventures. Situated at about 3,000 feet, its climate provided a pleasant respite from the sea level heat of Yangon. While motoring down the tree-lined streets the next morning we were surprised to see hundreds of joyful students suddenly emerging in columns from their schools, dressed in colorful costumes and carrying large displays covered with currency. We assumed that they were raising funds for their schools, but later found that money and robes were to be contributed to Buddhist monks. It was a joy to



RAISING MONEY FOR BUDDHIST MONKS

behold their youth, enthusiasm, and dedication. In fact, during our entire visit, we were taken by the warmth and kindness of the Burmese people. Upon returning home I ran across an Internet post that rated Myanmar as the "world's kindest country." According to that research, 91 percent of Myanmar residents gave money to charity, 53 per cent said they had helped a stranger, and 51 per cent claimed they had volunteered.



BURMESE SCHOOLGIRLS WITH GIFTS OF MONASTIC ROBES

The following day we took a long drive through lush mountains to Panpet village, the home of the Kayan community, known as Padaung. The Kayah are a Sino-Tibetan people and the women of the Kayan Lahwi tribe often wear brass coils placed around the neck, appearing to lengthen it. Girls start wearing rings when they are about 5 years old. Over time, a coil is replaced by a longer one and more turns are added. The weight of the brass (up to 15 pounds) pushes the collar bone down and compresses the rib cage. The neck itself is not lengthened — the appearance of a stretched neck is created by the deformation of the clavicle. At night, the women take off the coils before they sleep. It is reported that the rings leave the neck muscles so weak that, after a woman wears them for a long period, she is unable to hold her head up without them. Many conjectures as to why the coils are worn have been



LONG NECKED WOMAN OF THE KAYAN LAHWI TRIBE

suggested including: making the women less attractive to other tribes and thus reducing the likelihood of capture/slavery, or (oppositely) making them more attractive to mates by making their necks look more slender, or (improbably) protecting them from tiger bites. Kayan women may acknowledge these ideas, but more often say that the purpose of the rings is cultural identity and beauty. Many of the women were skilled weavers and several our group bought some of their colorful scarves and fabrics.



KAYAN LAHWI TRIBAL WEAVER

After breakfast the next day, we drove about four hours to Htay Hko, a remote village tucked away between the valleys of eastern Myanmar. It was off-limits for decades since armed rebels had fought the military there, but a ceasefire has since stopped the conflict. It is the home of the Ka-Yaw tribe who labor hard to eke out a living by planting grains, harvesting them, then grinding them using labor-intensive tools. The Ka-Yaw are among the smallest of the ethnic minorities among Myanmar's 135 officially recognized groups. Htay Hko contains about 80 primitive huts with a drab yellow Roman Catholic church nearby built by Italian missionaries a century ago. Isolated as it is, there is no electricity or phone coverage. Average income per person is less than \$50 a year and the nearest city is a four-hour bus ride away. These resilient, hard-working, and friendly women and children captured our hearts — there were few men present — we understood that most of them were working in Thailand. Instead of brass neck coils the Ka-Yaw women had brass rings around their knees and ankles. They were decorated with elaborate necklaces comprised not



only of beads, but with coins and other eccentric hardware including such things as fingernail clippers. We were able to roam around the village and quietly observe the daily life of the tribe. Before we left a group of a dozen women dressed in traditional black and red costumes danced and sang to the beat of a drum and primitive woodwind instruments.

From Loikaw we drove about an hour to the fishing village of Pekon on the Moebayel Reservoir where we boarded speedy longtail boats. Their shallow drafts enabled us to navigate through sections of aquatic grasses dotted with red lotus flowers. There were pagodas and villages along the way on a cool beautiful day with blue skies and puffy white



KA-YAW WOMAN



ONE OF OUR LONGTAIL BOATS

clouds. We would occasionally go ashore to visit historic sites including the Taw Mwe Khaung Pagoda where we had lunch at the nearby Samkarer Restaurant. Gradually we reached the northern end of the reservoir and began winding our way through a myriad of grass waterways to enter the southern end of Inle Lake, home of a remarkable water-based culture with floating farms that grow fruit, vegetables, and flowers on the surface of the lake. It is also famous for its "one-legged fishermen" who balance on one leg, wrap their other leg around an oar, and guide their boat while keeping both hands free to handle their nets, although I must admit that I only saw one from a distance. The lake is home to hundreds of so-called "sunken stupas" that are partially under water.

After stopping at a number of sites along the way, including the Tar Khaung Mwaytaw Pagoda, we found that it was taking all day to navigate to the main area of Inle Lake and it began to get dark with only a few lights visible along the shore. Since our boat had no electronic gear or lights, I was getting a bit concerned as to how he would find our hotel in the dark. No worries however, as our craft abruptly turned into a grassy channel that eventually led to the Novotel Inle Lake Myat Min. It turned out that it was a fabulous hotel, but with one problem: there was no hot water in our room. After innumerable staff visits and troubleshooting there wasn't an apparent solution so we were transferred to a 1,200 sq ft villa that turned out to be one of the most memorable lodgings of our lifetime of travels.



TAW MWE KHAUNG PAGODA

Leaving Inle Lake, we drove through rolling hills of Burmese farmland where we



OX CART ON THE WAY TO MANDALAY

observed a great deal of manual labor including thrashing of grain and harvesting of potatoes, with an occasional ox cart in use. We then visited the famous Pindaya Cave that holds over 8,000 Buddha images, dating from the 17th century. After visiting the cave we took a short flight to Myanmar's ancient capital at Mandalay. Given its historic role, there were many legendary sites to see there including the Kuthodaw Pagoda, the

Mahamuni Buddha Temple, the Maha Aungmye Bonzan Monastery, and the Tawagu Pagoda. We also visited several cottage industries where skilled artisans created unique works from bronze, wood, silk, marble and other stone — continuing to make things in the way their great grandfathers did. Our lodging in the city was at the luxurious Mercure Mandalay Hill Resort, situated, as you might expect, at the base of Mandalay Hill (790 ft), from which the city took its name. The hill has been a major pilgrimage site for Burmese Buddhists for nearly two centuries. At the summit on the terrace of the Sutaungpyei Pagoda there was a panoramic view of the Mandalay plain as it stretches far into the horizon, with the old city walls and moat in the foreground, the Irrawaddy (aka Ayeyarwady) River to the west, and the Shan Yoma range of mountains to the east. It was a wonderful experience



MONKS AT THE MAHAMUNI BUDDHA TEMPLE



MANDALAY HILL SUNSET FROM THE TERRACE OF THE SUTAUNGPYEI PAGODA

to be there at sunset and savor the view while immersed in the tranquil spirit of Buddhist monks and followers. After that, we participated in sumptuous barbecue in the Resort's garden that was lit by lantern light, followed by traditional Burmese music and dance performances including a love story.

Do you remember Kipling's poem about Mandalay (later a tune sung by

Frank Sinatra)? It has the verse: *"On the road to Mandalay, Where the flying fishes play, And the dawn comes up like thunder, Out of China 'cross the bay."* It always puzzled me as to how there could be flying fishes on a road. It wasn't until our departure from Mandalay that it occurred to me that the road to Mandalay was not constructed from



TRADITIONAL BURMESE DANCERS AT THE MANDALAY HILL RESORT

earthen materials, but was actually the Irrawaddy River. Historically the fertile lands adjacent to the Irrawaddy ("abounding in riches" from Indic) were once known as the "rice bowl of Asia" — it still serves as Myanmar's longest river and an important trade artery. So, Kipling probably did see flying fishes on the Irrawaddy "road" and we looked forward to being on it as we left Mandalay. Once there, I was struck by the similarity of the Irrawaddy to the Mississippi — they both

flow lazily from north to south and have charming multi-syllabic names. More importantly, however, were my visual impressions: both rivers are muddy and wide with the Irrawaddy an impressive mile or more and the Mississippi somewhat less. Both are long (1,400 miles for the former and 2,300 for the latter) and both transport enormous amounts of water — approximately 1/2 million cubic feet per second.

They differ dramatically, however, by the number of bridges: over 130 for the Mississippi and only about 10 now cross the Irrawaddy. Indeed, until 1934, with the construction of



U BEIN BRIDGE SPANNING THE TAUNGTHAMAN LAKE

the Ava Bridge by the British, the only way to cross the Irrawaddy was by ferry. That bridge was destroyed by the retreating British Army during World War II but was rebuilt in 1954 and remained the only bridge to span the Irrawaddy until recent times. Speaking of bridges, while in Mandalay we visited U Bein Bridge that spans the Taungthaman Lake. A lovely sight at sunset,

the 3/4-mile structure was built in 1850 and is believed to be the oldest teakwood bridge.

The night before our departure I had envisioned a tranquil cruise on a big riverboat

floating downstream to Bagan. Reality was quite different, however. Rather than large and luxurious, our smaller craft had seen better days. True, it did have deck chairs and awnings for the hot sun but, as with others nearby, it looked rustic and had no air conditioning. In order to board it we had to walk over a plank while a crew member held a bamboo pole for us to use for balance. This was to be no Viking River Cruise!

Everyone was game, however, and we all made it aboard safely. As we got underway I gradually realized that

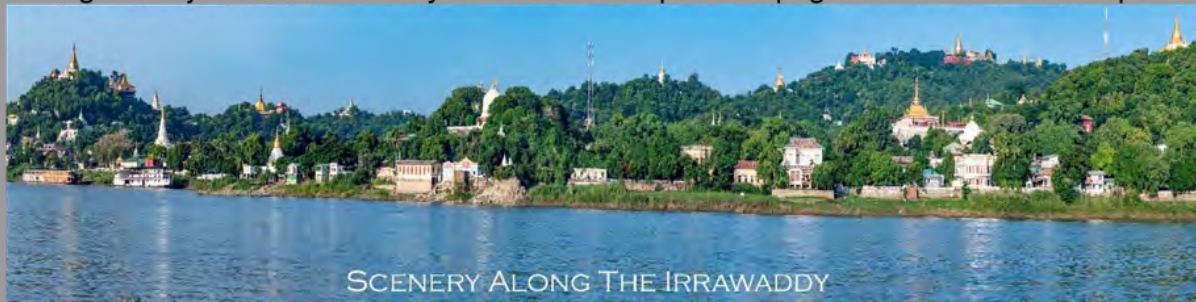
this was going to be an all-day affair since I estimated the river distance to Bagan to be about 120 miles and, according to my cell phone GPS, the chugging diesel engine was propelling us at only about 10-15 mph. The boat was a family-run affair with the father as captain,

son as first mate, mother as chef, and a charming 4-year-old daughter who started out very shy, but by the end of the voyage was a continual source of entertainment and photo ops for us.



BOARDING OUR RIVERBOAT ON THE IRRAWADDY

During our sojourn we floated by hundreds of stupas and pagodas situated on hilltops



SCENERY ALONG THE IRRAWADDY

near the river. For many miles, however, the shoreline was unremarkable with an occasional village partly visible. Sometimes we would see people washing clothes in the river, then setting them out to dry in the sun. Though the river traffic was not dense, there were all shapes and sizes of craft moving along at various speeds — everything from huge industrial barges to small dugout teak canoes. We went ashore to visit a



BURMESE LAUNDROMAT

sleepy village under shade trees and visited a schoolyard where we were greeted by friendly students. Nearby was a small "factory" with one skilled potter turning out hundreds of large terracotta pots. While the potter shaped her work, another woman turned the wheel from a distance while holding her baby. Apparently, the type of potter's wheel used has remained the same for many years, as did the way that the clay is worked. We then re-boarded and chugged along until, finally, in a golden sunset, we could begin to see the lights of Bagan. After docking and "walking the plank" again we were whisked away to the River View Hotel in Old Bagan where we checked into a room overlooking the Irrawaddy.



Marco Polo passed through Myanmar about 700 years ago when Bagan (then Pagan) was the capital. The Pagan Kingdom lasted from the 9th to 13th centuries during which an estimated 10,000 temples and religious structures



were built. Polo was captivated by the multitude of spires that dotted the landscape, saying the structures made the city one of the finest sights in the world. But, in the middle of the 13th century, the Pagan Kingdom collapsed due to invasions by Kublai Khan and his invading Mongols. Many of the city's temples and pagodas crumbled and yet more than 3,000 historic ruins remain, making Bagan one of the most impressive archaeological sites in Asia.

The best way to appreciate the scale and charm of the historic landscape is from a hot-air balloon. Our flight rose into the cool air at dawn and we drifted silently over hundreds of sites with glorious views of the river and distant mountains. That gave us a bird's-eye view of the temples and stupas rising through the mist from the plain's green canopy. It was a beautiful, other-worldly scene. Most interesting to me was the natural setting which, as compared to other historic





TEMPLES AND STUPAS EVERYWHERE!

was named a UNESCO World Heritage Site in 2019. In 2016, a magnitude 6.8 earthquake struck the region, damaging nearly 200 of the ancient buildings. Restoration work continues today as evidenced from the bamboo scaffolding that we could see around some of the towers. After an exciting, but safe, landing we celebrated with champagne and snacks on the grounds of a nearby abandoned mansion.

Then off to temple touring. Most are superbly preserved, and many contain frescoes, carvings, and statues of the Buddha. Only a handful are regularly visited and, though tourist numbers are increasing, Bagan remains a gloriously unspoiled destination compared to other historic sites. The first temple we visited was the well-known and beautiful Ananda Pagoda, sometimes referred to as the “Westminster Abbey of Burma.” Built in 1105, it is strikingly white with a splendid gilded spire and is one of the largest and best preserved of the Bagan temples. It is famous for its four statues of different manifestations of the Buddha, corresponding to the cardinal directions, and it is said that the Buddha’s expression changes depending on the angle at which you face his visage.



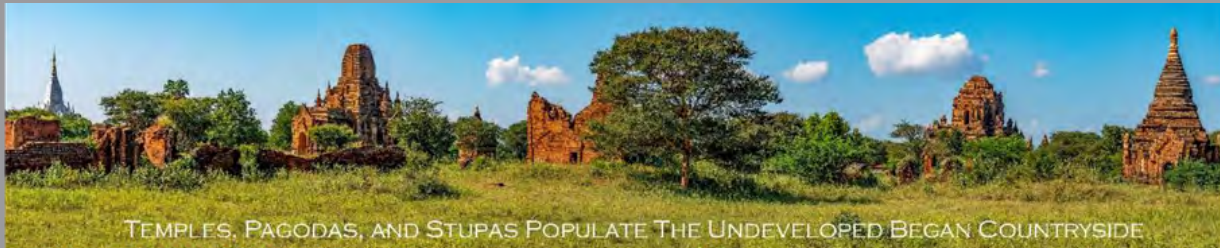
ANANDA PAGODA

Next was the Sulamani Guphya, a great two-storied monument built in 1183. The Sulamani is named after the legendary palace of the god Indra. The temple’s lower floor has seated Buddha images on all four



SULAMANI GUPHYA TEMPLE

sides with remains of 18th century murals visible in its hallways. While inside, it gradually dawned on me that there was little in the way security or regulations for these temples. Situated, as they are, in the countryside among farmers' crops they are refreshingly untouched and authentic in such a contrast to what we experience at historic sites in the US and other countries. Plus, as a photographer, I



TEMPLES, PAGODAS, AND STUPAS POPULATE THE UNDEVELOPED BAGAN COUNTRYSIDE

had freedom to rove around and make pictures of anything I wished to use as a subject.

Leaving the countryside, we next toured the Shwezigon Pagoda, which was built in the 11th Century as a center of prayer and reflection for the new Theravada faith established by King Anawarahta. Its purpose was to enshrine one of the four replicas of the Buddha's tooth from Kandy, Sri Lanka, where the real relic is preserved in the Temple of the Tooth. It is oriented to the east and is built of solid sandstone blocks. Its graceful golden "bell" reaches a height of 160 feet, supported on a square base also 160 feet on a side. Returning to the countryside,



SHWEZIGON PAGODA

we visited the rustic Nandamannya Temple — the name derives from an attribute of the Buddha, that is: infinite wisdom. We also toured a nearby monastery and where we saw cubicles with low hard beds and observed some daily monastic practices like meal preparation. Our last stop in the green countryside was to Myauk Guni, a 11th century pagoda with five terraces topped with a cylindrical stupa.



NANDAMANNYA TEMPLE

We returned to the riverfront along lightly traveled, broad, tree-lined streets. Few stop signs or traffic signals are necessary since drivers in Bagan have a charming custom of beeping their horns as a signal when they approach intersections to let others know of their approach and intentions. Their "live and let live" approach seems to work quite well, though I'm still unsure as to what "Morse Code" they were using.



SCENE IN A BURMESE LACQUERWARE WORKSHOP

One of the high points of Began was visiting a lacquerware workshop. It was a study in persistent and skilled artistic labor. About a dozen women and men sat cross-legged on bamboo mats working silently with intense concentration for hours. Starting with bamboo or wood, they created beautiful but utilitarian objects that were then coated with natural Burmese lacquer or with gold leaf. The lacquer is made from the sap of the Thitsee tree that grows wild in the forests of Myanmar. It turns black on exposure to air and, when brushed on, forms a hard-glossy smooth surface that resists the effects of moisture or heat. Some of the artwork has as many as 40 coats of lacquer. We will long remember these quiet, gentle, dignified, and hard-working artisans.



SHOPPING INSIDE THE NYAUNG U MARKET

Later we visited the Nyaung U Market that had dirt floors and only a canvas roof overhead (I kept wondering how it would fare in a heavy downpour). It had a large variety of products with an emphasis on fresh fruit and vegetables that created an explosion of color. As with the several other Burmese markets we visited, there was a considerable amount of processing on site including husking, shelling, cooking, etc. It was a family affair with men, women, and children of all ages pitching in to help. Charlotte and I felt that the Burmese markets were some of the most interesting venues we have experienced. She often joined other women in our tour engaged in happy shopping while having fun bargaining with the good-natured Burmese.



PROCESSING PRODUCE INSIDE THEN YAUNG U MARKET



BURMESE MAIDEN WITH THANAKA

We then returned to the Riverview Hotel for a farewell banquet on a romantic terrace lit by lanterns under 100-year-old acacia trees, while entertained by Burmese performers. After breakfast the next morning we took a short flight back to Yangon and then a one-hour return flight to Bangkok, thus completing a most memorable journey. Thank you, Phil, Zaw Zaw, our many patient and skillful bus drivers, and all the wonderful Burmese people we met!



LAST NIGHT IN MYANMAR AT THE RIVERVIEW HOTEL



VIEW OF THE IRRAWADDY FROM OUR ROOM

MENTOR PROGRAM

DAVID AUSTON

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
- Other assistance as needed, just ask.

Mentors, their areas of expertise and a brief bio will be found in the Club's Annual Guide for 2020, which 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 & Contact Information:

David Auston (dauston@cox.net; cell: 805.570.0206).

Bill Banning (wb@williambanning.com; cell: 858.229.9250).

Judith Barat (baratjudith@gmail.com; 612. 360. 4977). Mentoring beginning photographers. She uses a Canon 5D Mark IV.

Chris Seaton (seatopwr@gmail.com; 805.403.9839). Assist members to get images ready for competition. She uses a Canon 5d Mark3.

Stephen Sherrill (sfsherrill@earthlink.net; 805.682.4876).

Bob Wagener (bob.wagener@gmail.com; cell: 805.452.0800). 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). Can assist with Photoshop and other digital post=processing software.



the mentors

Classified Corner

Got G.A.S. (*Gear Acquisition Syndrome*)?

Seek relief here!

Way before we knew about COVID-19, photographers were afflicted with GAS, or Gear Acquisition Syndrome. It's still around, too, and there's no vaccine. But now, there's a new page in the Angle where those who may be suffering from it can meet up with those who are trying to recover. Let us know if you have gear you're selling, or if there's a particular item you're looking for. It's a win-win situation!

For Sale: FujifilmX100T Kit - Perfect for Street Photography



One owner since new (11-2014) • Excellent Condition; Shutter Count: 7500
New on Amazon today for \$1,100 • Typical camera-only used price: \$900

Asking \$900 for this complete kit which includes:

Camera: 16mp APS-C sensor with 23mm (35mm equivalent) fixed lens, original box, original branded strap, leather case w/matching strap, custom woven leather strap, Lensmate soft release button, Lensmate thumb grip six batteries (1 Fuji, 5 Wasabi), 2 wall plug battery chargers, manual.

Why? This was the the camera that hooked me on Fujifilm. Recently gave in to G.A.S. and bought the current version of this camera.

Contact: Bill Banning <wbanning@cox.net>

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