

THE ANGLE

November 2020
Volume 83 • No. 9



"BOY FROM BURMA" by Jeff Lipshitz

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upcoming events

All meetings are currently held virtually with

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

Tuesday, November 10, 2020 @ 7:00 p.m.

Juried Exhibition Night **NOTE: changed from first Tuesday of the month due to the elections.**

Tuesday, November 17, 2020

*Program Night: Nic Stover - The Psychology of Photography and Critiques of **submitted member photos** demonstrating Lightroom AND.... Member Approval of the 2021 Board of Directors*

Tuesday, November 24, 2020

4th Tuesday Program: Introducing Our Newest SIG (Visual Stories) and an update on club plans for 2021.

December 2020:

Closed Judging for Annual Awards

January 2021:

Annual Awards Presentation via Zoom! (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

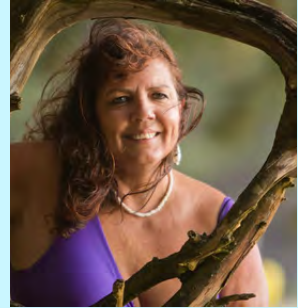
Email Exhibition Images : c4exhibitions@gmail.com

Email Angle Editor at : angle@cccameraclub.com

"Connection is the solution" - Dan Eldon

September 18, 1970 - July 23, 1993

Photojournalist, Artist, Adventurer, Activist



While rambling through the internet I stumbled upon a character that fascinated me – a photojournalist, Dan Eldon. He lived an incredible life and died a horrible death, so young at the age of 22; beaten to death by the people about whose suffering he was trying to tell the world. His story piqued my curiosity, as he had already traveled to 42 countries by the time of his death and had already led a “Student Transport Aid” group on safari (including his sister, aged 15) delivering funds to a refugee camp in Malawi.

I probably connected at first because of his “safari interest” and Kenyan heritage, as I lived in Kenya and fell in love with Africa. He was stoned to death while reporting for Reuters in Somalia. I journeyed there in 1974 to a refugee famine camp after the worst of the famine. When I returned back to Addis Ababa, the Peace Corp and World Health personnel told me I was nuts for going in on my own. They only went to Somalia with an armed guard detail. I was on a buying trip for artifacts and had to beg the matriarch of the camp to sell 10 of their Harari ceremonial baskets to me. Her hut had all four walls displayed with them; used only once for a special occasion such as a wedding or funeral. She finally relented under the condition that I would never resell them and would hang them on my wall forever. They hang to this day in my casa and as soon as the word “wildfire” hits anywhere near my abode they are packed and ready to go.

I happened upon the movie about Dan Eldon on Netflix after searching “photographer”. Amazing, the global choices that are available! His life and his desire to be a photojournalist is depicted in “The Journey is the Destination.” From there I discovered that his original scrapbook journals. All 17 of them are filled with photographs, artwork, stamps, and mementos of his journeys and have been published posthumously into 3 books: *Safari As A Way of Life*, *The Journey Is The Destination*, and *The Art Of Life*, in collaboration with his mother, sister and co-authored by Jennifer New. I have ordered these books and am waiting for the postman.

Eldon’s personal story starting at an early age as a photojournalist and activist, working to tell stories of war and famine has ignited countless people to action since his death in Somalia in 1993. During his short life, the 17 journals he filled with vibrant collages of his adventures and thoughts have inspired a myriad of followers. Inspired by his friendship with Peter Beard, and later his devotion for Basquiat and Rauschenberg, Eldon’s journals are filled with the musings of a creative genius.

His mother and sister in tribute founded “Creative Visions” now a creative art venue (the Dan Eldon Center) to spark awareness of critical issues and ignite change through impact media, art, and technology: **creative activism**.

The Center is located on the shores of the Pacific Ocean in Malibu. It is a hub of activity with visitors from around the world who mingle with the Creative Visions team, young intern “Visionaries,” experienced mentors and senior advisors, and an endless stream of artists, writers, filmmakers, writers of all kinds, industry leaders, and backpackers who wander in from the beach.

It has an expansive front room overlooking the ocean, a welcoming living room, production facilities and an expansive veranda. The Center is an inviting space renowned for synchronistic connections. Visitors are encouraged to borrow books from their collection and visit the light-filled gallery featuring Dan's journals, photographs and limited-edition prints. During summer months, Creative Visions opens its doors for its famous "Sundowners," relaxed happenings for their network of diverse and extraordinary creative activists.

I foresee that the club could organize a field trip visit once it reopens after Covid restrictions or perhaps plan a "pop up fundraising event" for the club in Santa Barbara in collaboration. Meanwhile, the website features virtual events co-chaired by Dan's mother Kathy Eldon.

THE POSTMAN JUST DROPPED MY FIRST BOOK OFF! I will be happy to share!

The movie about Dan's life is a bit fluffy with rollicking teen-age spunk at the beginning, but develops into a thriller half-way through. What will happen next? You don't want it to end because you know the tragic ending already. You are right into the life of war photojournalists and you wonder how can they do it?

Dan's mission statement for a Safari A Way Of Life:

"To explore the unknown and familiar, distant and near and to record in detail with the eyes of a child, any beauty, (of the flesh or otherwise), horror, irony, traces of utopia or Hell. Select your team with care, but when in doubt, take on some new crew and give them a chance."

www.creativevisions.org

Linda Kavanagh...editor

PRESIDENT'S MESSAGE

Bill Banning

What's the Plan, Stan?

Without change there is no innovation, creativity, or incentive for improvement. Those who initiate change will have a better opportunity to manage the change that is inevitable.

—William Pollard



We've had a really good response to our Member Priority Survey and will be sharing the results at our 4th Tuesday meeting on November 24.

If you haven't had time to complete it yet, you've still got time. The survey will be open until November 15. You'll get a couple more reminders, if you've lost the link. As this is a member's-only survey, the link will not be included in the newsletter.

Keep in mind that this survey is the beginning of an opportunity for us to create a vision and plan for both a short-term and long-term viability of the club. Your voice is critical!

Proposed CCCC Board of Directors for 2021

The CCCC is fortunate to have a dedicated Board of Directors. We're always on the lookout for members to join this remarkable leadership team. For 2021, the following slate of officers will be presented for member approval at the Program Meeting on November 17.

President: Bill Banning

Past President: Walter Naumann

Vice-president: Steven Lewis

Secretary: Damian Gadal

Treasurer: Bob Wagener

Projected Images: Chris Seaton

Print Exhibition: Ron Williams

Print Shows: Patti Gutshall

Scorekeeper: Zoltan Puskas

Equipment: Temporarily Suspended

Field Trips: Judith Barat

Publicity: Ron Williams

Programs: Deb Gibson

Webmaster: Damian Gadal

Membership: Sally Berry

Newsletter Editor: Linda Kavanagh

Judges: Stuart Wilson

PSA Representative: Walter Naumann

Education/Training/4th Tuesday: VACANT

EXHIBITION: Image Submission Requirement **Chris Seaton**

SUBMIT TO: 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.

Announcing:

Special Assignments for 2021

Clearly, 2020 has seen disruption on a global scale. Memories of our regular lives fade, and visions of returning to normalcy are foggy, at best. Through it all, we challenge ourselves to keep our own spirits high and to do what we can to raise the spirits of those around us. We seek healthy, safe responses for frustration and isolation. We invent creative alternatives to lost routines, and we reflect on unfamiliar feelings. We seek to understand, and we seek to be understood. We look at our surroundings from new perspectives, and...

This year we challenge you to submit a photo in each category as a means of sharing a bit about your life in these challenging times. This year the Special Assignments have a common theme:

My Pandemic Life.

Share an image old or new, (created using any device for photographic capture that conforms to the guidelines of each category) that tells us something about your mood; your emotions; your companions; your environment; your routines; your boundaries. Show us what makes you happy or sad; what lifts or lowers your spirits; someone or something you value differently than before. In short, tell us about your life in the era of COVID-19.

Open: March 2021 • People: May 2021 • Nature: July 2021 • Altered Reality*: October 2021

The category name and description for Altered Reality may be revised for 2021.

CCCC Exhibition Night November 10, 2020

NOTE: 2nd Tuesday of the month due to elections.

Professional judges: **Joyce Wilson** and **Jane Gottlieb**.

Club Judge: **Judith Barat**.



Joyce Wilson - After a long and successful career in Indianapolis, Joyce moved to Santa Barbara in 1996 and served on the Faculty of Brooks Institute until 2013. Her images have appeared in numerous advertising campaigns, featured in solo and group exhibitions, and included in the permanent collections of five museums including the Santa Barbara Museum of Art. She was awarded the International Photographic Council Leadership Award at the United Nations in 2003, and Professional Photographers of America Lifetime Achievement in 2006. Joyce embraced photography as an art and is continually growing and experimenting with blending old world technology with contemporary techniques. Her materials include Photoshop and collage, Polymer Photogravure etching, gold leaf, encaustic, pastels, oil, and acrylic paint. She shares this knowledge by teaching creative workshops, mentoring teenagers through the Santa Barbara Arts Fund program, and is active in the Santa Barbara Art community.

www.joycewilson.com

Jane Gottlieb - began as a painter, evolved into a photographer, then began using Photoshop to create a unique reality with vivid colors. She has created a large body of work that is characterized by vivid saturated colors, stylized architectural forms, mystery, and emotion. Her art has been shown in several dozen solo exhibitions and exhibited in many venues around the world, and she has published in numerous magazines and books. She has over 100 large aluminum prints on display at UCSB and UCLA. Jane earned a BA in Painting and Art

History at UCLA, and studied Graphic Design at the School of Visual Arts in New York City. She has had successful careers in New York, Los Angeles, and San Francisco, and has served on a number of boards including the Santa Barbara Museum of Art. Jane just installed her biggest artwork ever, 14 x 15 feet, at the UCSB Library.

Judith Barat - Photography has been indirectly part of my life even before I could talk. This is a fact, I have photographs my father, a commercial photographer, took of me that ended up in an ad in the newspaper! Fast forward 50 some years when Canon released the D60 in 2002. With my first digital camera, a crop sensor with 6 megapixels, a passion for creating my own images began. Today I still shoot with a Canon but this baby has a full sensor and 30 megapixel but equipment didn't make my photography better, my creativity and practice did. My goal is to keep learning whether it be straight photography or a favorite of mine, compositing images to tell a story. Upon moving from Minneapolis, where I had been very active in camera clubs, to Santa Barbara was a huge change. Thankfully I found Channel City Camera Club, a place to learn, make friends and have fun!



Judith Barat



Jane Gottlieb



Joyce Wilson

PRINTS

*Highlights from the
October Exhibition Night*



"BURANO" by Bill Banning



"WEBBED FUCHSIA" by Ron Williams



"FIRE SUNRISE" by Sally Berry



"GOLETA SUNSET" by Ron Abeles

ALTERED REALITY

*Highlights from the
October Exhibition Night*



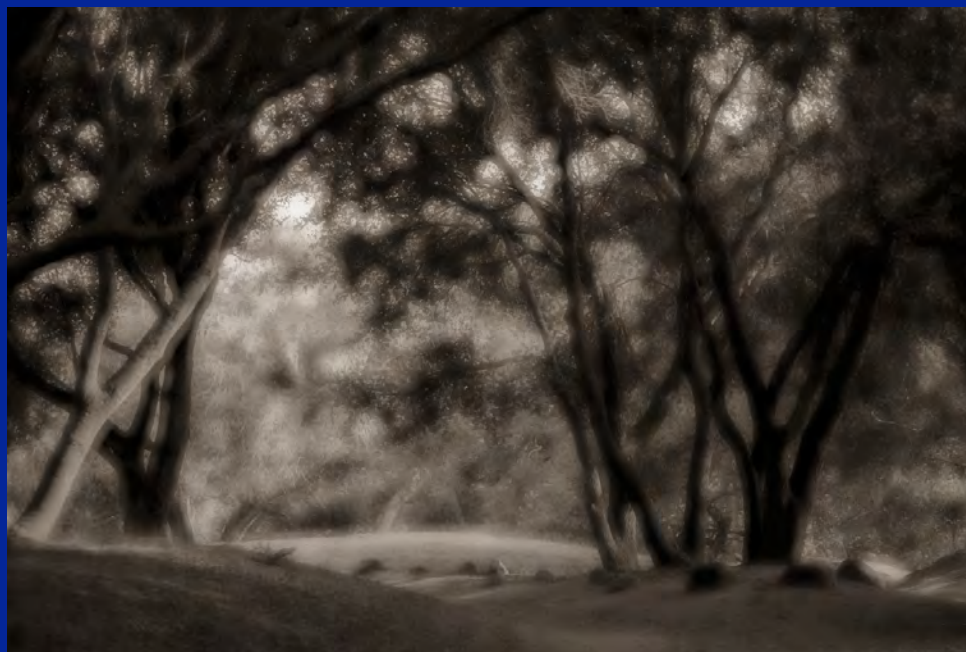
"SOUTHERN BEE EATERS" by Jeff Lipshitz



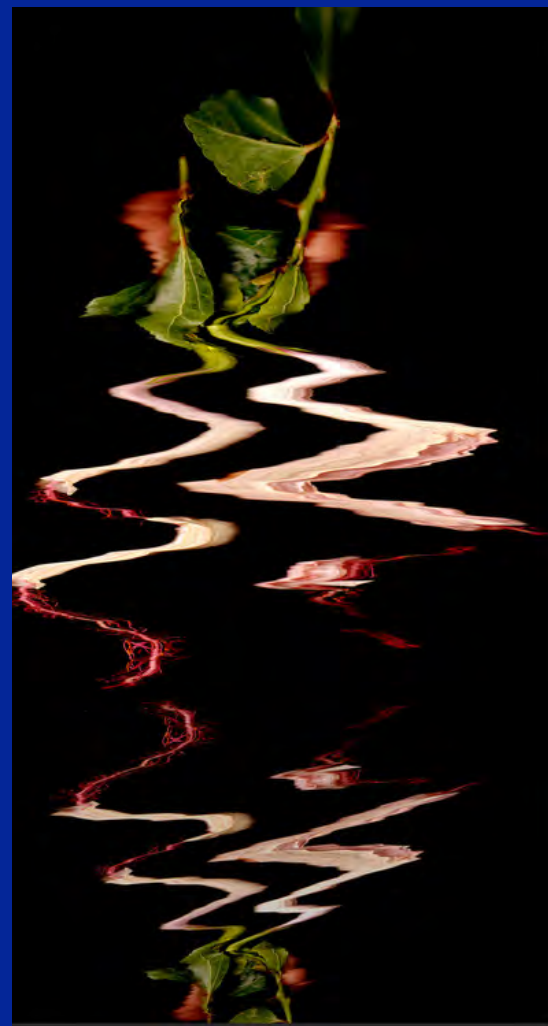
"CALLAS NIGHT AND DAY" by Ines Roberts



"HENDRY'S FOGGY MORNING" by Chris Seaton



"DOUGLAS PRESERVE" by Bill Banning



"ZIGZAG"
by
Judith Barat

NATURE

*Highlights from the
October Exhibition Night*

Assignment: Capture of 3 or more wildlife together



"CONFERENCE" by Aavo Koort



"BACKAWAY PRETTY BOY"
by Michael Rothschild



"KOWTOW" by Linda Kavanagh



"GIRAFFES" by Bob Rottenberg



"TURTLE SOUP"
by Stephen Shirrill



"FIVE FEATHERED FRIENDS" by Steve Colwell



"GUARDIANS" by Chris Seaton



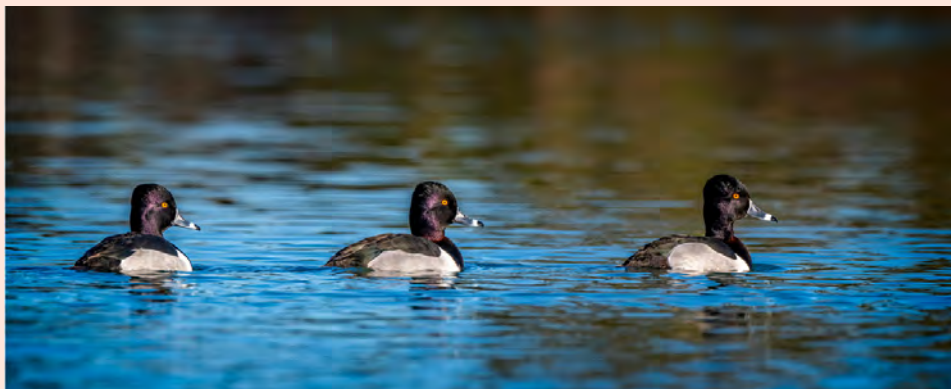
"NESTINGS" by Ron Abeles



"LEAP OF FAITH"
by Bob Wagener



"EVERYTHING'S DUCKY" by Bill Banning



"TUXES IN A ROW" by Ron Williams



"LITTLE QUACKERS" by Stuart Wilson



"RIVER OTTERS" by Bruce Straits



"TRIPLETS" by Judith Barat



"STARING AT ME" by Ines Roberts



"LINE UP" by Steven Lewis



"FLAMINGO SHOWDOWN" by Carrie Topliffe



"HEN MALLARD AND HER ESCORT"
by Don Green



"WHO'S GOT OUR SIX"
by Bill Hallier

PEOPLE

*Highlights from the
October Exhibition Night*



"BREAKDANCE" by Steven Lewis



"LADY IN BLUE" by Bill Hallier



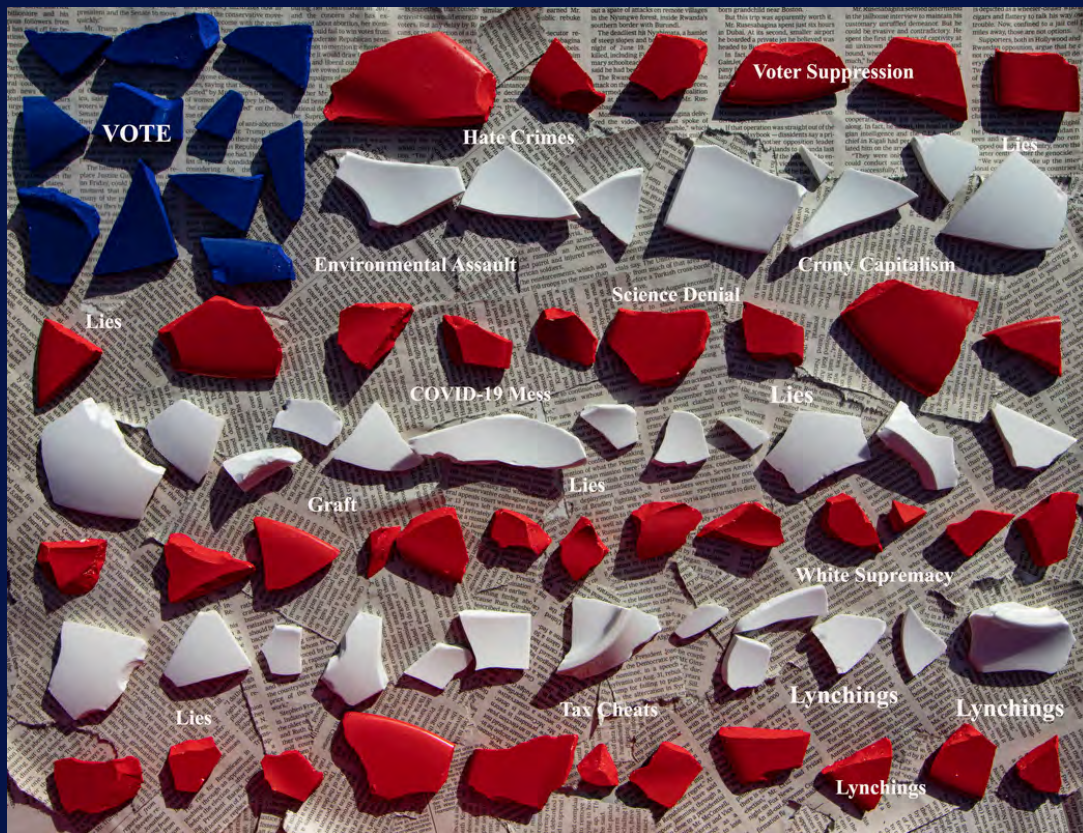
"MODERN LIFE" by Ines Roberts



"GIRL IN BLUE" by Dave Basso

OPEN

Highlights from the October Exhibition Night



"BROKEN FLAG" by Carrie Topliffe



"LATVIAN BRIDGE" by Stephen Sherrill



"SAN MIGUEL DE ALLENDE MIDNIGHT" by Spencer Dean



"WREN CHICKS" by Walter Naumann

PROGRAM NIGHT

DEB GIBSON

November 17, 2020, 7:00 p.m.

SPEAKER: Nic Stover

TOPIC: Psychology of Photography

You may submit 1-3 photos for possible critique by the presenter. Details on submission will be sent separately.



In this presentation we talk about how colors impact our moods and how we read images, look at how we can alter our capture techniques or processing to reflect the emotions we want to show or what we felt. We also examine how the rules of composition are not arbitrary and rather have their very foundations in brain science.

The psychology of photography goes beyond making pretty pictures and starts to examine the deeper questions beyond the creation of our images.

1. How are we drawn to patterns, shapes, lines, and what do they mean to our subconscious?
2. What is the relationship of these elements to our emotional response to scenes in the field?
3. What are the different schools of psychology and how the brain forms thoughts and how you can work with that.
4. What models of creativity can we look to follow and understand where we are in the creative process?
5. How does our formation of limited beliefs and our belief system dictate who we are as photographers?
6. Are there definable stages of our growth that we experience as photographers?
7. What are the types of biases and how do they influence our artistic and creative journey?

Nic will conduct a **CONSTRUCTIVE** and positive image critique/image review of participant submitted images with feedback and hands on demonstrations on how to make changes to your images in Lightroom for greater impact. This will be mainly be conducted in Lightroom with some minor modifications or /highlighting of the times you might want to use Photoshop.

If you chose to submit photos for critique, select work that showcases your style, highlights a challenge in an image, or showcases where you want to bring out some compositional element but have been unable to bring it forward. Submissions can be anonymous if you prefer (Look for submission details in a separate email).

Each image review is tailored to the image submission and where the photographer appears to be in their creative journey. The most impactful and compelling images are the those that have the proper balance of technique, vision, and processing. All of these skills need to be developed and continually refined through our own artistic and creative process. My goal is not to shame anyone but rather to talk about my own journey and process to look at my images.

We gain nothing in these image reviews if we are not objective and constructive and focused around the intent of the image and the thoughts of the artist and not focused on technical mastery or impeccable processing. We all have something to learn regardless of where you are on the photographic journey.

Nic Stover was raised in the high mountains of Western Colorado on a single magazine subscription to National Geographic and only 5 TV channels, where the only shows his family regularly watched were Nature (PBS) and the Tour De France. It was here that his love for adventure, the outdoors, and photography took shape. Stover is based in San Luis Obispo and focuses on landscape photography classes and workshops encouraging his class participants to **Develop** their skills, **Explore** their capabilities, and **Create** meaningful work.

Nic Stover Photography exists to help photographers understand the unique perspectives that assist in the discovery of their capabilities while enabling a deeper connection with themselves and others through creative expression.

Through his classes, webinars, tutorials, and presentations Nic works with people of all ages, backgrounds, experiences, and desires focused around a dialog on how we can thrive in our own unique creative and artistic process. His landscape photography work has taken him across the globe — from the backcountry of Greenland to the windswept mountains of Patagonia, and the frigid extremes of Alaska. His portfolio of work encompasses desert, ocean, night, and mountain photography.

4th Tuesday Program

Organized by club members like you!

Tuesday, November 24

via Zoom at 7:00 p.m.

Part I: Introducing "Visual Stories"

A New CCCC Special Interest Group

Visual Stories SIG will include a group of club members interested in exploring an expanded vision of photography that goes beyond the boundaries of traditional genres; a vision that emphasizes artistic contemporary, expressive, experimental, and/or conceptual photography.

Don't miss this 4th Tuesday Program on November 24th. You'll have a chance to learn more about the new SIG. You'll be able to ask questions and see examples of the type of photography that's motivating the creation of the group.

Part II: What's the Plan, Stan?

Member Survey Review and Planning for 2021

After introducing the new SIG, we'll also review the results of our member survey and discuss how to effectively turn the findings into short and long term actions that will make the club stronger and sustainable in the future.

Some of the high-priority actions will result in simple changes right away. Others will involve the longer term planning, consensus-building and implementation. Join the planning conversation and learn what's coming for 2021 and beyond!

Click on the links below to take an **online trip** to:

**THE GRIFFIN MUSEUM OF
PHOTOGRAPHY**
Boston, MA



Opened in 1992, The Griffin is the embodiment of founder Arthur Griffin's passion—to promote an appreciation of photographic art and a broader understanding of its visual, emotional, and social impact.

Arthur's goal was to share with visitors his enthusiasm for a medium that is diverse, imaginative and informative. We are committed to continuing to encourage Arthur's vision through the works we exhibit, the programs we offer, the artists we encourage and through Arthur's own work. Today, the Griffin Museum houses 3 galleries, and 4 satellite galleries in the Greater Boston area dedicated solely to the exhibition of photographic arts. Located on Judkins Pond, the Griffin Museum is a prime spot for viewing area wildlife in a serene setting.

With its large outside terrace, the Griffin is a delightful community landmark in which to relax, read, have conversation, drink morning coffee, birdwatch, sketch or photograph. Find your reasons to visit the grounds and while there, come inside.

And to top it all off... the Museum's Associate Director is Crista Dix, a longtime friend and current judge (June 2020) for the Channel City Camera Club!

<https://griffinmuseum.org>

SPECIAL INTEREST GROUPS

BIRD / WILDLIFE & LANDSCAPE SIG

DON GREEN

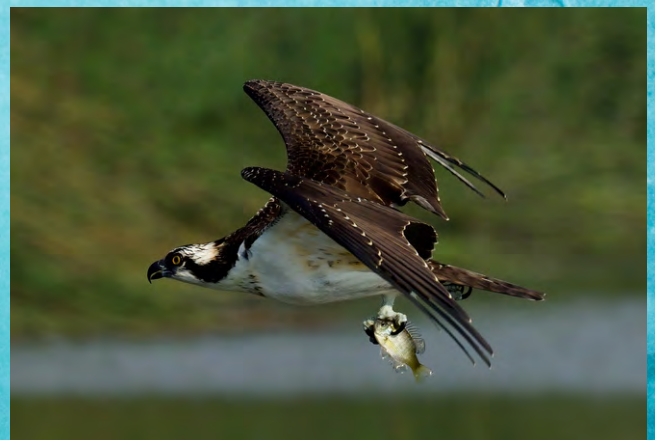
The Bird/Wildlife SIG includes bird and environmental/landscape photos. So all you people out there who aren't into bird photos but want to do landscape photography come on out. Questions? Email: **Don Green**

Greetings fellow photographers.

So, here we are at the end of the month once again. Lake Los Carneros has been a toughie as a lot of migratory birds have not made an appearance as hoped. So, it's been a challenge but also a lot of fun. We've seen and photographed one of the smallest raptors, the American Kestrel, as well as a fish eating phenomenon that has a five foot wingspan... the Osprey.

Now the Osprey has been fun to watch and a challenge to photograph as has the Kestrel for that matter with it being so small. Not only do you need a camera with a good fast-tracking focusing system but BIF photography requires a super fast shutter speed somewhere around 1/2000 to 1/3000 second which has to be balanced out with an ISO that is not so high as to create way too much noise that will ruin your photo no matter how good or exciting the subject is. And cloudy days just don't cut it. Okay, you can try Topaz Lab noise reduction all you want but at ISO 8000 let me tell you the photo sucks. A bright sunny day is needed to keep the ISO down to manageable levels and lately we've had cloudy conditions hence the ISO 8000 remark.

Hopefully next week things will clear enough and be sunny enough to give us one more chance to record some great photos. Now, the Osprey has been a highlight of the month but lately it has been heading to the beach in search of bigger fish.



[Click to view](#)

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

November's Bird SIG Theme

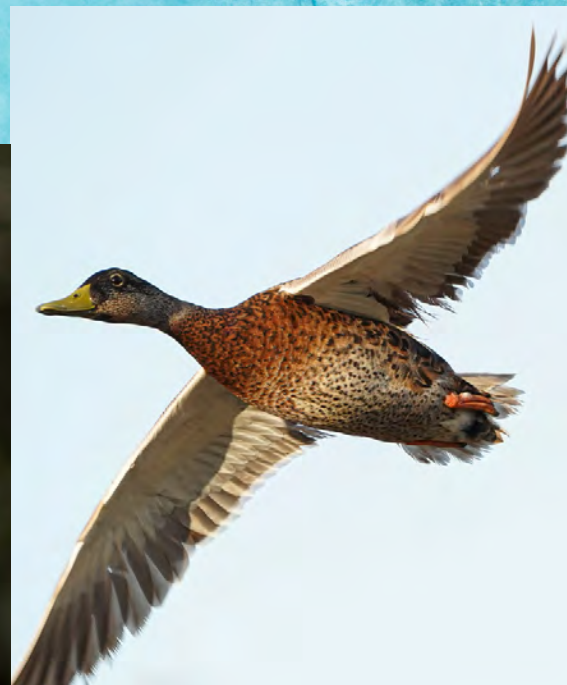
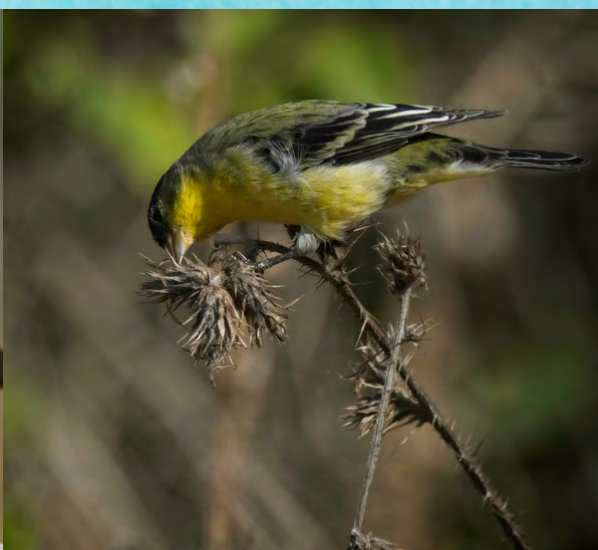
From the Backyard to the Beach

That's the theme for November. Those of you who want to stay close to home in these pandemic times need not venture out. I have birds a-plenty in my yard and you can too. All you need to do is put out some birdseed and provide them with water and sit back and the birds will come to you. You can attract many different kinds of birds by choosing the seeds/nuts/fruit that they like. Put the feeder in or near a tree or large bush. Then wait for the birds to appear in the yard, usually in the morning or mid to late afternoon. And photograph them in the branches, not at the feeder. Watch for the direction of light too. In the afternoon, if you have a backyard deck or patio that offers a view to a bird photo opportunity, sit back with a glass of wine and have your camera at hand and wait for the photo op.

If the birds don't show, well, you still have a glass of wine. Now for those who want to hit the beaches, I'm not being too specific here. Wander about, take pot luck, and let's see what flying around the shoreline. Also, don't forget to take some seascape photos as well. Then post them on the Flickr album for November. The main thing here is to get out, get some exercise and above all have fun.

PS: If anyone wants mentoring send me an e-mail and we'll see what can be done. **PPS:** Send out e-mails to the group if you encounter some really neat birds like the skimmers or that Osprey. We need more communication as a group to get more people to contribute.

See you out there - Don





STREET PHOTOGRAPHY SIG

DAVID AUSTON & CHRIS SEATON

Some Street Photography Resources

There haven't been any formal Street Photography SIG events recently, but there are loads of exceptional resources out there for anyone interested in this genre of photography. Here are a few to explore and consider:

Book: *The Americans* by Robert Frank

Book: *The Street Photographer's Manual* by David Gibson

Book: *Masters of Street Photography* by Rob Yarham

Book: *How I Make Photographs* by Joel Meyerowitz

Website: Complete Guide to Street Photography for Beginners

Website: Street Photography "Refocus Your Attention"

Website: Eric Kim - "Start Here"

YouTube: Street Photography Videos by Frederik Trovatten



Joel Meyerowitz



Henri Cartier-Bresson

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.



"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

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.

Critique This Image!

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!



Sand Hollow Reservoir

[CLICK HERE TO PROVIDE COMMENTS OR CRITIQUE](#)

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

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

Send to president@cccameraclub.com

Last Month's Anonymous Critiques

Summary of Anonymous Commenters

Score: The average score was 6.75, just shy of being "accepted in the eyes of those who commented.

What they liked and other critiques:

Overall I like the image. There are interesting aspects that tell a story • The linear lines of the lamp post, door metal work, and the tall upward shadow of the tree balance the image well. The texture and color of the brick works well • The shadows • Very nice image but... I see three subjects, the pole, the gate/brickwork, and the shadow. This seems to make it a bit difficult to find the subject that is the area of focus • I really like the color palette, warm and inviting. It has strong vertical lines (door, door screen, the majority of the tree, lamp post) and then the brick pattern is horizontal. The tree shadows draws your eye across the image to balance the lines • The shadows on the wall are the most effective part • I like the simplicity of the lamp post and the door • To me this is about color and lines. I love the colors from the bits of leaves/debris on the curb that integrate with the same coloring of the brick and doorway. The lines on the lamp post mirror the lines on the door grate stands out to me as well as the vertical lines of the grate and the horizontal grout lines of the brick are the same color. The squiggly motif behind the grate imitates the dancing of the tree shadow which in turn calls out the blackness of the window and makes it less ominous. Without the tree shadow the black opening would scare me • I might even try getting rid of the grill work on the door and then I think the shape of the door and shadow could work better together. And curious how it would look in black and white • Darn, I want to give this a 7.5 score! • It's unusual (maybe even rude) to leave a negative critique with so little detail, but I thought it was important to participate in the effort to get Camera Club members involved. I support that effort • Overall this image failed to demand a second look, perhaps working it in post might get the viewer to linger.



How to Improve It:

Perspective correction on the upper right corner, which would also take out that dark shadow in that corner. Burn down the sidewalk just slightly • For me, it seems the competing elements are the door and the shadow. If the door was gone, or the shadow wasn't there, I think it would be a stronger image. Both together scatter the focus. • Though I like the pole I may try to crop it out and arrange the shadow/gate/brick to be central. Also the shadow in the lower left distracts. I'd like it more if there was more emphasis on the shadow of the tree as a point of interest. The colors are muted, which is nice. The light pole offer some viewing contrast, but I think it should be cropped out. I think if there was more emphasis on the shadow I would give it a higher score • The light pole offer some viewing contrast, but I think it should be cropped out. I think if there was more emphasis on the shadow I would give it a higher score • Small detail, but the branches in upper left corner are distracting- they are directly lit rather than appearing as a shadow, and they are scruffy and stark • There was not enough in the image to inspire this viewer • I would try to create more drama by lowering the exposure and deepening the shadows and adding a vignette as well as a gradient to darken the curb and sidewalk • Maybe a person walking by?

TECH TALK: Jay Dickman - an Olympus Visionary

EXPOSURE IS CRITICAL. I often hear the expression, “I’ll fix it in post,” which is like hearing fingernails on a blackboard. You may be able to “fix” an image that suffers from extreme over or underexposure, but you pay a price. On your histogram, which displays important exposure details, the photo should be slightly towards the right or bright side, of the histogram. Many think that under-exposed image will give them more exposure information. What you sacrifice with this can be accentuated noise. Photos are made of three channels: Red (R) Green (G) and Blue (B). When underexposing an image, the photographer actually exacerbates noise issues as noise comes from that B channel, and brightening a dramatically underexposed image really can enhance the “grain” of noise.

AUTO ISO IS YOUR FRIEND. The trinity of exposure is shutter, aperture, and ISO. By going to Auto ISO, you allow the camera to do the “heavy lifting” of determining ISO. The Auto ISO setting will default to the lowest ISO for your preferred aperture or shutter speed, allowing you to shoot more successfully. This also eliminates the frustration of walking into a dark environment with the camera set on a low ISO, and you see a great moment, but the shutter speed is so low your file is unusable due to shake.

RAW IS THE WAY TO GO. A RAW file gives you almost two stops more dynamic range (that ability of the camera to capture the range from light to dark). A lot of photographers early in their digital career also are a bit scared off of RAW as they’ve heard that the file takes an extensive amount of work. If you “tweak” your jpegs regularly, come on over to the RAW side, as you’ll see very little difference in the interface.

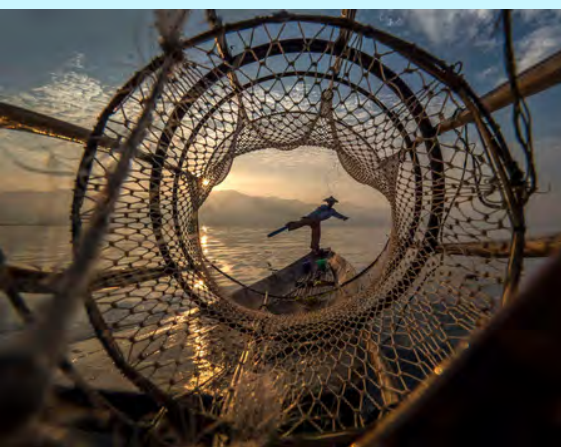
FREEZING MOTION. Shutter speed is a powerful creative tool allowing huge amounts of control to impact the final image. When trying to “freeze” motion, it usually takes a shutter setting of 1/500th of a second to really start to stop motion. 1/500th of a second is great for photographing someone running. If trying to stop the wings of a bird in flight, try ramping up that shutter speed 3 to 5 times higher - i.e. 1/2500th of a second is a good shutter speed to stop the wings of an eagle. Conversely, you can use a slow shutter speed to enhance the feeling of motion.

PANNING. If trying “panning” (shooting a slow shutter speed to impart the feeling of motion), start at 1/50th of a second, and if photographing people walking by, use a focus point in the viewfinder to “hold” on the subject that is moving. This enhances the chances of getting some sharpness on the subject, while the background blurs from that slow shutter speed.

SLOW EXPOSURE. Try Slow Exposures in situations in which you thought it wouldn't be applicable. This can add an energy to your photographs, producing a photograph that can further engage your viewer.

AVOIDING STAR TRAILS. A good rule-of-thumb: when photographing the night sky, the “500 rule” comes in handy. Take the length of your lens, divide it into 500, and the resulting number is the maximum number of seconds you can effectively use, with that lens, before you start noticing star trails. If I want star trails, it's usually a full sweep of them, not an abbreviated version. It's kind of either or: a full circle of stars, or a sky full of points of light, with sharpness of the stars being a driving consideration. So, if using my M.Zuiko ED 8mm F1.8 FISHEYE PRO lens for a starscape, I'll divide that 8 into 500, with the resulting 62+ seconds being the maximum exposure length, in seconds, I can use before I start to see a bit of star trail.

JAY DICKMAN is a Pulitzer Prize-winning photojournalist and National Geographic photographer,



lest we forget

*"The living owe it to those who no longer can
speak to tell their story for them."*



In Flanders Fields

by Lieutenant Colonel John McCrae

*Composed at the battlefront on May 3, 1915 during the second battle of
Ypres, Belgium*

*In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place: and in the sky
The larks still bravely singing fly
Scarce heard amid the guns below.*

*We are the dead: Short days ago,
We lived, felt dawn, saw sunset glow,
Loved and were loved: and now we lie
In Flanders fields!*

*Take up our quarrel with the foe
To you, from failing hands, we throw
The torch: be yours to hold it high
If ye break faith with us who die,
We shall not sleep, though poppies grow
In Flanders fields*

MEMBER NEWS

From Linda Kavanagh: **Tech Talk** the new Angle newsletter feature highlights or explores any type of photography technique. 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 composed 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 the link to:

angle@cccameraclub.com

From Tony Mastres - a professional judge for the club: Tony sent club member **RON WILLIAMS** a congratulatory email on Ron's photo published in Westway Magazine for the Automobile Club. **Ron received an Honorable Mention in their image competition featured in this months issue.** I won't ruin the surprise so hit the link and see Ron's winning photo and his name in print!:

<https://www.calif.aaa.com/publications/travel/us-destinations/california/2020-westways-photo-contest-winners.html>

Also note that Ron was an AAA member for a very long time so he really deserves this award. When the editor notified Ron by phone, he also told him he and other judges thinks he deserved a higher award.

Yeah Ron!

*"The best thing about a picture is that it never changes,
even when the people in it do."*

- Andy Warhol



Pack your suitcase for your trip through the lens and a member's journal . . . PRAGUE "CITY OF A HUNDRED SPIRES"
- Linda Kavanagh

Prague is one of the jewels of Central Europe, it's known as the "City of a Hundred Spires," though meandering through its candy-colored streets and hilltops, the actual number of turrets, towers, steeples, and spires number more like a thousand. The city has stepped out of the shadows of Communism and into the international travel limelight, attracting visitors with its Baroque, Gothic, and Renaissance architecture. Prague is a city that captures your attention and your heart with its monumental architecture, history, and character while you, the photographer, capture its soul. The city is extremely photogenic and offers plenty of viewpoints.



The Charles Bridge is the center of attention and activity and connects Old Town to Mala Strana the "Lesser Quarter" a charming neighborhood at the foot of Prague Castle Hill. This medieval bridge Over the Vltava River was finished at the beginning of the 15th century and is adorned with 30 baroque statues. Don't miss the statue of John of Nepomuk and rub the plaque to ensure good luck and your return to Prague. Visit early a.m. for excellent photo opportunities of the city along the river without crowds.



From the park below on the westside, you have an exceptional view of the Charles Bridge and a bevy of swans float gracefully on the river. You can stroll the narrow streets and just get lost with picturesque corners at every turn. Here you find the Lennon Graffiti wall and the bridge of "love locks."



In Old Town Prague, Orloj Astronomical Clock is the third-oldest in the world and **the** oldest one still working. Every full hour when the skeleton on the clock rings the bell, there's a small presentation of statues above the clock, all accompanied by a lovely sound. The unique appearance of the clock makes it a nice photo opportunity. The Old Town Square features the 14th century Church of Our Lady Before Tyn, City Hall and St. Nicholas Church.





The UNESCO designated Prague Castle complex is the home of the official office of the President of the Czech Republic. It consists of the towering St Vitus Cathedral (over 800 years old) that is seen looming in the distance from the Charles Bridge; the Old Royal Palace, housing a museum; Rosenberg Palace, and a small village of tradespeople homes and gardens. The cathedral is a showcase of spires, stained glass, wood ornamentation, and atmospheric gargoyles darting out from the walls. The museum tells of Prague's history dating back 1000 years. From the courtyard perimeters are spectacular views of the city and the stroll back down to the bridge has small shops for a village feel.

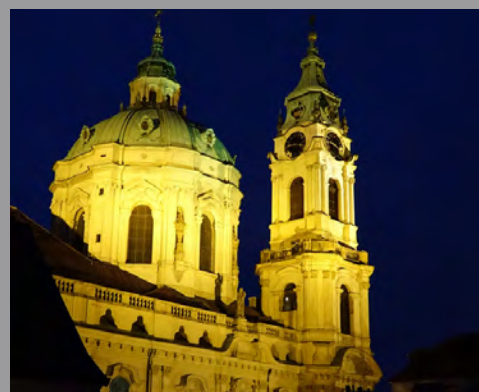


[illegible]

What to eat and drink? My two visits to this stunning city were done with just another companion and we stayed at the historic Four Seasons on the Old Town side of the city. On the next trip, I had 5 others with me and I rented an apartment on the west side of the bridge a couple of blocks away. Both were excellent areas to stay in. Mind you, we had 80 steps up to the apartment, which was situated over a wonderful local restaurant, and the waiters graciously hauled our luggage to and fro. I tried one day after after an enormous amount of walking to have the waiter carry me up but he imbibed me with a shot of Slivovitz, a fruit-based and fiery local spirit to encourage me. Little did he know because of my Croatian heritage I can drink it like a rock star. I should of bet him for the toting!

Beer, “pivo”, was cheaper than bottled water. The Czech Republic consumes more beer per capita than any other country in the world. We had a stellar view of Prague and a beer at sunset at the Letna Beer Garden in Letna Park with stunning views over the Vltava River and of Old Town. Slovak Haluski is a staple dumpling. You will find mixtures of potato, cabbage, and bacon oftentimes in a delicious goulash. Knedliky, another type of noodle dumpling is served as a side dish to meats or stew. Every local restaurant has its stylized version of it. And for dessert the baked goods were stupendous. Trdelnik, a rolled dough baked over an open fire with rods and dressed in nuts and cinnamon was a common street dessert. Palicinky looks like a French crepe but is made with a different cooking method and batter. Rolled up with a fruit or jam filling you can also get savory options. Grilovane Kobasky is a grilled sausage tucked in a roll and served with various sauces.

Both my visits to Prague were 5 days each and I still have not seen everything!



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!

Last Chance before Craig's List Posting

For Sale: Fujifilm X100T Kit - Perfect for Street Photography



One owner since new (11-2014) • Excellent Condition; Shutter Count: 7500

New on Amazon on 10/30/2020: \$1,089.94

Typical camera only used price: \$800-\$900

Now asking \$800 for this complete kit which includes:

Camera: 16mp APS-C sensor with 23mm (35mm equivalent) fixed lens, 64GB SSD card, 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>

Classified Corner - Page 2

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

Seek relief here!

Items **STILL** Free to a Good Home

Contact: Sally Berry <sandpiperberry@gmail.com>



Spyder 5 Pro
Monitor Calibrator



Pixel T3 Timer
Remote Control
(with 3-pin cable for
Canon cameras)

Would you like to place a free photography gear advertisement in the The Angle?

Just reach out to Linda Kavanagh or Bill Banning!

*A house is just a place to keep your stuff
while you go out and get more stuff.*

- George Carlin

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"AN ENCHANTING TALE" by George Welik



"DAWN" by Chris Seaton



Photo by Zoltan Puskas