

THE ANGLE

April 2021

Volume 84 • No. 3



"TWO ANEMONES" by George Welik



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

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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, April 6, @ 7:00 p.m. (Meeting opens at 6:45 p.m.)
Juried Exhibition Night • April 2021

Tuesday, April 20, @ 7:00 p.m. (Meeting opens at 6:45 p.m.)
Program Night: Deb Kalas
The Wild Herd: a Vanishing American Treasure

Friday, April 23, @ 11:59 p.m
**Deadline for May Exhibition Digital and Print Submissions
with Special Assignment in the People category**

Email digital files (including digital versions of prints) to Chris Seaton at
<c4exhibitions@gmail.com>

Deliver prints via USPS or personal delivery to Ron Williams at
4195 La Ladera Rd • Santa Barbara CA 93110

Tuesday, April 27, @ 7:00 p.m. (Meeting opens at 6:45 p.m.)
4th Tuesday Program: B&W Challenge

FREE Online Lightroom Training!



There's a great opportunity coming up for Lightroom users of all levels. Here's a quick summary and links to get signed up:

The Virtual Lightroom Summit is a 5-day online event from May 3-7 with hourly classes on a broad variety of LR subjects. When you sign up with an email address you'll get links to watch any or all of the classes. The links will arrive on the morning of each day. One class is presented each hour during the 5-day event. Each class is pre-recorded and available free for 48 hours after it's first put up online. You can watch them as many times as you want during those 48 hours.

Here's the caveat...They will market an option to buy a VIP Access Pass that will give you life-time access to the videos, but there's no pressure and the free access is likely sufficient.

I've had personal experience with this twice before (on the topic of Photoshop). It's worth a look if you're wanting to learn more about Lightroom. Not every class will be of interest, but there's some high-quality instruction in the mix.

Check out the details at <https://www.lightroomsummit.com>

Whaaa? Abstract Street Photography?

Check out this fascinating resource on Abstract Street Photography that was provided by Chris Seaton, who asked that it be shared in this month's Angle! [Click here](#) to download the article as a PDF (approximately 4.5 MB).

It's also available online as a blog post at:

<https://digital-photography-school.com/abstract-street-photography/>

"If you want to go quickly, go alone. If you want to go far, go together." - African Proverb



We have all taken up photography for our own reasons. A creative outlet, a career, a hobby, or it just happened and you got "hooked". Joining a camera club meant that you are willing to expand on your passion and share with others. Putting a foot out there or rather your photo means you are willing to show your goods, what pleases you, and in return receive positive admonition but also critique that will assist in your improvement.

Constructive criticism is an opportune way to advance your skills to the next plateau. Yes, there is a myriad of tutorials and YouTube how-to videos but sharing your experiences with others not only helps you grow in this craft but also assists others with your experiences. A camera club is a venue to challenge your skills, a place for camaraderie, and a forum for passionate discussion on the art of photography.

My daily expression is "you learn something every day" and in photography, there is a need in every one of us to learn new skills, improve with the latest technology, experiment, and to showcase our results. Camera clubs can be a competitive outlet- scary but inspirational but just go for it, there is nothing to lose and everything to gain from the exhibition of your captures. Try something new and get out of your comfort zone.

Though it can be a loner type of hobby or career, being part of a camera club has a social impact. In-person meetings, current era virtual meetings, and field trips that possibly take you to places you have never been locally and inspire one to get out and shoot with like-minded friends of photography are all possible. Traveling as a group can also bring affordability to the encounter.

Camera clubs are work no doubt about it. Not only in appearing for meetings but in the participation of making a club work, all the behind-the-scenes work. Does anyone remember the TV show "Our Gang?". Spanky and his band of Little Rascals was a group of poor neighborhood kids that did things together, made things happen, banded together against the snobbish kids, officious adults, or their parents, and always had some kind of makeshift build-out as their clubhouse where they came together, schemed together to produce an outcome against their adversaries. Expanding your photographic knowledge is your adversary and having mentors or partners in crime can achieve positive results in a shorter time and more fun than venturing the path alone. Hey they even had a dog at their side, "Petey", their trusty companion, one-eyed bullseye type of breed just like you have your camera at your side and a camera club having your back!

Linda Kavanagh...editor

EXHIBITION: Image Submission Requirement **Chris Seaton**

SUBMIT VIA EMAIL TO: c4exhibitions@gmail.com

FILE NAMING REQUIREMENT

Title_Of_The_Photo%%Peo%%First_LastName

SIZE OF IMAGES

No greater than 5120 pixels wide or 2880 in height.

(Smaller sizes may appear soft in Exhibition Night slideshow)

COLOR SPACE

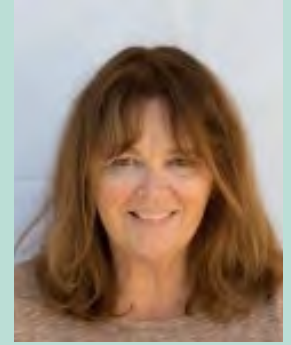
sRGB

MAXIMUM SUBMISSION PER MONTH

One Image in up to three categories PLUS one print

QUESTIONS?

Email: seatopwr@gmail.com



2021 Categories

Creative/Conceptual Editing

Nature

Open

People

Prints

Announcing:

Remaining Special Assignments for 2021

Clearly, 2020 saw 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.

People May 2021 • Nature: July 2021 • Creative/Conceptual Editing: October 2021.

EXHIBITION NIGHT: Judges

Stuart Wilson

CCCC Exhibition Night April 6, 2021

Professional judges: **David Palermo**

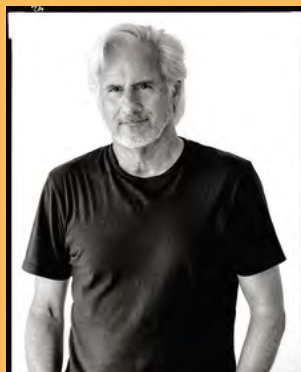
Barbara Vilander

Club Judge: **Ken Pfeiffer**



David Palermo - David Palermo's interest in photography started in the 8th grade when he saw the magic of his first black and white photograph appear in a tray in the darkroom. He then became absorbed in Ansel Adams' work. In order to purchase his first camera, David sold two autographed Ansel Adams books. His main passion is creating landscape photographs in black and white. To support his fine-art landscape photography David also photographs homes, people, museums, retail, as well as resorts and even aircraft.

Barbara Vilander - Barbara received her MA in Art History UC Davis. While student teaching she realized how much she loved teaching so she enrolled in the Art History PhD program at UCSB, from which she graduated in 1995 with a major in photographic history. She has taught at USC, UCSB and Brooks Institute and continues to teach at Santa Barbara City College. She has also kept her hand in museum work by curating exhibitions at the Santa Barbara Museum of Art and the Santa Barbara Historical Museum.



Ken Pfeiffer - Ken received a Kodak Brownie 127 camera as a gift in the 1950's, and he has been hooked on cameras and photography ever since. He enjoys all sorts of photography, in particular architecture and real estate. He also likes to shoot events, weddings, portraits, nature, and landscapes, and he loves playing with photoshop and creative photography. He is a past president of the camera club and has won numerous awards for his photography, including images of the year. His involvement in the Channel City Camera Club and the Ordinaires group (Ken, Rodger Dawson, and Fritz Pinney) has greatly enhanced his overall enjoyment and productivity.



photo by Ken Pfeiffer

"To photograph is to hold one's breath, when all faculties converge to capture fleeting reality. It's at that precise moment that mastering an image becomes a great physical and intellectual joy." - Henri Cartier-Bresson

PRINTS

Highlights of Juried March 2021



"THE GONDOLA KNOWS" by Bill Banning



"SUNRISE FLIGHT" by Sally Berry

CREATIVE CONCEPTUAL
Highlights of Juried March 2021



"SWIRLING ABOUT" by Ines Roberts



"SUPER MOON" by Ron Williams



"LILY" by Jeff Lipshitz



"FADING MEMORIES" by Judith Barat

NATURE
Highlights of Juried March 2021



"DEWY ROSE" by James Folsom



"YELLOW BIRD IN A REDBUD" by Don Green



"HOT TO TROT" *by Bill Charboneau*



"CHEEKY MONKEY" *by Ellen Clark*

OPEN
Highlights of Juried March 2021



"NO TRAVEL" by Carrie Topliffe

*"COVID WEIGHT GAIN"
by Chris Seaton*





"MY 20/21" by Pat Birdsell



"COVID LIFE" by Bruce Straits

PEOPLE
Highlights of Juried March 2021



"SEEN SO MUCH" by Jeff Lipshitz



"END OF A BEAUTIFUL DAY" by Michael Rothschild



"MAHOOT AND BUDDIES" by Linda Kavanagh

"A PRAYER FOR MY BABY"
by
Bob Rottenberg



Tuesday, April 20 2021

Zoom at 7:00 p.m.

Deb Kalas:

The Wild Herd: A Vanishing American Treasure



Deb was born in Philadelphia but spent much of her childhood on the back of a horse in Gwynedd Valley, Pennsylvania. At 19, she picked up her first camera, and, along with many horses, it has been her constant companion ever since. Deb studied the history of photography at Princeton and completed her B.A. at Goddard College. During this time and later, she worked with the renowned photographers Michael A. Smith and Larry Fink, and then she honed her skills with Walter Rosenblum at Brooklyn College, earning her Masters in Fine Arts.

Deb's work in documentary photography has been featured in Life magazine, People, and New York Magazine, and at the Jacques D'Amboise National Dance Institute in Massachusetts, and The National Council on Aging in Virginia. Her work has also been exhibited in various museums and galleries.

Deb now divides her time between The Hamptons in New York and Santa Barbara, California. But wherever she is, a big part of Deb's heart always remains in North Dakota, in the fields and buttes of the Theodore Roosevelt National Park, running wild and free with the glorious herds.

Her presentation addresses the interests of photographers and horse lovers alike. For photographers, the presentation will cover gear, settings, composition, and steps to bookmaking. For horse lovers; the story behind some of the images, the challenges the horses face with each season, the life cycle of a wild horse and understanding their behavior.



4th Tuesday Program

Organized by club members like you!

Tuesday, April 27, 2021 @ 7:00 p.m.

Monthly Challenges Continue

In March, we had lots of member interaction with a challenge from Stuart Wilson to share panoramas taken with mobile phones or in-camera processing. The conversation and dialogue was enjoyable and educational. Here are a couple of examples:



Panorama by Pat Birdsell



Panorama by Ralph Clevenger

At the end of the meeting, we polled members to pick a topic for April's meeting. You're encouraged to send in photos in response. No scores, no rules. Just share some recent or not-so-recent photos that address:

This month's challenge:

Black and white images emphasizing shape and contrast

(follow-up on Cole Thompson's Program in March)

This challenge was suggested by Bob Wagener. If you don't have anything that meets the challenge—get out and look for a good subject, or dig through your archives to find a color photo you can convert to black & white. Submissions don't need to be pure B&W, you can submit other monochromatic color-toned examples, too. Send your submissions to president@cccameraclub.com.

But Wait... There's more!

We'll also continue to offer member-driven content on a variety of topics. Each month members like you will be sharing new and interesting content. We have a few volunteers working on engaging content already, but there are openings for anyone with something they'd like to present or share.

If you have a program you'd like to present or images you want to share, just send an email to president@cccameraclub.com and let me know.

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

Menlo Park Library Hosts Virtual “Black And White In Black And White” Photo Exhibit



The exhibit highlights John Johnson’s photography from the early 20th century, with the majority of his work done in Lincoln, Nebraska, featuring his neighbors, friends, and other residents of the town. Johnson photographed a variety of people, both Black and white, which can be seen throughout the exhibit.

The exhibit came about because of Douglas Keister, the curator of the photos, who first discovered Johnson’s glass negatives at a garage sale in Lincoln back in the 1960s. He wanted to do a traveling exhibit showing John Johnson’s work so that it could reach even more people.

"The way that John Johnson photographed them was so eye-opening compared to the photographs that we’re often fed." Cohen added, "I think the other thing that’s really interesting to me, especially in terms of the conversation about race today, is that we see the photographs of white people and Black people together in a non-segregated society." Another aspect of Johnson’s photography that Cohen said makes him stand out was his use of glass plate negatives rather than flexible film when taking photographs.

To view, click on the link and scroll to the bottom for access:

<https://www.machronicle.com/menlo-park-library-hosts-virtual-black-and-white-in-black-and-white-photo-exhibit/>

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 at: dntgreen@msn.com

Settle back, grip on to a cup of tea or coffee. By the end you'll probably want a whisky. Here we go:

I believe it is Shakespeare that is credited with the line: "Oh what fools we mortals be." It is April and so we leave March madness and become fools.

And if you're dealing with digital cameras and their settings then fools we be. Back in the days of old with film and manual focusing lenses there was no need to set so many darn controls just to take a photograph. I don't know what type camera you have but for me for wildlife I use a Fuji XT-2, with an attached battery grip. Attached to all that is a Fuji 100-400mm lens. Admittedly this is not the ideal camera for birds in flight but I manage to get good results with it. It's not perfect but it is good enough. Only thing is that to get any decent results at all you have to have all the camera and lens settings set just right. At last count there was anywhere from 8 to 10 camera settings that are particular to bird photography that must be set. And therein lies the problem. I'm not even going to attempt to list them all as this would just go on and on. Nobody has enough coffee for that. Let's just say that there are plenty of things that if not set just right will doom you right off the first shutter click. Leave out a few and boy aren't you a fool. And don't forget the lens settings too! So allow me to weave this story together hoping I don't make an ass of myself while we get to the bottom of it all. Shakespeare has just rolled over in his grave.

[Click to view](#)

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

So here's what happened: I was at More Mesa the other day. Not much happening but just as I was on my way out a Harrier hawk presented itself to me not more than 50 feet away. I thought boy this is going to be good. This just doesn't come along every day. I got set and when the bird presented itself I pressed the shutter. Oh crud. Before I continue let me tell you that the day before I had been taking photos of flowers so all my settings had been changed. I failed to reset the camera for birds. In the end out of 80 or so frames I think one or two might, just might be in focus. And I'm not sure of that. Maybe I'll trash the whole shoot. The flowers look good though. I can hear Shakespeare now, "Oh, what a fool he be." I always tell people that when you get out to photograph wildlife especially birds to always double check your camera setup so you will be ready when the moment comes. I need to follow my own advice... Fool.

It's not quite midsummer but it is spring so April is time for Ducks. The theme for this month's album is Ducks. Also other birds of course. Remember that the album theme is just that so don't get discouraged if you don't get a lot of opportunities to photograph just ducks. We'll still go after the other birds too.

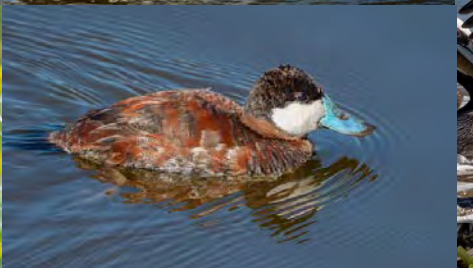
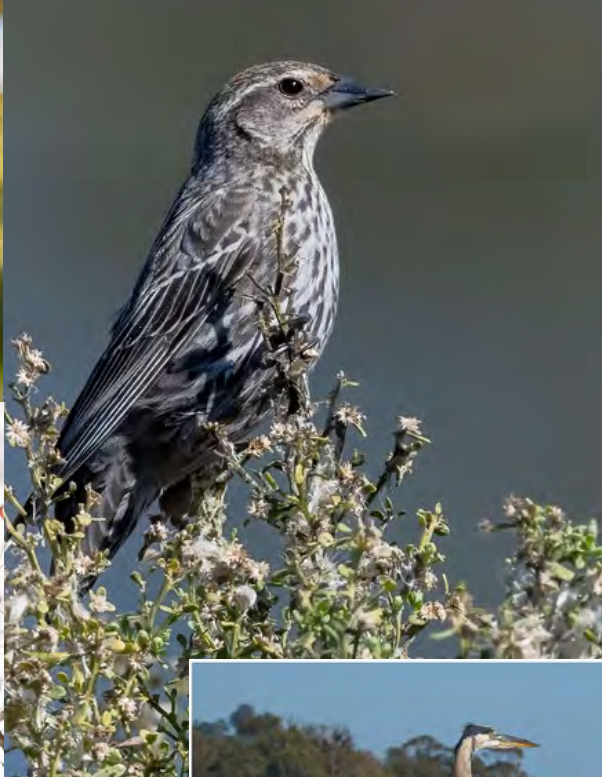
Some good spots to try for ducks are: Alice Keck Park Memorial Garden especially in the morning to avoid crowds, the UCSB North Campus Open Space (the old Ocean Meadows golf course), of course Lake Los Carneros and the Bird Refuge.



Now about that whisky...

See you out there,

Don (the Bard's apprentice)



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:

Digital Photography School Blog: [Abstract Street Photography](#)

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](#)

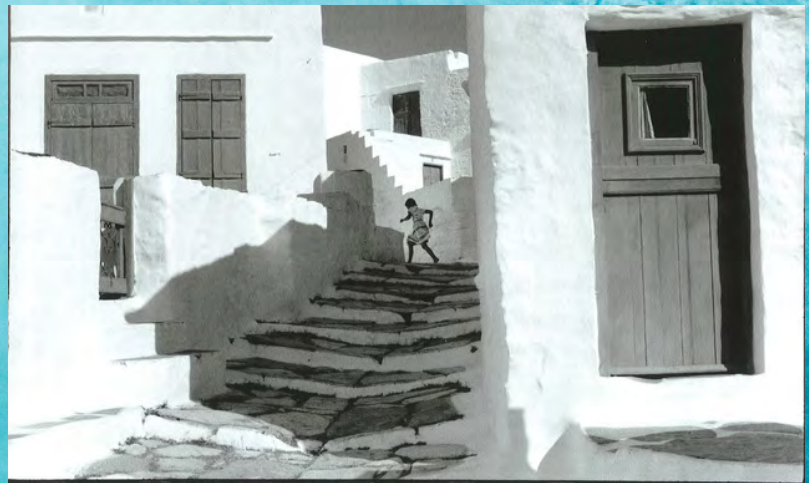
Website: [Street Photography "Refocus Your Attention"](#)

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 2021. 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 \$45/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#16 and Linda Kavanagh is a member of Photo Travel Group#1 and they are using a new format for open discussion which has Linda intrigued. A photo is submitted once a month for review by the group members. {no more than 7 members} She has met her group via Zoom in which they plan on meeting that way a few times a year so people can get to know each other. There are several different photographic genres to choose from including creative, 3D, monochrome, macro etc.



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
- Sally Berry (Canon EOS R & R5 Mirrorless): sandpiperberry@gmail.com

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

Sony Cameras:

- Pat Birdsell pbnana4@gmail.com 805-231-2207

If you would like to volunteer as a camera expert, please email:
president@cccameraclub.com.

Critique This Image!

**This Monthly Feature is
suffering from a case of
UNDEREXPOSURE**

No submissions have been received for a few months, so it's time to make a final call for participation. You'll find the comments that were made on last month's submission on the next page.

We'll bring it back next month if anyone would like to submit a photo for anonymous critique. Otherwise, we'll call it a day.

**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 to
president@cccameraclub.com**

Last Month's Anonymous Critiques

Summary of Anonymous Comments



Friends

Comments from Members:

- Good black and white processing. The dog does make the image.
- The image captures the emotional bond of the person and her dog. The simple black and white treatment adds to the story.
- I love this image! A dog owner who has been comforted by her pet throughout the pandemic is depicted so lovingly present (the gaze, her posture, her relaxation). Her dog accepts the owner's appreciation as dogs do. The duo fully fills the frame.
- It's got a touch of mystery. Did they just meet or are they already companions? Where are they? Makes me want to know more....
- Maybe stronger connection if the dog were looking at her, sometimes you just have to wait for the moment. A higher angle would have helped eliminate the dark area behind the wall at the top of the frame and really simplified the design of the image. What you eliminate from a composition is just as important as what you include.
- The image could have been a bit sharper.
- The only suggestion is that the owner's head is very slightly cut off at the top. Just a little different angle or crop would be an improvement but not much!
- The left edge and top feel tight. Especially where her head is barely cropped. A little more breathing room would help.
- For me, there's a slight disconnect between the woman, who is looking at the dog, and the dog, who has apparently noticed the photographer. The implication of friendship would be stronger if they were engaged with one another.

TECH TALK: - What is Holding You Back? BY ANTHONY EPES

In my work as a teacher – and as an artist – I have noticed something that might sound very obvious but is rarely talked about in our journey to become better photographers. That is, how we live our day-to-day lives will show us where we are going wrong in our photography. Figuring out your shortcomings is the only way to overcome them.

Photography is an inner game. Everything about who we are is expressed in our photos. You can ask 100 photographers to photograph the same scene and they will all pick out different elements, they will all work on different parts of the scene and they will all end up with different images.

So if you are unhappy with the photos you are taking, as well as looking at all the usual suspects – technique, composition, etc. – I would take a close look at how you do things in your life and what that says about your personality.

Look at the strengths and weaknesses in yourself – you can then work to balance them and become the best photographer you can be.

Person A – technically proficient, creativity lacking

Person A lives very much in their left brain – the home of the analytical mind. Person A is great with detail-oriented, academic tasks.

I am going to bet that because Person A is so strong in this area of analysis, they have lived in that side of their brain for a long time, and become better and better at tasks associated with that. But they have neglected their right brain, their more creative side.

Your right brain is the home of creativity, of ideas, of inspiration even. At least that is what science is saying at this point...Person A is often amazing with their camera – they either know or are working on knowing, a lot of camera techniques. Technically their photos are excellent, which sounds great, right? But their photos are boring! Their photos lack feeling. They can see it themselves.

They look at their photos and wonder why they lack that certain “Je ne sais quoi” – that certain something – that takes a photo from good to wow! Their photos are decent, they work technically and/or compositionally. But they aren’t memorable, or particularly unique looking. People don’t look at them and feel something deep in their souls, they don’t feel stirred by them. Worst of all, they don’t remember them.

What’s the problem? And what is the solution? My number one diagnosis is that this person finds it very difficult to be present, to live in the present moment and to just “be”. They find it hard to daydream, to drift, to explore and get lost. They have lost touch with their imagination.

Person A is drawn to interesting looking subjects but they don’t feel much when they are taking photos – so their images end up looking a bit cold or soulless.

Person B – highly creative, technically challenged

Now person B is very different. They are very good at inhabiting emotional states, they are drawn to mood, feeling, and atmosphere. Capturing subjects that move them and fill them with wonder and awe is their forte. They have so much passion for photography, and constantly seek out locations and subjects that excite them. The process of being creative is exciting, inspiring, and gives them so much joy.

The problem here, though, is when they look at their photos they are rarely, if ever, what they pictured in their head. They may see the feeling and atmosphere but in reality, if they are being honest, they don’t capture the feeling or mood of the subject in their images. The images don’t ooze with atmosphere in the way they want them to. Person B is thinking – why aren’t my photos better?

Finding your solution

What person A has to do to create better photos is not what person B needs to do to create better photos. This is why you need to know what your strengths and weaknesses are so you can work to balance them out. Learning is not a one-size-fits-all journey.

I have students who pick up using Manual Mode in 2 weeks and some who take two years to master it. Others take two years to feel comfortable shooting strangers, whereas some are relaxed and confident after one afternoon's instruction and shooting. But it's not how long it takes – it's the fact that you are working on improving all aspects of your photography. In fact, it's more impressive to me that someone continues and perseveres than just focuses on what is easy for them. That's how you improve.

The solution for those lacking creativity (A)

If this sounds like you, what you are doing, for what you are doing, for the most part, is focusing on the technical execution of the image, not the real feeling behind it. And if you can't feel anything when looking at an image – then what's the point? You might as well as just stare at cereal boxes. So you need to work on inhabiting states of emotion, wonder, and awe whilst shooting. To notice atmosphere and to then translate that into your images.

The solution if you lack technical abilities (B)

For Person B: There is a definite lack of technical skills – and this translates as not being able to capture the vision in your head. You could see a life-changing sunset, but pointing your camera at it will not capture the real vision of what it looks and feels like to be there. You have not learned to translate emotion via the technical. If this sounds like you, then you need to get a better understanding of your camera and the technical possibilities. An understanding of composition is also helpful. By learning and utilizing the potential of the camera you will be able to create the photos within that you so desire.

Can you see that I have taken two extremes and that in an ideal world they would both get a little of the other's natural tendencies? By doing that we can then create balance. And nature thrives on balance and harmony. Not too much of this, not too much of that. So instead of just focusing on learning more, I encourage you to take a long look at what your personality is like –

and work out where you need to focus.

So what's the personality issue that affects my photography? Well, I am so in the moment, so wrapped up in light and mood and atmosphere that the big challenge I've had in my career is to not get stuck into taking singular great images. One of this, one of that.

My weakness has been the inability to create and sustain a varied collection of photographs. It took me several years to realize that I was reacting to the world, rather than going out and seeking what I wanted. I would just wander and drift, and see where my interest and attention led me. I had to work hard on becoming much more proactive – instead of I'll wait for the shot, I had to become open to the idea of I'm going to find the shot.

Now, keep in mind that I don't always do that. Again the key here is finding a balance. Don't throw the baby out with the bathwater; build on your areas of weakness, but still, celebrate your areas of strength.

I am now a much more proactive photographer – I don't confine myself to singular, wicked shots. I build projects, and I sustain them over time, and I work hard to make incredible images that work together as part of a story.

to be continued next month...Tips to overcome our weaknesses

Anthony Epes is a photographer whose work has been featured internationally; including on BBC, French Photo Magazine, Atlas Obscura and CNN. He is also a teacher – writing in-depth free articles on his website.



life is like a camera, just focus on what is important & capture the good times. Develop from the negatives & if things don't work out just take another shot!

MEMBER NEWS

From Linda Kavanagh: **Tech Talk** the new Angle newsletter feature highlights or explores any type of photography technique. I would 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 or other web-based links, please send them to: angle@cccameraclub.com

Santa Barbara International Film Festival: 36th annual festival will go virtual this year. March 31 - Apr 10. Go on their website for a schedule of films and this year 2 outdoor drive in theaters will operate free of charge with reservations. The drive-in reservations are full at this time. They offer passes and also price per film virtual view on their website.

For tickets and information go to their website:

<https://sbiff.org/>

"All photographs are memento mori. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt." — Susan Sontag"



Pack your suitcase for your trip through the lens and a member's journal . . . PHOTOGRAPHING THE TAJ MAHAL

by Linda Kavanagh

Photography is about scouting for locations, being patient, spending time (lots of it!) on capturing perfect frames. Good equipment can lend a helping hand but ultimately it's your vision of a photograph that lends it that special something.

The Taj Mahal, not only the most visited of monuments in all of India is also the most photographed.

Enter at dawn for the best advantage and avoid the weekends. This still means standing in line first even with tickets. Men in one line and women in the other. No large purses, satchels, or backpacks are allowed. No food or tripods either so check the restrictive item list. There is a security check of any bags before entering. You will have to deal with weather, cloud cover and crowds so dress in layers. For your personal photos wear a pop of color against the white of the buildings. Expect early morning mist or fog/smog for sunrise. Bring your widest lens. The Taj complex is 1902 feet in length and 1002 feet in width. The Taj is an expansive symmetrical structure with a pool in front perfect for reflections.





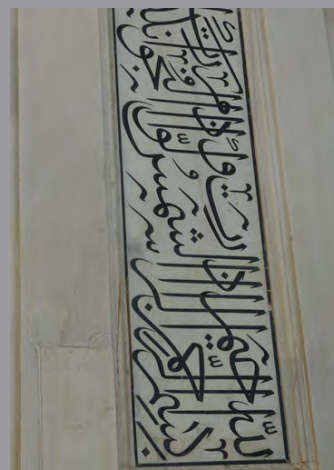
Before you enter the South Gate forecourt stop and frame the Taj from the archways. There are three of them and they look like keyholes. The breathtaking view is awe-inspiring but if you are not planning on at least a couple of visits you must start getting your captures before the crowds fill all the images and you will have to take turns to get that perfect photo. Note the optical illusion as you move forward. The Taj looks like it is moving away from you.

Head down to ground level while everyone else stands on the elevated deck with their mouths open and center yourself in front of the pool to obtain the ultimate shot of the reflection of the Taj. Otherwise, you will be vying for the spot. Pay attention to the symmetry. The key is to get as many of your ultimate shots in before the place fills with bodies. You can stop and take your "goofy" shots after. Many local photographers' station themselves near the benches in front of the pools to take visitor pictures for a fee to present them with souvenirs at the end of their visit. I found the ornamental trees they have along the edges of the reflecting pools distracting as they are getting rather big but in a way they do hide some of the visitors.



As you get closer you will not be able to fill the frame with the entire Taj structure. Start paying attention to the details of the façade. The marble is beautifully carved. From a distance, it just looks white but closer in you will see some colors, brocades made with lapis lazuli and turquoise.

The entire structure of the Taj Mahal is a tomb. Inside are two cenotaphs enclosed in an eight-sided chamber with semi-precious stone embellishment and a lattice marble screen surrounding them for protection in honor of Mumtaz Mahal and Shah Jahan.



This is decorative only as the real sarcophagi are housed below at garden level and not open to the public. Photographs are not allowed inside.

Flanked on each side of the Taj Mahal are red sandstone buildings. To the left is a mosque and may be empty in which case if it is sunny the rays stream in from the back arch and you can get a perfect "doorway to heaven" capture. Several symmetrical arches within are beautiful as well. Unfortunately, the mosque was closed during my visit.

The sandstone building to the right of the Taj called the Jamat Khana has a bench that allows a good photo op with a perfect angle on the Taj. It is located at the far back and the river is on your right.

Have a look at the people visiting as many stories are walking by you. Their colorful garb pops against the white marble or personal antics of the visitors are fun to watch or capture candidly.



The Taj may seem pearly grey and pink at sunrise, stark white at noon, and orangish at sunset, and in the evenings, a translucent blue. It is constantly changing hues so if you want good photographic captures you need to allow more time for Agra and visit during different times of the day. A very romantic and sensuous view of the Taj is captured during Full Moon nights. Try and set your itinerary in India based on being in Agra during a full moon. They are allowed 5 times a month except for a Friday and the month of Ramadan. 2 nights before the full moon and 2 nights after is the time period. This is a good time for viewing as only 50 people are allowed per $\frac{1}{2}$ hour viewing in 8 different groupings. It is a timed entrance between 830pm - 1230am and you must allow $\frac{1}{2}$ hour prior for security check-in. No video cameras are allowed. Tickets can be purchased 24 hours ahead only or a hotel/tour package. Keep in mind that later times are preferable to have the moon fully in view. In the garden area, adjacent and right of the structures use the trees for a frame of the Taj Mahal.



If you are into a bit of a muddy trek go to Hathi Ghat and from the field is an excellent view of the Taj at sunrise. Not much else there.

Take an air balloon safari for an aerial view either at sunrise or sunset. An exceptional time for this time of viewing will be during the Balloon Festival November 25th-30th both morning and evening rides and astonishing photo ops of the balloons themselves operated by crews of different countries.

As you enter the forecourt 10 minutes to your right is the Dussehra Ghat and a secluded place to capture a few clicks on the Taj Mahal but there also may be a couple of boatmen that will float you down the River Yamuna. You can get river reflections as well as landscape views of the Taj Mahal. Hearsay says that the river trips may be illegal due to security but seems like there are a few with boats offering them at odd times if you can track them down.

The Hindu temple beside the Taj complex is called Tejo Mahalaya Chhota Mandir. You need to walk along the grounds eastern gates till you get to the river then turn around for a spectacular view even though there is a fence between the two properties.

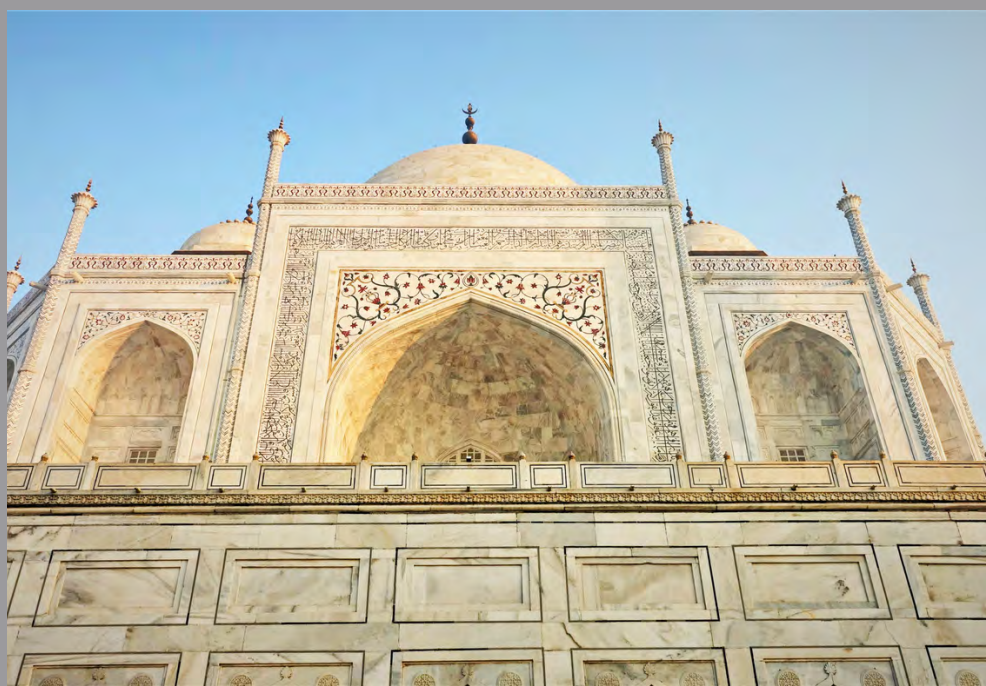
From the garden Mehtab Bagh, "Moonlight garden" is opposite the Taj Mahal across the river. You can catch dramatic views though I found it a bit hazy and beautiful at sunset. This was my first view of the monument and it was extremely exciting, across the river at sunset.



The 94 acres Agra Fort another must-see highlight of Agra has quite a few vantage points of the Taj Mahal including decorative windows, balconies, terraces, and towers.

Numerous cafes and rooftop hotel restaurants boast having killer views of the Taj so it is worth a trek around town for the price of a coffee or drink to see which one is best. I did hear that the price of a stay at the Zig Zag Hostel the owners have access to an old tower monument on private land that has a very secret view of the Taj Mahal. Well worth looking into. Check out the Saniya Palace restaurant, Mumtaz Café Gallery, Hotel Sai Palace, Hotel Kamal, Hotel Clark's Shiraz, Joey's Hostel.

The Taj Mahal is a true wonder of the world. A UNESCO Heritage site commissioned in 1632 by the emperor Shah Jahan is a giant mausoleum for his beloved wife. Constructed over 20 years it is an outstanding example of Mughal architecture that combined Indian, Persian, and Islamic influences. It is one of India's most celebrated symbols of historical significance and a photographer's challenge for iconic images.



"A tear drop in the face of eternity."
 "No wonder millions of people chose it to be amongst the World's top wonders."

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 Current Annual Guide. Contact information for each mentor is also 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). Editing software, MacOS operating system, Zoom support

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.

Stephen Sherrill (sfsherrill@earthlink.net; 805.682.4876). General photographic and art mentoring.

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 submitting prints to Club Exhibitions and Nikon cameras.



the mentors

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"YOU'VE GOT MAIL" by Steve Sherrill



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