

# THE ANGLE

May 2021

Volume 84 • No. 4



"A GOLDEN MOMENT " *by Ines Roberts*





# *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](http://www.psa-photo.org)

Founded in 1939, The Club meets publicly from February through November (no meetings in December, January, or August). An awards presentation occurs annually 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](mailto: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](mailto:c4exhibitions@gmail.com)

**Email Angle Editor at :** [angle@cccameraclub.com](mailto: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, May 4, @ 7:00 p.m. (Meeting opens at 6:45 p.m.)*  
**Juried Exhibition Night • May 2021**


*Tuesday, May 18, @ 7:00 p.m. (Meeting opens at 6:45 p.m.)*  
**Program Night:**

*Friday, May 21, @ 11:59 p.m*  
**Deadline for JUNE Exhibition Digital and Print Submissions**  
(No Special Assignment in June)

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, May 25, @ 7:00 p.m. (Meeting opens at 6:45 p.m.)*  
**4th Tuesday Program: Macro/Close-up Challenge**





## Recommended Reading



One of the things I enjoy most about the Channel City Camera Club is our members' diversity of interests, talents, and opinions about what makes outstanding photography. But even with all the diversity, there's a similar desire among our members to become better at their craft.

Striving for improvement can take many forms. There are seemingly infinite opportunities to learn about technical aspects of photography. There are boatloads of free resources on the internet. The club has enthusiastic and talented mentors. And if you can't find what you need from the free resources, there are online classes and *how-to* books galore. It even seems that we're about to see the return of some in-person workshops (fingers crossed).

Recently, though, as I've begun to ask myself fewer questions about *how-to* and more about *what for*, I've picked up two books of essays about photography by Robert Adams (originally published in 1981 and 1994.) I can't recommend these books enough as an antidote to drowning in a sea of *how-to*'s. Click the links to learn more about [\*Beauty in Photography\* \(1981\)](#) and [\*Why People Photograph\* \(1994\)](#). They're like moving from a darkroom of technical information into the daylight of purpose.

## Clarity on Remaining 2021 Special Assignments

Seems that there were conflicting sources of which categories had special assignment in which months. The Angle and Annual Guide had one version and the website had another. I think it was cleared up before deadlines this month, but just want to be sure.

We believe that all published lists are in now in sync. The remaining Special Assignment Exhibition Categories for "My Pandemic Life" for the year are:

July 2021: Nature

October 2021: Creative/Conceptual Editing



"Don't shoot what it looks like. Shoot what it feels like." - David Alan Harvey



So I am fully vaccinated and my waiting period has passed. I had my first hug the other day. I am backtracking to my car more often than not to retrieve my mask due to my forgetfulness and the loss of the fear factor. I now have to remind myself to grab the wipes as soon as I return to the car to re-wipe my hands and my steering wheel. An automatic reflex before.

Am I running about now, out of the house since we are in the orange tier? Not really. Am I hastening to go out dining and shopping and visiting with friends? Nope. It's too hard. I don't want to move, I'm afraid to spend the money, and I've just gotten just plain lazy, too comfortable. I am also not sure if anyone else wants to hang out yet.

I did go to my first socially distanced outdoor concert this past Saturday at the beach. It was me and the dogs to support my friends who were the band members. Didn't ask friends to join me, as I would have done last year.

The county is opening up but we citizens are going to have to relearn how to be social again. Before Covid, I flitted about like a butterfly. In between the activities I did while in Santa Barbara, all my extensive travel, and my ability to work remotely, my friends wondered why I bothered to keep a place and pay rent. Even with Covid, I managed 10 months away stranded in Kauai but the last six months home I have been sedentary, doing occasional dog walks with others plus a few loner camera jaunts.



Going under a lesser tier lockdown back in December didn't help. The new variants emerging struck a few nerves. Government paperwork took up a good part of the time. With my travel consultant career I'm backpeddling, as I have had to cancel all the trips I had planned for my clients and postpone any of their future travels. I have had time to revisit my journeys via my photo archives. I have had the time plus more skill and knowledge for editing than I had in previous years. I have clicked on endless tourist board webinars and photography tutorials trying to better myself and wonder if it is working.

Luckily, I had this newsletter as editor to keep me busy every month and the camera club's zoom meetings allowed me to participate like I never could before since my travels precluded my presence at the in-person meetings.

Many people have enjoyed the pleasure of working from home and not dealing with pre-work and après work traffic. Are they spoiled? Though a good percentage of people have not transferred back to physical offices, traffic has seemed to return with a vengeance. Where is everybody headed when there is nowhere to go?

I must admit that quite a few times, just to ward off going stir-crazy, I would grab my camera, hop in my car and just drive somewhere I had never been before. A road or neighborhood... never going far. I even made my vaccine shots a destination. I went all the way down to Dodger Stadium to get a vaccine and threw in a visit with a colleague I hadn't seen in seven years in Studio City. A tour up and down Melrose Avenue after the second. Unfortunately, although I had my camera with me and plenty of photo opportunities captured my eye (the homeless camps at the freeway entrances, the graffiti, the decorative painted building murals, and the bright



pink, blue, yellow, and green buildings) but it was raining and I didn't want to risk my camera to the weather. That was defeating but there's definitely a CCCC club field trip in the making!

We've not only had a physical and economic toll from the pandemic but a social recession. Can you imagine going back to some of the venues that you enjoyed and attended before the pandemic? Edge of the mosh pit at the Carpinteria AvoFest. All hot and sweaty, dancing and singing along to upbeat next to random people or front stage in De La Guerra Plaza during Fiesta. Is it even going to happen? Life, as we knew it before, is never going to be again. You will be creating a new normal, one that is functional and will just have to do but differently. Never will living be as carefree.

As herd immunity gets better and masking becomes less essential, walk out with your camera and use it as a mask. Walk by people and ask them to smile. They have been tired of wearing these masks for the past year or so and will welcome the chance to show their teeth and dimples. Gives you a chance to introduce yourself and don't talk about the C, the V, the P. Say something off the wall instead. Pick a topic positive and exciting. Something funny. Make them laugh and then click! I can't wait to see the smiles of strangers once again.

I will close with an archival tribute of photos reflecting moments of the past year and captures of once past occasions of global and local festivities we anxiously await to experience once again..

Enjoy!

Linda Havanagh... editor





**Proms, weddings kissing and Dancing**



**PowWow Competition Field Trip**



**Missing theater**



**Faces of Covid**



**Day of the Dead Field Trips**





**hello. Anybody out there?**



**Am I going to see my friends again?**



**Like a lump on a stump**



**Solstice Parade Field Trips**



**Kickin' for joy**



**Altogether now**



**Raw Raw Raw**







**When can we travel again?**



**Old Spanish Days Field Trips**

**Let us thank all the essential workers around the world that work through the unknown perils and take a moment and remember the victims of the virus and their families.**





# EXHIBITION: Image Submission Requirement **Chris Seaton**

**SUBMIT VIA EMAIL TO: [c4exhibitions@gmail.com](mailto: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](mailto: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 May 4, 2021**

Professional judges: **Amber Paresa**

**Paul Wellman**

Club Judge:

**Ron Williams**



**Amber Paresa** - When the course schedule prevented her from enrolling in an auto shop class, Amber picked up a 35mm point and shoot and enrolled in the high school photography class. Her performance photography path began with Pink Floyd at the Palace of Versailles in 1988. Her work has appeared in numerous publications and exhibits from New York to Los Angeles including a showcase in the Who Shot Rock and Roll exhibit at the Annenberg Space for Photography. Amber is a 1993 graduate of Brooks Institute of Photography and currently resides in Santa Barbara.

**Paul Wellman** is a Goleta native that came to photography by way of casually collecting old cameras based on aesthetics. When he found a small kit based around a Nikon EM camera body in a box at a rummage sale, things started to click.

While managing Morninglory Music, friends that had attended Brooks Institute loaned books and lenses and gave sound advice, but it was a part-time job scanning photos for the Santa Barbara Independent that gave him a second foot in the door. The occasional submission turned into photo assignments and eventually into the title of staff photographer/photo editor during his tenure from 2001-2020.

Currently, Paul works as a freelance editorial photographer (when he's not working in the garden or threatening to clean the garage).



**Ron Williams** began serious photography in 1957 using 4x5 film as his college's newspaper/yearbook photo editor. He then shot 35mm slides until 1999 when he migrated from analog to digital. He particularly enjoys shooting nature, landscapes and nightscapes. He is a member of the Channel City Camera Club and the Santa Barbara Art Association, having been honored by awards from both groups. He has exhibited his photographs in a number of local venues and has won recognition in photographic competitions including the 2019 Trails Council Gaviota Coast contest and the AAA Westways 2020 contest. Fifteen of his prints are part of the permanent collection at Cottage Hospital and dozens are to be found on display in the homes of private collectors. Ron specializes in multi-frame panorama with prints up to eight feet wide.

*Quality doesn't meet deep blacks or whatever tonal range. That's not quality, that's a kind of quality... But the quality of Robert Frank is a quality that has something to do with what he's doing, what his mind is. It's not balancing out the sky to the sand and so forth. It's got to do with intention.*

*– Elliott Erwitt*



# PRINTS

## *April Exhibition Highlights*



*"A CALLA FOR O'KEEFE" by Bill Banning*



*"BUTTERFLY" by Ines Roberts*





*"CITYSCAPE" by Ron Williams*



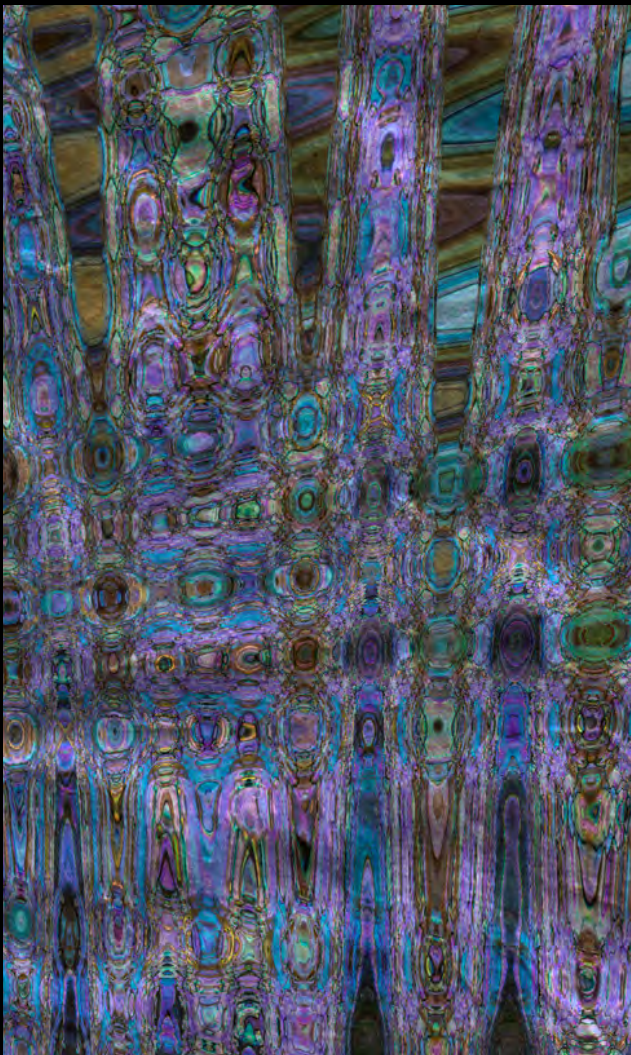
*"RUFFLED" by Sally Berry*



# CREATIVE CONCEPTUAL

## *April Exhibition Highlights*

### "APPARITION" *by Bill Banning*

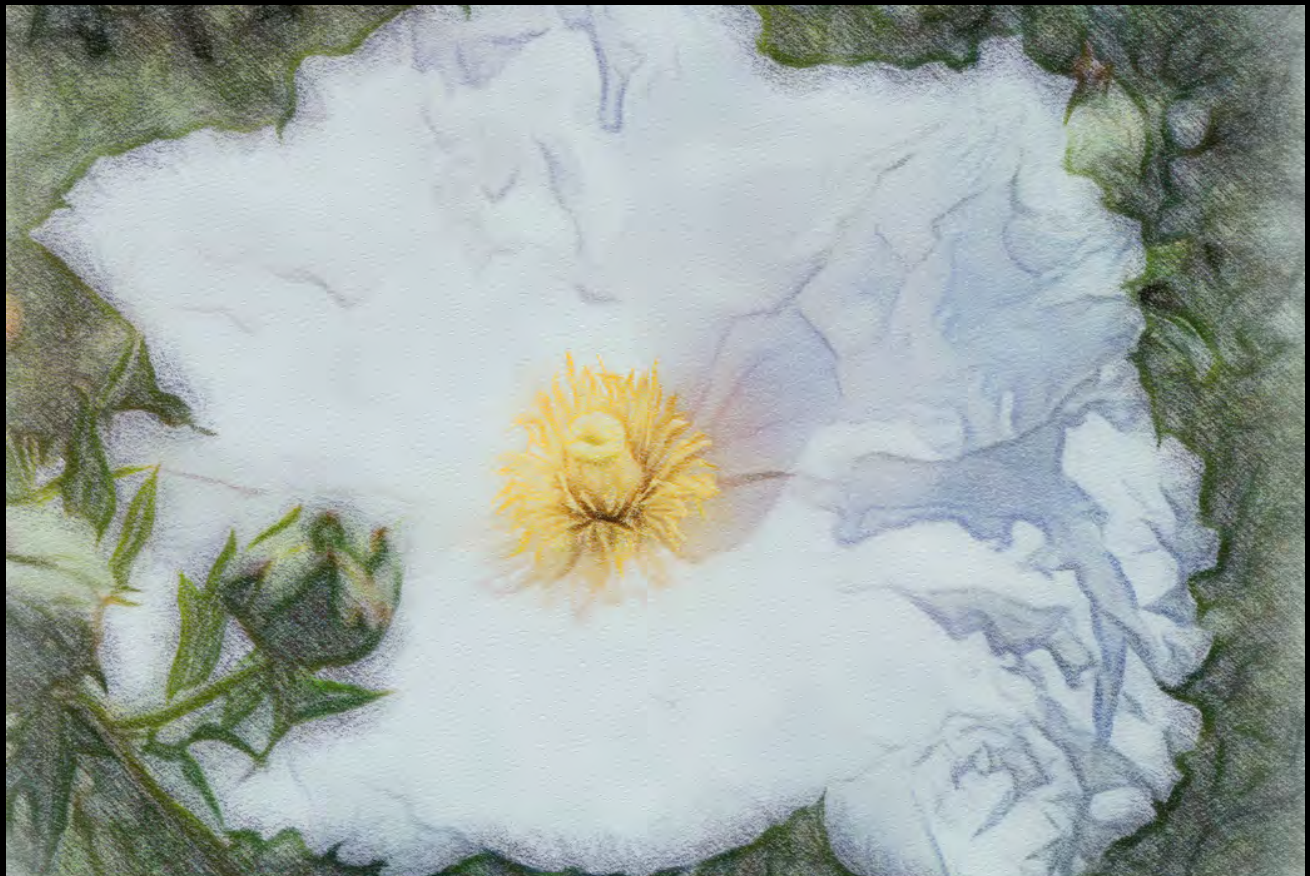


### "LIFE'S PATHWAYS" *by Chris Seaton*





*"RANUNCULI" by Jeff Lipshitz*



*"MATILJA POPPY" by Steven Lewis*



NATURE  
*April Exhibition Highlights*



*"FACE OFF" by Bob Wagener*



*"PLAYING WITH MY FOOD" by Bob Rottenberg*





" FIRST BUD"

*by*

*Walter Naumann*

"AN ELEGANT BIRD"

*by*

*Don Green*





OPEN  
*April Exhibition Highlights*



*"CATCHING AIR" by Bill Charboneau*



*"EAST BEACH" by Ken Pfeiffer*





*"COVERED BRIDGE" by Theresa Lawler*



*"DUSTY DAWN" by Ellen Clark*



PEOPLE  
*April Exhibition Highlights*



*"SUMMER MUSE" by Judith Barat*



*"MAKIN' THE SHOT" by Stephen Sherrill*





*"BONNIE ON FILM" by James Folsom*



*"SAM'S GRILL" by Dave Basso*



**Tuesday, May 18, 2021**

**Zoom at 7:00 p.m.**

**Sharon Green:**

**Exposed: Ultimate Sailing**



Sharon Green is one of the world's leading yachting photographers capturing electrifying images of performing sailing for nearly four decades. Her eye for color, light and energy and form has elevated yacht racing photography to a new level of artistry.

As photographer and curator of the Ultimate Sailing Calendar since 1983, her images have brought thousands of viewers virtually into the heart of the fray to fully experience the passion and bustle and splendor of competitive sailing.

Sharon has worked on nine America's Cups and countless other high profile campaigns and regattas, hanging out of helicopters and whisking through waves aboard jostling boats, the most spectacular to capture, the most action-packed and historic sailing images of the era.

A photographer, artist, author, entrepreneur, motivational speaker and adventurer in a unique and demanding male-dominated career with so many variables: wind, weather, boats, and personalities. Please see her website at: <https://www.ultimatesailing.com>





# 4th Tuesday Program

Organized by club members like you!

Tuesday, May 25, 2021 @ 7:00 p.m.

## Monthly Challenges Continue

*In April, we had lots of member interaction with a challenge to share black & white photos. We looked at more than forty examples from ten members in many styles. There was lots of great dialog and hints for creating your own B&W photos. Below are a few examples. [You can see ALL the submissions here.](#)*



*Photo by Bruce Straits*



*Photo by Bill Banning*



*Photo by Ron Abeles*

**The Challenge for May is:**

## Macros or Close Ups

Each month's challenge is chosen by that month's audience through a Zoom Poll of suggestions made at the meeting. You can send in examples from your portfolio or you can get out your gear and shoot for the challenge. What you really shouldn't do is... NOTHING. Join the fun. Share images and see what others have to say and what they share. It's a great way to spend your "4th Tuesdays". 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 macro or close-up photo that you'd like to share. Send your submissions to the same address we use for Exhibition Night submissions: [c4exhibitions@gmail.com](mailto:c4exhibitions@gmail.com)

**But Wait... There's more!**

If you have a program you'd like to present or a set of images you want to share, just send an email to [president@cccameraclub.com](mailto:president@cccameraclub.com) and let me know.



CCCC is not planning organized field trips at this time but the shows are selling out so I wanted to share. Share with family and friends across the country.



**Five different traveling exhibitions featuring Van Gogh's life and famous works in several immersive digital art museums across the country.**

While each of the shows is distinct, they are similar in that they place visitors in the middle of large-scale moving images that are projected onto the walls, ceilings, and floors in a large gallery or warehouse space.

Step inside the Portal and into the Universe of the Dutch genius, Vincent Van Gogh. Have you ever dreamt of stepping into a painting?

Explore his life, his work as never before through cutting-edge 360-degree digital projections.



## **1. Immersive Van Gogh**

Created and run by the same team behind Atelier des Lumières in Paris (aka the digital art show featured in Netflix's *Emily in Paris*), Immersive Van Gogh lasts one hour. The large-scale digital animations of the Dutch painter's work are set to original songs composed by Italian multimedia composer Luca Longobardi.

## **2. Van Gogh: The Immersive Experience**

Featuring 20,000 square feet of projections, Van Gogh: The Immersive Experience is run in partnership with two immersive experience companies: Exhibition Hub, which has produced exhibitions everywhere from Europe to America and Asia, and Fever, which is known for creating the *Stranger Things: The Drive-Into Experience* in Los Angeles.

## **3. Van Gogh Alive**

Created by the Melbourne, Australia-based Grande Experiences, the traveling Van Gogh Alive show has been exhibited everywhere from New Zealand to Mexico. This 40-minute show features 3,000 moving van Gogh images—including *Sunflowers* (1888) and *Starry Night* (1889)—set to a classical music score.

## **4. Beyond Van Gogh: An Immersive Experience**

Created by French Canadian creative director Mathieu St-Arnaud and the team at the Montreal-based Normal Studio, *Beyond Van Gogh* is opened on April 15th in Miami. This exhibit features voice-overs of Van Gogh's words set to a symphonic score to drive the narrative of the show as it progresses through 300 of his masterpieces.



## 5. Imagine Van Gogh: The Immersive Exhibition

Imagine Van Gogh is the creation of French artistic directors Annabelle Mauger and Julien Baron, who have worked on other immersive shows at the digital art museum in Les Baux-de-Provence, France. It is featuring 200 van Gogh paintings set to the music of Saint-Saëns, Mozart, and Bach.

### LOS ANGELES exhibition information

Lighthouse Immersive and Impact Museums, the catalysts of the mesmerizing digital art space, brings its worldwide sensation, **Immersive Van Gogh**, to the heart of L.A. for the first time ever! The visually-striking exhibition encourages guests to experience the awe-inspiring works of post-Impressionist artist Vincent van Gogh through 500,000 cubic feet of immersive projections, 60,600 frames of video and 90,000,000 pixels.

Become completely immersed in the works around you and feel the shift in reality as you dive deep into the world of Van Gogh's brush strokes.

The Los Angeles show is already limited in tickets into October.

When: May 27, 2021–January 2, 2022

Where: Secret LA location, to be announced soon

Buy Tickets: Prices start at \$40 for adults: [vangoghla.com](https://vangoghla.com)

Details for other exhibitions or hosting cities here is where I found the info:

<https://www.afar.com/magazine/where-to-see-immersive-van-gogh-exhibits-in-the-us-in-2021>



# SPECIAL INTEREST GROUPS

## **BIRD / WILDLIFE & LANDSCAPE SIG**

**DON GREEN**

The Bird/Wildlife SIG includes bird and environmental/landscape photos. So all you out there who aren't into bird photos but like landscape photography, come on out. Questions? Email Don Green at: [dntgreen@msn.com](mailto:dntgreen@msn.com)

M is for May.

Coming up; it's the merry month of May. Migration time has arrived and continues into May. Check out the article about it in the recent issue of the Indy at [Independent.com](http://Independent.com). Also look for the article about birds, bird feeders, bird attracting plants, and the bird migration in the Saturday, April 24 edition of the LA Times. Lots of good info there especially about keeping bird feeders clean.

April for me has been a busy month. Lots of other things to do that got in the way of photography.

Sometimes you get caught up in movement when all you really had to do was sit in one place: Four and a half miles of walking my i-phone indicated one day. I walked all that and never took the camera off my shoulder. What the hell was I doing? It was the middle of the day. Birds are like us...have lunch and take a long siesta. Everyone knows the best times for bird photography are in the morning and late afternoon. So what was I doing? Walking a lot, that's what. I was looking for Owls in one area. In another area, I was looking for a particular duck. No ducks. Another location and another particular bird. I was scouting and coming up empty. I was looking and looking for an image and it wasn't there. Ok, now I'm wondering just where I'm going with this narrative? Well, stay with me as I'm not so sure and the train of thought has left the station; destination unknown. We may get derailed..

[Click to view](#)

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



There are a lot of times when we feel it is necessary to go to great lengths to get a photograph when all the time it is right in front of us. All we need to do is open our eyes. The other day I was just sitting in my courtyard with my camera nearby as some hummingbirds have been visiting the flowers. After all it is spring. I was concentrating on hummingbirds but once again here I am at mid-day and the birds are taking a siesta. Also it's somewhat of an overcast even-light day, with sun breaks now and then. I wasn't paying much attention to anything in particular when I saw something looking back at me, figuratively speaking, well lighted, and with nothing in mind as usual and the camera settings still set for birds in flight, I simply raised the camera, made a few minute adjustments for background, and slowly pressed the shutter. Click. I didn't consciously think there was something special here but then again in the dark recesses of my mind churning around in the swirling murky maelstrom of confused thought I knew something looked right. I downloaded the image to the computer and forgot about it.





A few days later as I was looking at images of birds to process I remembered the rose. Yes, it was a flower and not a bird looking back at me. Okay, I admit that sounds strange but I processed it and I must admit I like the photo and think it one of my better attempts to capture an image with natural light. There is an element of emotion in the image. It has all the right light; Rembrandt light, chiaroscuro. A simple flower composition, nothing elaborate, just a simple single rose. Oh, but the lighting is so nice. So, I know you're wondering how this ties into bird photography? Haven't a clue, but sometimes you just gotta go with the flow and I know that if I sit quietly the hummingbird will come back and I will gain its trust. I will get the photo I'm looking for without running around looking for it. There are days when you walk four and a half miles looking for something that isn't there when all you need do is stop and smell the roses. All we need to do is take time to see.

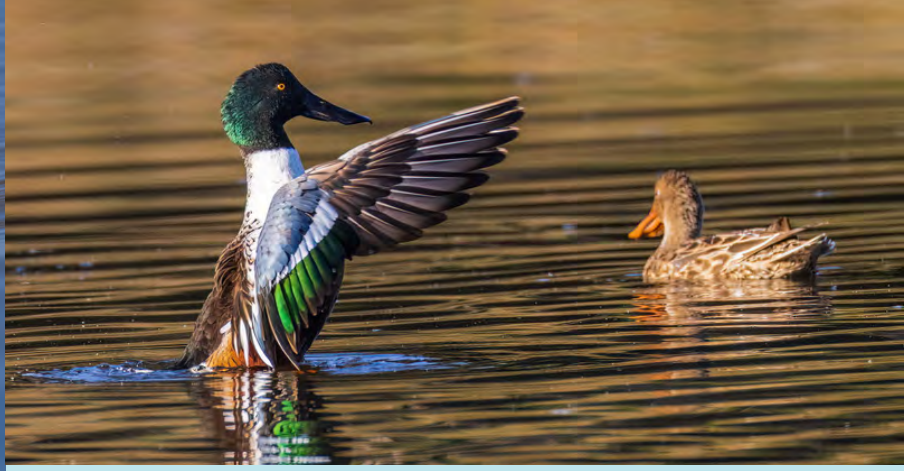
May is coming and we may be in for some May gray. If so, don't despair. Overcast days offer a great opportunity for minimalist style photos as well as offering us a scene that... well, let's just say you don't have to deal with extreme contrast. And remember it is bird migration time.

M is for May. M is for migration. Next month's theme is M&M: May Migration.

See you out there,  
Don

PS: Sorry for all the descriptive adjectives as I've been reading Hemingway lately. Hope no one has a Migraine. Yes, another M.







# ***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](#)

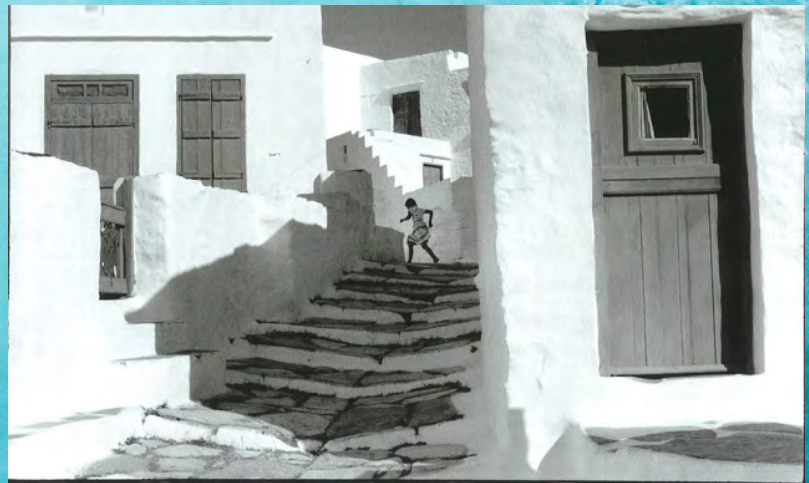
**Website:** [Street Photography "Refocus Your Attention"](#)

**Website:** [Eric Kim - "Start Here"](#)

**YouTube:** [Street Photography Videos by Frederik Trovatten](#)



Joel Meyerowitz



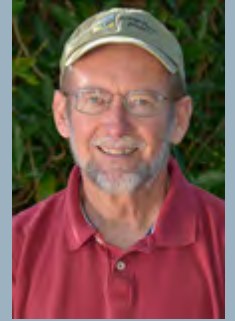
Henri Cartier-Bresson



## 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](mailto: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](http://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.**



*“It’s one thing to make a picture of what a person looks like, it’s another thing to make a portrait of who they are.”*

*— Paul Caponigro*

## 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](mailto:sfsherrill@earthlink.net)
- Sally Berry: [sandpiperberry@gmail.com](mailto:sandpiperberry@gmail.com) Canon EOS R & R5 Mirrorless

### Nikon Cameras:

- Stuart Wilson: [stuarttwilson@gmail.com](mailto:stuarttwilson@gmail.com)
- Ron Williams: 805-448-4995 especially the D800 and D7000 series

### Fujifilm Cameras:

- David Auston: [dauston@cox.net](mailto:dauston@cox.net)

### Sony Cameras:

- Pat Birdsell: [pbnana4@gmail.com](mailto:pbnana4@gmail.com) 805-231-2207

If you would like to volunteer as a camera expert, please email:  
[president@cccameraclub.com](mailto:president@cccameraclub.com).



# Critique This Image!



**Carousel Horse**

*An anonymous member has submitted this photograph for member comment. Click the link below and tell us what you like about this photo and what you might suggest that the photographer do to strengthen it. It's all anonymous - we'll share the comments next month:*

**Please, don't JUST read this!**

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

**Do you have an image you want to be critiqued?**

Send it in with or without a title to **[president@cccameraclub.com](mailto:president@cccameraclub.com)**

We'll put it in an upcoming Angle and ask for member comment



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

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Continued from last month:

### How Do We Overcome Our Weaknesses

**To start** – you need to know the strengths and weaknesses of your personality. You might think of concerns like:

**Issue:** You're very shy and you find yourself holding back when you really want to grab a shot.

**Solution:** Do the thing that you fear! Perhaps it's some street photography or portrait work to build your confidence with people. If you don't overcome your fears, you will always be holding yourself back from what you love to photograph. Great images rely on jumping into the process with your whole being, your whole heart.

**Issue:** You are better at talking about what you're going to do than actually doing it. You alternate between perfectionism and procrastination.

**Solution:** Focus lots of effort on getting started and work on producing a project. Don't worry about it being perfect, or waiting for exactly the right time, because as someone with procrastinator to perfectionist tendencies, this could mean that the perfect time will never happen. For this issue, start to work on producing something, anything, just so you can move through that block of never doing something. Then once you've got some work under your belt, you can then start working on making the photos or project you are involved in better. When you are not afraid to look at the weaknesses in your creativity and to work on them, then you create so much more freedom in your photography practice.



## **Do things differently**

Shake things up a little. For example, if you're a big planner in your "real life" – maybe you want to begin by not planning. Go out, drift around, get lost, and just explore. Move away from all the planning.

## **Develop an "open awareness"**

We tend to live our lives going from one fixed activity to the next.

We end up flitting from one thing to the next, mostly concentrating in a narrow focus on one thing at a time – which is obviously very helpful when we want to get things done.

If, though, you want to develop new ideas and get good insights about yourself or your photography, then having an open – rather than focused – awareness is key. You are letting thoughts drift through but you are still noticing other things – the weather, the clouds, the birds – but not letting your attention focus on any one thing in particular.

This brings tremendous space to your mind, the space you need for new ideas and insights. You start to observe the world around you, to pay attention to your thoughts, habits, and tendencies without getting locked into them. When you are being creative you are putting down your smartphone, the to-do lists, the emails, and the shopping lists. Instead of looking inwards at your life – you are looking outwards at the world. You are committing yourself to the deeper, more interesting, more beautiful parts of life.

You are connecting to other people and to the world around you. Surely, paying more attention and creating connections to others is an incredibly important thing to promote in this day and age.

## **Believe that you can change and develop yourself**

I know so many people who are scared of their cameras. They are intimidated by learning the technical aspects of photography. Yet I know that as humans it's possible to learn anything if the desire is strong enough.

*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’s important and capture the good times, develop from the negatives and if things don’t work out, just take another shot.”*

*— Unknown*



# MEMBER NEWS

**From Ron Williams:** An article featured by him in Auspuff Jan/Feb 2021 issue:



## ***Pacific Surfliner: “Ghost Train”***

Photo and Story by Ron Williams

A member of PCA/SBR since 2006, the author drives a gray 2006 Boxster. He’s also a serious photographer.

We recently discovered that he’s won a few prizes, including Honorable Mention in the 2020 *Westways Magazine* contest. If you’ve seen the report on the competition you’ll know he’s in impressive company. While this is not an article about Porsches, we think this achievement is worth sharing with our members.

—Editor

The “Pacific Surfliner” that garnered a *Westways* honorable mention was five years in the making. It started when I was driving on 101 along the Gaviota Coast and saw Amtrak trains running at about the same speed as road traffic. I started “stalking” them to see if I could get a shot. At first it was a lot of effort with no meaningful results. Then, as I was photographing a sunset from the vista point turnout at Arroyo Hondo, I got one that was good enough to motivate me to try again. I had noted the time and returned to that site a number of times, often with a “no show” by the train. Finally, I got a shot I entered in the Channel City Camera Club’s (CCCC) exhibition night. It received positive comments and high scores. I was now hooked.

With frequent train delays, I wasted a lot of time driving up and down 101, so I decided to try shooting trains in “captivity,” not in the “wild”—making photos at the Santa Barbara Amtrak station. I had a time table and would drive a short distance there and ask the agent if the train was on time. If so, I would set up my tripod at a less busy location

and get several shots as the train arrived and departed. That allowed me to refine my technique. I found a promising location about four miles northwest of the train station and could optimize the ambient lighting with the train’s arrival (the best month is February). The trains roaring by at 60+ mph meant I could get only one shot, but I would return again and again.

It was exciting to experience the earth-shaking rumble and wind vortices while trying to capture the image. One of the photos that I called “Ghost Train” garnered a CCCC “Image of the Year” award and I sold one online. I learned you start around sunset and use a 10 second exposure with the f/stop and ISO set accordingly. A neutral density filters helps if there is too much light. The exposure time will vary according to the speed of the train. The winning photo was taken with my Nikon D850, 10 seconds at f/11. It takes practice and patience—just like driving a Porsche well! I received compliments from the *Westways* editor and am happy to have won honorable mention.



# Fine Art Wildlife Photography Contest

[Full Details Here](#)

**From The Center for Great Apes:** The contest offers cash prizes, an online exhibition and publicity on our website and social media. We also award a monthly Virtual Artist in Residence program offering a dedicated exhibition, interview on our YouTube channel and additional PR.

The contest benefits the Center for Great Apes, a Florida-based 501(c)(3) registered sanctuary for orangutans and chimpanzees rescued from the entertainment and exotic pet trades.

**ENDANGERED  
Art4Apes**

**Fine Art &  
Photography  
Contest 2021**

**Call to Photographers**

Closing Date:  
23<sup>rd</sup> September 2021

\$7,000 in cash prizes  
Special category for Young Artists

ENDANGERED Online! Exhibition  
November 1<sup>st</sup> - December 31<sup>st</sup>, 2021

Benefits Center for Great Apes  
[www.CenterForGreatApes.org](http://www.CenterForGreatApes.org)

Full details at  
[www.Art4Apes.com](http://www.Art4Apes.com)

Questions?  
[Lindsey@Art4Apes.com](mailto:Lindsey@Art4Apes.com)

Follow us on  and  @Art4Apes



My World by Paul Murray  
© 2021 All Rights Reserved



# Pack your suitcase for your trip through the lens and a member's journal . . . PHOTOGRAPHING ON THE ROAD

by Linda Kavanagh

I travel to places I want to photograph these days. Even as an amateur, I start studying a country by the photo ops it can provide. I usually take a small group of travelers with me so I need to take in the major sites and cultural experiences but at the same time, I focus on what opportunities will present themselves or where I will carve in the time to journey about the area myself to photograph.

These travels are not specific photography tours but I try to make the most of them. For most travelers anyway, you do not have the luxury of time. Time to find the best position, time to set the scene, or time for camera equipment settings or changes. Research of your destination is key and luckily with the internet, you have an encyclopedic avenue of answers and suggestions of other traveler encounters via blogs and tourist board/vendor websites. With this preliminary involvement, you pick up valuable information, tips, best practices such as how to get there, the best time to avoid crowds, and what to expect to see that you will definitely want to photograph. Also, be ready for whatever is happenstance. The camera is ready at your side not, in your backpack when you leave your hotel room.





entertaining tourists with babies and python



Spend time with your camera and its settings before you leave home and eliminate confusion while on the road. Just like a pair of walking shoes need to be broken in, you need to be comfortable with your gear before you get the photo blisters! You should be reading a map at your destination point, not your camera's instruction manual.

I find that most companions do not like rising early in the morning. This is prime time to get out and photograph without the crowds as the world is waking up. Prepare your gear the night before so you can sneak out quietly and get a couple hours of wandering with your camera and then back in time for breakfast with your mates. You can take advantage of the sunrise and early morning light. Build time in your schedule for a photographic opportunity at an iconic spot for sunset along with a respite to enjoy it with drinks and a bite after a busy day. You save a beat by having this planned prior to departure to the destination.



Movement when traveling is unavoidable. Become adept at being stable with hand-held shots. Learn how to use small props that travel lightly to aid in stabilization like bean bags for window edges in a vehicle or a monopod tripod. Keep in mind that a lot of historic monuments have outlawed the use of tripods, selfie sticks, and large bags entering their buildings.

Check sightseeing websites to see if they have off-peak times of entrance to avoid the crowds. You generally pay more for early morning or evening entrances, but you have fewer tourists to negotiate.

Go ahead and grab the shot as you are driving by. It may not be an award winner but with a bit of editing, you can have a memorable exposure representing the destination.

Grab several frames of a place. Move about, different angles, closer, further back, lay on your back.. Look for local people whose dress will add context to the photo and see if you can capture them walking by. Of course, if it is a close-up, either ask or pantomime for their permission to take their photo. As a thank you, take the time to show them the results from your viewfinder.



If you are on a limited timetable for a place on your itinerary, organize a local photographic guide to the area. There are many guides that advertise photographing "special moments" but they also know the layout of the land and optimize your photo captures in a few hours.

Don't photograph only the monuments, statues, and buildings but try to capture the life of the local inhabitants. Place your companions in amongst them and gain camaraderie and interaction. It will make your captures more interesting, and it is fun for all involved. Smiles will come naturally. Some will ask for "backsheesh", a little money. That is okay too. Consider what they and their families live on for a year and what you paid for the trip. Make it a habit to carry small change in the local currency. Learn the phrase in their language, "may I take a photo, please" and "thank you". Trying dressing up in the local garb to become a local and capture the moment. It is all about bringing back those pics that are going to have a story once you are back home. The human element can also display the size of the architecture or add context to the scenery in the background.

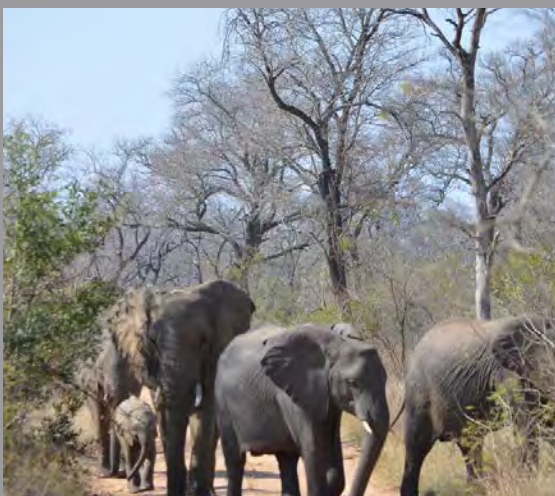


Get lost. Go off the beaten track in neighborhoods deemed safe, a little off the tourist track. Once again, this is where prior research can be helpful. Always have the address and phone number of your hotel so if you really get lost you can grab a taxi or ask for directions to find your way back. Also, note a major site near your abode so you can at least ask how to get back to that spot and hopefully remember the way home from there. It is amazing what you can capture just wandering.



Keeping your camera gear safe from theft and weather is important at all times. It is better to have a non-descript bag versus a branded model, especially with expensive gear. I travel with a netbook and portable hard drive and download a copy of the day's photos as well as backing up to the cloud. Of course, extra SD cards, batteries, and an ac adaptor for the country you are visiting plus multiple plug-in strips are mandatory equipment. Check your homeowners and travel insurance before leaving home to see what will be covered in case of a loss, or purchase specific camera insurance.

Your travel photos are not only for your memories, but they can inspire people to venture to the destination as well. Every destination has a story of its own through its landscapes, architecture, history, culture, and people. You want to convey the mystique and spirit of the address. You and your photos become an ambassador for the country and area you just had the pleasure of visiting. Your photos need to express the feeling, the smells, the history, and the culture you have experienced.



Travel is a privilege and you need to respect that with your photographic endeavors while on the road. Preparation and practice aside just find, frame, compose, shoot, enjoy and share!

# 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 coordinates the program ([dauston@cox.net](mailto:dauston@cox.net); cell: 805.570.0206).



## List of Mentors & Contact Information:

**David Auston** ([dauston@cox.net](mailto:dauston@cox.net); cell: 805.570.0206).

**Bill Banning** ([wb@williambanning.com](mailto:wb@williambanning.com); cell: 858.229.9250). Editing software, MacOS operating system, Zoom support.

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

**Chris Seaton** ([seatopwr@gmail.com](mailto:seatopwr@gmail.com); 805.403.9839). Assist members to get images ready for competition.

**Stephen Sherrill** ([sfsherrill@earthlink.net](mailto:sfsherrill@earthlink.net); 805.682.4876). General photographic and art mentoring.

**Bob Wagener** ([bob.wagener@gmail.com](mailto: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](mailto:laladera77@gmail.com); 805.687.4910). Can assist with submitting prints to Club Exhibitions and Nikon cameras.

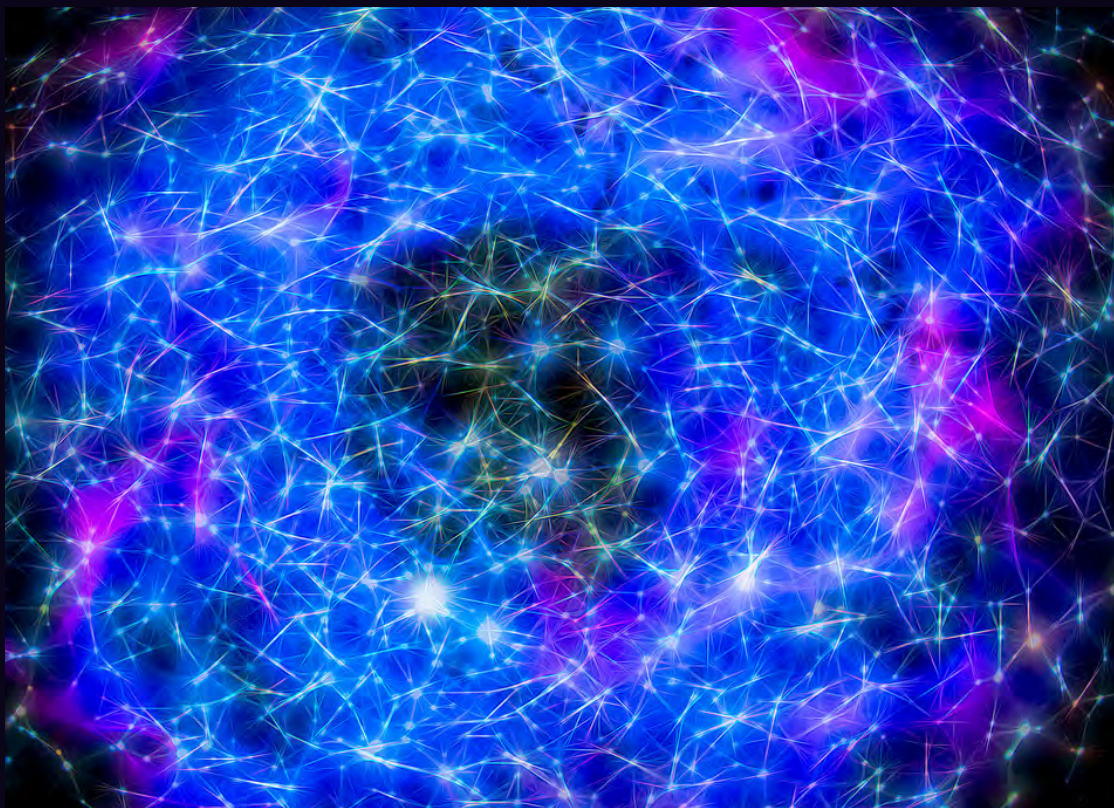


**the mentors**

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"ENTANGLED STARS" *by Ron Williams*



"MOON AND BRANCHES" *by Zoltan Puskas*