



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: <a href="mailto:membership@cccameraclub.com">meetings</a>, please contact: <a href="mailto:membership@cccameraclub.com">meetings</a>, please contact: <a href="mailto:membership@cccameraclub.com">membership@cccameraclub.com</a>

#### **USEFUL LINKS**

Channel City Camera Club Website

CCCC Photo Website on Flickr

**CCCC Facebook Group Page** 

The Angle Archives Website



Email Exhibition Images: c4exhibitions@gmail.com

Email Angle Editor at : angle@cccameraclub.com

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# Upcoming Events

## **Upcoming Meetings and Deadlines**

2022 Club Dues are Payable Now Click Here to Pay Online with PayPal

Program Night • February 8, 2022
Presentation: George Rose

Tuesday, February 8, @ 7:00 p.m. (Meeting opens at 6:50 p.m.)

Meeting date changed due to a conflict this month.

NO MEETING: Tuesday, February 15 (Usually Program Night)

No meeting on this date (See item above)

Friday February 18, 2022 @ 11:59 p.m.

Deadline for March Exhibition Submissions

No special assignments

4th Tuesday - February 22, 2022 Introduction to Creative Assignments

Submission deadline by noon February 22
Tuesday, February 22, @ 7:00 p.m. (Meeting opens at 6:50 p.m.)
More Details on 4th Tuesday page

Juried Exhibition Night • March 1, 2022

Tuesday, March 1, @ 7:00 p.m. (Meeting opens at 6:50 p.m.) Submission Deadline: Friday, February 18 by 11:59 p.m.

# Welcome to CCCC 2022: Don't Miss The Changes!



Welcome to the Channel City Camera Club's 83rd year (I think...) We're going strong as we start the third year of virtual operations. We *are* still looking at the right time and right place to begin limited in-person meetings again this year, but for now, we're Zooming along.

Elsewhere in this edition of "The Angle," you'll find information about a few changes we've made since last year. Here's a quick summary:

- 1. There's a new way to name your files when submitting images to Exhibition Nights: **CAT Title by Firstname Lastname** [See Page 4]
- 2. We're back to separate Special Assignment challenges for each category. The first one will be for the May Exhibition in the People category: *Create a portrait with a door or window for a frame.* [See Page 4]
- 3. We're trying out some Expanded Nature rules at three Exhibitions this year in April, June, and November. [Page 4-5]
- 4. The February Program Night will be next week rather than the normal 3rd Tuesday. [Page 1; Page 26-27]
- 5. Fourth Tuesdays will be dedicated to creative challenges followed by non-competitive member discussions and critiques it's about learning, not winning! [Page 28-29]

We've already had our first **"You Be the Judge"** activity in conjunction with the February Exhibition Night. It's a great opportunity to see how members' scores compare with the three official judges each month. We'll do it again next month. If you didn't try it this time, please join us for March!

"Life is like a camera
Focus on what is important
Capture the good times
Develop from the negatives
And if things don't work out
Take another shot"



I am very happy to congratulate all the members of our camera club for their assistance, participation, technical prowess and interest to keep this club going through such difficult times. Although we have some outstanding captures that win awards, I feel every photo teaches me something more and encourages me to look at the world differently. It has definitely filled up time that I seemed to never have had before. It keeps my mind going and surely relieves boredom. Did I say it is fun? An extra "hear-hear" to the Image of the Year award photographers who will all be listed in further pages. You are truly icons of photography and your captures inspire all of us.

Another big thank you to the busy-bee President of the Club, Bill Banning for keeping us motivated and for all the organization and energy he musters.

A special thank you goes out to our 2021 Merrill C. Hart Award choice, Bob Wagener, for his outstanding accounting and service as Treasurer. Hey there, we are all thankful he hasn't absconded with the club funds now aren't we?!

Let the next year begin...everyone keep their health and start shooting!

Linda A havanagh...editor

## **Exhibition Night New File Naming Protocol**

We'd like you to use a new file-naming protocol for exhibition submissions:



## **CAT Title by Firstname Lastname**

Note that underscores [ \_ ] dashes [ - ] and %% symbols are not allowed unless they are an explicit part of the title. Here's an example:

## **NAT Fall Colors in Antarctica by Ernie Shakleton**

The 3-letter (ALL CAPS) category abbreviations are simply the first three letters of the category: CRE, NAT, OPE, PEO

Please use this new file naming protocol right away. If you've already sent in your submissions (or forgot to this month), no worries, but we'll need everyone to **be using it for the March Exhibition.** 

## **Special Assignments**

- PEOPLE (May 3): Portraits with a door or window as a frame.
- OPEN (July 5): In-camera double (or multiple) exposure.
- NATURE (September 6): Fill the frame.
- CREATIVE/CONCEPTUAL EDIT (October 4): Abstract

# **NEW: Expanded Nature Option**See the details on the next page!

You may submit Nature images with the new extended rules (see next page) for Exhibitions in **April**, **June**, and **November**. This is optional. You may submit "Traditional Nature" images any month.

## **NEW: Expanded Nature Option**

At three Exhibition Nights this year, the traditional Nature Category will be expanded to include some subjects and techniques not previously allowed. In **April**, **June**, and **November** of 2022, you can choose to submit Nature images that go beyond our current Nature Rules. You can also choose to continue to submit images that meet the traditional requirements. This is not a new category.

Here's what you can do differently with your Nature submissions in April, June, and November:

- The Expanded Nature option allows for the depiction of the intersection of nature and humans.
- Images may depict subjects that have adapted to an environment modified by humans, where these human elements are an integral part of the nature story; or where the human elements are in situations depicting natural forces, like hurricanes or tidal waves; and..., well, it's up to you.
- Solid black and solid white backgrounds and studio shots are allowed in Expanded Nature
- Humans as non-essential subjects and/or human-made elements that contribute to the storytelling nature of the image are allowed
- The removal of minor, distracting elements or defects (dust spots) are also allowed.

Note that all Nature images submitted in **April**, **June**, and **November** will be scored as Nature submissions and no changes to end-of-the-year recognition is being made... just a few opportunities to expand what you present as "Nature."

## Tuesday February 1, 2022 via Zoom at 7:00 p.m.

Judges: Monica Furmanski, Ralph Clevenger, and

Ken Pfeiffer (Club Judge)



Monica Furmanski was born and raised in Southern California. She studied fine art and photography at Scripps College, where she received her Bachelor of Art, and at The Claremont Graduate School, where she received her Master of Fine Art. Furmanski started teaching in 2006 and has taught digital and analog photography at Oxnard and Ventura College, as well as at Cate School. Furmanski co-directs the artist-run gallery, 643 Project Space, in Ventura, CA with her husband, Matthew Furmanski, which they have operated since 2007. Furmanski has been working with photography for the past 27 years and continues to challenge traditional notions about the function of photography. Her work is in the Samella Lewis Contemporary Art Collection at the Williamson Gallery, at the Hyatt Regency in San Francisco, the Community Memorial Hospital permanent Collection, and she has exhibited in many venues, which recently include Photo L.A. in Los Angeles and in Berlin, Germany, and a solo exhibition at California State University, Channel Islands, Napa Hall Gallery.

Ralph Clevenger grew up on the coast of North Africa and began diving in the waters of the Mediterranean Sea at the age of 7. He studied zoology and worked as a diver/biologist for the Scripps Institution of Oceanography before attending Brooks Institute of Photography. Ralph specializes in commercial photography and video of eco-travel, wildlife, and underwater subjects. He is the author of the book "Photographing Nature", and was a faculty member at Brooks Institute for over 33 years. To see his work check out www.ralphclevenger.com or his Instagram portfolios at @ralphwildshot.

Ken Pfeiffer received a Kodak Brownie 127 camera as a gift in the 1950s, 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.





photos by Ken Pfeiffer

## EXHIBITION NIGHT TRIVIA

202I

Three professional judges selected images of the year in all Exhibition categories. Category High Average scores were also recognised in each category

406 accepted entries

148 entries chosen as award finalists

24 photos awarded Images of the Year 2021 awards

43 members had one or more accepted images for decision

4 members had the highest score 27 2 during exhibition and 2 at award judging

2 members exhibited in all 5 categories

I member submitted the maximum possible images

-36 for the year in all 4 categories

14 members submitted images in all 4 categories

ats

5 members submitted the maximum

- 27 images in 3 categories for Exhibition Night

4 members completed all 4 special assignments

## **2021 CATEGORY HIGH AVERAGE SCORES**

#### **CREATIVE CONCEPTUAL**

1ST PLACE: Zoltan Puskas

2ND PLACE: Ron Williams

3RD PLACE: Bill Banning

#### **NATURE**

1ST PLACE: Jeff Lipshitz

2ND PLACE: Ron Williams

3RD PLACE: Bob Rottenberg

#### **OPEN**

**1ST PLACE:** Bob Rottenberg

2ND PLACE: Bill Charboneau

3RD PLACE: Ron Williams

#### **PEOPLE**

1ST PLACE: Bob Rottenberg

2ND PLACE: Jeff Lipshitz

3RD PLACE: George Welik

#### **PRINTS**

1ST PLACE: Bill Banning

2ND PLACE: Ron Williams

3RD PLACE: Ron Abeles

#### HIGH SCORE ON ALL SPECIAL ASSIGNMENTS

**Chris Seaton** 

## **PRINTS**

## Image of the Year 2021



IMAGE OF THE YEAR "DIAMOND FAÇADE"

by Ron Abeles



SECOND PLACE "RADIANT" by Ron Williams



THIRD PLACE "MESQUITE FLAT DUNES" by Ron Abeles



HONORABLE MENTION "ABUNDANCE" by Bill Banning

"If you want to be a better photographer, stand in front of more interesting stuff."

— Jim Richardson

# CREATIVE / CONCEPTUAL Images of the Year 2021



IMAGE OF THE YEAR "LONE TREE" by Zoltan Puskas



SECOND PLACE "RANUNCULI" by Jeff Lipshitz



THIRD PLACE "LAND OF OZ" by Ron Williams

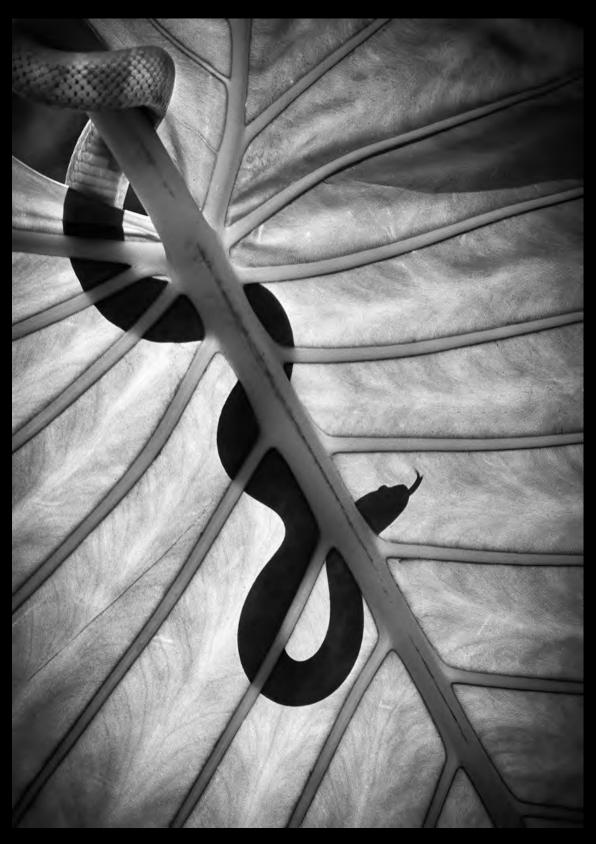


HONORABLE MENTION "MOON GLOW" by Zoltan Puskas



HONORABLE MENTION "ZAP" by Stephen Sherrill

## NATURE Image of the Year 2021



"IMAGE OF THE YEAR "PATTERNS OF NATURE" by Jeff Lipshitz



SECOND PLACE "STRIKE" by Ron Williams



THIRD PLACE "THE SENTINEL" by Ron Williams



HONORABLE MENTION "YELLOW BIRD IN A RED BUD" by Don Green



HONORABLE MENTION "ZEBRAS IN MORNING FOG" by Bob Rottenberg

# OPEN Image of the Year 2021



IMAGE OF THE YEAR "YOSEMITE FIREFALL 2021"

by Bob Wagener



SECOND PLACE "DUSTY DAWN" by Ellen Clark



THIRD PLACE "MILKY WAY OVER LAKE CACHUMA" by Ron Williams



HONORABLE MENTION "RED JUMPING SPIDER" by Ron Williams

Small daily improvements over time lead to stunning results

## PEOPLE Image of the Year 2021

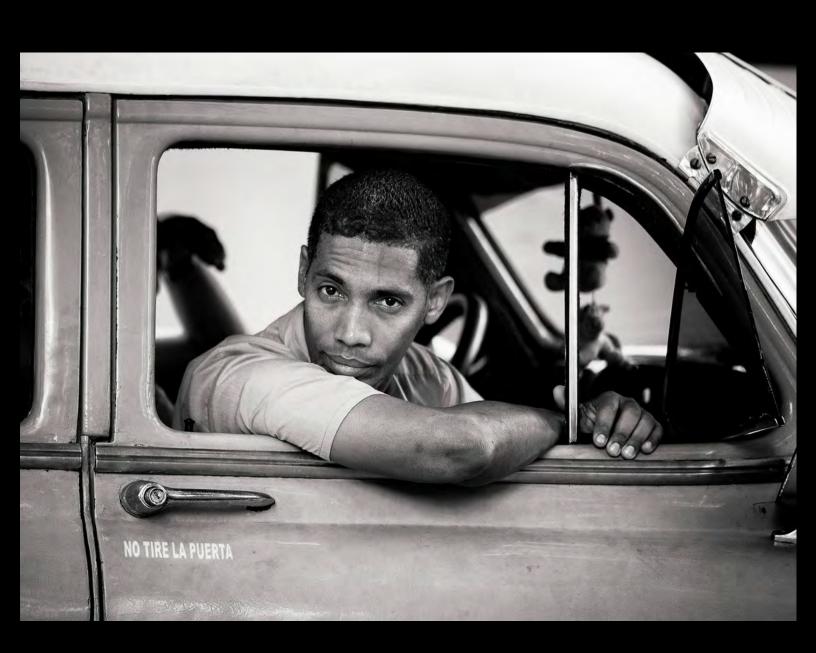


IMAGE OF THE YEAR "NO TIRE LA PUERTA"

by Bob Rottenberg



SECOND PLACE "STONE CUTTER, ARLES FRANCE" by Dave Basso



THIRD PLACE "PROUD LEADER" by Jeff Lipshitz



HONORABLE MENTION "STRETCHED" by Jeff Lipshitz



HONARABLE MENTION "LIFE ON THE EDGE" by Bob Rottenberg



HONORABLE MENTION "MAN IN A BASEBALL CAP" by Bob Rottenberg

"It is more important to click with people than
to click the shutter."

— Alfred Eisenstaedt

## **NEXT MEETING FEBRUARY 8, 7:00pm 2022**

**NOTE: Meeting on 2nd Tuesday** 

PROGRAM SPEAKER: GEORGE ROSE "California's Changing Landscape"



George Rose began his long career as a photographer nearly 50 years ago. Throughout the years, he has traveled a long and winding road through the elite world of popular music, film, news, politics, and sports, eventually leading him to California's Wine Country. During his prolific years as a Los Angeles based photojournalist, Rose developed a remarkable and historic body of photographic work focused on popular culture.

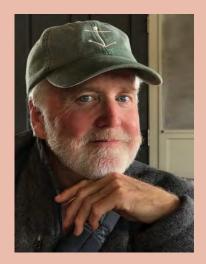
Highlights of that career include:

- 70's & 80's Staff photographer for the LA Times focusing on the entertainment industry.
- Over 40 vintage prints of his are in the permanent collection of the Rock and Roll Hall of Fame and Museum.
- 1982-96 he prowled the sidelines of the San Francisco 49ers and Oakland/Los Angeles Raiders games as a photographer for the NFL. Thousands of these images have been published in officially sanctioned NFL books, calendars, and trading cards.
- Rose co-owned and co-published the Mendocino Grapevine, an award-winning Northern California weekly newspaper based in Ukiah.
- Rose took a 25-year detour as a wine industry executive communications director at four successful wine companies. During this time, he continued to pursue his passion for photography.

- His vineyard photos have been used in numerous publications and calendars throughout the world of wine, and in 2007, Chronicle Books published a collection of those images in a book entitled "The Art of Terroir".
- 2017 VINEYARD Sonoma County, his first large-format, coffee table-style book was published
   2019 WINE COUNTRY Santa Barbara County was released
- He has won numerous awards for his photography

For more information on George and his work visit: www.georgerose.com and on Instagram @georgerosephoto

George will be speaking about adapting his photojournalistic skills to landscape photography, touching on how Climate Change is reshaping our State with extreme drought, fires, and floods.









## **4th Tuesday Program**

Organized by Zoltan Puskas - Made possible by YOU!

# Tuesday, February 22, 2022 7:00pm VIRTUAL CREATIVE ASSIGNMENTS

## **ORGANIZER-HOST: Club Member, Zoltan Puskas**

This program will offer three assignments per month (tentative schedule) to inspire you and challenge you to take your photography to the next level.

### The basic guidelines:

- 1. All CCCC members will be notified of the Creative Assignments via the Angle. Each month will feature 3 predetermined photo assignments.
- 2. Images may be newly created or from your photo albums
- 3. Each member/attendee may pick one to three assignments and interpret them as they see fits the category.
- 4. Assignments are due the day of the meeting which is typically the 4th Tuesday of each meeting month (we will not meet January, August, and December)
- 5. Prepare to share your screen and discuss your interpretation of the assignment.
  - a. discuss why you created this image
  - b. Images may be post-processed using CCCC allowed techniques that we typically use in each of our monthly image categories: NAT, CRE, etc.
- 6. We'll have a discussion/critique about each submitted image
- 7. Images may be used in our CCCC Exhibitions
- 8. ...and most importantly....HAVE FUN!

See some sample assignments on the next page!

## FEBRUARY, 2022, 4th Tuesday Assignments (Sharing in March)

Share your leading lines (...that are NOT train tracks)
Share your drive (transportation, anything that drives you)
Share your past (things literally from your past, things in the rearview mirror)

## MARCH, 2022, 4th Tuesday Assignments (Sharing in April)

Share your joy (anything that makes you happy, food, people, places) Share your flair (anything that shows off your style) Share your control (steering wheels, yokes, levers, buttons, knobs, remotes)

## **APRIL, 2022, 4th Tuesday Assignments (Sharing in May)**

Share your darkness (purposely dark, yet properly exposed images) Share your numbers (house numbers, sign numbers, etc.) Share your roll (anything round, roll of film, actual rolls)

MEMBERS: Let us all participate. You are not being judged (unlike the images submitted for Exhibition Night). We'll have discussion and a fantastic opportunity to give and receive critiques and compliments or to ask a how-to? and verbally participate. It's intended for learning, improving, and becoming more comfortable with participation if you're shy about it. Learn how to think about an image not just look at it. Can't let photographs always tell the whole story can we?

Speak up if you need a lesson on using Zoom and sharing. We want to be able to see your smiling face "zooming" (unless like me, coming from a hotel bed at 4am somewhere in the world). I will be happy to assist and walk you through the steps or help you find another member to assist..

- Linda Kavanagh (Angle Editor) at lindaksba@gmail.com

CCCC is not planning organized field trips at this time but here I have found interesting items if you are out and about:

## "Santi Visalli at 90: Una Storia" Santa Barbara Museum of Art through March 13, 2022



Born in 1932 and raised in Messina, Sicily, Santa Barbara resident Santi Visalli traveled with a camera for three years across the globe before settling in New York during the late 1950s, aiming to become a successful photographer on the international stage. With an astute eye, tenacious energy, and patient skill, Visalli forged an extraordinary career that saw him photographing countless major world figures and important sites and cities for over five decades.

This exhibition of 29 photographs focuses on a specific area of Visalli's art: perceptive portraits of well-known figures in the 1960s and 70s worlds of film, literature, art, music, and popular culture. Ranging from the spontaneous and joyous to the posed and quiet, Visalli's portraits all relate a storia, an Italian word meaning tale, story, and history. Tactful yet honest, Visalli captures his subjects with a respectful distance that nonetheless allows the unique sense of these renowned personalities to emerge on their own terms.

## SPECIAL INTEREST GROUPS - SIG

#### BIRD / WILDLIFE & LANDSCAPE SIG

DON GREEN

#### **END OF YEAR BIRD BLAST**

A new year begins...

We now come to 2022. What about 2021 you ask?...well over the last year we averaged 152 images per monthly album. That's not too bad considering we had virus concerns and limited participation. Those who posted put up some really nice images this year. I would like to see more participation from others but I fully understand that circumstances vary from person to person so we'll do what we can and go from there and be happy that we are able to get out and have a wonderful environment to play in. Maybe I'll try to introduce a bit of scheduling at particular places to meet but I am like you and my calendar is filled with other 'stuff'.

Having a theme element for each month I believe has provided some interest in what to photograph, the bird obviously, and how to photograph it. Birds being what they are provide a lot of challenges so just to make it a bit more challenging we Introduce a theme element. Nice of me, right?

Also please note that we are continuing the bird count as Steve has been very active with the local birders going out and learning about bird identification and participating in the yearly bird count. So far we are up to 194 species with many more out there to be found and photographed. Unlike bird counters, we have to get an image and a good image at that.

So there you are. I welcome suggestions as to how to make participation more of a group event but most times photography is an individual effort.

## FEBRUARY BIRD THEME: BIRDS IN THE BACKYARD CHALLENGE: WIDE ANGLE

I'm going out to buy a case of wine. Read on and you'll see why...

CAUTIONARY NOTE: I AM NOT AN EXPERT ON DIGITAL CAMERAS SO PLEASE READ ALL CAUTIONARY STATEMENTS ABOUT YOUR PARTICULAR CAMERA REGARDING LEAVING THE CAMERA ON FOR AN EXTENDED TIME.

What a way to begin. Oh well...

January is winding down and now we move to next month and what a challenge this one is going to be. February's theme is: Birds in the backyard. Exciting huh...Now for the extra credit big challenge: wide-angle bird photography. OK, I know what you're thinking. Using a wide-angle lens will result in a bird image that can be mistaken for sensor dust. What constitutes a wide-angle lens? In bird photography, many would say anything shorter than 300mm is wide-angle but I'm talking about anything shorter than a normal 50mm lens. Think 35mm and wider. Get the lens close to the bird, that's the challenge. How you say? Remote triggering is the answer. Bring the bird to the camera. There are many different ways to go about this. I'll describe two. Remember this though; You have to camouflage everything to fool the birds and that is really the hard part to this.

Please note: Tripping the shutter; most camera manufacturers have an app that can be downloaded to your cell phone to trigger the camera and that's what we'll use.

**Example #1**: Set a tripod near a feeder but you need to leave it in place for a day or so for the birds to get used to it. Place your camera on it to get the height but then take the camera off and wrap a towel, earth-colored helps on the tripod head. Remember this: "DON'T USE THAT TOWEL, THAT'S FOR GUESTS" we've all heard that one. Use a shop rag or another towel. It's okay to use the GUEST SHOP RAG. Leave that in place for a day and observe how long it takes the birds to get used to it. The towel will do two things, it will keep the bird poop off and camouflage the camera. You might also think about camouflaging the tripod. Then the following day place your camera on top, focus etc...and cover with the towel, NOT THAT TOWEL, or shop rag as that is what the birds are used to seeing by now and wait for the birds to arrive. Remember to pre-focus, choose the appropriate f-stop to carry focus, test to make sure. Leave the camera ON. Set all controls on manual especially focus, shutter speed above 1/2500 as these are small birds. Shutter release set to continuous as you'll want plenty of exposures. Adjust ISO to get the correct exposure. Watch your background too. Take a test shot as a dark or light background will throw off the exposure. DO NOT POINT THE CAMERA AT THE SUN. The camera will be left on for an extended period of time. A mirrorless camera pointed at the sun for any length of time will result in damage to the sensor. I don't think that would be the case for a DSLR but I would not recommend it. Move away to a secluded, or indoor spot with a glass of wine and wait for the birds.

**Here's another suggestion**: Use an inverted box placed on the ground. Through this box will poke the lens and top half of the camera. Maybe just having the camera near the box would work but you need to camouflage it. What you're doing here is bringing ground level up to the level of the camera lens. The camera is on a short tripod by the way. Upon the box, you place a mid-size branch or a small log. The camera is set to manual focusing and focused on the log or where you expect the bird to be. Place a stand-in for the bird and check focus. Again make sure the f-stop carries enough depth of field to get the bird in flight as well so maybe f11 or if the lens is really super-wide at f8. Do a test before finalizing to make certain you carry enough depth of field. The log blocks the view of the feed that will be placed on the opposite side to bring the bird in. If using a branch locate it so that the camera is not pointing at the ground in order to prevent seeing the feed. You can omit the box entirely simply by tossing some seed on the ground, stick a branch in the ground, camouflage a tripod/camera and wait for the birds. But the box technique brings the birds in closer. You'll also want to photograph the bird before it gets to the feed as they usually have seed debris in the beak after feeding and that's like having spinach in your teeth for a graduation photo. Not good.

CAMERA SETTING REVIEW: manual focus, continuous shutter release, shutter speed at or more than 1/2500 sec, turn off backscreen to save battery, adjust f-stop to carry focus. ISO adjusted to correct exposure. Remember to leave camera ON.

To be honest this technique requires plenty of patience. After you have everything all set you just sit back at a distance with that glass of wine and wait for the birds to arrive. If by the fourth glass the birds haven't shown up...well...by then who gives a damn.





# Other SIG New & Resources

# STREET PHOTOGRAPHY SIG

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:

<u>Digital Photography School Blog: Abstract Street Photography</u>

**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

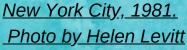
Website: Complete Guide to Street Photography for Beginners

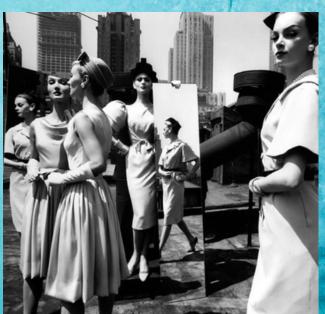
Website: Street Photography "Refocus Your Attention"

YouTube: Street Photography Videos by Frederik Trovatten

Website: Eric Kim - "Start Here"







William Klein mixed fashion and street photography.

Evelyn Isabella Nena Mirrors, NewYork, 1962

#### STORYTELLERS SIG

#### **Judith Barat**

This is a small group of members who meet monthly. It's loosely structured around discussion and sharing of all types of photography with a focus on creative expression and story-telling. Interested in learning more? Contact Judith Barat at <a href="mailto:saratjudith@gmail.com">baratjudith@gmail.com</a>

# **NIGHT PHOTOGRAPHY SIG**

# **Ron Williams**

After a successful nighttime outing to shoot the Milky Way, this group is inactive. It may reappear in the night skies above Santa Barbara if there is sufficient interest. If you're interested in this genre of photography, you can contact Ron Williams at laladera77@gmail.com



photo by Ron Williams

# **NEW SIGS ENCOURAGED**

# **Your Name Here**

If you'd like to see a new SIG and would be interested in hosting it. Let us know. Start with an email to ccameraclub.com>

#### STUART WILSON

The Club will continue its successful evaluation program in 2022. 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

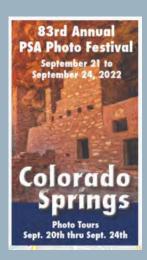


exhibitions. Your photo will be sent to our reviewers anonymously and their comments will be emailed to you a few days later. Simply email your photo, resized to no more than 1400 pixels on the long side to:

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 Website

www.psa-photo.org

SAVE THE DATE!

83rd Annual PSA Photo Festival

Colorado Springs, Colorado

SEPTEMBER 21 - 24, 2022



Check the PSA website
Club member Linda Kavanagh will have a
published article in their January issue
of The Photo Traveler



# **PRINT SHOWS**

# TENTATIVE PRINT SHOWS: Goleta Library - March 2022 Faulkner Library - July 2023



Let your words be few and your exposures many

- Anonymous

# 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: <u>sfsherrill@earthlink.net</u>
- Sally Berry: <a href="mailto:sandpiperberry@gmail.com">sandpiperberry@gmail.com</a> Canon EOS R & R5 Mirrorless

#### **Nikon Cameras:**

- Stuart Wilson: <a href="mailto:stuarttwilson@gmail.com">stuarttwilson@gmail.com</a>
- Ron Williams: 805-448-4995 especially the D800 and D7000 series

#### **Fujifilm Cameras:**

David Auston: dauston@cox.net

#### **Sony Cameras:**

Pat Birdsell: <a href="mailto:pbnana4@gmail.com">pbnana4@gmail.com</a> 805-231-2207

If you would like to volunteer as a camera expert, please email: <a href="mailto:president@cccameraclub.com">president@cccameraclub.com</a>.

#### Create Beautiful Bokeh Effect in Photos

# TECH TALK: excerpts from Expert Phtography

by Gabor Holtzer

#### Why Do We Like Bokeh?

We love bokeh for a multitude of reasons.

#### **An Excellent Compositional Tool**

By throwing your background out of focus, you get a ton of <u>negative</u> space. It helps to guide the viewer's eye to your <u>focal point</u> and subject.

# **Helps You Play Around with Colors**

It can also be used as a mass of <u>color complementing</u> or mimicking the colors on your subject. So, in the case of a portrait in a green-dominant nature environment, you can choose to color your subject in magenta to make it pop. Or, oppositely, you might also choose to make it harmonize with its surroundings, and dress it in a different shade of green.

# **Great for Framing Shots**

You can frame up your subject with good bokeh, placing a large piece of blur to one or more sides. This can make otherwise dull and uninteresting scenes come alive.

### You Can Hide Unwanted Elements with It

Bokeh can be used to hide distracting elements. If you <u>blur your background</u> into oblivion, crisp details will disappear from it. It will become a dollop of color and tone, and not much else. Thus, good bokeh contributes to a cleaner, more refined look.

### It Can Create a Unique Atmosphere

You can create a misty, moody atmosphere in an image with bokeh. Especially in <u>portraits</u>, if you choose to be close to your subject and introduce a lot of bokeh, it can make the viewer resonate more with the photo. Of course, it doesn't replace a strong <u>narrative</u>.

#### **Bokeh Balls**

At night or in a dark environment, points of highlights can shine through the background, creating well-defined bokeh balls. They look particularly flattering in portraits.

#### **Professional Look**

It also helps to give your images an overall <u>professional</u> feel. If you use it well, your photo will stand out from afar and remain interesting when viewed close-up.

#### **Bokeh and Depth of Field**

You might rightfully ask: what's the difference between bokeh and depth of field? Well, the two are closely related to each other, but they're not the same. Depth of field refers to the range in space that's in acceptable focus. It's a number, a measurement.

Bokeh, in turn, is the result of a <u>shallow depth of field</u>. It's a visual element, and aesthetic factor – you can't really measure or calculate its qualities.

#### What Influences the Amount of Bokeh?

Not every camera and lens behaves the same when it comes to out-offocus areas. The quantity and quality of bokeh depend on many things, from lens design to your creative vision. So, let's dive in and see them one by one.

#### **Subject Distance**

The most important factor is the distance between the subject and the camera, as well as the distance between the subject and the background. The closer your focus is to the camera, the more shallow depth of field becomes and more bokeh appears. But if your subject is too close to the background, there won't be enough separation to let large bokeh balls form. Subject distance affects the relative size and amount of lens blur in your frame.

#### **Focal Length**

The longer your focal length is, the more bokeh will show up. This is because perspective compression forces the blur to spread out more. So, you'll get noticeably more background blur from an 85mm f/2 lens than a 50mm f/2 lens.

#### **Aperture**

This is quite straightforward to anyone who's learnt <u>photography basics</u>. The more you open up your aperture (decrease your <u>f-stop</u>), the stronger the background blur becomes, the more bokeh appears.

#### **Sensor Size**

Physically, sensor size doesn't have anything to do with the amount of blur. But, in practice, it does. If you use the exact same lens (say, a 50mm f/2) on a full-frame and a 1.5x camera, the crop camera will force you to move away from your subject to keep the same framing. Now, we know that subject distance does indeed affect bokeh – the further you stand, the less bokeh you'll have. So, in these conditions, the crop sensor setup will show less bokeh.

#### Lens

So, which lens is best for bokeh effect? First and foremost, you'll need a fast lens. A great cheap option is the 50mm f/1.8 lens for Canon or Nikon DSLRs, but there's a ton of great options out there. You need to keep in mind that every lens is capable of blurring the background to a degree. If you have an 18-55mm-type kit lens, it will produce some kind of blurring, especially at 55mm wide open (around f/5.6) But a standard prime or a fast, higher-end zoom lens is capable of much more, giving you further control over your backgrounds. Another level of extra bokeh are superfast primes and f/2.8 telephoto zooms. The 70-200mm f/2.8 lens (by any brand) is a very popular choice among professionals and serious hobbyists alike for its unique versatility and the blur it offers.

An 85mm f/1.4 or 135mm f/2 prime gives a shallow depth of field with excellent-looking bokeh. Another (really expensive) step-up is a 200mm f/1.8, 300mm f/2.8 or 400mm f/2.8 lens. The 200mm f/1.8 is built specifically for portraits and bokeh, and it's an absolute pleasure to shoot with (I have used Canon's model quite a lot). The other two are professional sports photographers' go-to choices.

In <u>macro photography</u>, because of the close subject distance, you'll get a lot of bokeh, even with a narrow aperture.

# Why Is Distance Important for Bokeh?

<u>Aperture</u> is the most important area when it comes to bokeh – followed by depth of field and focus. In addition to aperture, distance also plays a significant role in blurring parts of your photograph.

The distance relates to the camera and the subject as opposed to the subject and the background. You can achieve a large amount of great bokeh blur in a photograph using f/2.8, even if you are far from your subject. This is because the focal distance is very small. On the flip side, if you place yourself very close to a subject while using a medium aperture, such as f/8, the background will come out blurred.

This is due to the background being much further away from the subject than the camera is. This is a great tip to know if your lens only drops down to f/5.6, as many <u>zoom lenses</u> do.

# Why Is Lighting Important for Bokeh?

Of course, one of the most important aspects of producing great bokeh is <a href="https://how.your.photo.is.lit">how.your.photo.is.lit</a>. If you're in controlled conditions where you can adjust your light and want to experiment, you may find that opening your aperture wide works best. Remember, this is going to have the smoothest results, and produce the largest bokeh. Or perhaps the light is breaking through some <a href="https://example.com/leaves-of-a-tree">leaves of a tree</a> in the background, and you want to capture this with a smooth bokeh blur. The light source doesn't have to come from behind the subject.

Photos by Gabor Holtzer







# MEMBER NEWS

from Linda Kavanagh: Check out the website of LENS CULTURE for a free 100 page essential guide to PORTRAIT PHOTOGRAPHY. Why do some portraits make themselves a permanent home in our visual memory? And what makes the difference between a decent ordinary portrait and an extraordinary one? In this guide, they attempt to find some answers! Through conversations, advice and tips from some of the best portrait photographers today and other experts around the world, their aim is to unravel some of the mystery around portraiture.

from the Editor: Call out for the monthly feature of the Angle "Pack Your Suitcase - A Member's Journal." Let me know if you would like to choose a month and you write a short blog about your experiences and photographs you captured anywhere in the world. Any length will work otherwise you get me and my escapades....

"A good snapshot keeps a moment that's gone from running away."

- Eudora Welty

# **Just What the Doctor Ordered!**

Earlier in the year the Sansum Clinic requested local photographers to submit their favorite images, with the selected images to be professionally printed, framed, and hung in their various facilities around the County. In total, they received over 150 photos submitted by 32 local photographers. It was an outstanding success for the Channel City Camera Club as we had 18 of our members representing 38 images having been selected for inclusion. They certainly have good judgement as one can see from the fantastic images.

Included below are several of the selected images that will soon be

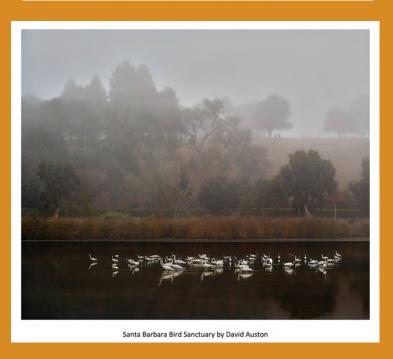
seen in the clinics.

Congratulations to the photographers and keep shooting.



Santa Barbara Breakwater by Spencer Dean











Santa Barbara at Twilight by Hadley Johnson



Carpinteria Bluff by Walter Naumann



North of Rincon by Bill Hallier





Santa Ynez Valley by Stephen Sherrill



Damnation Creek Evening Light by Bruce Straits



Yosemite Tiny Falls by Bob Wagener



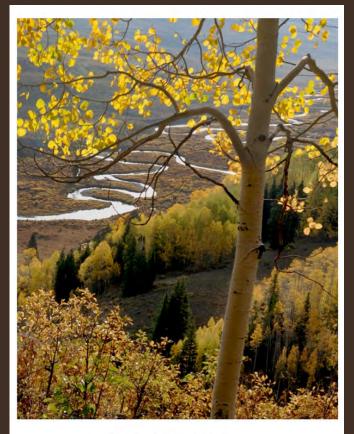
Napa Hills by George Welik



Happy Canyon Spring by Jorge Fulco



Shoreline Park Beach by Ralph Clevenger



Colorado by Patricia Birdsell



Ragged Point Views by Deborah Gibson



Downtown Farmers Market by Bill Banning

Pack your suitcase for your trip through the lens and a member's journal . . . Photos from my summer vacation PARIS - CITY OF LIGHTS - by Linda Kavanagh

Oui, it's me and not Emily, sans selfies. Catch the first 2 seasons of Emily in Paris on Netflix {warning more of a chick flick} teeming with fashion and glamor and it does have great backgrounds of the iconic images you expect and dream of Paris. I expect very soon a tourist van with Emily in Paris blazed across its side panels cruising about the city to the places she appears in her storyline. In the meantime, you have me instead and I seemed to have traveled on the same avenues.

I have visited Paris several times but not more than a few days at each visit. This visit was over two weeks and not so much as a tourist but let us say as "a visitor blending in". It was days of ambling the boulevards and the neighborhoods of the different district arrondissements.



Arc de Triomphe du Carrousel between Tullieres Garden and Louvre



Beginning of Ile de la Cite where Notre Dame Cathedral has stood since 1163 now being reconstructed due to a fire in 2019

I traveled with friends and in this case, two chefs who left their apartment each morning with a menu in mind and thoughts about where to find ingredients. That determined our day, the markets we visited, the metros we rode, and the direction we took. The chefs' apartment was an Air B&B rented gourmet kitchen with a wall full of spices, the opposite wall every imaginable type of glassware for

drinks flanking a beautiful old wooden farm table for ten, and a badass stove in the Bastille area. Small, no tiny, as all of Parisian apartments are while the other three of us stayed in an apartment hotel a few minutes walk away. Our daily walk took us by the Bataclan Club where terrorists took over and killed 89 club-goers at a concert event for a California band. It was a night of several attacks on restaurants and a stadium with armed men and suicide bombers in 2015 that still affects the daily life of Parisians today. Several times a day a series of gendarme movements carry on with sirens blaring and police cars and vans racing through the city in multiple units. They are continuously conducting drills and moving armed power to different parts of the city. This is quite unnerving to visitors as they try and determine what all the commotion is about while the Parisians just complain about the noise.



Bastille Grocery and the Place de Bastille with the monument commerating the storming of the Bastille





our Air B&B Gourmet kitchen in the Bastille neighborhood

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Bastille Grocery and the Place de Bastille with the monument commerating the storming of the Bastille



our Air B&B Gourmet kitchen in the Bastille neighborhood

Parisians quite enjoy their café life on the pavement. Some being only a line of chairs and small cocktail tables with an endless stream of passers-by as well as vehicles and their petrol fumes merging with the frenetic cigarette smoke I often wondered why this would be so enjoyable. Keep your elbows close to your side, use your indoor voice, tuck in your legs and order the beverage of your choice, coffee, wine, liquor, or some small bites, and don't be in a hurry. My group opted to partake later in the evening when the crowds had dwindled and yes, it is quite pleasurable after a long day of cruising about. It was also fun to seek out the very famous and oldest cafes of Paris. Le Procope can claim to be the first literary café in the world and also honored as the oldest serving the likes of Thomas Jefferson, Benjamin Franklin, Rousseau, and Voltaire. It was founded by a Sicilian in 1686. Les Deux Magots a favorite haunt of Hemingway and Joyce is across the street from it. Another café notarized by Sartre is Café Le Flore. De Gaulle and Hugo favored the Café de la Paix which has also been serving patrons since 1880 and has been declared by the French Government a historic site. Famed for their hot chocolate the Café Angelina, favorite of Coco Chanal and Audrey Hepburn, was around the corner from our hotel and we were consistently traipsing past a long line. A two-week trip in the City of Lights could include a daily visit to a different iconic café acknowledged for historical value, as an architectural wonder, and superb culinary mouthfuls. A wonderful way to spend a vacation.





Our hotel the second week, the Hotel Mayfair was 1/2 block from the Tuileries Gardens and a perfect place to drop your bags. We could walk through the gardens and in 10 minutes be at the Louvre. Through the arches there and we were at the Seine across the bridge and a few minutes later at the Museum D'Orsay. Within the garden, we visited the Museum Orangerie. A 25-minute stroll via the Place de la Concorde a half block to the right and we were at the river again and a beautiful walk along the river's edge to the Eiffel. Note there is a new champagne bar at the very top of the Eiffel, no reservations for a 15 euro glass gives one 360 views degree of the Parisian skylines though my favorite is the Michelin starred Jules Verne restaurant on the second level with Prix fixed lunch as your photo opportunities of the rooftops are closer. Make reservations for its noon opening and you get in before the business people and have a chance of going from pane to pane before it fully populates snapping shots before you sit down.1. It has a private elevator from the rest of the tourist elevators so you have no wait.



The Louvre Pyramid in the Cour Napoleon of the Louvre Palace



Short on time go to the side of the Mona Lisa line to snap

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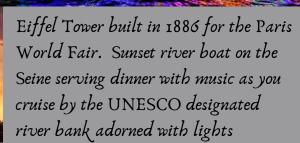






Photos allowed in Louvre of the paintings, sculptures, Crown jewels and ornate ceilings.





The Eiffel Tower sparkles for 5 minutes on the hour every evening and is best enjoyed from a riverboat trip along the Seine.

Photographing many of the major monuments, bridges lighting up the night are spectacular photo snaps. The banks of the River Seine are inscribed as a UNESCO World Heritage site. A further walk from the Eiffel brings you through the Trocadero district to the Champs Elysee Boulevard and the finest Parisian shops well worth a window look plus a pass by the Arc de Triomphe. Another bonus of our hotel location included a walk back and forth to Montmartre zig-zagging

through neighborhoods and the Quarter Pigalle area. Took some time but that is probably due to our stopping at the café, a creperie bistro, a glass of wine, and a shortcut to revisit a lingerie shop that ended up getting us lost though we knew the neighborhood. The geometric grid of Parisian streets are very triangular and can lead you entirely up the wrong street. Learn to use your cell phone GPS apps and make sure you have wifi available through a plan from your carrier or a data sim card. that way when you do get lost you have a way home. Unfortunately, our cells were on their last battery life

and we thought we knew where we were going.



Montmartre Painters and the Bascillica Sacre Coeur



I was in Paris for Halloween and what a way to partake of ghosts and spookiness than a stroll through a cemetery. Because I wanted to photograph we did not go at night but late afternoon and Halloween not being big in France there were not many costumed characters roaming about. The Pere-Lachaise Cemetery is Paris's most sought-after burial ground. Elegant landscaping, some 5000 trees, and the beautiful artistic funerary sculptures and art of the 70,000 tombs is photographic heaven, so to speak. The famous tombs are toured over and over. Literary favorites, musicians and singers both classical and rock, prominent political figures, and the ordinary person all share the same real estate. Transforming with the seasons, springtime greenery, jubilant fall colors, and the white snow or bleakness of rain in winter offer photographers an amplitude of changing captures during several visits.







Stroll through the 44 hector open-air burial museum to the tombstone of Jim Morrison, Rock Star

Paris the "City of Lights" or the "City of Love"? Both nicknames apply amongst others. "City of Lights" derived from Louis XIV mid-1600s when Paris became the first city to implement street lighting. True to form lighting buildings and monuments are now a highlight of an evening in the "City of Love" Just in the central district there are over 296 illuminated facilities, 33 of 37 bridges light up at sunset. The Eiffel Tower began with gaslamps in 1889 then with electricity came bulbs. Variations of lighting the Tower came as projects for subsequent World Fairs in 1925 and 1937. Spectacular illumination appeared in 1985 with a complete overhaul in lighting with the installation of 336 sodium-vapor lights inside its structure. In 2000 a team of mountain climbers added 20,000 sparkling lights on the outside of the structure. The beacon was replaced with 4 spotlights. Each sweeps a quarter of the horizon giving one the impression that the beacon at the summit is revolving. Time your visit with a festive occasion when extraordinary Lumiere effects are added to the Iron Lady and background of fireworks.

My last few nights in Paris were at the historic Hotel Le Bristol in the heart of the fashion and design world and created from an 1877 mansion and opened as a hotel in 1925. It has undergone several renovations always keeping the French flair of "Art de Vivre" and Louis XVI refinement. It includes the addition of an outstanding glass and wrought iron elevator designed and donated by a Jewish architect whom the Le Bristol harbored during the Nazi invasion. No two rooms are alike in the 188 room establishment located just a 1/2 block away from the Elysee Palace which is the official residence of the President of France. Photographers starting in the 60's loved to use the property for their photoshoots. I felt like a paparazzi waiting for a VIP to show at the front entrance stoically standing with a slew of hotel representatives awaiting their arrival. It was too long of a wait and I left for my planned Grand Marnier street crepe!

My "au revoir to gay Paree". I'll be back...





Paris Flea Market, Les Puces in Saint-Ouen, 2,500 sellers in 15 distinct markets.

Notre Dame Cathedral what's left after fire Seen from the river, reconstruction ongoing

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, several 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 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; cell: 805.570.0206).

# **List of Mentors & Contact Information:**

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

Bill Banning (<u>wb@williambanning.com</u>; cell: 858.229.9250). Editing software, MacOS operating system, Zoom support.

**Judith Barat (<u>baratjudith@gmail.com</u>**; **612.360.4977)**. Mentoring beginning photographers. She uses a Canon 5D Mark IV.

Chris Seaton (<u>seatopwr@gmail.com</u>; 805.403.9839). Assist members to get images ready for competition.

**Stephen Sherrill** (<u>sfsherrill</u>@earthlink.net; 805.682.4876). General photographic and art mentoring.

Bob Wagener (<u>bob.wagener@gmail.com</u>; 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 (<u>laladera77@gmail.com</u>; 805.687.4910). Can assist with submitting prints to Club Exhibitions and Nikon cameras.



# CHANNEL CITY CAMERA CLUB BOARD 2022

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"FINDING BALANCE" by Patti Gutshall



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