



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 of each month, 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 6:50 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: meetings, please contact: membership@cccameraclub.com

USEFUL LINKS

Channel City Camera Club Website

CCCC Photo Website on Flickr

CCCC Facebook Group Page

The Angle Archives Website



Email Exhibition Images: c4exhibitions@gmail.com

Email Angle Editor at : angle@cccameraclub.com

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Upcoming Event

Meetings and Deadlines

Juried Exhibition Night - June 7, 2022

Tuesday, June 7 @ 7:00 p.m. (Zoom meeting opens at 6:50 p.m.)

Program Night - June 21, 2022

Eliot Crowley: How To Develop a Personal Project

Tuesday, June 21 @ 7:00 p.m. (Zoom meeting opens at 6:50 p.m.)

Fourth Tuesday - Creative Assignments - June 28, 2022 Sharing and Discussion Details on Page 21

Tuesday, June 28 @ 7:00 p.m. (Zoom meeting opens at 6:50 p.m.)

IMPORTANT JULY 5, 2022 EXHIBITION DETAILS

Submission Deadline: Friday, June 24, 2022 @ 11:59 p.m.
Traditional Nature Rules - No Expanded Nature in July

** SPECIAL ASSIGNMENT • OPEN CATEGORY **
Double (or multiple) exposures

Note: Submissions may be created in-camera or via post-processing

Half Way There...



Since we only meet 9 months of the year, June is actually the midpoint for CCCC. Four months before it and four months after. At midnight on June 15, we're half way through our year.

And, although we continue to meet virtually for our regular meetings, I ran into a few club members with cameras at I Madonnari, the chalk art festival at the Santa Barbara Mission. It was good to see them and we all agreed that it's time for more opportunities to be together in real life.

Unfortunately, there's not been much progress on plans for returning to in-person meetings, but we keep looking and strategizing the best way and time to give it a try. The situation is complicated by the need for secure equipment storage, the need for manpower to set up and take down equipment, and the inability for us to run hybrid Zoom/In-person meetings without enormous cost, manpower, and expertise.

But, perhaps the road ahead started with the informal, spontaneous meet-up at I Madonnari. I've had suggestions from several members for informal outings in town or nearby. Check out the Field Trip article on page 22 to learn about plans for a meet-up at the re-birth of Santa Barbara's Solstice Parade. Then... keep your eyes on your email for details about other outings and our Annual August BBQ Picnic.





Photos by Bill Banning

Life is like a camera
Focus on what's important
Capture the good times
Develop from the negatives
and if things don't turn out
Take another shot....



I would say that anyone who has held a camera, professional or amateur, has had an underlying dream of being a National Geographic photographer. The first photo published by the 134-year-old magazine was in 1889. It was an engraving of a topographic map of North America that was shot using a photographic technique called halftone. Here is a timeline of the magazine's photography advancements:

1890: The first photograph of a natural scene - generally considered the first real photograph in the magazine - is a glimpse of Herald Island, taken from the deck of a ship.

1914: The first autochrome, or natural-color photograph, to appear in the magazine is published in the July issue. It depicts a flower garden in Ghent, Belgium. In the same issue, the Society publishes its first photograph by a female photographer, Eliza Scidmore.

1937: National Geographic pioneers the use of 35 mm Kodachrome film, and methods to engrave and print from it. It will be many years before the rest of the publishing industry follows.

1959: The first photograph featured on the magazine cover is of the 49-star American flag, honoring Alaska's entry into the United States, in the July issue.

1969: James P. Blair undertakes an assignment to cover pollution. His images, published in the December 1970 issue, mark a major shift away from pretty pictures and toward unsettling, photo journalistically strong images.

2003: The first "all-digital" assignment for National Geographic magazine, "What's Next in the Air," shot by contributing photographer Joe McNally, is published in the December issue.

2013: Michael "Nick" Nichols uses a robotic, remote-controlled camera as well as a micro copter to capture unique close-up images of lions in the Serengeti for the August issue. The magazine has just launched its own photoblog PROOF and will redesign its website entirely, bringing its most valuable content - the photographs - to the forefront during its 125th anniversary.

"Nat Geo is not a photography magazine but a magazine that uses photos to tell stories" proclaims Leen. Now the magazine has a large presence via the Web. Instagram followers are over 2 million.

Their Photography website is full of great content and tips from their photographers and insight into the images featured in National Geographic. www.nationalgeographic.com/photography

Check out this video where Nat Geo photographers and editors share their experiences working together to create the images that have captivated, inspired, and moved our readers.

https://video.nationalgeographic.com/video/magazine/

The Photo Society is a website run by National Geographic contributing photographers. https://photosociety.org

And finally, experience the world through the eyes of National Geographic photographers by following on Instagram @natgeo.

Linda A. Kavanagh – editor

Exhibition Night File Naming Protocol

The current file-naming protocol for exhibition submissions is: **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 file naming protocol from this point forward.

Submissions with incorrect file names will be returned for correction.

Remaining Special Assignments for 2022

- **OPEN (July 5):** Double (or multiple) exposures, created in post-processing software **OR** in-camera
- NATURE (September 6): Fill the frame.
- CREATIVE/CONCEPTUAL EDIT (October 4): Abstract

NEW: Expanded Nature OptionSee the details on the next page!

You may submit Nature images with the new extended rules (see next page) for the November Exhibition. 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, June 7, 2022 at 7:00 p.m. (via Zoom)

Professional Judges: Christopher Broughton and

George Rose

Club Judge: Judith Barat



Christopher Broughton grew up traveling, and at age eleven remembers taking his mom's twin-lens camera to a five-week summer camp in the mountains of North Carolina. It had just a single roll of film with twelve exposures. Those twelve frames became the jewels of that summer. Since then the quest to visually fill the frame has never stopped. Broughton completed both a BA and MS in Photography at Brooks Institute and then returned to serve as a faculty member for over 20 years. He taught courses in Digital Photography, Digital Asset Management, View Camera, Studio, Zone System, Fine Art, and Photographic Theory. One of the highlights of his teaching career was the opportunity to spend five summers as a Brooks professor in Paris.

George Rose began his long career as a photographer 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. In the 1970s and 80s, Rose served six years as a staff photographer for the Los Angeles Times. From 1982 to 1996, Rose prowled the sidelines of the San Francisco 49ers and Oakland/Los Angeles Raiders games as a photographer for the National Football League. He has received numerous awards for his photographs as well as being nominated twice by the Los Angeles Times for a Pulitzer Prize.

His vineyard photos have been used in numerous publications and calendars throughout the world of wine and has authored several books devoted to wine. Rose is a contributing photographer with Getty Images and is a former board member at the Wildling Museum of Art & Nature in the Santa Ynez Valley.

Judith Barat: For Judith, photography had been a part of her life even before she could talk. Her father, a commercial photographer, took a photograph of her that ended up in an ad in the newspaper! Fast forward 50 some years, when Canon released the D60 in 2002. With her first digital camera, a crop sensor with 6 megapixels, her passion for creating her own images began. Today Judith still shoots with a Canon, now with a full-frame sensor and 30 megapixels. But she credits improved results to her creativity and practice, not to the new equipment. Her goal is to continue learning both straight photography and compositing images.



Photo by Judith Barat

PRINTS

Exhibition Highlights - May

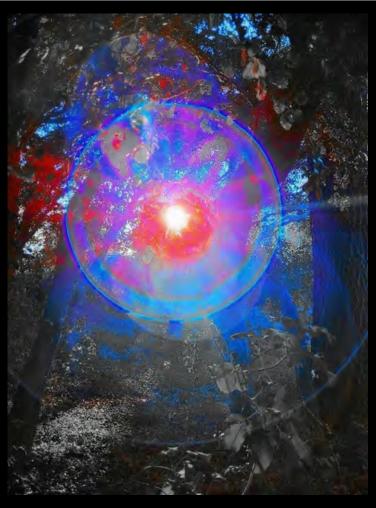


"POI PU POINT" by Ron Abeles

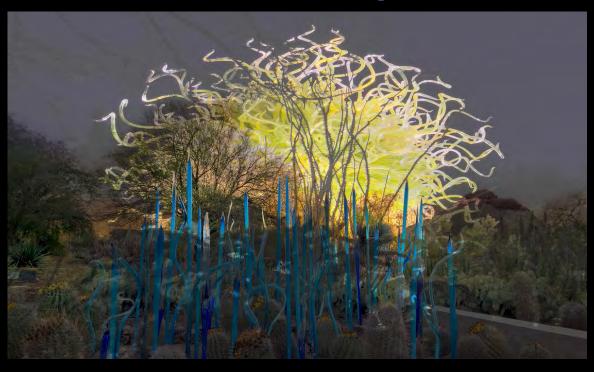


"BEACH MONSTER" by Ron Williams

CREATIVE / CONCEPTUAL Exhibition Highlights - May



"UNITY" by Cene Kregel



"CHIHULY ABSTRACTION" by Pat Birdsell



"WELCOME TO THE HOTEL CALIFORNIA" by Bill Banning



"STARRY NIGHT ADVENTURE" by Chris Seaton

NATURE Exhibition Highlights - May



"MOODY MOUNTAIN" by Charlie Henry



"CLIFFS" by Greg Smith



"BONDING BY THE BEACH" by Jeff Lipshitz



"BEACHCOMBING" by Steven Lewis

OPEN Exhibition Highlights - May



"SPEED" by Ron Williams



"WHITE BUTTERFLY WITH LAVENDER" by Don Green



"QUIET BEFORE THE STORM" by Scott Vahey



"FIRE GODDESS" by Chris Seaton

PEOPLE Exhibition Highlights - May



"DELILA" by Stephen Sherrill



"THE LACEMAKER" by Bill Banning



LET'S GIVE GOOGLE A REST" by Carrie Topliffe



"THE WOMAN AT 411" by Bob Rottenberg

DEB GIBSON

June 21, 2022 • Virtual at 7:00pm

SPEAKER: Eliot Crowley

PROGRAM: How to develop a personal project





Eliot Crowley started selling his photos at age 14. After taking photography as a class in high school Eliot went to Brooks Institute of Photography in Santa Barbara. There he graduated with his Bachelor's degree in 1976. Shortly after graduation, Eliot moved to New York City where he cut his commercial teeth as an assistant to some of New York's most

celebrated photographers. In the late 1970s, Eliot moved back to California and opened up his own studio in downtown Los Angeles. He was among the first 50 photographers to populate the downtown area. His clients included American Honda, Sunmaid Raisins, Patagonia, along with a host of fashion designers. In the late 1980s, Eliot moved into a house in the shadow of the Hollywood sign and continued to work for such clients as, General Motors, and Tenneco Packaging.

After meeting his future wife in 1993, Eliot moved to Santa Barbara. His commercial work continued for such clients as T. Rowe Price, and Bank of America. In August of 2005, Eliot was awarded an honorary Master's Degree from Brooks Institute of Photography, after giving the keynote speech to the graduating class. Also in 2005, Eliot was asked to join the faculty at Brooks Institute where he taught until 2012. Eliot still does commercial and editorial work for local Santa Barbara clients such as Jordano's, Food and Home Magazine, and Destinations Wine Country Magazine. In September 2009, Santa Barbara Magazine did a feature article about Eliot's fine artwork titled, "Santa Barbara Succulents". Different bodies of Eliot's work have been in multiple one-man and group shows since 2005.

Starting in 2006 Eliot began pursuing a Master's of Fine Arts Degree from the Academy of Arts University in San Francisco. He graduated in December 2009, cum laude. His thesis project called "Highway 395 Revisited" hung as a two-man show at Gallery 27 in Santa Barbara in June 2009.

Eliot has supported non-profit organizations using his photography. The National Disaster Search Dog Foundation is very grateful for his gifts. Eliot annually makes portraits of dogs and handlers. The NDSDF can use his photos for fundraising and other efforts.

Selina Oppenheim, a consultant to photographers, specifically mentions Eliot's portfolio in her book "Portfolios that Sell". There is an entire chapter devoted to Eliot's experience of breaking the creative block.

The APA, a national organization devoted to photographers, asked Eliot to write monthly articles for their online newsletter.

Eliot has mentored students from the local Santa Barbara schools who are interested in photography as well as former students, both attending and graduates of Brooks Institute.

Eliot says, about his photography, "I am doing what I love and I love what I am doing. It has been that way ever since I first picked up a camera. I'm doing my best work ever today and expect I haven't stopped improving."

Developing a personal project should be just that, something personal, involving some personal historical touchstone, and something with which you have a genuine interest. This kind of self-reflection is just one of the steps to making it a successful endeavor. Look for love in your voice when you speak about the idea. You can view Eliot's work on his website www.eliotcrowley.com or Instagram @eliot_crowley.







4th Tuesday Program

Organized by Zoltan Puskas - Made possible by YOU!

Tuesday, June 28, 2022 7:00 p.m. via Zoom CREATIVE ASSIGNMENTS

ORGANIZER-HOST: Club Member, Zoltan Puskas EMAIL SUBMISSIONS: zpuskas@gmail.com

Please label your submissions with your name, its title, and 1 or 2 words indicating the assignment category

This program will offer three assignments per month to inspire you and challenge you to take your photography to the next level. Here are the upcoming Assignments:

JUNE 28, 2022, 4th Tuesday Assignments

- 1. Share your streaks of creativity (movement and blur/slow shutter)
- 2. Share your Tilt: photo that challenges the viewer's perspective.
- 3. Share your Directional Light: Images with strong directional shadows; perhaps monochrome or low key.

JULY 26, 2022, 4th Tuesday Assignments

- 1. Share your street scenes (neighborhood, town, city, shops, streets)
- 2. Share your nourishment (food, place settings, snacks, farmers markets)
- 3. Share your homage to the Artists: Still life, landscape, and portraiture in the style of your favorite painter or photographer. Pose, lighting, effects?

4th Tuesday Assignments: 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 fit in 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 in 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. Please label your images with your name, image title(if any) and a 1 or 2 word label for the category.

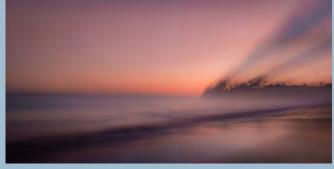
A few examples from June's Fourth Tuesday Meeting





Share Your Frame by Pat Birdsell

Share Your Frame by Steven Lewis



Share Your Out-of-Focus Composition. by Bill Banning

1ST CAMERA CLUB FIELD TRIP APRES COVID SUMMER SOLSTICE PARADE: June 25, 2022 BREAKFAST JOE'S CAFE: 7:45 a.m. meet-up Group must all be present to enter JOE'S



Please email Judith Barat at baratjudith@gmail.com to RSVP by June 10 if you plan on breakfast. Breakfast is on your own account or just join us after.

Casual get-together June 25th with breakfast at Joe's Cafe and then capturing the spirit of parade attendees while they prepare for the spectacle... SHINE, the 48th annual Solstice Parade. It will begin at Noon at the intersection of Ortega and Santa Barbara Streets. The parade will travel on Santa Barbara Street and end at the Solstice Festival at Alameda Park. (Sola Street).

Joe's Café: 536 State Street Santa Barbara

COME CAPTURE THE SHINE!

SPECIAL INTEREST GROUPS - SIG

BIRD / WILDLIFE & LANDSCAPE SIG

DON GREEN

May's Theme: Spring Time For Birds

Seems like April just flew by. Sorry about the pun but here comes May already. Birds are on the move this month and the next. Just today I had a stranger visit my feeder and I can't identify it as I could not find it in any of my books. Nor did I get an image of it so now I just sit and hope it visits again. Bird poop happens. It's migration time...new baby birds too. We have our collective eye on the nest of Great Horned Owls at North Campus Open Space and I have located what appears to be either a Red-tail or Red-Shouldered Hawk nest so I will update you all on that in a few weeks once I get out there and verify that it is an active nest. I observed the hawk carrying branches to the tree so I am assuming it was building its nest. Wait for verification on this.

Just the other day out on the 11th Tee at Glen Annie Golf Course while waiting my turn to tee off a Roadrunner passed by in front heading downhill at a very rapid rate and just before it went "beep-beep" out came its wings and it became a glider and what a view that was. No camera though...just golf clubs but what a sight.

If you wonder where to find some of these birds look at the Flicker album where those who post images put down the general location where the photo was taken. As for bird count, we're up to number 222. We have over 500 species in the county alone so we have a ways to go in getting all of them. A big thank you to Steve for keeping track of it.

Now I'm going to sit back and hope that the strange bird visits again. Medium size bird, very distinct full black and white stripe crown, white eye-ring, dark blackish speckled back, buff-colored belly, seed eater. Much larger than a white-crowned sparrow. Definitely not a woodpecker. Maybe it was in some sort of breeding plumage stage... I don't know.

Any ideas? Don

Click to view

Bird / Wildlife & Landscape SIG and all CCCC Photo Albums



Other SIG News & Resources

STREET PHOTOGRAPHY SIG DAVID AUSTON & CHRIS SEATON

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:

Blog: <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

Book: Photographs Of A Lifetime by Dorothea Lange

Book: Resurrection City, 1968 by Jill Freedman

Book: Facing New York by Bruce Gilden

Book: Life is Good & Good for You in New York by William Klein

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



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 baratjudith@gmail.com

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 president@cccameraclub.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 will be absent for the summer. Please send submission to:

angle@cccameraclub.com

with a subject heading of "Image Evaluation Program" The image will not be published.

PSA NEWS

Walter Naumann

The Photographic Society of America Website

83rd Annual
PSA Photo Festival
September 21 to
September 24, 2022

Colorado
Springs
Photo Tours
Sept. 20th thru Sept. 24th

www.psa-photo.org
SAVE THE DATE!

83rd Annual PSA Photo
Festival

Colorado Springs, Colorado
SEPTEMBER 21 - 24, 2022

Festival Registration is now open.
The Festival schedule Is online.



Vacant Position

Time to PRINT!

Confirmed Exhibition Goleta Library - October 2022

(stay tuned for details)



"When you photograph people in color, you photograph their clothes. But when you photograph people in black and white, you photograph their souls!"

- Ted Grant

CAMERA HELP

Contact information has been removed from the Angle due to email spam issues. Members can use the online directory for contact info. For additional support (or to volunteer as a "camera helper" send an email to cpresident [at] cocameraclub [dot] com>

The following members have volunteered to provide "camera help." You are welcome to contact them if you need help.

Canon Cameras:

- Stephen Sherrill
- Sally Berry: Canon EOS R & R5 Mirrorless

Nikon Cameras:

- Stuart Wilson
- Ron Williams: Especially the D800 and D7000 series

Fujifilm Cameras:

- David Auston
- Bill Banning

Sony Cameras:

Pat Birdsell

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

TECH TALK: Your Dominant Eye for Better Photos - by Expert Photography

What is a Dominant Eye?

Did you know that one of your eyes is more dominant than the other?

This article will show how using your dominant eye can help you create better compositions and improve your photography!

- Humans are blessed with a trait called ocular dominance. It means one of our eyes is stronger than the other. And that stronger eye provides a slightly greater degree of input to the visual part of your brain.
- In the same way that we're right-hand dominant or left-hand dominant, we're either right-eye dominant or left-eye dominant.
- With that said, it is possible to have a mixed (alternating) ocular dominance. In that case, your eyes take turns being dominant.

How Eye Dominance Works

The part of our brain that processes visual information (the visual cortex) has strips of neurons (nerve cells) called dominant eye columns.

- These bands of neurons respond preferentially to input from one eye or the other. It depends on the information. This is important for our binocular vision.
- But 'plasticity' in these dominant eye columns suggests this eye dominance can be variable. Some people find that their eye dominance alternates or is challenging to determine.
- How to Figure Out Your Dominant Eye
- When looking at an object, you use both eyes. You use both your dominant eye and your non-dominant eye.
- Your eyes don't create an image by mixing together two views of the same object. You see an object with your dominant eye, and the other eye acts as support.

Follow this simple eye test to find out which one of your eyes is dominant.

Eye Dominance Test

Remember, eye dominance and handedness (your dominant hand) are not directly related. But they are significantly associated. Follow these steps to determine your dominant eye:

Extend your arms out in front of you.

Face your palms out.

Bring your hands together to form a triangular with your fingers and thumbs.

Look through this hole at a fixed object, like a picture on a wall.

First, look at the object using both eyes.

Then close your left eye. Does the object in the triangle move? If it does, your right eye is dominant.

Double-check. Look at the object again with both eyes

Close your right eye. Does the object in the triangle move? If it does, your left eye is dominant.

If the triangle moves an equal distance with both eyes, you may have mixed eye dominance.

Why Using Your Dominant Eye is Useful

Knowing and using your dominant eye is beneficial for many activities. It is especially helpful when determining the precise positions of things... like accurately shooting targets like in archery.

And, of course, this translates into taking photos. Using your dominant eye to look through your camera's viewfinder allows you to compose better images. Your dominant eye will give you a more precise preview of the shot you are taking. Using your non-dominant eye can cause certain details to be slightly displaced or not exactly where you want it in the frame. Imagine framing a scene or placing essential elements in the

centre without total accuracy. It's vital if you're using leading lines, the golden ratio, or the rule of thirds to place points of interest. You want the subject placement to be accurate in photos.

Benefits of Using Your Non-Dominant Eye

I tried shooting first with my dominant eye (right) and then with my non-dominant eye (left). At first, I found no difference. I shoot with my dominant eye automatically because I'm right-handed. But then I wanted to use my peripheral vision—to keep an eye out while looking through the viewfinder with my dominant eye. I found it impossible to do this with my non-dominant eye. You can try it yourself. Keep both eyes open and alternate between both eyes. You might find that your dominant eye repeats the exact image you see, making it very difficult to see peripherally. Using my non-dominant eye in the viewfinder, I can still photograph a scene. But I can also see the world outside my camera's frame with my dominant eye. Yes, this perhaps isn't necessary for some, like landscape photographers. But if you shoot street photography, it can be helpful to shoot and watch your surroundings simultaneously. It all depends on your style of taking photos.

Conclusion

Knowing which eye is dominant ensures you take the most accurate compositions. This is important from technical and creative aspects to capture the photo you envision. But there are instances when using your non-dominant eye to take photos is helpful. It allows you to see the changing scene in the world around you. And using your dominant eye for peripheral vision can help you anticipate shots. You will have to determine when to focus on composition or anticipation of a shot. But don't be afraid to experiment using both your dominant eye and non-dominant eye when taking photos!

MEMBER NEWS

From Linda Kavanagh: SUMMER SOLSTICE CELEBRATION 2022

SANTA BARBARA

Festival: June 24 - 25

Parade: June 25
Theme: SHINE

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.... angle@cccameraclub.com

From Deb Gibson: CCCC and Bill Hallier's North of Rincon got a shout-out on pages 20-21 in the **Sansum Clinic Good Health Magazine**

Members Exhibiting in the Channing Peake Gallery: Several members currently have prints on exhibit through membership in Santa Barbara Art Association (SBAA): Ron Abeles, David Auston, Bill Banning, Sally Berry, and Stephen Sherrill have photos in the Channing Peake Gallery (at the County Administrative Building) on display through the end of the year.

Sally Berry was awarded a second place ribbon for her entry (Sparkle) to this Month's SBAA exhibition now on display, through the month of June, at the Faulkner Gallery. She also has three other accepted entries on display there. Bill Banning has an accepted print (Red Winged Blackbird) on display at this exhibition, too.

"For me, documentary photography has always come with great responsibility. Not just to tell the story honestly and with empathy, but also to make sure the right people hear it. When you photograph somebody who is in pain or discomfort, they trust you to make sure the images will act as their advocate."

- Giles Duley

Pack your suitcase for your trip through the lens and a member's journal . . . Safari Sampling in South Africa - by Linda Kavanagh

My goal for this trip to SA was to safari in different private game reserves and I managed 3 more plus a wildlife estate. I wanted to compare them and test them for their overall game viewing experience more so than the lodges. The lodges were exceptional in accommodation, food and welcoming service in all cases.

Having spent several days in the Sabi Sands Private Reserve in prior years noted as one of the premier game viewing areas of the world I wanted to see how the other reserves muscled up with their safaris.

I was pleasantly surprised and delighted.. Much of the satisfaction lies with your game ranger driver and tracker. Their expertise and knowledge of animal behavioir gets you to the animal sightings. Private reserves are exceptional as they have rules for the game viewings how many vehicles can be at the site and how long you are allowed to stay and you can also go off road to get nearer to a sighting. In Kruger National Park, most famous you can not go off-road or have any night game viewing. You have various day guides and self drives that follow the ranger vehicles with no rules as to how many can be at a viewing. On the private reserve the ranger makes sure all people in the vehicle can get a good view or camera shot by moving the vehicle aro



Photographers can even set up specialty vehicles at some lodges for large camera gear with swivels. Or special hides have been built for bird viewing or ground level at a waterhole optimum for photographic captures.

Sabi Sabi Private Game Reserve

This reserve borders the Kruger National Park and the game rich Sabi Sands Private Game Reserve without fences so the animals have a wide area to traverse. My accommodation was at the Earth Lodge. A group of elephants passed by the nearby waterhole at breakfast every morning including a 2 day old baby.





Dehorning of the mamma and baby rhino took place that day to protect them from poaching. They are sedated and the actual cutting does not hurt them as the horn is made of keratin like finger nails. The painted stripe remains for a period of 2 weeks so the vet helicopter can find them easily for follow up. I do think mamma was a bit miffed at losing her prize possession.



Dejected female lionesses after their kill stolen from them by the 4 large maned male lions of the pride.



Earth Lodge, sculpted into the landscape, is a very environmentally sensitive luxury accommodation. Even their gutters were apart of the decor.







<u>Umfolozi Private Game Reserve</u>

This reserve is not far from Durban on the east coast of South Africa in Kwza- Natel district. Although it did not have as much game as the Sabi Sands area near Kruger it is still impressive if you want a quick couple days after a Durban visit. This is the oldest Game Reserve in Africa, in the heart of Zululand and once the royal hunting

grounds of King Shaka of the Zulus.

I got to see an emerging Big Tusker. Our ranger had never seen this big bull. We have reported the sighting to the Park division so he can be monitered.

<u>Kampama Private Game Reserve</u>

2 hours north by road from Sabi Sabi near Hoedspruit airport is the Kampama Reserve with 4 lodges in its environs. The River Lodge is the largest and is more hotel like in atmosphere. Game viewing here was equally as good as the Sabi Sabi area. It also borders Kruger Park without fences. Over 15,000 hectares it boasts over 40 different species of mammals including the Big 5 and 350 species of birds.





The herd of Cape waterbuffalo, 20 in all, passed by us. The monster rhino was a family of 3. We followed them down to the waterhole. On this reserve they do not dehorn them but they do have guards. We had to track the leopard with the jeep through dense brambles to get up close. He didn't even wink.



BAOBAB BUSH LODGE WILDLIFE ESTATE

This is a wildlife estate with no large predators on the property except a sneaky leopard that manages to get under the electric fence from the Pridelands Game Reserve on its edge. There are small lodges and private residences built into this reserve. I got up my nerve and went on a game walk on my own. I managed to track zebra, wart hogs and giraffe, impala and nyala on my own. I kept a good look out for the wayward leopard just in case he was lurking. If I saw him I didn't have a plan B but pray. The 7 room suite lodge was only open since September 2021.





Animals I tracked on my solo bush walk. I went out twice. It was very exciting. Looking forward to returning.

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.

Contact information has been removed from the Angle due to email spam issues. Members can use the online directory for contact info. For additional support send an email to cpresident [at] cccameraclub [dot] com>

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.

List of Mentors & Contact Information:

David Auston

Bill Banning: Editing software, MacOS operating system, Zoom support.

Judith Barat: Mentoring beginning photographers. She uses a Canon 5D Mark IV.

Chris Seaton: Assist members to get images ready for competition.

Stephen Sherrill: General photographic and art mentoring.

Bob Wagener: 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: Can assist with submitting prints to Club Exhibitions and Nikon cameras.



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"AFTERMATH" by Judith Barat



"GOLDEN EYE LEAF FROG" by Bill Hallier