

THE ANGLE



JUNE 2026

Volume 90 · No. 4

"RED LEAVES"

by

Zoltan Puskas



Founded in 1939, The Club meets from February through November (no meetings in December, January, or August). An awards presentation occurs annually in January. Exhibitions are held on the first Wednesday of each month. Programs occur on 3rd Tuesday. Check "Upcoming Events" for details. Annual membership dues are \$60. 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.

Most meetings are held virtually through Zoom so you can be anywhere and be a part of our group. When we do have meetings in person they are held at Valle Verde Event Room in Santa Barbara. Meetings open at 6:50 pm for casual hellos and programs start at 7:00pm. We welcome guests interested in becoming members to our meetings. To attend please contact:

membership@cccameraclub.com

USEFUL LINKS

CCCC President: c4presidentsb@gmail.com

[ChannelCity 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



Click icon for link

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Upcoming Events

Next Exhibition Night

Wednesday, July 1, 2026 7:00 pm

Zoom Note: Exhibition nights in 2026 will be the first Wednesday of the month

Submissions due midnight Friday, June 19, 2026

No extensions

Program Night

Tuesday, July 23, 2026 7:00 pm

speaker:

Sarah Hadley

CCCC Photo Exhibition

Santa Barbara Library Faulkner Gallery

August 1 - August 30, 2026

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GET ACTIVE!

Welcome to new returning Camera Club member Nancy Melekian.

The photographic journey continues!



Seven of us, David Auston, Bill Banning, Dave Basso, Zoltan Puskas, Chris Seaton, Brian Seitz, and I split the \$750 cost of a street photography workshop with Chris Broughton and had a terrific experience. Chris not only did a two-hour Zoom workshop prepping us for our day on the streets of downtown Ventura, but he also collected our photos and critiqued us on a lengthy Zoom session afterward. We spent five hours on a Saturday roaming Ventura, with Chris pointing out some of his favorite scenic backgrounds and all of us getting more practiced at both stealth and overt action. Check out our Flickr album on the Camera Club's account.

Brian Seitz and I have since taken to the streets of Santa Barbara and to Stearns Wharf to enjoy the honeyed late afternoon summer light and the sights of humans in motion.

Another delight has been the new format of our Special Interest Group on Storytelling. We have finally declared ourselves post-COVID and gone back to meeting in person after these past years spent on Zoom. We rotate between our houses, start the evening with a potluck dinner, and then move on to sharing images. The format (food and wine) has been conducive to more expansive

conversations, and we have all benefited from the camaraderie.

Please enjoy your access to our members' roster, both online in the password-protected area of our website and in the electronic copy I recently mailed. We were able to shake loose a few errors, so I'll be sending you a corrected one once the dust settles.

I enjoyed having coffee with Katrina Carl, whose images I have been admiring lately, and am appreciative that she has offered to proofread the Angle. Angle editor Linda Kavanagh continues to amaze me with her postings from time zones all over the world, so there's always plenty to read.

Zoltan Puskas is planning to arrange another workshop with Chris Broughton, probably in the Los Angeles area, so watch for Zoltan's notice if that sounds like something that interests you.

And keep photographing!

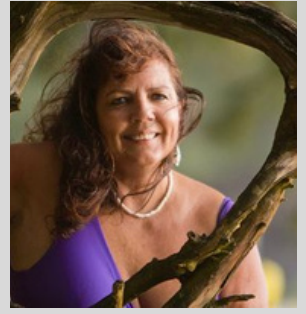
CARRIE TOPLIFFE CCCC PRESIDENT

“You can look at a picture for a week and never think of it again. You can also look at a picture for a second and think of it all your life.”

– Joan Miro

"Sometimes I do get to places just when God's ready to have somebody click the shutter."

– Ansel Adams



Summer changes the street. The days stretch longer, people stay outside later, and ordinary corners begin to feel open, warm, and alive. Trees gently filter the sunlight, and the city seems to reveal more of itself: its quirks, movements, and small rituals.

Street photography thrives in this season because summer fills public spaces with energy. People meet old and new friends, gather in parks, sit by canals, play at the beach, linger at outside cafés, generally move through the world with fewer barriers between themselves and the street.

Summer is not only a visual season; it is physical and sensory. It can be scorching, humid, salty, dusty, fragrant, and loud. It smells like salt and sunscreen, tastes like ripe tomatoes and delicious fruit from a garden, sounds like cicadas, waves, traffic, music, and voices carrying from open windows.

It may bring back memories of sea shells collected by the water, and the feeling of sun resting on skin. These details matter because strong street photography often begins with noticing atmosphere before looking for a subject.

Summer gives photographers more time, more light, and more public life. Long days create extended shooting windows, while parks, waterfronts, markets, festivals, beaches, outdoor

cafés, bus stops, train stations, and city squares become natural stages for candid human moments. For instance, in Santa Barbara, events such as Solstice, Old Spanish Days, and the Oak Park cultural heritage festivals offer unique opportunities for street photography, creating moments when people are often more open to being photographed and less inhibited by shyness.

Camera club members, pick up your camera, ask a fellow member to join in, and start by walking. Walk without shooting for a few minutes. Notice where the light falls, where people naturally gather, and where the background is clean enough to support a strong frame. Choose one corner, doorway, shadow, or reflective surface, then wait. Street photography often improves when you stop chasing every moment and let the scene come to you.

Work in small themes: one walk for shadows, one for reflections, one for late-night observations, one for summer colors, one for gestures of heat. This helps the work feel intentional rather than random. Over time, these separate observations can become a coherent summer photo essay.

Summer street photography is about more than bright weather. It is about attention: to heat, movement, color, sound, memory, and the small ways people become visible in public space. The best images may come from dramatic light, but they often last because they carry the feeling of the season—alive.

Capture life in photos!

Editor...Linda Kavanagh

Wednesday July 1, 2026 7:00 pm

Zoom opens at 6:50 pm

Professional Judge: Amber Paresa

Professional Judge: Greg Cooper

Club Judge: Boo Nilsson



Amber Paresa - When course scheduling prevented her from enrolling in auto shop, Amber picked up a 35mm point and shoot and enrolled in the high school photography class. Her performance photography path began with Pink Floyd at the Palace of Versailles in 1988. Her work has appeared in numerous publications and exhibits from New York to Los Angeles including a showcase in the Who Shot Rock and Roll exhibit at the Annenberg Space for Photography. Amber is a 1993 graduate of Brooks Institute of Photography and currently resides in Santa Barbara. aparesa@hotmail.com 805 886-6376

Greg Cooper currently teaches at Eastern Illinois University in Charleston, Illinois. Greg graduated in May 1996 from Western Kentucky University with a double major in photojournalism and anthropology. After three years working as a picture editor in Ohio, he returned to his native Ventura County, this time to pursue his Master's Degree in Photography at Brooks Institute of Photography, where he graduated in December of 2004. Greg taught Visual Journalism at Brooks from 2003 until its close in 2016. gacooper@eiu.edu 805 509-1034

Boo Nilsson - Boo first became interested in photography when his parents gave him a Kodak Instamatic while he was in first grade. He has been a photographer ever since. His first serious camera was a manual Zeiss SLR. Nowadays he primarily shoots with a Nikon D850. He is interested in all genres of photography, but much of his time is spent on underwater and nature photography. He has published an underwater photography book and his pictures have been published in several dive magazines.
boonilsson@gmail.com

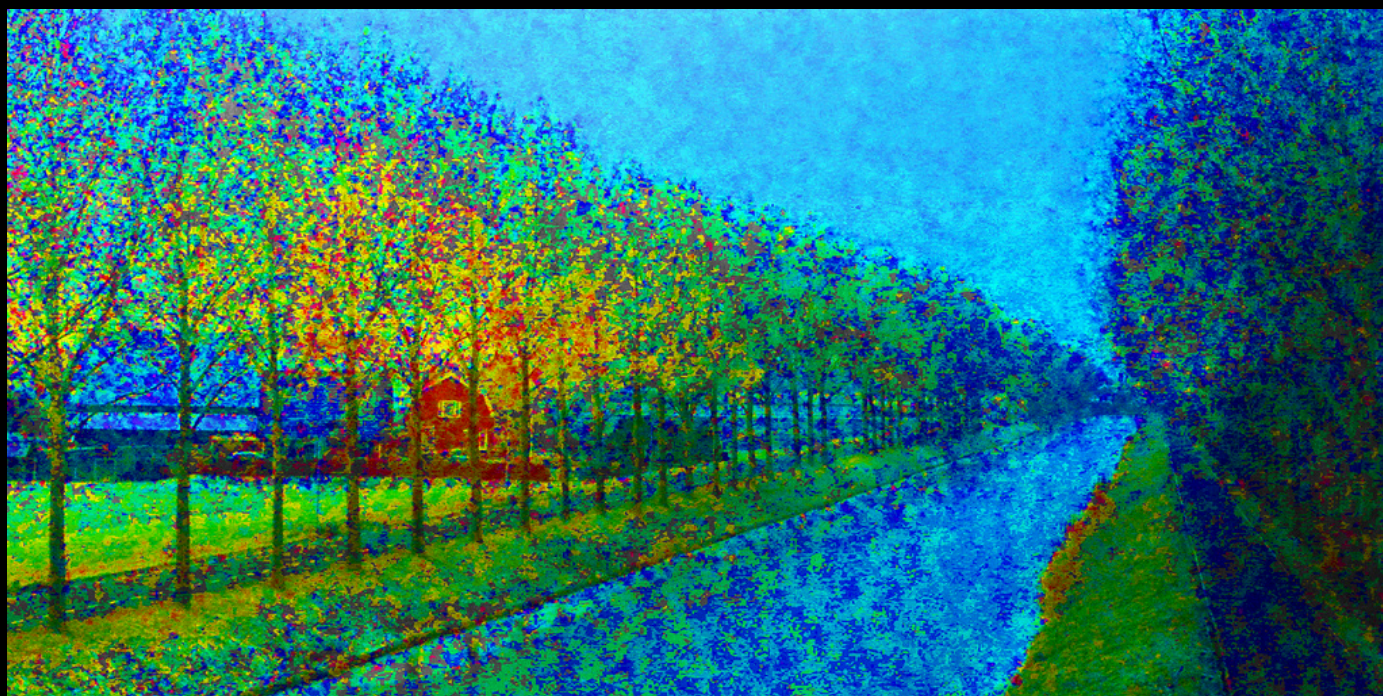
*photos
by
Boo Nilsson*



CREATIVE EDITING
June Juried Highlights

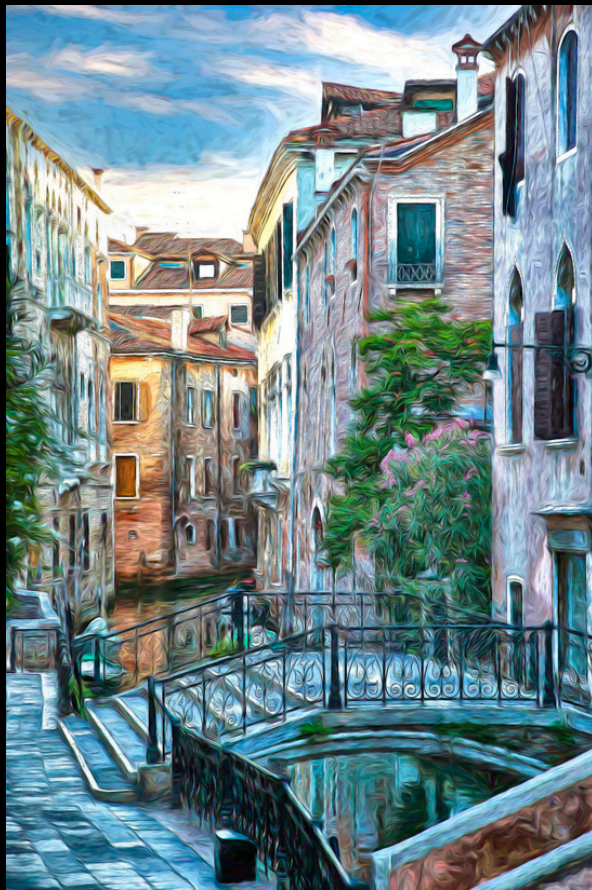


“BOTANICA” by Cena Kregel



“ACROSS THE CANAL” by George Welik

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“MORNING IN VENICE” by Brian Seitz



“URBAN HOUSING” by Bill Hallier

NATURE
June Juried Highlights



“THE FAMILY THAT EATS TOGETHER” by Ed Northup



“FAMILY FEEDING FRENZY” by John Stuelpnagel



“THE CHALLENGE” by Windy Warner



“ALL IN THE FAMILY” by Bob Rottenberg

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OPEN
June Juried Highlights



“SHIPWRECK SAILORS” by Gary Robinson



“LONELY BRANCH” by Steven Lewis

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“PERSISTENCE” by Bill Banning



“SEDONA” by Ken McKaba

PEOPLE
June Juried Highlights



“DEFEND DEMOCRACY” by Carrie Topliffe



“YOU MUST LOOK FIRST” by Stuart Wilson

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“RAIN ON DIGGES LANE” *by Dave Basso*



“NICOLE” *by Stephen Sherrill*

HIGHEST SCORE: JUNE 2026

WOW! WE HAVE A DOUBLE GOLAZO 27!



CREATIVE "WARP SPEED" *by Ron Williams*

OPEN
"HUMMINGBIRD
ABSTRACT #2"
by
Don Green



ADORABLE? FUNNIEST? WEIRDEST?

JUNE 2026



PEO *by* Chris Seaton

PEO *by* Judith Barat

OPE *by* Ron Williams



Tuesday June 23, 7:00 pm

Zoom Meeting

PRESENTER: Sarah Hadley
Between Memory and Imagination:
Twenty-Five Years of Photography and Collage

Sarah Hadley is a Los Angeles-based interdisciplinary artist working across photography, collage, and painting. Her work explores memory, history, and the emotional resonance of interior and architectural spaces, often placing the female figure within layered visual narratives that examine identity, time, and perception. Hadley holds degrees in art history and Italian from Georgetown University and photography from the Corcoran College / George Washington University. She has had solo exhibitions in prestigious art galleries nationwide. Her work has been presented in festivals and art fairs worldwide, and her images have appeared in numerous publications, including Elle Italia, Harper's, Le Monde, L'Oeil de la Photographie, Lenscratch, and B+W Magazine. She currently teaches through the Los Angeles Center of Photography and Santa Fe Workshops.

Her first monograph, *Lost Venice*, was published by Damiani Editore (Bologna) in 2020 and is held in major public collections including the National Museum of Women in the Arts, the Getty Research Institute, the Huntington Library, and the Bibliothèque Nationale de France. She is currently working on a project about her childhood growing up in an apartment above the Isabella Stewart Gardner Museum in Boston. Her father was the Director, and she was fortunate enough to spend the next 18 years surrounded by paintings by Rembrandt, Titian, Whistler, and Sargent. <https://sarahhadley.com>

TIPS FOR STREET PHOTOS WHILE TRAVELING

Street photography while traveling abroad is a fantastic way to capture authentic moments, but it can also feel intimidating in a new environment. It means immersing yourself in local life to capture authentic, candid moments.

Master Your Gear and Settings

Go compact: Leave bulky, professional-looking lenses in the hotel. A single camera with a versatile 28mm or 35mm lens is ideal for blending in and reducing lens decisions and fatigue.

Lock your settings: Use a fast shutter speed. Use Auto ISO. This allows you to react instantly without fussing with dials when a scene unfolds. Consider zone focusing for quicker shots without waiting for autofocus. Get closer. Don't always rely on Zoom.

Do Your Homework

Study: Research photo opportunities online before leaving home so you have a plan if you're exploring on your own, or know what to ask your guide to include, while keeping the itinerary practical and logistically efficient.

Respect Local Culture and Etiquette

Read the room: Be mindful of local laws and privacy. In some countries, it is illegal to photograph certain buildings or military zones without consent.

Use the universal icebreaker: If someone catches you taking their picture, offer a genuine smile or a friendly nod. You will be surprised how many times the locals will ask you to take their photo and pose generously. Please take the time to show them the result.

Learn basic phrases: Memorize a simple phrase like "May I take

your photo, please?" in the local language; it goes a long way in building rapport.

Paying for a photo: Avoid paying for a photo if asked. This encourages begging. Payment is acceptable if you are hiring a model/s specifically for a photo shoot.

Use Light Creatively

The soft light of early morning and golden hour is especially flattering. Wake at dawn to capture quiet, empty streets before the city comes alive.

Midday can be harsh—but great for strong shadows and high-contrast scenes.

Look for reflections (windows, puddles) and silhouettes.

Look for patterns: light, shadows, gestures, and interactions.

Blend In & Stay Observant

Dress simply and avoid drawing attention to your gear.

Walk slowly, pause, and observe scenes unfolding—great shots often come from patience.

Capture Stories, Not Just Faces

Include context: signs, architecture, interactions.

Think: What story does this scene tell about this place?

Be prepared!

SPECIAL INTEREST GROUPS - SIG

BIRD / WILDLIFE & LANDSCAPE SIG

DON GREEN

Hi y'all,

As you may have noticed by looking at the club's Flickr site the May album theme is Bird Photography from UCSB Campus Point to Sands Beach. If you have an opportunity to get out please do so, but I need to bring your attention to Campus Point. A large flock of dead cormorants litter the cliff's face. A recent article in the LA Times mentions ocean temperature change as a possible cause of death. Anyway, the attached photo shows bird carcasses littering the landscape. A very sorry site and a wee bit smelly too. So, try to stay upwind.

Out at Sands Beach, the plovers are running all over the place, so watch your step. That's about all I have to mention this month. If anyone wants to get together and do a photo morning out at the beach, just drop me an e-mail.

Don

dntgreen@msn.com



[Click to view](#)

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

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Other SIG News & Resources

STREET PHOTOGRAPHY SIG

CCCC CLUB MEMBERS HIT THE STREETS MAY 2026

with Chris Broughton



CCCC members together for a Santa Barbara street photo session. More photos and credits on our FLICKR albums:

<https://www.flickr.com/photos/135081788@N03/55295494106/in/album-72177720333860302>



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STORYTELLERS SIG

Judith Barat

This is a small group of members who meet monthly (typically on the first Monday of the month at 7:00 pm. It's loosely structured around discussion and sharing of all types of photography with a focus on creative expression and storytelling. 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 c4presidentsb@gmail.com

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MEMBER'S FIELD TRIP TO BIG SUR MAY 2026

To view more photos and credits view the album in FLICKR:

<https://www.flickr.com/photos/135081788@N03/albums/72177720333545296/>





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 Sally Berry (Canon mirrorless cameras)

Nikon Cameras: Stuart Wilson or Ron Williams (especially D800 & D7000 series)

Fujifilm Cameras: David Auston and Bill Banning

Sony Cameras: Pat Birdsell

PSA NEWS

Walter Naumann

The Photographic Society of America Website

www.psa-photo.org

DIGITAL MEMBERSHIP \$60 YEAR



PSA is one of the largest non-profit organizations for photographers and photographic organizations. Established in 1934, the membership is in over 80 countries. The organization offers a variety of educational webinars produced by accomplished photographers and photographic companies, which are free for PSA members and can be viewed at any time.

- Educational opportunities include Online Courses, Webinars, Mentors, Consultants, and Study Groups.
- A Monthly Journal, online or print copy.
- Six Divisions specializing in distinct photographic areas.
- Quarterly Division Newsletters.
- Competitions for members and club members.
- Opportunities for members to volunteer.



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Faulkner Gallery Exhibit Scheduled for August

A Print Exhibit open to all Channel City Camera Club members is scheduled for August 2026 in the Faulkner Gallery at the Santa Barbara Public Library. Any image that has been accepted in one of our monthly CCCC juried exhibitions would be an excellent one to be included in this exhibit, even though juried exhibition acceptance is not a requirement for entry. This show in August will likely be the only Camera Club exhibit that we will have in 2026. Our 1st Thursday Reception in the Gallery will occur during Fiesta this year, so we hope that timing will help bring in more visitors to view the photography of our Club members. Start getting your prints ready now!

Dates and Times:

- Saturday, August 1: Ingathering, 10:15 am to 12:30 pm; Print Hanging, 12 to 5 pm
- Sunday, August 2: First Day Exhibit is Open to the Public
- Thursday, August 6: 1st Thursday Reception, 4 pm to 7 pm
- Saturday, August 29: Last Day Exhibit is Open to the Public
- Sunday, August 30: Takedown, 1 to 4 pm

Print Limit and Fee:

- Limiting total number of prints to 100
 - Print limit per member - initial entry limit is 4 prints per member (may increase as we get close to August)
 - Print Fee - \$15 per entry, to be collected at the Ingathering
- A link to a Sign-up Sheet to enter prints will be provided in an email to be sent in June.

Print Sales are Allowed:

An Artist/Title card will be displayed with each print, which can include the price and artist's email address, and potential buyers can contact artists via email.

Print Rules for Hanging:

- Prints on Paper or Glass: images printed on paper or glass must be framed – frame construction and materials must be in good condition
- Other Print Types: images printed on canvas, metal, wood, acrylic, etc. may be unframed if backing material is rigid and supports the attachment of hanging hardware
- Hanging Hardware: the Faulkner Gallery hanging system works with a D-ring screwed to a wood frame or an eye-bracket bolted to a backside metal frame. More information will be emailed in June, or contact me if you need to know sooner.
- Backside Label: attach a back-mounted label with name, email address, and title
- Print Size: no specific limit
- Hanging to be done by Roger Balabanow, August 1, 12 to 5 pm.

SIGN UP SHEET:

https://docs.google.com/spreadsheets/d/11eIK9_g5z6-ViMeORgt6KUtlPC41U6hBxyjU23eSXn0/edit#gid=0

If you have questions or need information on how to get your images printed and/or framed, contact me at:

welikgj@hotmail.com Thank you,

George Welik

CCCC Print Show Director

MEMBER NEWS

from member Bill Banning:

The unedited videos from all 2026 Exhibition Nights are available to view or download in the Club's Google Drive. The link below will take you to a directory of all available videos (currently February, March, and April).

The URL is: https://drive.google.com/drive/folders/1W-WQMKvd5KYQ4gDDlQ_QwG2Bv4O4s9Ill?usp=drive_link

Save this URL: The link will not change as new Exhibition Videos are added to the folder.

from the editor: Any member is welcome to submit an article along with their photos detailing their personal travel journey for our “Pack your Suitcase” column. Submissions can be several pages in length and may include as many photos as you wish. Please upload your submission as a Word document and use JPEG format for your images.

Questions? Email the ANGLE editor: lindaksba@gmail.com

“I wish that all of nature’s magnificence, the emotion of the land, the living energy of place could be photographed.”

– Annie Leibovitz

from member: **Linda Kavanagh**

SANTA BARBARA 52nd ANNUAL SOLSTICE CELEBRATION

This year's theme: **WAVE**
June 19 to June 21, 2026

This free, vibrant community arts festival is known for being entirely people-powered, featuring a massive parade, live music across multiple stages, arts and crafts, and a dedicated children's festival.

PERFECT TIME FOR CLUB MEMBERS TO GET TOGETHER AND JOIN IN AT PRE-PARADE TIME AND PHOTOGRAPH THE PARTICIPANTS GETTING PREPARED FOR THE PARADE. AND THEY LOVE IT!

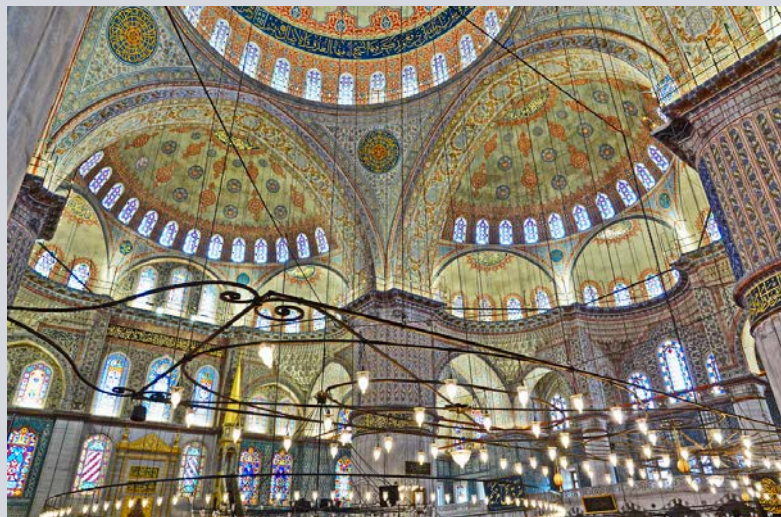


PACK YOUR BAG FOR YOUR TRIP THROUGH THE LENS AND A MEMBER'S JOURNAL ... THE BLUE MOSQUE ISTANBUL BY LINDA KAVANAGH

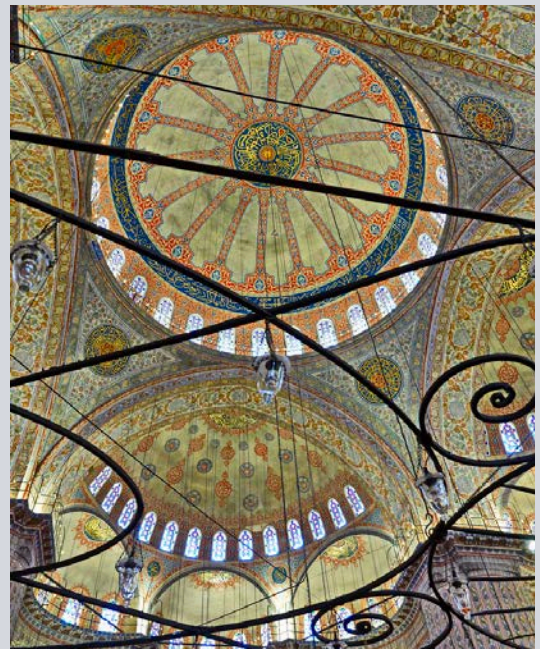
The Blue Mosque, officially known as the Sultan Ahmed Mosque, is one of Istanbul's most famous Ottoman monuments. It was commissioned by Sultan Ahmed I and built in the early 17th century near the former Byzantine Hippodrome, directly opposite Hagia Sophia. Construction started in 1609 and was completed in 1619. In 1985, it was listed with UNESCO World Heritage.



It is called the “Blue Mosque” because its interior is decorated with more than 20,000 handmade Iznik ceramic tiles, many featuring blue patterns. The mosque was built to demonstrate Ottoman power, piety, and architectural achievement at a time when the empire wanted to restore prestige.



Sultan Ahmed I came to the throne as a teenager, inheriting an empire facing military pressure and political unrest. Unlike earlier Ottoman rulers, he did not have great battlefield victories to define his reign. To leave a lasting mark, he commissioned a grand mosque at the heart of the imperial capital. Its placement beside the Hippodrome, near Topkapı Palace, and opposite Hagia Sophia made the project a deliberate declaration: the young sultan wanted his mosque to stand among the greatest monuments of Istanbul.



The Blue Mosque is more than a beautiful building. It tells the story of a young ruler seeking legitimacy, an architect transforming imperial ambition into stone and tile, and a city where different layers of history face one another across the same square. Its stories continue to live in its domes, minarets, blue tiles, and the daily rhythm of prayer that still fills the space.



Today, the Blue Mosque is admired as one of the finest examples of classical Ottoman architecture and a symbol of Istanbul's layered religious and imperial history.

MENTOR PROGRAM

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.

Ron Williams: Can assist with submitting prints to Club Exhibitions and Nikon cameras.



THE MENTORS

CHANNEL CITY CAMERA CLUB BOARD 2026

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Vice-President.....	Steven Lewis
Secretary.....	Damian Gadal
Past President.....	Zoltan Puskas
Projected Image Director.....	Chris Seaton
Treasurer.....	Chris Seaton
Membership Director.....	Judith Barat
Judges Director.....	Stuart Wilson
Program Director.....	open
Newsletter The ANGLE Editor.....	Linda Kavanagh
Field Trips Director.....	David Auston
Print Show Director.....	George Welik
Publicity Director.....	Pat Birdsell
Webmaster.....	Damian Gadal
Scorekeeper.....	Bill Banning
PSA Representative.....	Walter Naumann



"SUNRISE COUNT" by Linda Kavanagh



"MONKEY'S LUNCH" by Howard Ruffner