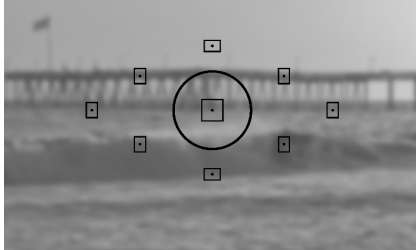


Through the Viewfinder



IN THIS ISSUE

From the Prez's Pad:

This Page!

Photographic Musings with
Photobakobob:

Page 3

Exploring Digital Photography
with *Photonaut*:

Page 5

Field Trip Ideas:

Page 6

Club Announcements:

Page 8

Merit Award Images:

Page 10

Professional Announcements:

Page 18

VCCC Club Officials:

Page 20

From the Prez's Pad

Bernie Goldstein

September 2014

I would like to make a confession. I have never considered disclosing this quirk of my otherwise normal personality nature until just now. I'm a hopeless people watching addict. Don't know if it's curable or if support groups exist. A search in Google for this affliction met without success, so at this point of my existence, I must accept who I am.

People, as we know, come in a vast assortment of shapes, sizes, and shades, old, young, and in the middle, each wearing a vast assortment of colors and attire, some bizarre. Children also come in various sizes and are exciting to watch. People walking dogs are no exception and that often causes my imagination to run in overdrive. I should try to explain, I heard that people and their pet dog will often look alike, so with this in mind, I am constantly checking to see if it is true.

Watching the interaction of others, children, or pets is fascinating for me and is almost totally hypnotic, it garners my full attention.

Since my personality quirk is what it is and will probably be with me for the remainder of my life, I should take full advantage of this condition by combining it with my other hopeless affliction, my passion for photography. Our own club member, Nancy Lehrer, has submitted several merit winning images and excels in my opinion as a street photographer.

Gary Moss, our judge for September 10th, conducted a downtown Ventura workshop a few years back of which I was privileged to participate in. It was fun, and very educational. He is truly a pro. Should you ever have a similar opportunity to join him, don't let it pass.

Prez Pad (cont'd)

I just reviewed the works of Vivian Maier, a street photographer from the 1950s to the 1990s, and I encourage you to do so as well. You will be glad that you did. Vivian's work was discovered at an auction in Chicago where she resided most of her life. Her discovered work includes over 100,000 negatives and countless rolls of undeveloped film. Here is just one of the links... <http://www.vivianmaier.com/>

Regards,

Bernie



"Dubai Girl Watchers"



"Happy Face"



"Psychic On Main"

Photographic Musings with *Photobakobob*

“Full Frame Follies”, Part 2

Last month we discussed full frame DSLR's , particularly the newer products now targeted at the enthusiast market. Now we will consider another question: do you really need one? This article will examine some of the pros and a few of the cons.

First, the pros:

- Better image quality (all things being equal). This is a tough one and hard to back up with objective data, but certainly there are those who will insist it exists. A recent example was our pro/guest judge in July who told us that when he started showing images made with his new full frame camera, his friends and colleagues remarked on the increase in image quality they observed.
- Depth of field control. Focus is more critical with full frame, accommodating better selective focus and background blurring. This can be a challenge, too, if greater depth of field is desired.
- Superior for wide angle and architectural photography due to lack of “telephoto effect” as well as availability of specialty lenses, such as tilt-shift.
- Larger prints and/or more severe crops possible.
- Usually less noise, particularly for high ISO images. This is due to larger pixel size and resulting higher signal to noise ratio.
- Improved low light capability. Current full frame DSLR's now routinely can be set at ISO 12500 and higher, even as high as 400,000 in one case, and usable – even very good - results are now reachable at ISO's, such as 25000, thought to be impossible in the recent past.
- Wider dynamic range, although this is often marginal.
- Bigger, brighter viewfinder image.
- Access to better lenses. Often the best lenses are made for full frame because these are the “pro” models. The downside: they are expensive and often big, heavy monsters.
- Bragging rights.

Well, with all of this good stuff, even if some of it is slightly (or more) exaggerated, why not go for it? Here are some common issues:

- The cameras and lenses tend to be larger and heavier. Although some think that is an advantage -- see “bragging rights.”
- The equipment is more expensive, both cameras and lenses.
- Some like the telephoto effect of the APS-C sensor cameras.

But a couple other things have occurred. First, the price of full frame has fallen a lot in the last couple of years, so at least the bodies are not as expensive as they once were. Now some of them cost about what a top of the line APS-C DSLR used to go for, and you can even get 36 MP models from Nikon and Sony for about \$3000, or less, which is pretty amazing. The lenses still cost some money, but that could change.

Second, the new ones are not as big and heavy as their pro cousins, either. Many are about the same size and weight as the cropped frame models. A couple of the Sony bodies weigh only a bit more than a pound.

Now for my experience. I bought my full frame, a Canon EOS 6D, last year, after owning a succession of Canon film and cropped frame DSLR's for years. I won't attempt to review it here. There are plenty of good reviews of it and other cameras out there. I recommend www.dpreview.com. I will mention a few things I like (and don't like) about it.

Photobakobob (cont'd)

- Sometimes I do some severe cropping and wanted to maximize image quality during that process.
- It is relatively light weight and small, about the same as my Canon EOS 60D, and its controls are about the same, too. Not much of a learning curve.
- Its image quality is outstanding. I'm sure that has a lot to do with the excellent Canon L lens I am using, too.
- I can capture images at crazy high ISO's and obtain acceptable, even excellent, results. This was something our pro guest/judge mentioned in July. He said that capability actually changed to some degree his photographic approach. I agree with that. I now can routinely capture images that were previously too difficult or even impossible. Now – no problem. I knew when I bought the camera that it would do that, but I didn't realize what a difference it would make.
- It has custom settings which are quite useful. I have set one for HDR, and it works very well.
- The dynamic range appears to be excellent, better than I expected.
- It has built-in GPS and WiFi controls. The latter allows camera control from a smartphone. I tried it, and it works, but I haven't actually used it. Definitely cool stuff, though.

There is not much I don't like. Indeed, I ended up liking the camera more than I thought I would. In the interest of fairness, however, here's my short gripe list:

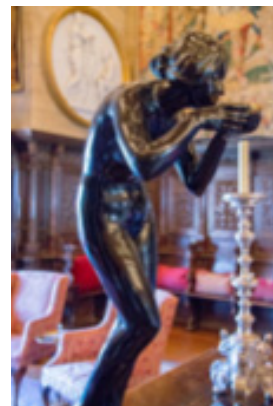
- No pop-up flash. The only reason I can think of is that Canon does not put these on its full frame DSLR's. Its competitor, the Nikon D610, has one, and Canon used to put them on its film SLR's, which were, of course, full frame. I know pop-up flashes are of limited use, but they can be used for close up fill and as triggers for off-camera flashes.
- Limited number of focus points (11), and only one cross-type point, in the middle. The Nikon D610 has 39 points with 15 cross-type.
- It would be nice if it had two SD card slots so that backups could be made continuously.

So what's the bottom line? For me, I see mostly positives. I am getting excellent image quality (at least I *think* it's better) and certainly improved low light capability with no increase in size and weight – all for a relatively modest investment. So I think I made the correct decision; others will have to decide for themselves whether full frame is right for them.

There are some skeptics. Michael Reichmann, the editor of *Luminous Landscape*, is one of them. Although he uses all kinds of equipment, including medium format and larger, in *The Full Frame Myth* he questions whether most people really need full frame, suggesting that the smaller, four-thirds format might be fine for anyone who doesn't make large prints, including himself much of the time.

Of course we know that the most important part of the photographic system is the photographer. Indeed, says Reichmann, "*most cameras are better than most photographers.*"

Photobakobob



Exploring Digital Photography with *Photonaut!*

“How Much Color Is Enough, and Color Versus B&W”

Whenever anyone first looks at an image, we all know that the brightest portion normally first attracts the eye, or in some instances, the darkest portion first, depending on what is presented. However, it should not come as a surprise that in a color image the most colorful area first attracts the eye. This is apparently normal in human nature, looking first at the red bikini is hard to resist. Also, images with more overall color attract the eye before other ones with less color. This phenomenon has been used for decades in the art of displaying color TVs on a sales floor, set to “stun” mode with bright garish colors and bright high contrast screens. It gets attention first, for at least the first second. In my case, I then stop looking at it, because I know it is a deliberate marketing technique. That same TV at home under normal settings won’t look at all the same.

Unfortunately, the eye being attracted to high intensity color has resulted in the practice of some digital photographers routinely boosting their color using digital software to unnatural saturation levels. I know that I and others pawing through exhibits will often first stop on the most colorful image. Some experts/purists are saying the trend of boosting color saturation has gone too far, so enough is enough!

This is mostly a new digital imaging problem, because with color film it was difficult to boost colors, since color film was inherently designed to produce mostly accurate color. Sometimes mass distribution printers would boost colors when printing their products, (think the proverbial postcard). However, anyone producing their own color prints could only adjust the color intensity a little bit here and there, and color slide photographers could hardly change their color intensities at all. It soon became obvious that over exposed slides had less color, and under exposed ones had more, which is also true today to a limited extent with digital images.

When looking at one of my digital color images, either on screen or printed on paper, I evaluate it as to how realistic it looks, unless overly saturated or under saturated color is somehow an important part of the scene being shown.

The subject of color versus B&W is a contentious one that spans many decades. The early masters of photography such as Cartier-Bresson and Ansel Adams used B&W because the technology for color film at first was crude and unnatural. Unfortunately, that made many of the “master’s works” to first be appreciated and emulated in B&W, which most people became accustomed to accepting as high quality art. Then there was the visual impression and general belief that color overpowers content, and the B&W images did not have the “distraction” of color, so the subject and its context was more direct and easily appreciated in B&W.

I heard the story about how in the 1950s Ansel Adams was offered a large fee from Kodak to shoot certain locations in the South West using a new yet to be released Kodak color film. It was an advertising project for that new color film. He accepted the paid commission, but while he was on location traveling around, he shot some images with the provided color film, but many others with his trusty B&W film favorites. Some of those B&W images became famous, no one remembers seeing the color versions.

I am constantly wondering which one of my images should be presented in color, and which ones in B&W. Color has the inherent advantage of the first second impact and realism, but B&W has the long history of classic photographic art with subject emphasis on its side. Some modern thinking is that you should not let color take over or get in the way of the important message of your image, the vision seen and represented in the image is what is most important.

Photonaut

2014 Field Trip Opportunities – VCCC (updated 8/27/14)

Daylight Savings Time: **March 9 – November 2**

Month / Date	Place / Attraction	Notes / Comments	Interests
Saturday August 23	“Wings Over Camarillo” Air Show Historic World War II era, Korean War vintage aircraft, and experimental aircraft. Upside-down helicopter flying. http://wingsovercamarillo.com	Ken MacGregor will host this field trip, having experience shooting at previous air shows. \$15 general admission Gates open 9:00 am Show 12:00-4:30 pm	Panning Fast shutter Long lens Short lens
Tuesday September 16	Santa Barbara Zoo 500 Niños Drive, Santa Barbara http://www.sbzoo.org/visitor-infor/plan-your-visit	Adults \$15 / Seniors 65+ \$12 Parking \$6 Hand feed giraffes while taking photos up close. \$6 For 15 min between 11:30-1:30	Animals Scenic Landscape Botanical
Saturday October 18 (Tentative, based on member interest)	LA County Museum of Art (LACMA) 5905 Wilshire Bl., Los Angeles (323) 857-6000	<ul style="list-style-type: none"> • Levitated Mass, a large rock from a local quarry. • Urban Lights exhibit 	Afternoon & twilight photography

Other Community Events Worth Noting (not group field trips):

Saturday & Sunday Sept 13 & 14	California Street Longboard Classic Surf Contest Seaside near the Crown Plaza	http://www.venturasurfclub.org/cstreet/photos.php	
Saturday August 30	Ventura Nationals Hot Rod & Motorcycle Show Ventura County Fairgrounds http://www.venturacountyfair.org/events/	9:00am – 4:00pm \$15 adults	
December 6	Ventura Harbor Parade of Lights	Admission is free Judging takes place near the Harbor Patrol dock by the entrance to the Keys.	Long Exposure Night shots

2014 Field Trip Opportunities – VCCC (updated 8/3/14)

Time & Tides – Ventura / Channel Islands

<http://www.saltwatertides.com/dynamic.dir/californiasites.html#barbara>

More Field Trip Suggestions from Fellow Members:

Within 45 miles:

Loons Beach (Summerland)
El Matador Beach (Malibu)
Ventura Mission
Local Ventura Beach - Sunset
Local Ventura Surfers (waterfront promenade)
Local Downtown Ventura Architecture
Nite Shooting Downtown Ventura Main Street
Ventura City Hall
Butterfly Grove - Santa Barbara (Nov-Feb)
Santa Barbara Zoo
Getty Museum/Center
Anacapa Island (Island Packers Ventura Marina)
Topanga Park
Santa Barbara Mission
Santa Barbara Botanical Garden

Less than 100 miles:

Hollywood at Night
Observatory at Sunset
Morrow Bay

More than 100 miles:

Pt Lobos State Beach (Monterey/Carmel)
Mono Lake
Huntington Beach
Yosemite National Park
Kings Canyon
Sequoia Park
Big Sur

There will be a surfing competition at Surfers Point across from the fair grounds on September 20 & 21 – WSA Championship Tour Event #2.

They set up scaffolding for the judges with microphones, etc. It's usually a pretty big event. Parking might be a challenge, but hopefully they will allow parking at the fair grounds. Fingers crossed.

<http://www.surfwsa.org/>

<http://www.surfwsa.org/schedule/>

JP

Club Announcements



Membership Renewal

Only members in good standing may submit images for judging. If necessary, please talk to **Joyce Schoppe**, our Membership Chairperson, at the next meeting, or send an email to Joyce at: membership@venturacountycameraclub.com

Instructions for Digital Projection Entries!

Please **ensure** your files are correctly labelled in accordance with the required format: (this is not new!) Some people are doing it wrong, and that creates extra work for the digital entry coordinator.

Required: **LastnameFirstname_IMAGE TITLE_month-year_category.jpg**

examples... **SmithJohn_ENTER AT OWN RISK_03-14_Assigned.jpg**

LehrerNancy_NOTHING WORTH WATCHING_3-14_Open.jpg

Note that the **TITLE** must be all **CAPS!** That is so it can be seen in the darkened room and read out loud. Note where the underscores go, and where they don't! The date is optional but recommended.

All images submitted for projection must be in jpg format with pixel dimensions not to exceed 1024 width and 768 height (1024x768). Images that exceed either of these dimensions will not work with the Club's projector and therefore will not be shown.

Images must be emailed to: digitalentries@venturacountycameraclub.com no later than 6:00 pm on the Monday prior to the meeting.

Entries received after the deadline, mislabeled, or too large to project will not be shown and will not receive a critique from the judge.

Please Share Your Images!

A selection of digital Merit Award images from the previous meeting are normally displayed in each month's Newsletter.

If you want to share any of your special images with the club in a future Newsletter, please send them to: editor@venturacountycameraclub.com

Club Announcements (cont'd)

Congratulations to Our August Merit Winners!

Prints:

"Translucent" by Ilka Boogaard

"1760 Olive Tree" by Hal Epstein

"Joshua Tree" by Susannah Kramer

"Boys & Dogs" by Nancy Lehrer

"Shoes" by Nancy Lehrer

Digital Assigned:

"Kiss Me" by John Ferritto

"Soda Drops On A Disk" by Al Sarnelle

Digital Open:

"Suncatchers" by Bob Allison

"Incognito" by Chris Borel

"The Winner" by John Ferritto

"Swing Set" by David Frank

"Clown" by Don Hoffman

"Two Worlds" by Don Hoffman

"Headshot" by Richard Lieberman

"Autumn On The Pond" by Gina Ramsay

"Music At The Met" by Gina Ramsay

"Purple Rose and Green" by Al Sarnelle

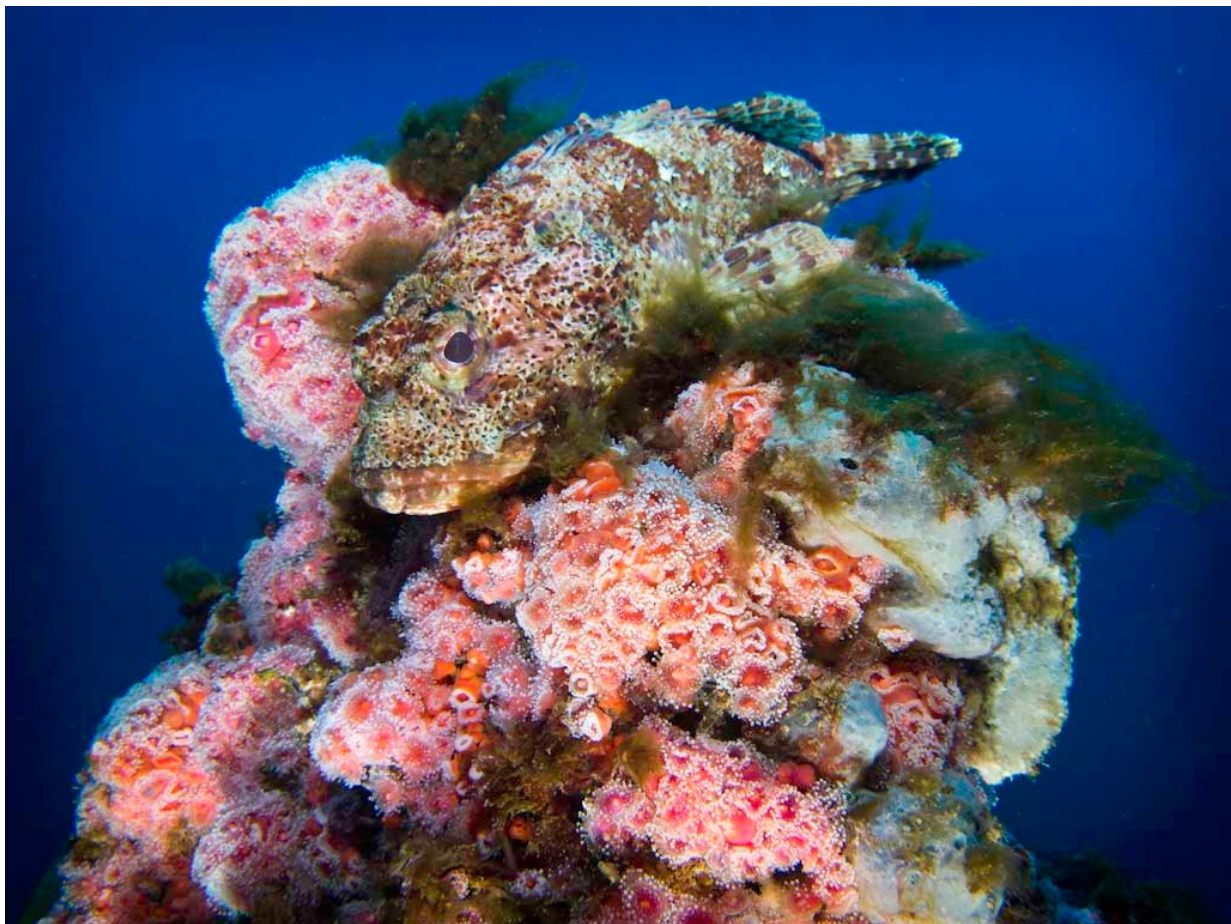
"Last Light On The Minarets" by Hank Stoutz

"I Love You Bro" by JP Watson

August Digital Merit Awards

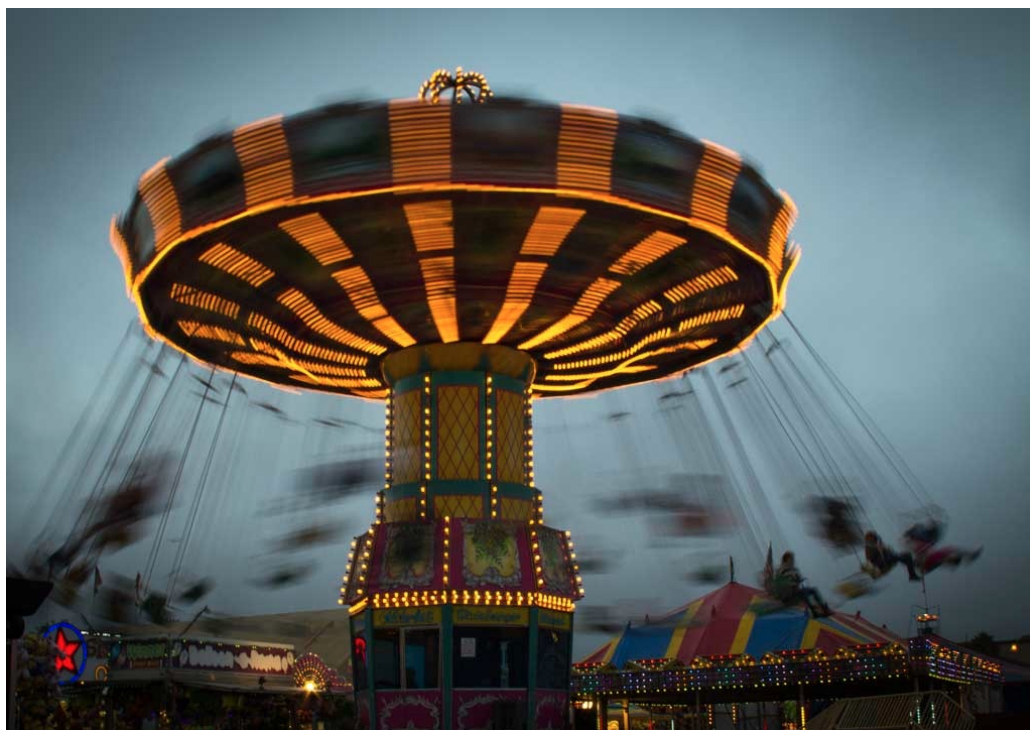


"Suncatchers" by Bob Allison



"Incognito" by Chris Borel

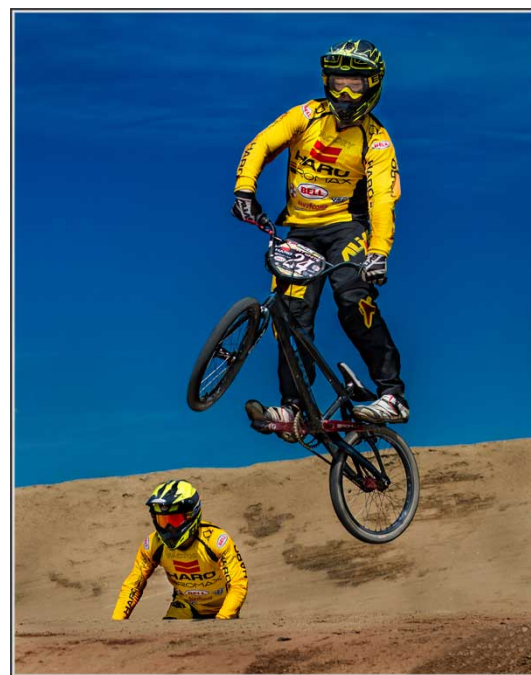
August Digital Merit Awards



"Swing Set" by David Frank



"Two Worlds" by Don Hoffman



"The Winner" by John Ferritto

August Digital Merit Awards

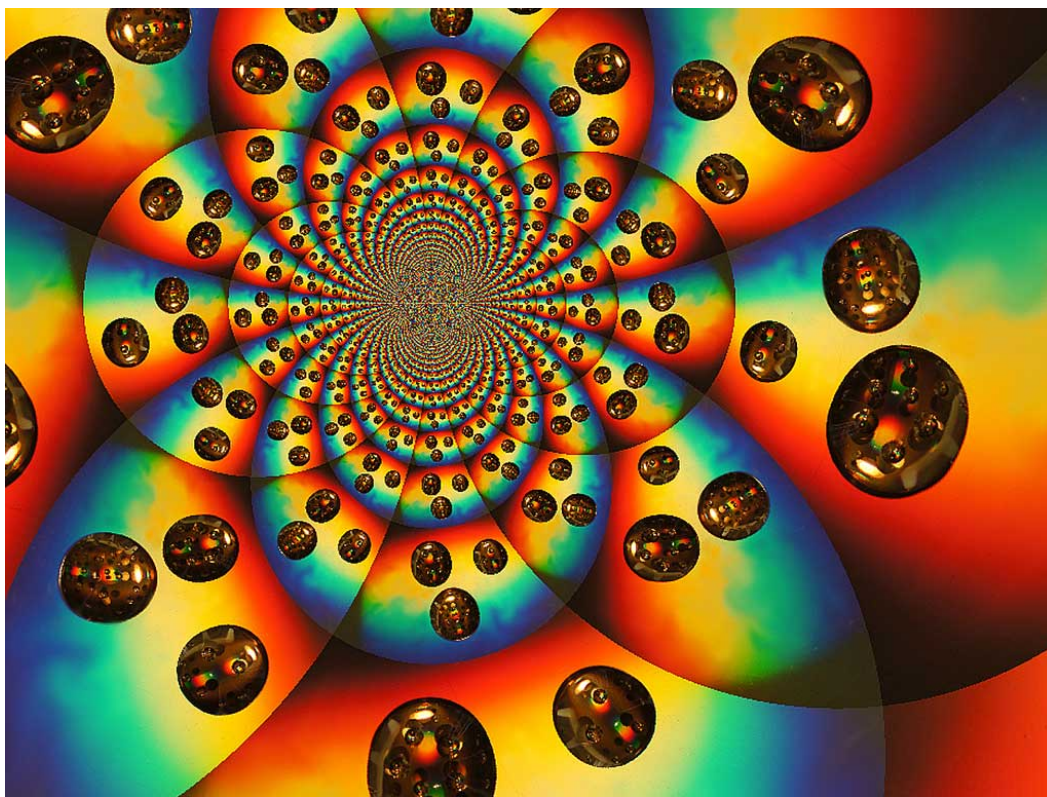


"Music At The Met" by Gina Ramsay

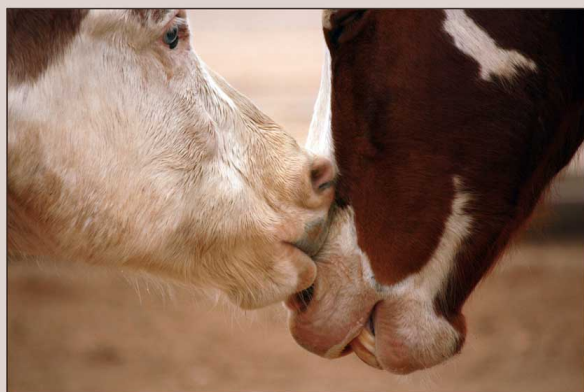


"Last Light On The Minarets" by Hank Stoutz

August Digital Merit Awards (cont'd)



"Soda Drops On A Disk" by Al Sarnelle



"I Love You Bro" by JP Watson



"Headshot" by Richard Lieberman

Club Announcements (cont'd)

2014 Topic Assignment Schedule:

January: Earth Without the Hand of Man

February: Unusual Perspectives

March: Long Exposure

April: Tell Me a Story

May: Botanic

June: "Prints Only" meeting, *no assigned topic*

July: Lonely or Solitary

August: Ridiculous & Absurd

September: Action

October: Creative Patterns (Geometrical)

November: *Monochrome*

December: End of year judging, *no assigned topic*

"Congratulations and Salutations" to Club Members that won by Ribbons at the VC Fair!

Bob Allison - 3rd Place, Honorable Mention

Ilka Boogaard - Honorable Mention

Ron Brubaker - 3rd Place, Honorable Mention

Jean Castaing - 1st Place, 1st Place, 2nd Place, Honorable Mention, Honorable Mention

Harold Epstein - 2nd Place, Honorable Mention

John Ferritto - 1st Place Best in Division, 1st Place, 2nd Place, 3rd Place, Honorable Mention

Bernie Goldstein - 1st Place, Honorable Mention

Alber Huen - 1st Place, 2nd Place, 3rd Place, Honorable Mention

Ken MacGregor - Honorable Mention, Honorable Mention, Honorable Mention

Dean Maulhardt - Honorable Mention

JP Watson - 2nd Place, 3rd Place, 3rd Place

Club Announcements (cont'd)

Club Meeting Info:

All Welcome! Please come to the next meeting of the Ventura County Camera Club on...

Wednesday, September 10th, at 7 pm. Poinsettia Pavilion, 3451 Foothill Rd, Ventura CA 93003

Our scheduled Judge for Sep: **Gary Moss**

<http://www.garymossphotography.com>

2014 Refreshment Schedule:

JAN - John Ferritto

FEB - Ed Nailor

MAR - David Paumier

APR - Allyson Barnes

MAY - Bruce & Joyce Schoppe

JUN - Nancy Lehrer

JUL - Susannah Kramer

AUG - Harold Epstein

SEP - JP Watson

OCT - Ken MacGregor

NOV - Don Hoffman & Sharon Kolsch



Club Announcements (cont'd)

VCCC 2014 Year-End Print Competition

Who Can Compete:

Each member may enter unlimited 2014 “qualifying merits” with no limit per category.

Qualifying Merit:

Any print or digital image entered for critique during a 2014 monthly general club meeting that received a “merit” by a judge. If it did not receive a “print merit” or “digital merit,” it cannot be entered into the year-end competition.

Prints:

This is a year-end PRINT competition. All photos entered must be prints. Therefore, any “digital merits” to be entered for competition must be printed.

As with all VCCC print guidelines, each entry must not exceed 16x20” and must be properly labeled on the back near the top. Entry forms will be provided in advance.

When:

Bring your qualifying print entries to the November 12 general meeting where they will be collected. Prints will be returned to you at the close of the January 28 banquet.

Any print entered for critique at the November 12 general meeting that receives a “merit” by the judge, qualifies for entry into the year-end competition, if desired.

Any digital merit entered for critique at the November 12 general meeting that receives a “merit” by the judge will be allowed to be printed within one week and submitted to Susannah Kramer no later than Wednesday, November 19, if desired.

Judging:

In December, three (3) professional judges will participate in the process of judging all entered prints. THERE WILL NOT BE A GENERAL CLUB MEETING IN DECEMBER.

Awards:

1st, 2nd and 3rd place ribbons will be awarded per category. However, each member can only win one “place” ribbon per category, with the exception of honorable mentions (HM) or judge’s choice (JC).

Other:

The judges and/or the pre-judging committee may transfer any entry to another category if they feel the entry is obviously entered in the wrong category.

Club Announcements (cont'd)

VCCC 2014 Year-end Print Competition (cont'd)

Categories:

1. **Nature:**

- Landscapes (rural or urban)
- Waterscapes
- Cityscapes
- Sunsets
- Wildlife
- Nature images
- Nature abstracts
- Outdoor scenics

2. **Urban / Photojournalism:**

Photos that tell a story (not contrived)

- People candid
- Story-telling news
- Sports / action
- Social / public events
- Human interest
- Architecture
- Environmental portraits

3. **Portraits / Still Life:**

Intended to be portraits or still life, which allow "setting up for the shot"

- Formal or informal portraits
- Group portraits
- Animals or pet portraits
- Still life (any kind)

4. **Botanic:**

Can be shot in natural or studio setting

- Flowers
- Vegetables
- Fruits
- Plants
- Floral portraits
- Close-up images of flowers

5. **Abstract / Digital Art / Other:**

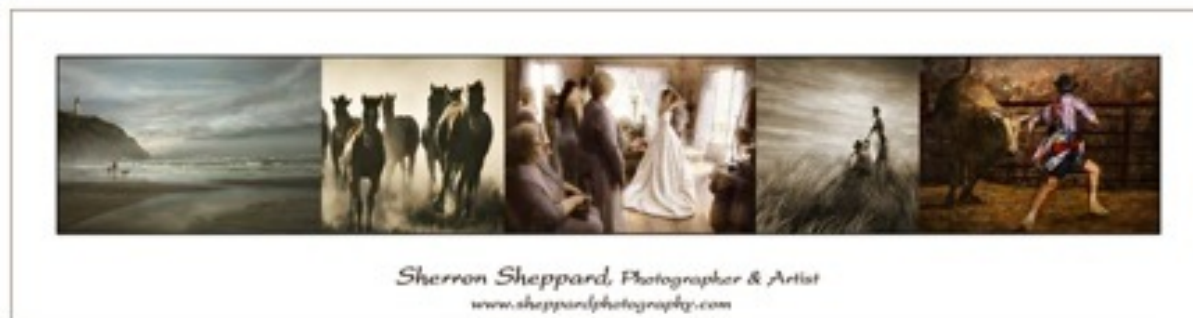
Photos manipulated for artistic purposes, and miscellaneous "other" images

- Digital art
- Special effects
- Altered reality
- Creative patterns
- Textured images
- Abstracts

6. **B&W**

Black and white, monochrome or sepia (any subject)

Professional Announcements



<http://www.sherronsheppard.com> <http://www.sheppardphotography.com>

RangeFinder Magazine article featuring Sherron's work:

<http://www.rangefinderonline.com/features/how-to/Composition-and-Design-3281.shtml>

Dan Holmes Photography Workshops, Tours, and Photo Adventures:



For detailed info on planned workshops and expeditions, go to:

<http://www.danholmesphoto.com/Danholmesphoto.com/Workshops.html>

Dan Holmes Photo

805-643-1086 805-701-5559 cell Ventura, Ca. 93001 Danholmesphoto@gmail.com

Robert Fields Photography

<http://www.robertfields.com>

(805) 650-2770

WWW.VENTURACOUNTYCAMERA CLUB.COM

Professional Announcements (cont'd)

Mark Jansen Photography and Expedition Workshops:



Workshops/Expeditions:

For detailed info on planned workshops and expeditions, go to:

<http://www.jansenphotoexpeditions.com/Pages/default.aspx>

Sam and Patricia Gardner - *Medici Portraiture Studio*

<http://www.mediciportraiture.com/about-medici-portraiture/meet-the-artists-sam-patricia-gardner-fine-art-photographer>

Gary Moss Photography

<http://www.garymossphotography.com>

(213) 706-2073

Chris Zsarnay - Z Studios

<http://www.zstudios.com>

(805) 644-5554

Greg Cooper - Brooks Institute

email: gcooper@brooks.edu

(805) 585-8089



Sept Workshop!

Mark your calendar and RSVP!

Chris@Zstudios.com

Workshop Sept 24 @
Chris Zsarnay's Photo
Studios

6:30 pm

1144 Dupont Ct #120 Ventura

RSVP dluvsurfn@gmail.com

We'll bring Pizzas and drinks.

Club Officials for 2014

President:

Bernie Goldstein

Vice President:

Susannah Kramer

Treasurer:

Susannah Kramer

Judge Coordinator:

Bryan McCall

Website:

Ken Clunis

Newsletter:

Ken MacGregor

Digital Entry Coordinator:

Albert Huen

Membership:

Joyce Schoppe

Field Trip Coordinator:

JP Watson

Workshop Coordinator:

Denise Wenger

Room Setup:

Ken MacGregor, Allyson Barnes,
John Ferritto, Sal Santangelo

General Advisors:

Don Hoffman