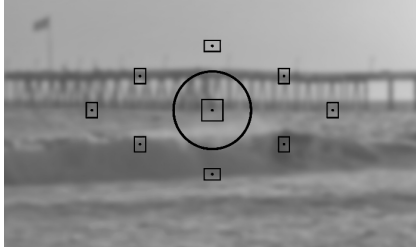


Through the Viewfinder



From the Prez's Pad

Sal Santangelo

March 2015

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Photography sort of caught me, rather than the other way around, as Sister Mary Paschal handed me a fixed lens Kodak variant with a permanently mounted flash and a bunch of blue flash bulbs and said, "Sal, you are the school newspaper photographer this year". Somehow I was able to capture adequate photos of my classmates to illustrate the stories being written. Later, my interest in photography was more technically oriented... getting the right exposure, what's the zone system, getting the film into the developing tank without exposing it to light or crimping it, determining developing times and temps, how to push process, test strips, variable contrast papers, etc. This might well have gotten an image from shutter release to print all right but I had no concept of rules of composition, lighting, contrast, differential focus, story-telling or any of the other creative tools and principals. I thought I had a pretty good eye... maybe I did. I didn't have the skills to translate what I saw into anything I wanted to hang on the wall in my home. Then life intervened and all was put aside for 40 plus years.

When I now found the time to return to photography, I knew I could learn the technology but the nagging question was if I had a creative bone in my body. I am still not sure. I find I am doing derivative work. That sounds better than saying I am copying other photographers' style, look or subject matter, but let's not mince words. I think it's easy to get stuck in this mode.

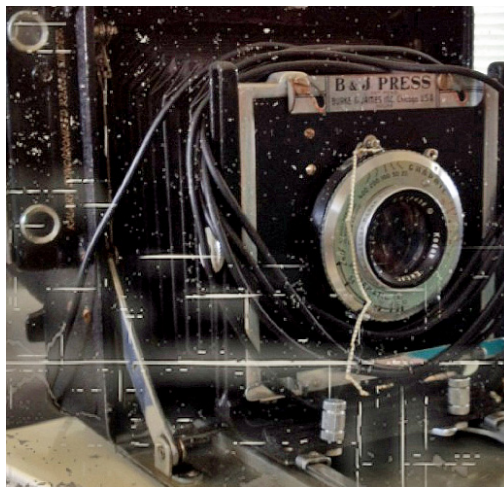
Take a look at all the workshops for landscape photography. Most often the trips are planned to take you to the same vantage points at the same time of year and day to capture the same vistas as all those well-known photographers

Prez Pad (cont'd)

who made their names on those shots. How many shots of Antelope canyon have you seen, not counting Peter Lik's image? To be honest, there may be a fair amount of technical instruction but creativity is getting shorted. We are here to get the "money shot". I do feel that it is a learning step however. It is only as we become more accustomed to what our cameras can do and learn from the photographers we are emulating can we start to have confidence to push our boundaries, experiment and explore. I think it is then that technique, ideas, learning and inspiration become internalized to give birth to creativity. I'm not there yet.

See you Wednesday March 11, 2015. This month's assigned topic is "The Golden Hour" and our judge and instructor will be Anne Hutton.

Sal

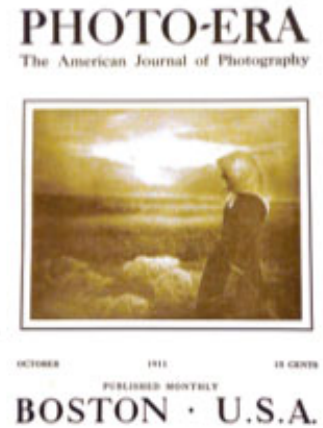


Photographic Musings with Photobakobob

The Organization and Management of a Camera Club -- 1911 Edition

H. Ladd Walford, who was secretary of the Providence Camera Club more than 100 years ago, wrote an article in Photo-Era: The American Journal of Photography, October, 1911, titled *The Organization and Management of a Camera Club*. I have that issue of the Journal. This is a summary of his thoughts on the subject.

Mr. Walford was ambitious indeed. He took on the task of applying the lessons of human organizational history – from the Great Wall of China to the wonders of the Greek and Roman Empires (You might scoff, but he was a big thinker.) - to the workings of a camera club. His objective, he said, is to “make the whole range of the subject as comprehensive as possible.” He bravely attempted this, fully realizing that needs and circumstances vary from place to place, then as they certainly do now.



In reading his article, I was struck, not by how different things were 100 years ago, but how similar they are to today. Walford pointed out, for example, that “We hardly stop to consider the mighty advance which ... photographic art has made...” The equipment and film available in 1911 compared to that only a few years before indeed represented a dramatic advance, but not that different in scope to the changes we have experienced in a comparable period.

His discussion of camera clubs is (more or less) divided into categories. As I summarize his ideas, I will insert my own comments.

Purpose In his view, education is a primary purpose of a camera club. In addition to “attract(ing) persons of refinement of culture,” it provides a place where both beginners and more advanced photographers can learn and develop their skills and knowledge. He discusses the benefits of learning from others, and points out that “the best photographer learns something new every day.” He also mentions that in 1911 there were only 56 camera clubs in the US and strongly encourages the formation of new ones.

Equipment and Facilities In Mr. Walford’s opinion, a camera club ideally should be located in its own or a rented, dedicated facility located in a central location (“near as many main car-lines as possible”). Facilities should include a darkroom, of course, with all necessary plumbing and equipment. In addition, the club needs a workroom, a library, with technical books and journals, and individual lockers for members. He also suggests an “enlarging room for bromides or for lantern slides.” Indeed, he is quite specific regarding layout, color schemes, and other details. He does mention that some of these facilities can be added later as the club develops and its finances become more healthy.

Management While technical matters change over time, and with them, the needs of a club, the requirements of good management have remained remarkably untouched. He said it well. “No matter how strong may be the enthusiasm among the members, if the club is poorly managed,” (you get the rest). He suggests as a model the Providence Camera Club, which has a president (or “head officer”) and an advisory board. He felt this was simple and worked well back then, and it seems to today for our club. The detailed structure was also about the same, as was the process of elections. He emphasizes the need for committees to do that detail work which is essential for the life of any camera club, then or now. Two committees that he particularly emphasized were publicity and membership. He saw the club’s “standing in the community” as very important, and that it should receive credit in the local press for its activities and accomplishments.

Photographic Musings with Photobakobob (cont'd)

Financial issues were important back then, and still are. Basic income would be in the form of dues (\$10 per year), fees, and locker rents at \$1.50 per year. He tells us that club finances must be kept in good order, but he has no solution for collecting dues "in arrears," suggesting that the problem must be solved by each club individually. Another source of income included rental of equipment loaned by members to the club. For example, a view camera at \$1.00 per day as well as a stereopticon (rate not stated). Walford suggests that facilities rent be kept to a minimum, not more than \$15 a month (things were cheaper in 1911). He also suggested that members could contribute their own equipment to the club, and "lady-members will help make the place attractive."

"New members," he said, "keep the club alive." In his view, it was the job of all of the club's members, but especially the officers, to interest people in membership. This includes maintaining lists of "desirable" members. Walford had some sage advice about membership maintenance, too. He suggested that officers "keep in touch with individual members and encourage each ... " to participate in the life of the club. "He warned against the formation of cliques, recommended that each member, "no matter how humble," be urged to present his work, and that such work "should be accorded as prominent a place as that as the most presumptuous." Mr. Walford approved of open meetings, during which everyone had a chance, and even was encouraged, to contribute.

In 1911, most clubs were for men only, but Mr. Walford was quite a progressive, because he approved of women as members. Among his reasons, he cited women as "painstaking workers," contributors of considerable amounts of time to club duties, "keen competitors," and providing "a large share (to) the entertainment-side of the club's life." Since Mr. Walford was a gentleman, it is certain that the "entertainment" he was referring to was quite proper.

Social Mr. Walford mentions that social aspects cannot be ignored. Saturday night smokers, for example, and an occasional afternoon game of whist. He suggests two house rules, however: no "games of chance" or "intoxicants in the club-room."

Activities In his opinion, club activities will vary with the location. He recommended the club "have something doing all the time." One of his suggestions was an exhibition, including an annual exhibition of club members' work. This would involve inviting the public and publishing a catalog which would be sold and become a source of club revenue. He also mentioned a print interchange, a process in which a group of clubs exchange prints over a period of time. They get a chance to review others' work and, presumably, comment on it, as well as learn from it.

He thought that club meetings should include speakers (both outside experts and members), discussion of photographic topics, as well as club business matters. In addition, various "outings" should be held on a regular basis. He recommends that members be encouraged to enter competitions outside the club but that the club should hold its own competitions, "for it helps the less ambitious."

Lessons for Today As the French say, "The more things change, the more they stay the same." To me, what is most fascinating about Walford's article is how current it sounds. His comments about club purposes, management, club activities, meetings, and most substantive issues are still reasonably current. We don't have a darkroom, haven't held any smokers lately, there aren't any whist games going on (that I know of), and, of course, all are treated with equal respect as members. But most of his advice is still very good, and, yes, I think there are still some things we can learn from him. I suspect that if Ladd Walford came back to visit, he would feel at home in Ventura.

Photobakobob

Exploring Digital Photography with *Photonaut!*

“Antishake?”

One of my favorite images from Alaska is of a waterfall near Thompson Pass. It looks very nice on a standard size computer monitor, however, I could not help but notice when looking to make a large print of it for the Year End Print Competition that it is far too blurry to be usable when printed. Yes I used a tripod, yes it is a long exposure to soften the water flow, but still, somehow it got blurred. What a disappointment. I mentioned this to Susannah, and she said why don't you try using “Shake Reduction” in Photoshop. I have CC, the latest version of Photoshop (the one you get along with Lightroom 5 for \$9.99 a month), and truth be told, I was not aware of a filter in Photoshop called *shake reduction*. I see looking online Adobe first introduced it with the CC version.

So I gave it a try. Wow! The amount of image processing sophistication coding built into this new feature must be mind boggling, and even with a fast computer it does take a while for Photoshop to process it. This is no ordinary sharpening filter, it is almost a miracle how it can remove the blur from an image and come very very close to making it look tack sharp.

On the right is the original blurred full frame image in question. So that you can see the amount of blur actually in it, I cropped to the rock area on the upper right hand side of the image so that the difference between the original image and the shake reduction processed image can be seen on a monitor screen.

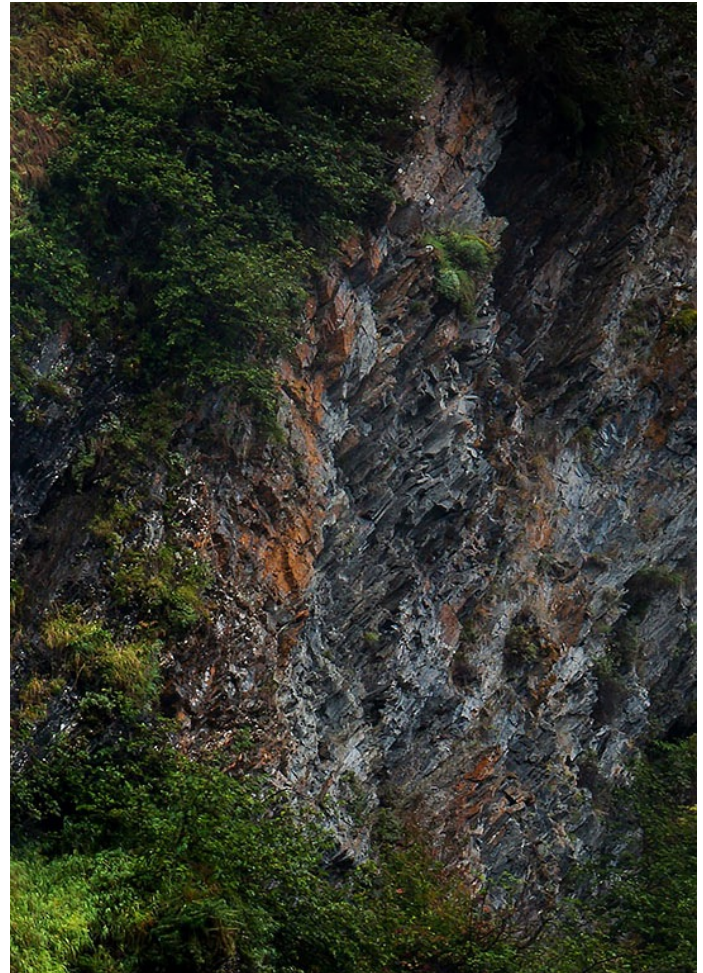


The cropped images are shown on the next page.....

Exploring (cont'd)



Original



Antishake

As you can plainly see, the difference is amazing! I should probably go back through my entire catalog of images and do a review of the ones that were rejected because of camera shake blur. I suspect many of them can be processed and made usable. Obviously there must be a limit to how much camera shake blurring can be fixed with this filter, but right now I don't know what that limit is.....

Next month I will tell you about a new feature in Lightroom 5 that I also find "amazing"...

Photonaut

2015 Suggested Photo Opportunities

Individuals can use this information as suggested ideas/destinations for doing their own photography. The items shown in color are ones that people have expressed the greatest interest. There are people in the club that have been to most of these destinations in the past few years, and can advise on what you should expect to see and do.

Superfortress Tours, Commemorative Air Force Museum, Camarillo Airport, 445 Aviation Way.

March 2-8, 9am - 5pm. Cost \$15.

The Superfortress B-29 will fly in at noon on 2 March, and will also take off for local flights at 9am on March 5, 7, and 8.

Other aircraft on display in the museum are a P-51 Mustang, a Supermarine Spitfire, and a Japanese Mitsubishi Zero.

More Info: www.airpowertour.org

Whatever you do, don't miss the Pt Mugu Air Show with the Navy Blue Angels, Sept 26-27. It is one of the best jet shows in the world.

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](#)
[Pt Mugu Air Show, Sept 26-27](#)

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

Club Announcements



Membership Renewal

Only members in good standing may submit images for judging. Important! We will start checking! 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!)

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

example... **SmithJohn_ENTER AT OWN RISK_03-15_Assigned.jpg**

JohnsonRobert_WILD WEST_04-15_Open.jpg

All images submitted for projection must be in jpg format with pixel dimensions not to exceed 1024 width and/or not to exceed 768 height (1024x768). Images that exceed either of these dimensions 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.

Please Share Your Images!

The 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, or **PRINT MERITS** in the Newsletter, please send the digital image files to: editor@venturacountycameraclub.com

Merit Awards

February 2015 Meeting

Digital Assigned

"Rough and Sandy" by Harry Banks
"Papyrus" by Susannah Kramer
"Bronze Beach" by Ed Pinsky
"Old Brick" by Gina Ramsay
"Turbine" by Gina Ramsay
"Swirly" by Ed Ruckle
"Reflective Illusion" by Sal Santangelo

Digital Open

"Eyes on You" by Chris Borel
"My Teeth Are White" by John Ferritto
"Dubai Church" by Bernie Goldstein
"Sunrise at Nordhoff Ridge" by Bernie Goldstein
"The Steps to Culture" by Bernie Goldstein
"Delicate" by Sharon Kolsch
"White Pelican" by Ed Pinsky
"Reflections of L.A." by Gina Ramsay
"Cold Hearted" by JP Watson

Print Assigned

"Knotty Pine" by Albert Huen
"Rivers of Life" by Albert Huen

Print Open

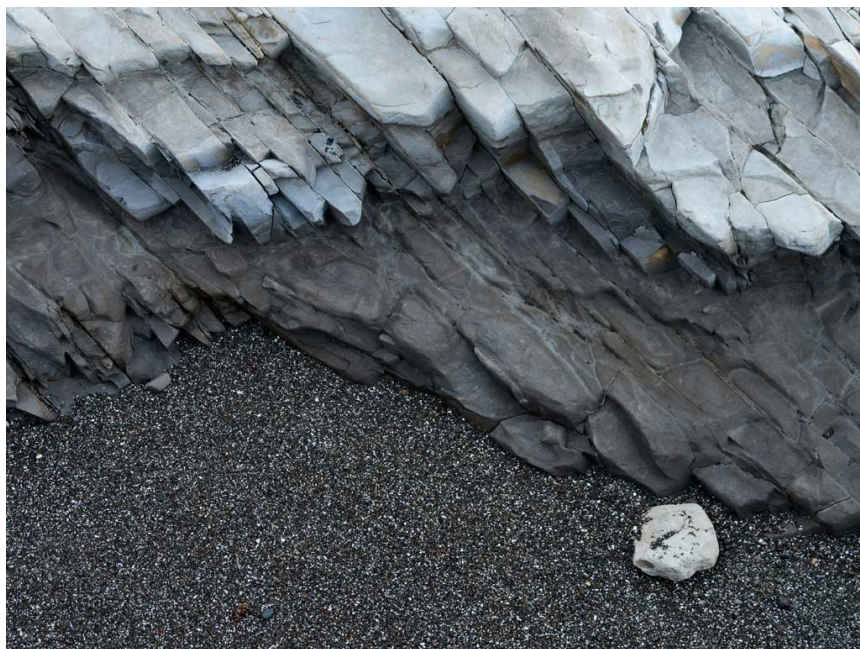
"Sand Castle" by Hal Epstein
"Looking for an Angle" by Albert Huen



"Eyes on You" by Chris Borel



"My Teeth Are White" by John Ferritto



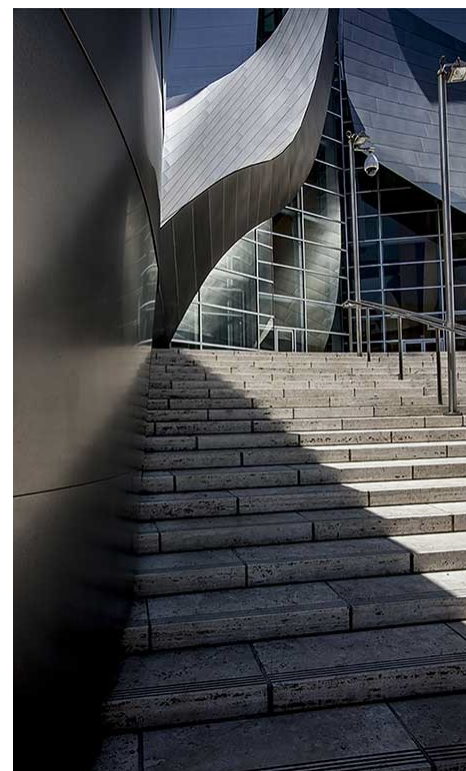
"Rough and Sandy" by Harry Banks



"Dubai Church" by Bernie Goldstein



“Sunrise at Nordhoff Ridge” by Bernie Goldstein



“The Steps to Culture” by Bernie Goldstein



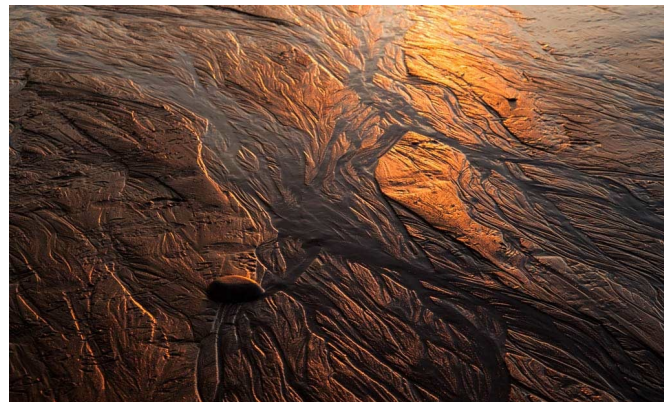
“Papyrus” by Susannah Kramer



“Delicate” by Sharon Kolsch



“White Pelican” by Ed Pinsky



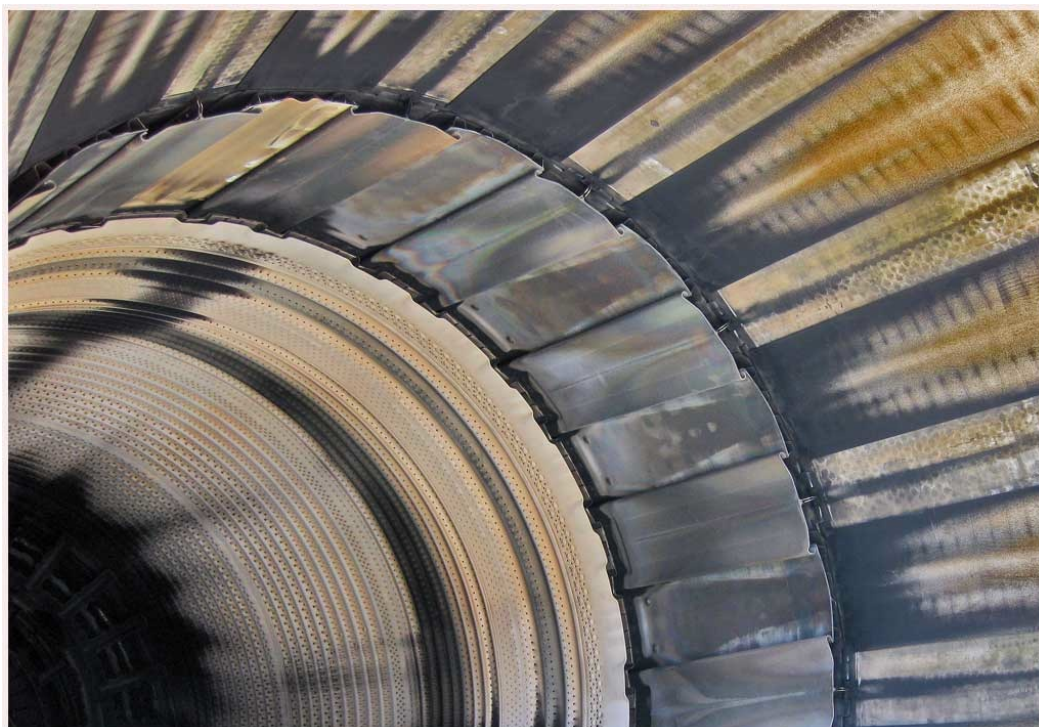
“Bronze Beach” by Ed Pinsky



“Old Brick” by Gina Ramsay



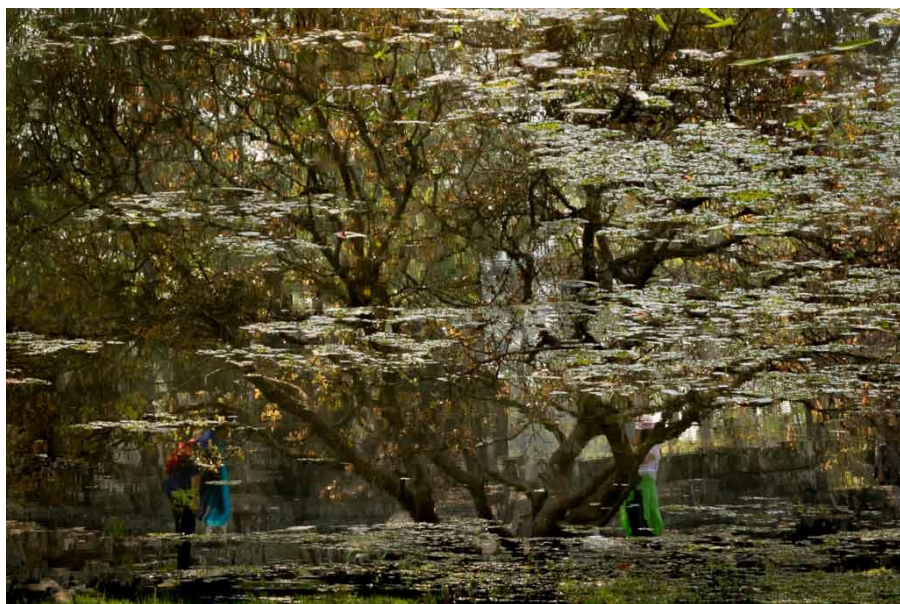
“Reflections of L.A.” by Gina Ramsay



“Turbine” by Gina Ramsay



“Swirly” by Ed Ruckle



“Reflective Illusion” by Sal Santangelo



“Cold Hearted” by JP Watson

Club Announcements (cont'd)

2015 Topic Assignment Schedule:

January: Eyes, the Window to the Soul

February: Texture

March: Golden Hour

April: Animal Close Ups (Wild or Domestic)

May: No Assignment - prints only competition

June: Architectural Details

July: Reflection Story

August: Photojournalism

September: No Assignment - prints only competition

October: Movement / Motion Blur

November: Autumn Colors

December: No Assignment - No Meeting - "End of Year" prints only competition

2015 Refreshment Schedule:

JAN - John Ferritto

FEB: Bernie Goldstein

MAR - Sal Santangelo

APR - Bryan McCall

MAY - Allyson Barnes

JUN - Bruce & Joyce Schoppe

JUL - Les Collier

AUG - David Paumier

SEP - JP Watson

OCT - Ken MacGregor

NOV - Marie Frick

Club Announcements (cont'd)

Club Meeting Info:

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

Wednesday, March 11th, at 7 pm. Poinsettia Pavilion, 3451 Foothill Rd, Ventura CA 93003

Our scheduled Judge for March: **Anne Hutton**

www.annehuttonphotography.com (requires Adobe Flash Player)

Mark your calendars for the April 29th Workshop

You be The Judge

A repeat of a very successful workshop

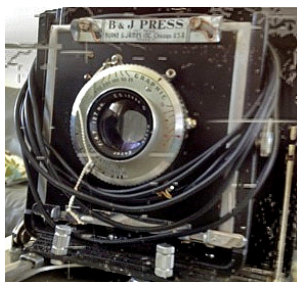
Here is your chance to learn how to better critique your own work,
This workshop is a fun, hands on meeting where we break off into smaller groups.
A professional photographer will help us to judge images during the second hour.

- The participants will be divided equally into groups.
- Each Participant brings two mounted prints to the meeting
- Each table will have one captain (group leader).
- Artists are to remain anonymous and the prints will be distributed to each assigned captain...
- We will be judging each others work based specifically on:
 - 1) Impact 2) Composition 3) Center of interest 4) Technical excellence

Details of where and when to follow.

RSVP Denise Wenger

dluvsurfn@gmail.com



Other Announcements

Ojai Photo Club

Join us for “**Capturing Our World: Travel Portraits**” with Ojai photographer Maureen Clark at the Tuesday, March 17 meeting of the Ojai Photo Club. The presentation begins at 7:00 pm at Help of Ojai’s Kent Hall, 111 Santa Ana St., Ojai, CA.

Darrel's Lightroom Easy

Announcing: **Lightroom Develop Module Class** - On three Saturdays - March 7, 14 & 28th - 9:00 am - 12:30 pm

For more information or to enroll:

- Visit the website: www.DazzlingPhotography.com
- Call Darrel at 805-368-0816, or
- Email Darrel@DazzlingPhotography.com

Pro Photo Expo - Pasadena March 26-29 2015

If you would like to attend the Professional Photographers of California Expo (aka trade show) for **FREE** and check out all the cool photography vendors, you can follow the link here and use the code: **EXPOfree15**

The conference (AKA Classes) is an additional fee to attend. Here is the link to register: <http://www.prophotoexpoandconference.com/pricing/>

For further info, contact Susannah.

Other Announcements (cont'd)

CALL FOR ENTRIES – Entry Deadline 4/22/2015

2015 WIDE OPEN Photography & Digital Art Juried Show

The 5th WIDE OPEN Photography & Digital Juried Art Show will be held during the month of June 2015 at the Thousand Oaks Community Gallery in Newbury Park and will showcase the work of many of the Region's most accomplished fine art photographers and digital artists.

The Entry Deadline is April 22, 2015 but entries received by March 31 will enjoy significantly lower entry fees. For more information on the Show, visit: <http://www.wideopenphotoshow.com/>.

Should you have additional questions about this Show, please call. Thanks!

Craig Morton
Show Coordinator
(818) 991-6158

Professional Support

Below are some of the local professional photographers that have been gracious in providing their free time as judges to attend and critique member's images at our recent Club meetings. Thank you all for supporting our Club!

Sherron Sheppard:

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

Dan Holmes Photography Workshops, Tours, and Photo Adventures:

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

Robert Fields Photography

<http://www.robertfields.com>

Mark Jansen (& Holly Higbee-Janzen) Photography and Expedition Workshops:

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

Sam and Patricia Gardner - Medici Portraiture Studio

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

Gary Moss Photography - (Gary is Photo Editor of 805 Magazine)

<http://www.garymossphotography.com>

Chris Zsarnay - Z Studios

<http://www.zstudios.com>

Greg Cooper - Brooks Institute

email: gcooper@brooks.edu

Bill Hendricks - Ventura College

<http://www.hendricks-studios.com>

Matt Haines

<http://matthainesphotography.com>

Ines Roberts

<https://sites.google.com/site/ccccangle/bios/ines-roberts>



Club Officials for 2015

President:

Sal Santangelo

Vice President:

Ken MacGregor

Treasurer:

Susannah Kramer

Judge Coordinator:

Bernie Goldstein

Memberships:

Joyce Schoppe

Website:

Ilka Boogaard

Newsletter:

Ken MacGregor

Digital Image Entries:

Albert Huen

Workshops:

Denise Wenger

Photo Opportunities:

JP Watson