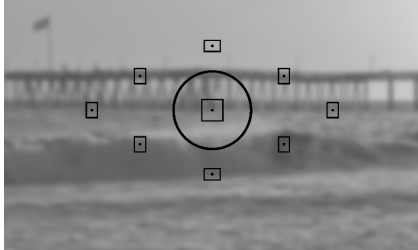


# Through the Viewfinder



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## From the Prez's Pad

Sal Santangelo

**April 2015**

Last month, I offered some thoughts about my somewhat fractured “creative” journey. One of the thoughts I left with you said something to the effect... that when we become more experienced with our camera’s tools etc., etc., etc. The implication was the more you use your camera the more knowledgeable you are with its capabilities and the more likely you are to try experimenting. We have also heard and read that the more frequently we look at things through the viewfinder the more discerning an eye we develop. All the implications are to shoot, shoot and shoot some more to expand our creative horizon. The corollary is to always to have your camera with you.

My wife and I just returned from a wonderful trip to NYC. Some of the time was visiting family and friends and going to theater but much of the time was spent exploring Manhattan, walking in Central Park and also Highline Park, exploring Chelsea, paying our respects at the 9/11 Memorial and Museum, viewing some of the St. Paddy’s Day parade and festivities, visiting museums and getting caught in a snow storm. What a rich source of images. Only problem, I was without camera. I had decided not to haul around a big DSLR. Big mistake! The next mistake was to assume that my wife was taking her upscale point and shoot. She didn’t. OK, so I am left with my iPhone. Nope. It malfunctioned 7 days in and required a hard reset. No problem you say, you’re backed up to the iCloud, right? Well I thought I was. I had set it up to do that but either Apple, the iPhone or the iCloud didn’t get the message and I lost what few images I had taken plus others that I only had on the iPhone. Drats!!!

## Prez Pad (cont'd)



I borrowed a friend's point and shoot for an hour toward the end of the trip. Attached are a couple of shots. You can imagine the other wonderful missed opportunities. What have I learned? I guess I should start looking for a mirrorless camera for the times I don't want to carry the DSLR. Certainly ask and not assume my wife is bringing the back-up (so to speak) camera. I also need to schedule an appointment at the "expert" desk at the Apple store for some instruction about the cloud.

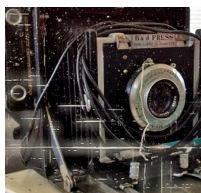
Please make sure you have informed me if you don't want your email and/or address listed in the membership roster. I will wait until after our next membership meeting before publishing it.

The response to the increased dues call is gratifying. It's always nice to know we can pay the bills. The added cushion also makes it easier to plan. The leadership, especially Susannah, our treasurer, thanks you. I would still urge you to invite potential new members to the meetings. They are the lifeblood of any organization and the source of new ideas besides their contributing to the treasury!

Our assigned topic this month is "Animal Close-ups" (wild or domestic).

See you Wednesday night, April 8<sup>th</sup>.

*Sal*



## Photographic *Musings* with Photobakobob

### Photographic Merit

Most of us have wandered around, looking for that great image.

Keeping the mechanics in mind helps, but only to a limited extent. Let's see now. Decide on my subject and/or the story I want to tell. *Check*. Simplify (easier said than done). *Check*. Compose in order draw attention to main the subject and to maximize esthetic impact. *Check*. Deal with lighting as possible, and if outdoors, pick the best time of day. *Check*. Adjust exposure, focus, depth of field, and other technical stuff as required. *Check*. Use tripod if indicated. *Check*. --- We all try do those things and others, but do we usually – or even often - get the result we are hoping for? For me, not often enough. Yes, I mostly can make well composed, reasonably sharp, and properly exposed images, and there are some, a subset, that I might call "art," although some might disagree.



Here's how I got thinking about all this. A few weeks ago, a member of the club suggested a field trip to Griffith Observatory to observe the lights of Los Angeles and, of course, make some images of said lights. That reminded me of a famous image of those same lights by the German photographer Andreas Gursky. That photograph, made in 1998, sold at auction in 2011 for \$2.9 million. It can be seen here: <http://www.artnet.com/artists/andreas-gursky/los-angeles-czm8hO5AFGfc31oBIVnnCg2>. It is a nice shot, certainly, and was rendered as a large Cibachrome print, 62x124.7 in., but beyond that, what exactly makes it better, or more compelling as an image than many of the merit winners

we see each month at our club? I don't know, but clearly someone thinks that particular combination of image and presentation was indeed worth a lot more – as an investment, as art, or both. Gursky is a fine photographer, and I don't mean to imply otherwise. I am using his work as an example to illustrate the difficulty at least I have in finding a way to objectively determine the merits of photographic art. The answer, I believe, lies with the photographer's purpose as well as the perceptions and expectations of the viewer. It is clear that in the case of Gursky's work, both have been realized, presumably well enough to satisfy both the photographer and his clients.

I have concluded, then, that as photographers, each of us should define our own purpose. I'll use the term "vision."

Alain Briot recently wrote an article about his vision. In it, he expressed it as follows:

*My vision is one of beauty. When I create landscape photographs my goal is to express the beauty I see and feel in nature and specifically in the landscape. For me the experience of*

## Photographic *Musings* with Photobakobob (cont'd)

*walking in a beautiful landscape is comparable to the experience of walking into a painting. Everything is beautiful. Everything is in harmony. I see it and I feel it. The light, the colors, the forms and all the other elements combine to create an experience where beauty dominates. It is this experience that I seek to restitute, to recreate, in my images.*

Your vision may not be the same as his, and it may not be expressed as explicitly, either. But you should have one.

My vision is to create photographs that are interesting and engaging, and that have impact on the viewer. This could include anything from landscapes to photojournalism to abstracts. When people ask me what kind of photography I do, I reply "Anything that interests me."

Three of my images accompany this article. They were taken at Lake Ming, a small lake near my house in Bakersfield; Marshall Point Light in Maine; and Dead Horse Point overlooking the Colorado River near Moab, Utah. I chose them only because I like them.



I attempt to judge the success of my images by the extent to which they accomplish my vision.

I will fall short some – even most – of the time, but those images that come close to meeting my vision, even though imperfect, will make it all worth it. I don't think anyone will be offering me \$2.9 million for any of my photos in the near future, but an occasional "nice shot" would be OK.

**Photobakobob**



## Exploring *Digital* Photography with Photonaut

### “Lightroom”

I have heard for many years that surveys show that professional photographers use Lightroom more than Photoshop. There is a good reason for that, Lightroom was specifically designed as a product for photographers. Its layout mimics the work flow that photographers used for many decades back in the days of film, and it has an excellent cataloging system. It was designed to streamline and hide the fussy computer like interface and processes that typical computer applications provide.

However, since I learned to use Photoshop many years before I ever saw Lightroom, I prefer to use Photoshop for most digital image processing work, maybe as much as 90% of the time. Why? **Because I am used to it**, also there are many things you can do to an image in Photoshop that Lightroom cannot do. There are a *few* things you can do in Lightroom that you cannot do (or cannot easily do) in Photoshop. Adobe has gradually increased the image processing functions that Lightroom can perform with each new release, and it is getting very close to being as capable as Photoshop.

So, since I only use Lightroom occasionally, I am not by any means an expert in it. To see if I was missing anything important, I recently completed a thick book by Adobe Press called “The Adobe Photoshop Lightroom 5 Book” by Martin Evening. This is a comprehensive guide on how to use Lightroom 5. I found out I was already familiar with most of what is in that book, but there were a few surprises to me, mostly some changes in Lightroom 5 that work differently or are new features compared to what was in Lightroom 3, my previous version.

One very basic thing I learned that was not obvious (to me!) is that the tools in the Lightroom 5 develop module were specifically redesigned to be worked from *top to bottom, in that order*, to quickly obtain the best image results. Don’t start with the tools in the middle of the panel and work up. These tools (Exposure, Contrast, Highlights, Shadows, etc) overlap in their effects upon the image, so using them in the order as the designers intended is helpful. The Exposure tool in Lightroom 3 was basically “hands off”, using it often caused hard clipping. The Exposure tool in Lightroom 5 (and 4) is a joy, it is the very first thing you should adjust. Not only does it adjust the image differently than before, it has been reprogrammed to avoid clipping, or only soft clip if totally unavoidable.

There are two new clever features in Lightroom 5 that I find extremely interesting. They are not in Photoshop. One is the Radial Filter Tool. The Radial Filter is like Photoshop’s Adjustment Brush that can be dragged around to quickly lighten specific areas, increase color saturation, etc, but it works in an incredibly smooth and subtle way. Need to lighten a dark face? Piece of cake. Need to only make the yellow flowers in a bush more yellow? Easy. The other tool I find amazing is the Autocorrection Upright Tool. I have often been bugged by doors, windows, and wall corners in an image that are not perfectly vertical, unless it is done in the extreme as a special effect. Wide angle lenses that are not pointed level to the horizon are notorious for creating that problem. It used to be fixable with a lot of tedious manual perspective adjustments and tweaking, but now it can be done automatically. The Upright tool in Lightroom 5 does a quick analysis, and zap, instant fix!

## 2015 Suggested Photo Opportunities

Individuals can use this information as suggested ideas/destinations for doing their own photography. The items shown in color are the ones that people have expressed the greatest interest in doing. 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.

Whatever you do, mark your calendars, 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.



"Eyes Left" by Ken MacGregor

### **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  
[Griffith 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](mailto:membership@venturacountycameraclub.com)

Note that at the last Club meeting the members voted (almost unanimously) to increase the annual membership fee by an additional \$20 to cover announced increases by the Poinsettia Pavilion for the second half of the year. **If you have not already done so, please provide Joyce with the additional \$20 by cash or check at the next meeting.**

### 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](mailto: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](mailto:editor@venturacountycameraclub.com)

## **Merit Awards**

### **March 2015 Meeting**

#### **Digital Assigned**

**"End of Day"** by John Ferritto  
**"Hills and Valleys"** by Susannah Kramer  
**"Mussel Shoals"** by Susannah Kramer  
**"Modern Art"** by Bryan McCall  
**"Ventura Rainbow"** by Ed Pinsky  
**"Arizona Sunset"** by Ed Ruckle  
**"Good Morning"** by Ed Ruckle

#### **Digital Open**

**"The Plane"** by John Ferritto  
**"The Prevalent Poppy"** by Bernie Goldstein  
**"Working Alternative"** by Bernie Goldstein  
**"Walking on Water"** by Bernie Goldstein  
**"Point Mugu"** by Susannah Kramer  
**"Green Nights"** by Ed Pinsky  
**"Scrub Jay"** by Ed Pinsky  
**"Forgotten Steps"** by Gina Ramsay  
**"Car Wash Apparitions"** by JP Watson

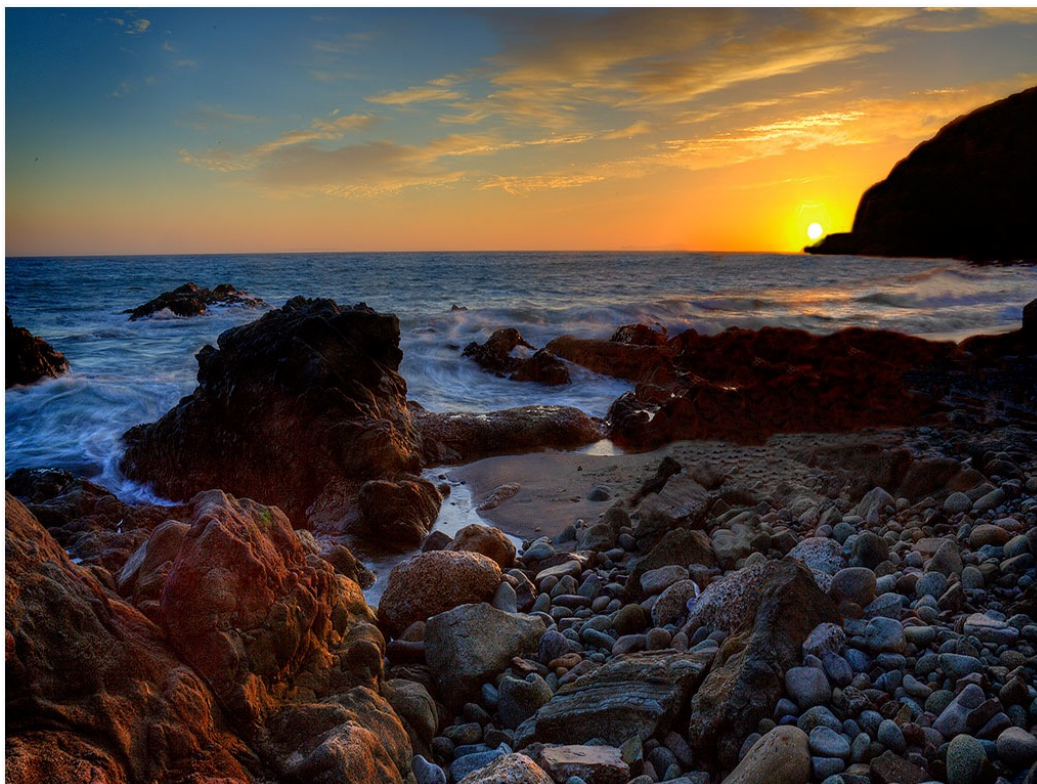
#### **Print Assigned**

**"Gold Ribbon"** by Ilka Boogaard  
**"Approaching Storm"** by Albert Huen  
**"Lazy Hazy Afternoon"** by Albert Huen  
**"Sunset (3D)"** by Bryan McCall  
**"Blue-Topia"** by Morgan Vine  
**"Reflections"** by Morgan Vine  
**"Catch & Release"** by JP Watson

#### **Print Open**

**"Surviving"** by Albert Huen  
**"No Bad Days"** by Morgan Vine





**"End of Day"** by John Ferritto

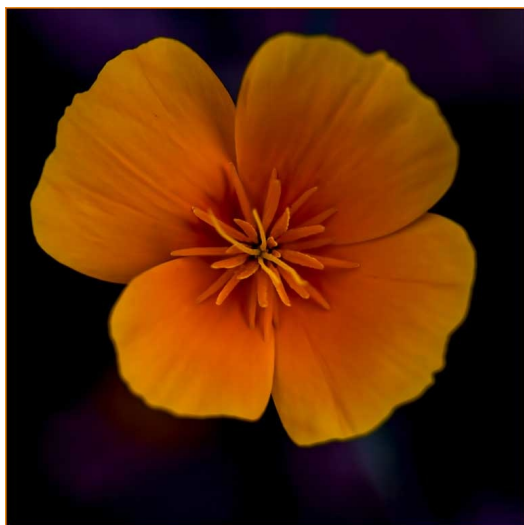


**"The Plane"** by John Ferritto



**"Forgotten Steps"** by Gina Ramsay





**"The Prevalent Poppy"** by Bernie Goldstein



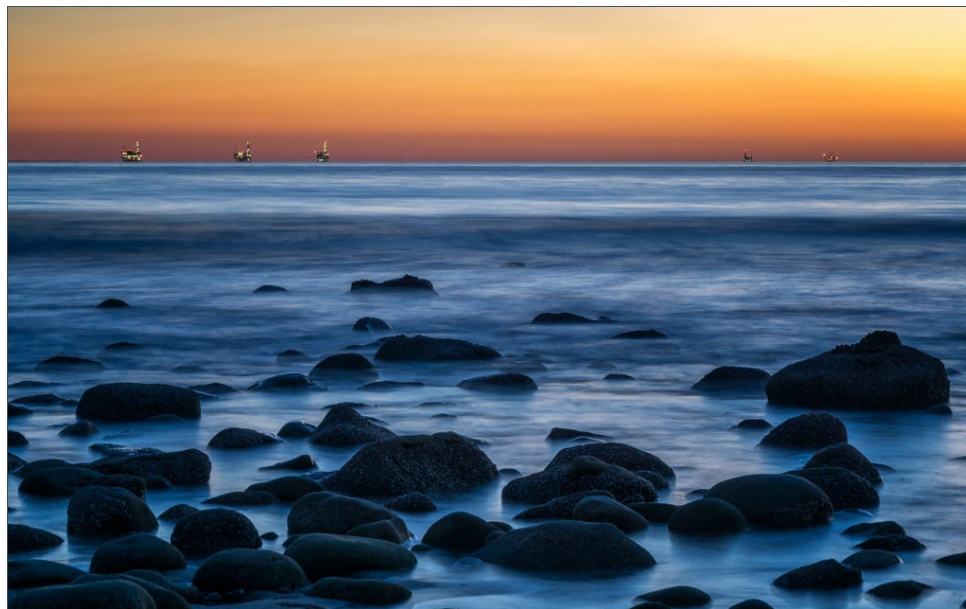
**"Working Alternative"** by Bernie Goldstein



**"Hills and Valleys"** by Susannah Kramer



**"Walking on Water"** by Bernie Goldstein



**"Mussel Shoals"** by Susannah Kramer



**"Point Mugu"** by Susannah Kramer



**"Green Nights"** by Ed Pinsky



**"Scrub Jay"** by Ed Pinsky





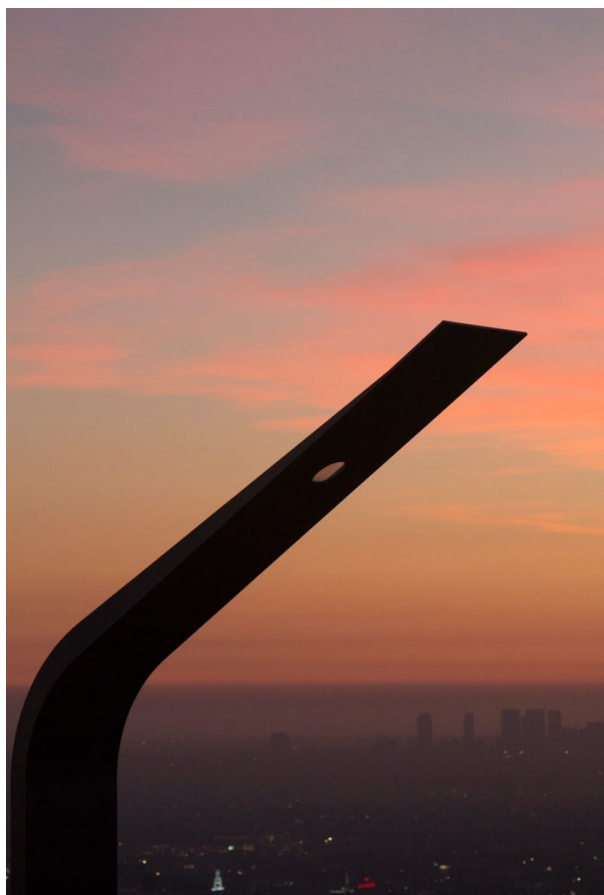
**“Ventura Rainbow”** by Ed Pinsky



**“Arizona Sunset”** by Ed Ruckle



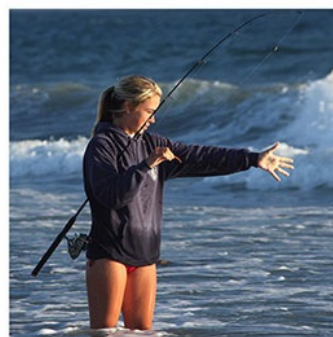
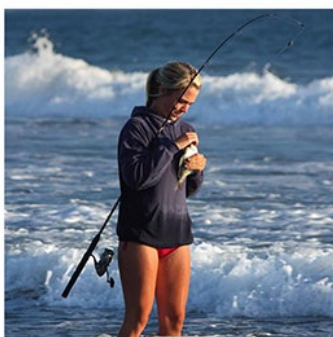
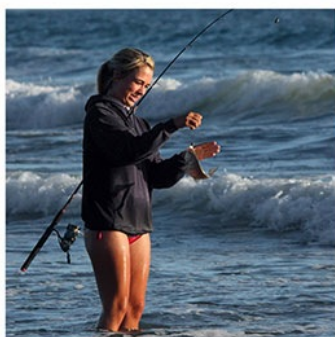
**“Good Morning”** by Ed Ruckle



**“Modern Art”** by Bryan McCall



**“Car Wash Apparitions”** by JP Watson



© JWatson

**“Catch & Release”** 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

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### 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, April 8th, at 7 pm.** Poinsettia Pavilion, 3451 Foothill Rd, Ventura CA 93003

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

**Photo Editor "805 Living Magazine"**

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### Mark your calendars for the April 29<sup>th</sup> Workshop

### **You be The Judge**

*A repeat of a very successful workshop*

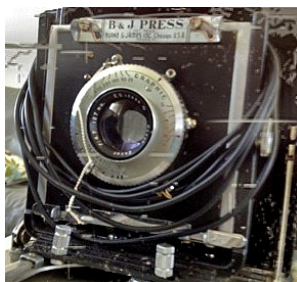
Here is your chance to learn how to better critique your own work,  
This workshop is a fun, hands on meeting where we break off into smaller groups.  
A professional photographer will help us to judge images during the second hour.

- 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](mailto:dluvsurfn@gmail.com)



## Other Announcements

### Ojai Photo Club:

Below link provided by Myrna about an exhibit opening at the Ojai Community Bank:

<http://www.ojaipost.com/2015/03/here-and-gone/>

Also,

Gary Moss, advertising and editorial photographer and photo editor of 805 Living Magazine, will be presenting a real-time demonstration on the intricacies of food photography at the Ojai Photography Club's April meeting. The presentation will begin at 7:00 pm, April 21, at Help of Ojai's Kent Hall, 111 Santa Ana Street, Ojai, CA.

<http://eventsubmit.net/event.php?id=34917&str=area%3DVT>

### Darrel's Lightroom Easy:

Lightroom Easy classes are designed for photographers who want to master the essential Lightroom techniques to enhance the beauty and impact of their images. Classes are limited to a maximum of 5 students, and paced to provide maximum individual instruction.

For more information or to enroll:

- Visit the website: [www.DazzlingPhotography.com](http://www.DazzlingPhotography.com)
- Call Darrel Priebe at 805-368-0816, or
- Email [Darrel@DazzlingPhotography.com](mailto:Darrel@DazzlingPhotography.com)

(Darrel is a former member of VCCC)

### Digital Diva:

Hi everyone,

I have posted a new Digital Diva tutorial on how to make your screen resolution match your print size. Here is the link to it: <http://youtu.be/NEapNEIEPZg>

It will also be posted on the club website so you can watch it anytime.

Enjoy,

Susannah

## Other Announcements (cont'd)

**CALL FOR ENTRIES** – [Entry Deadline 4/22/2015](#)

### ***2015 WIDE OPEN Photography & Digital Art Juried Show***

The 5<sup>th</sup> 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. 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

### **Photographer's Exhibition:**

Through April 13th.

Hillcrest Center for the Arts  
403 W Hillcrest Dr  
Thousand Oaks

Presented by the Arts Council of the Conejo Valley.

Many of the photographer's exhibited are current or former members of VCCC!

## 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!*

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**Sherron Sheppard:**

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

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**Dan Holmes Photography Workshops, Tours, and Photo Adventures:**

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

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**Robert Fields Photography**

<http://www.robertfields.com>

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

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

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**Sam and Patricia Gardner - Medici Portraiture Studio**

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

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

<http://www.garymossphotography.com>

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**Chris Zsarnay - Z Studios**

<http://www.zstudios.com>

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**Greg Cooper - Brooks Institute**

email: [gcooper@brooks.edu](mailto:gcooper@brooks.edu)

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**Bill Hendricks - Ventura College**

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

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**Matt Haines**

<http://matthainesphotography.com>

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**Ines Roberts**

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

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"Break Break" by Ken MacGregor

## Club Officials for 2015

**President:**

Sal Santangelo

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**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