

# Through the Viewfinder



## From the Prez's Pad

Sal Santangelo

**April 2016**

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I and about 20 other of your fellow club members attended the second part of our Flash workshop presented by Hutch Hutchison. Unfortunately I was unable to attend the first one. Everyone last night seemed engaged, enjoying the hands on aspect of the instruction and came away with a sense that they learned something. Even Ken found out what that little "+/-" "thingy" on his camera was for! Hutch is certainly knowledgeable and a great friend of the club and I would just like to thank him again for his great presentation.

With the acceptance of the workshop chair by Ron Brubaker I anticipate we will have additional engaging workshops. I would also like to note that Cassie Silva has become our webmaster. Our website is now up to date.

Our April Judge is Gary Moss and the assigned topic is Bridges. See you Wednesday April 13<sup>th</sup> and don't forget the special presentation by Theo Allofs and Jami Tarris on Wednesday April 27<sup>th</sup>. We are publicizing this widely and a good turn out by our members would be appreciated.

The following blog from "dPs Photography" was in my email this am. I am sure some of you also have seen this. I think it is spot on about our art. It is certainly better reading than any drivel I would come up with!

~ Sal



## From the Prez's Pad (cont'd)

### Five Uncomfortable Truths About Photography

A Post By: David Shaw

There is a lot of hype about photography, it's a booming hobby practiced by huge numbers of people around the world. With the prevalence of high quality images from our phones, and widely available, inexpensive dedicated cameras, it's no wonder the art is so popular. But it isn't all roses, and there are some uncomfortable things its best just to understand from the beginning. Here are five truths about photography:

#### 1. More gear won't make you a better photographer

Don't get me wrong, I love camera gear. New bodies, lenses, and accessories are fun and exciting, but they won't magically make you better at photography. To be a better photographer you need to learn how to find images. The gear can help you capture them, but the finding part is up to you.

Whenever I'm thinking of buying a new piece of gear, I ask myself, "Is my current gear holding me back?" Sometimes the answer is yes. It could be that the lens I've been using for night photography is too slow to get the detail I need, or the limitations of my current body are preventing me from blowing up the final shot to the size and detail required by a client. In such cases, I almost always have a specific image that I want to make, but can't, due to my equipment. More often though, the answer to whether my gear is holding me back, is no. The actual reason I want a new piece of gear is that it is shiny. I may lust over new camera stuff, but if that gear won't improve my photography in a very tangible way, I don't buy it.

#### 2. There is no "knack"

Some people take to photography quickly, others more slowly, but everyone has to learn. Photography is an art, not a gift. A few times, I've been told by people looking at one of my images, "You have such a gift." I know they are being kind, that they are offering a compliment, but I can't help feeling insulted. I want to say, "It's not a gift! I worked my ass off to make that image! That shot is the result of years of effort, of early mornings, and hours of travel, of study and practice, tens of thousands of failed and deleted shots, and thousands of dollars in equipment. Nothing about that image was given to me, I earned it." Of course, I don't say that. Instead, I smile as though they've just said the nicest thing, and say thanks.

Photography can be learned. With practice you can see the way lines and light interact to create a pleasing image. Or how those elements can become jumbled, resulting in a photo that just doesn't work. With time and effort, you get better at recognizing the difference. It's a process I work on every day. So no, photography is not a knack – it's work.

#### 3. You've got be patient

Yes, lots and lots of patience. I've guided hundreds of photographers into wild locations to make images. Sometimes we've arrived at a site, and the light has been perfect, or the wildlife is waiting in the perfect place, as though they'd been staged there.



## From the Prez's Pad (cont'd)

But that is rarely the case. More often, we have to wait, and wait... and wait. The pages of magazines are filled with spectacular images, timed to perfection. But those didn't just happen. The images were made because the photographer knew how to be patient.

The best images all require time and effort. This is a hard reality for many of my clients (students) to swallow. They just want the photo to be there, though it rarely is. To be honest, I'm not very good at patience. I like to move and explore, but it's the times where I force myself to wait and sit silently, that I often walk away with something good.

### 4. There is nothing wrong with being an amateur

Being an amateur does not mean you are any less talented than a professional photographer. In fact, in many cases, I'd say it is just the opposite. You see, professionals spend much (most even) of their time doing the dirty work: invoicing, marketing, tip-tapping away at the computer, and much less time actually making and working with images. The images we professionals shoot are often those made for clients, not those we make for ourselves. Inherently, photos made for others are not as good as those we are passionate about. Amateurs can shoot whatever they please, and that means they are making photos that matter to them. Skill and artistic sensibilities are not the sole territory of professionals. Some of the finest photographers I know do not make their living from it.

And equipment! Here is the biggest irony: pros often can't afford the latest and best gear. With the exception of the very top people in the industry, we pros aren't millionaires, or anywhere close. Out of our meagre incomes have to come our mortgage, food, computers, software fees, travel, and yes, camera equipment. When I made the transition to full-time freelancer, that new reality hit me like a falling piano. Science fiction writer John Scalzi once wrote that you shouldn't consider leaving your day job until you are making TWICE your normal income with your writing (or in this case photography). It's good advice. So yeah, there is nothing, NOTHING wrong with being an amateur.

### 5. Postprocessing is a tool, not a crutch

I'm not the first to say it, but I'm going to repeat it, there is no un-suck filter. If your image stinks when it goes into Photoshop or Lightroom, it's going to stink when it comes out, no matter how much you crop it, add contrast, or saturate. For the love of god, don't over-process your images. What matters in an image is the way it speaks to the viewer, that the photo means something. Make your image meaningful, and you won't ever have to rely on post-processing to be successful.

## Conclusion

In the end, what really matters about photography is not the final image, but the process of making it. So forget about the shiny new gear, practice the art, be patient, don't get caught up in labels, and make your best image in the camera. Everything else is details.



## Exploring Digital Photography with Photonaut

### “Natural Light Portraiture”

In November of 2015, I took an excellent one day class and workshop at Brooks Institute in “Natural Light Portraiture”, taught by Tim Meyer. Tim is the portrait department chair, and has written textbooks on the subject. After 8 hours of intense instruction and scampering around the Brooks campus shooting models provided with the course, my feet were hurting and my head was spinning from all the new information I had been exposed to.

This subject has wide ranging practical application in many areas of photography besides just portraits, because the main secret to taking excellent portraits in natural light is to be able to walk around and *find good light*, a skill that many photographers should have, but don't. Needless to say, every “iconic” image had good light when it was photographed, that is one of the three requirements to be iconic (the other two being good composition and high subject interest). Tim has had many years experience finding good light, and he took us on a walking tour around the campus showing where some of it was and explaining why it was good for doing portraits. That was a big step up when we later were moving around and shooting with the models.

Natural light is “found” light, you use the light as you found it, you don't modify it with strobes, floodlights, reflectors, etc. You must carefully observe the surroundings (buildings, trees, open shade areas, windows, etc) to help guide your search for good light. I cannot describe in one short article all the points you should be looking for, but there are a few fundamental things to remember. Put the subject in the shade, and not far from a bright light source, like the sunlit side of a building or a nearby window if inside. Also have something blocking most of the light coming from above, like an overhanging roof, leafy tree, or tall shaded building. We don't want raccoon eyes. Avoid situations where most of the light is reflecting from the ground because that angle on the face is not flattering unless the face is tilted down, reflected light upon the face should be coming at eye level or above. Have the subject's chin pointed toward the light, and the camera is then free to move around the subject from any angle. You should see catch lights in the eyes, just like when using a flash. The ideal catchlight should appear in the eyes at the 10 or 2 o'clock position, but that is not always possible, 9 and 3 can work as well.

Natural light portraiture does not require shooting only during the golden hour, we proved it by shooting at noon with a bright sun, at sunset during the golden hour, and inside a room with two outside windows. So time of day doesn't matter if you find the right locations with good light.

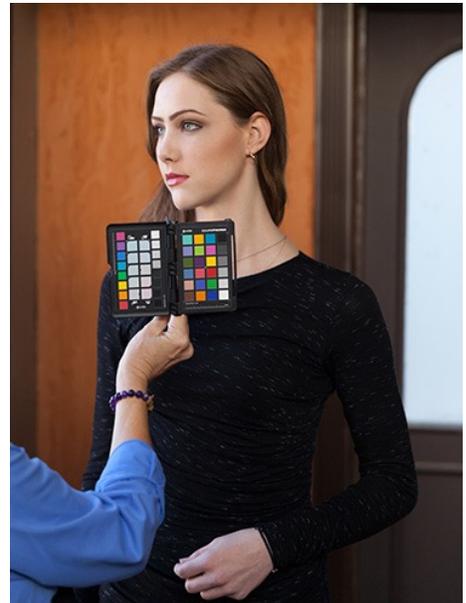


## Exploring Digital Photography with Photonaut (cont'd)

First, it is important in portrait photography to get exposures on the face correct. Generally speaking, using the reflected light meters built into cameras will probably badly mislead you because the light will often have very high contrast when outdoors. If you are skilled in using the spot meter setting in your camera you might do ok, but the best way to handle light measurements is to use an incident light meter, as described in a previous newsletter article. We used incident light meter readings the entire time. Put the light meter sensor near the model's face, and take the reading! Perfect exposures every time.



Second, there were locations where the white balance was tricky, because we were using bright natural light reflected off objects that were not even close to being white. Some were beige, some were tan, some were yellow-ish! Shooting with an X-rite Colorchecker or a calibrated gray card greatly helps to solve the white balance mystery later in post processing. It is especially helpful indoors shooting with window light, because that light source could be way off white, and that gets added to the light reflected off the colored walls inside the room. Again, the automatic white balance function built into cameras is likely to mislead you, so shoot in RAW, use a X-rite or gray card, and balance it accurately in Photoshop or Lightroom using the eye dropper white balance tool. You don't need to check the color balance for each exposure, just do it for each location.



Finally, lenses. Most portraits look best with a narrow depth of field. Use selected focus to guide the viewer to the subject's sharply focused eyes. Most of my images were taken at f2.8, the widest my 24-70 zoom lens could go. Tim often uses f1.8 at 85mm to get an even more dreamy look. I also took a series of shots at f4 using a 70-200 telephoto lens, because I knew that has a very narrow depth of field, they all came out extremely well, and one example of it is included below.

OK, lets look at a few of the results taken during the workshop....



## Exploring Digital Photography with Photonaut (cont'd)

This shot was taken soon after 12 o'clock noon, with bright sunlight, the time most experts will tell you not to bother taking pictures. However, it looks spectacular. The light on the model is excellent, it looks like something you would see using thousands of dollars worth of carefully positioned professional lighting equipment. She was standing in the shade under a big tree (blocking sunlight from above) and looking towards the light reflected off the side of a classroom building. That's it. Correct exposure on the face, of course. Background is in the sun, blown out on purpose for a high key look. The only thing I would do to improve this image is to remove the distracting leaves in the top left corner.

< f2.8, 70mm, 1/250 >.



This shot was taken near sunset. Light from the sun was shining through the tree leaves and provided perfect edge light on the back of the head. Light on the face was all reflected light from a nearby classroom building, which was bathed in warm sunset glow. Again, the tree prevented light falling from above. Ten minutes later, the sun set, and this amazingly good light was gone. This is the shot shown being set up in the incident light meter reading example on the previous page.

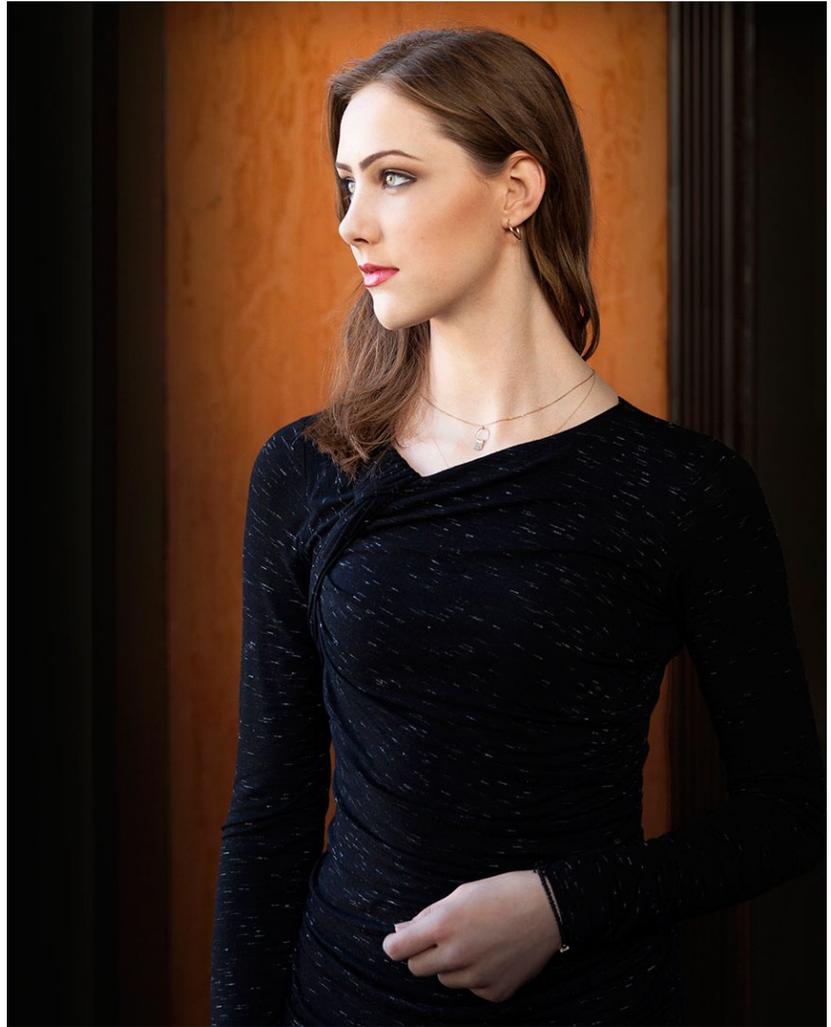
< f4, 144mm, 1/320 >



## Exploring Digital Photography with Photonaut (cont'd)

Here is an example of the trickiest light used all day. I found it first! It is my favorite image from the workshop. There are two windows in this small room, a big window with gentle shaded light in front of the model's face, and a smaller window behind the camera placed up near the ceiling bringing in bright light reflected off the neighboring building. I thought the window placed high up could act like a fill lighting setup used in studio lighting, and it kinda did turn out that way. The model was facing the light from the big side window, because it was ever so slightly brighter. Since we were using found natural light, and didn't have control over the light intensity from the two main light directions, we just went with what we found. This looks to me like a classic posed painting from a century or two ago. Of course, perfect exposure on the face and color white balance correction was used. The only extra I did in Photoshop was to darken the hand to make it less distracting, I included it in the crop since it provides context to the arm's position. I also added side gradient shading.

- *Photonaut*



< f2.8, 50mm, 1/500 >



## Club Merit Awards

### Results of March 2016 Meeting

Judge: [Susannah Sofaer Kramer](#)

#### Digital Assigned:

“Untouched” by Harry Banks  
“Geometrical Color” by Chris Borel  
“Another Hairy Bug” by Gregg Gillmar  
“Stained Glass Wings” by Gregg Gillmar  
“Sweaty Bug” by Gregg Gillmar  
“Hi There” by Ron Lindsay  
“Pink” by Ken MacGregor  
“Don King Bee” by JP Watson  
“High Key Energy Shot” by JP Watson  
“Not All Roses Are Red” by JP Watson

#### Digital Open:

“Scarface” by Chris Borel  
“Down In the Valley” by Ron Brubaker  
“Fire Falls” by Ron Brubaker  
“Leading to the Light” by Les Collier  
“Sailing After Sunset” by Les Collier  
“Tiger Boy” by John Ferritto  
“Painted Rider” by John Ferritto  
“Big & Small” by John Ferritto  
“Lighthouse Thru the Window” by Bernie Goldstein  
“Peruvian Woman” by Bernie Goldstein  
“Unpublished Stories” by Bernie Goldstein  
“Ellen” by Ken MacGregor  
“Stu” by Ken MacGregor

#### Print Assigned:

“From Sal’s Garden” by Albert Huen  
“Starburst” by Albert Huen  
“Timeless” by Albert Huen



## Club Merit Awards



**“Untouched”** by Harry Banks



**“Geometrical Color”** by Chris Borel



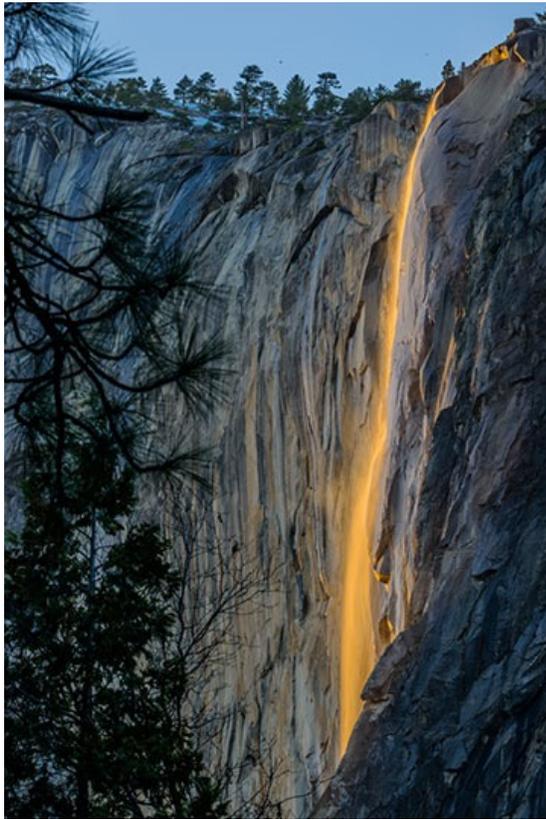
**“Scarface”** by Chris Borel



**“Down In the Valley”** by Ron Brubaker



## Club Merit Awards



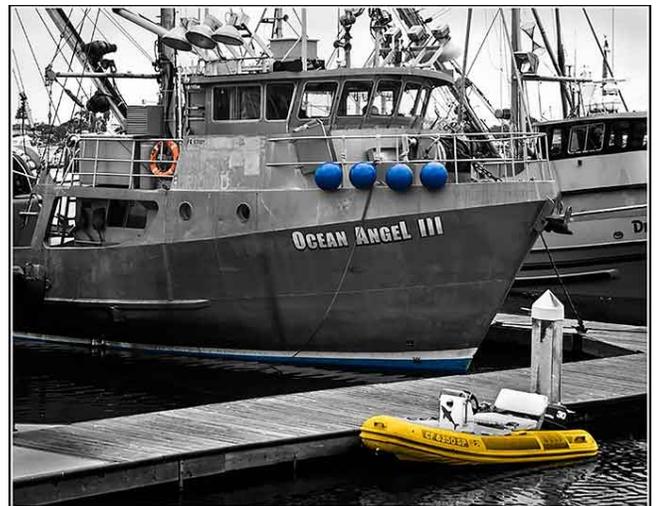
**"Fire Falls"** by Ron Brubaker



**"Leading to the Light"** by Les Collier



**"Sailing After Sunset"** by Les Collier



**"Big & Small"** by John Ferritto



## Club Merit Awards



**"Tiger Boy"** by John Ferritto



**"Painted Rider"** by John Ferritto



**"Another Hairy Bug"** by Gregg Gillmar



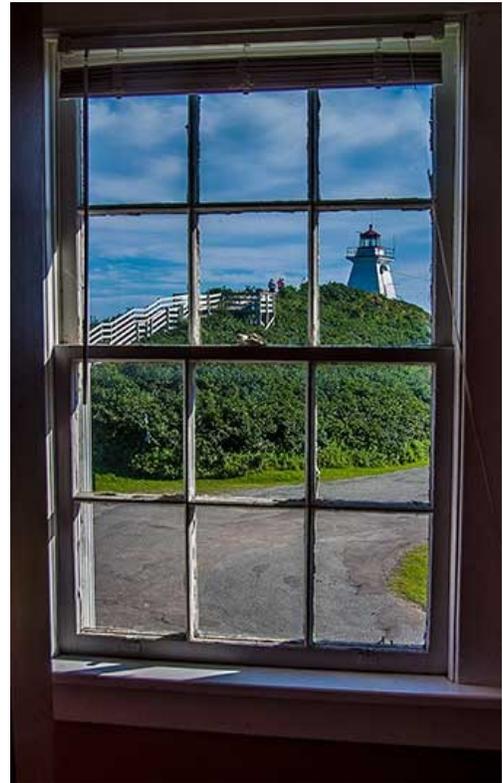
**"Stained Glass Wings"** by Gregg Gillmar



## Club Merit Awards



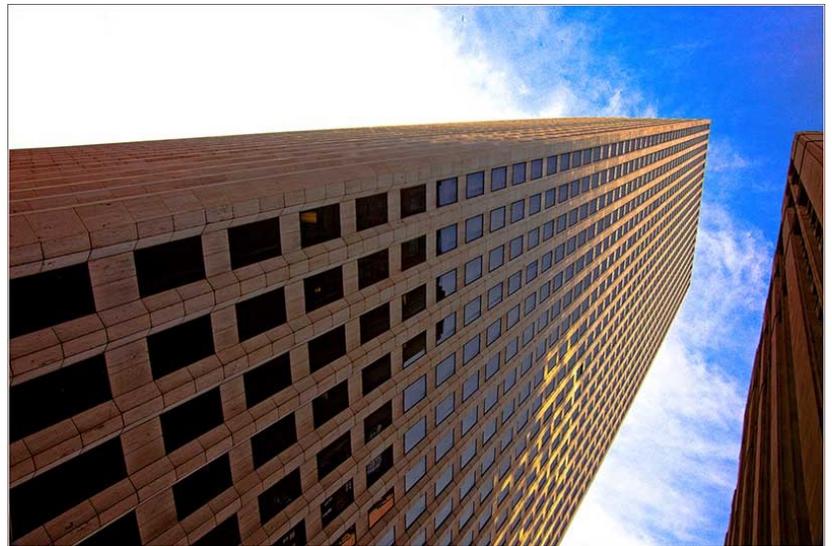
**“Sweaty Bug”** by Gregg Gillmar



**“Lighthouse Thru the Window”** by Bernie Goldstein



**“Peruvian Woman”** by Bernie Goldstein



**“Unpublished Stories”** by Bernie Goldstein



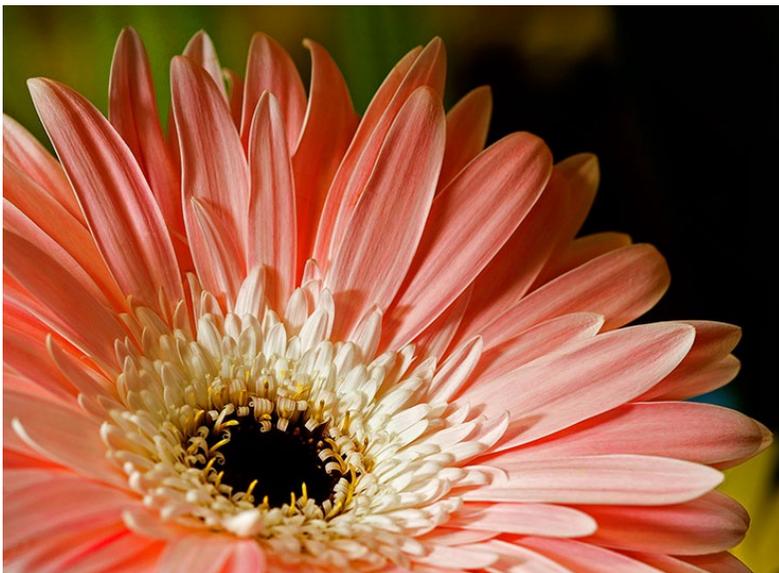
## Club Merit Awards



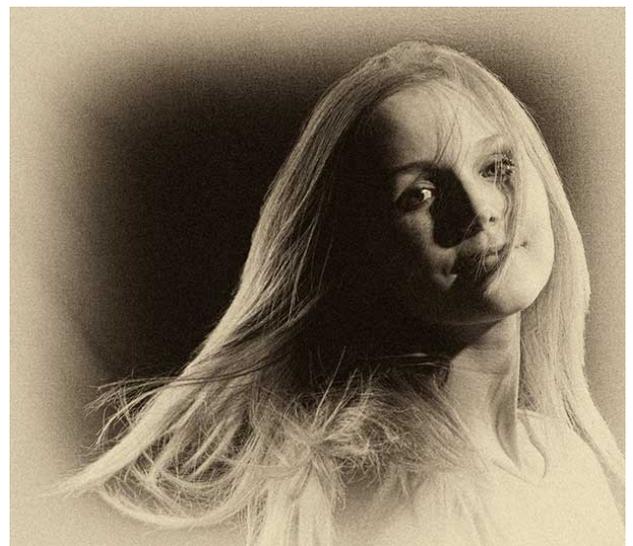
**"Hi There"** by Ron Lindsay



**"Stu"** by Ken MacGregor



**"Pink"** by Ken MacGregor



**"Ellen"** by Ken MacGregor



## Club Merit Awards



**"Don King Bee"** by JP Watson



**"High Key Energy Shot"** by JP Watson



**"Not All Roses Are Red"** by JP Watson



## Club Announcements

### Club Meeting Info:

Please come to the next meeting of the **Ventura County Camera Club** on the second Wednesday of the month...

**Wednesday, April 13th, at 7 pm**, Poinsettia Pavilion, 3451 Foothill Rd, Ventura CA 93003.

Our Scheduled Judge for April is: **Gary Moss, Photo Editor 805 Living Magazine**

<http://www.garymossphotography.com>

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### Upcoming VCCC Club Event at the Poinsettia Pavilion:

**April 27th 2016 - 7 pm - Special Presentation by Jami Tarris and Theo Allofs**

Jami and Theo are professional landscape, travel, and wildlife photographers with a long list of impressive publications in which their images have appeared. The slide show will be with back stories and "how I did that" explanations, and can be as interactive as you, the audience, would like it to be.

***Their images have been published worldwide in magazines and newspapers such as National Geographic, New York Times, Smithsonian, Time Magazine, Geo, BBC Wildlife, Australia Geographic, NWF, Nature's Best, & Terre Sauvage.***

Folks, it doesn't get much better than this in the presentation of Nature and Wildlife Photography. The public is invited to attend this special event, so bring a friend!

[www.focusexpeditions.com](http://www.focusexpeditions.com)

*This event is being hosted by the Ventura County Camera Club*

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### “Vivian Meir” is now available on Netflix:

<http://www.imdb.com/title/tt2714900/>

Regards,  
Bernie Goldstein



## Club Announcements

### Flash - Part Two - Workshop Review:

by JP -

I was quite impressed with the turnout for our workshop last night. Attendance was 20+ people!

I personally learned quite a bit and feel that both Part 1 and Part 2 were some of the best workshops I have attended with the VCCC club. Kudos to Hutch.

It was great to see so many smiling faces, a super relaxed atmosphere, everyone with hands on their equipment, and social time. Yes!

Anyone interested participants in sharing photos should submit them with the pixel dimensions NTE 1920x1080 prior to or along with their regular digital images entered for critique at the next meeting.

**So they would need to be in by next Monday night, IN ADDITION TO other images to be critiqued.**

To distinguish them from the normal critique photos, they could be titled like this:

**Last Name\_First Name\_IMAGE#nnnn\_FLASHWORKSHOP.jpg**

example:

**Watson\_JP\_IMG#6458\_FLASHWORKSHOP.jpg**

Submitted images will be shown separately before the next meeting's critique begins.



## Announcements

### Ojai Photography Club:

**Tuesday, April 19, 2016, at 7:00 p.m**

For the month of April, the Ojai Photo Club changes its focus to explore a genre of photography that finds beauty in things falling apart. Sean Kilmurray, an emerging photographer and student at *Brooks Institute* in Ventura, will speak about creating mysterious and evocative images in unconventional settings. The theme of his talk is "Entropy." The meeting will take place on Tuesday, April 19, 2016, at 7:00 p.m., at Help of Ojai's Kent Hall, 111 Santa Ana Street, Ojai, CA.

Entropy is about forms becoming irreversibly disordered over time, and images of entropy may include dilapidated buildings, rusting machinery, or peeling paint on graffiti covered walls. Kilmurray has found inspiration in these unlikely places, which other photographers, looking for more appealing subjects, might pass by. In his images an enigmatic beauty appears that could not be seen when the forms were perfect. The colors shift, the light breaks up, and surfaces acquire a rich patina. These neglected and abandoned spaces invite the viewer to imagine their stories and secrets. Who owned the once elegant blue chair, now sitting in a discarded railway car? What existential crisis drove someone to write messages to the universe on ruined walls? Through the alchemy of Kilmurray's camera lens, fragments scattered by entropy are transformed into works of art.



## Announcements

### Ojai Photography Club (cont'd):

**OUR FEATURED PRESENTER IN OJAI FOR MAY 17th** will be Elizabeth Pepin Silva - photographer, writer, filmmaker and surfer! She will present on surf photography. Our category for theme that evening will be "The Ocean."

Full information on Silva at her website: <http://www.otwfront.com>

### Nature Photography Master Class:

Jami Tarris and Theo Allofs will be in Southern California the whole month of April. Theo is doing, at this time, only one masterclass. Although the cost is listed at \$350 they are offering a discount to photography club members and the cost will be \$280. The poster below has additional information.

# Nature Photography Masterclass

## with Theo Allofs

www.theoallofs.com

**Topics for Wildlife Photography**

- Conservation Issues
- Responsibilities as a Nature Photographer
- Equipment
- Practical Tips for Field Work
- Animal Portraits
- Animals in Landscapes
- Animals in Action
- The different Qualities of Light
- Wildlife Story Proposals for Publication

**Topics for Landscape Photography**

- Equipment
- Light (natural and artificial)
- Composition
- Landscapes from 15mm to 600mm
- Landscapes at Night
- Macro Photography



Saturday, April 23, 10 am - 4 pm  
ProPhoto, Irvine, CA

Cost \$350,-  
Early ticket purchase (until February 29) \$300,-  
Lunch break on your own (60 min)



Theo has been a full-time professional photographer for over 30 years. Since 1995 he has specialized in nature photography (wildlife and landscapes). During his career he has received many international awards including eleven prizes in the renowned BBC Wildlife Photographer of the Year Competition. His work has been published worldwide in books, calendars, newspapers and magazines including National Geographic, New York Times, Newsweek, Time Magazine, GEO, Der Spiegel, Focus, Smithsonian, BBC Wildlife Magazine, Terre Sauvage and Australia Geographic. Theo has written numerous articles on photography in Outdoor Photographer, FOTO/Sweden, Australian Foto, PhotoLife/Canada. As a founding member of the ILCP (International League of Conservation Photographers) much of his work deals with endangered species and conservation issues.



## Club Announcements (cont'd)



### Annual Membership Renewal:

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

[membership@venturacountycameraclub.com](mailto:membership@venturacountycameraclub.com)

It is requested that you send your annual dues (Regular \$60, Student \$30) to:

Joyce Schoppe  
4875 Mascagni St.  
Ventura, CA 93003

Annual dues for new members will be prorated on a quarterly basis if joining after the first quarter.

### Instructions for Digital Projection Entries:

Please **ensure** your files are correctly labelled in accordance with the required format:

Required: **LastnameFirstname\_IMAGE TITLE\_month-year\_category.jpg**

example... **SmithJohn\_ENTER AT OWN RISK\_03-16\_Assigned.jpg**

Images must be emailed to: [digitalentries@venturacountycameraclub.com](mailto:digitalentries@venturacountycameraclub.com) no later than 6:00 pm by the Monday prior to the Club meeting. All images submitted for projection must be in jpg format with pixel dimensions **not to exceed: 1920 width, and/or not to exceed 1080 height, total (1920x1080)**. This is the industry standard High Definition (HD) format, and is TWICE the resolution of before.

### JP's Reasons to Submit Images:

1. We pay membership dues so we can learn from having our photography critiqued. Take advantage of it!
2. It doesn't cost anything to members to submit digital images.
3. If a digital image does not earn a merit, nobody knows who it belongs to, so it's not embarrassing.
4. There is plenty of time to submit images before the monthly deadline! Images can be submitted **anytime** after the previous meeting. A whole month - you don't have to wait till the last minute!
5. We hope to view a broader variety of artistry to be critiqued.
6. Images don't have to be of the *assigned topic*. You have the choice to submit a total of 3 images in the "Open" category, if you want.

## Club Announcements (cont'd)

### 2016 Assigned Topics List:

January:	Textures
February:	Eyes
March:	Macro (of anything)
<b>April:</b>	<b>Bridges</b>
<b>May:</b>	<b><i>No Assignment - Print Only Competition</i></b>
<b>June:</b>	<b>Landscapes</b>
<b>July:</b>	<b>Night Lights</b>
<b>August:</b>	<b>Shadows</b>
<b>September:</b>	<b><i>No Assignment - Print Only Competition</i></b>
<b>October:</b>	<b>Black and White</b>
<b>November:</b>	<b>Architecture</b>
<b>December:</b>	<b><i>No Assignment - No Meeting - Year End Comp</i></b>

### 2016 Refreshment Schedule:

January:	Sal Santangelo
February:	Ron & Sally Brubaker
March:	Bernie Goldstein
<b>April:</b>	<b>Joyce Schoppe</b>
<b>May:</b>	<b>Ed Nailor</b>
<b>June:</b>	<b>Wally Olsen</b>
<b>July:</b>	<b>Albert Huen</b>
<b>August:</b>	<b>Don Hoffman &amp; Sharon Kolsch</b>
<b>September:</b>	<b>Art Leseberg</b>
<b>October:</b>	<b>Ken MacGregor</b>
<b>November:</b>	<b>Ed Pinsky</b>



## 2016 Suggested Photo Opportunities

Individuals can use this information as suggested ideas/destinations for doing their own photography. There are people in the club that have been to most of these destinations in the past few years, and can advise you on what you should expect to see if you go there...

### 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 area  
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  
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!



## 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 Fine Art Travel Photography**

<http://www.robertfields.com>

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**Mark Jansen (& Holly Higbee-Jansen) 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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**Ann Hutton**

<http://www.annahuttonphotography.com/>

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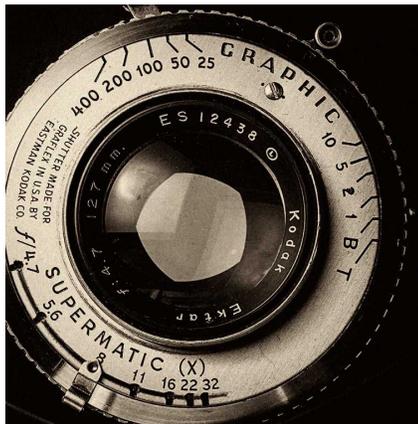
*“Learn the rules like a pro, so you can break them like an artist.”*

~ Pablo Picasso

*“Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep.”*

~ Scott Adams

Thanks JP



## 2016 Club Officials

**President:**

Sal Santangelo

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**Vice President:**

Ken MacGregor

**Treasurer:**

Susannah Kramer

**Secretary:**

Bruce Schoppe

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**Judge Coordinator:**

Bernie Goldstein

**Memberships:**

Joyce Schoppe

**Website:**

Cassie Silva

**Newsletter:**

Ken MacGregor

**Digital Image Entries and**

**Projection:**

JP Watson/Susannah Kramer

**Publicity:**

John Ferritto

**Photo Opportunities:**

JP Watson