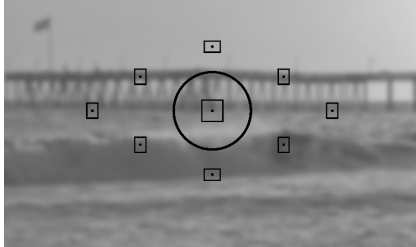


Through the Viewfinder



From the Prez's Pad

Sal Santangelo

July 2016

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Today is the day that images are being taken down and have to be picked up from the "Shades of Gray" exhibit put on by the Ojai Art Center Photography Branch. (Thank you, Susannah, for picking my images up for me!) Susannah Kramer received a 2nd place award for her image. I was fortunate to receive an honorable mention. I'm pleased. I guess using the points I made in last month's columns, the curator(s) for this show must have been pure and unbiased or more likely my images must have resonated with them. It certainly helps when it is an all photography exhibit!

What is fun is to see my prints finished. What do I mean? I tend to slip into the projected *image only mode and forget part of the reason I fell in love with photography in the first place*. There was that magic of seeing an image appear from nothing in the developer tray. The print was the end all and be all of photography before the digital revolution. Those of you who are of my "vintage" know of what I say. You weren't done until you printed it. This was where the rubber hit the road so to speak.

The ultimate goal of photography was to produce a print you could frame and display on the wall. There was, and still is, art and technique in this post processing whether you were in a wet darkroom or dry digital one. In the end, it doesn't matter the merits, the likes on social networks, the comments. There is a real satisfaction in getting your print up on the wall, yours or someone else's. Try it. The Ventura County Fair is coming up and our next print only



From the Prez's Pad (cont'd)

competition is September.

A big thanks goes out to Pete Scifres. There were about 20 members at his Night Sky workshop. The presentation was professional, detailed and contained a number of beautiful images. Ron Brubaker is now working on a field trip site with minimal light pollution and appropriate for at least doing star trail photography. Again, thanks, Pete.

Our assigned topic for our next meeting is "Night Lights". Our judge and teacher will be Joanne Stolte. Joanne is a distinguished member of PSA. She judges frequently and has been to the T.O. Photo Group and Ojai locally. She also will provide information about PSA and encourage our participation in PSA events.

See you Wednesday July 13th,

- Sal



Exploring Digital Photography with Photonaut

Portable Flash Photography

To conclude our series of discussions about flash photography, the kind that most people use most of the time is not in a studio. It is the kind that attaches to the top of your camera, or better still, can be held above or completely off your camera. Nikon Speedlights and Canon Speedlites are very sophisticated equipment, and they can provide surprisingly good results when natural lighting conditions are less than ideal. Which is often. However, there are techniques that can be used to improve the quality of the images produced, and that does *not* include running both the camera and flash in full automatic mode.

The photographer can easily control and balance the amount of ambient light with flash illumination seen in an image. Ambient light exposure is controlled by adjusting the shutter speed with the camera in Manual mode. Flash exposure can be controlled by adjusting the TTL (ETTL) flash exposure settings built into most DSLRs. Settings will obviously vary according to the camera model, the environment where the picture is being taken, and the lighting conditions found.

Here is a general guideline to get you started... Set camera to Manual Mode. Choose a lens opening aperture for the desired depth of field. Measure the ambient light with the camera's built in light meter. Set the camera shutter speed to under expose the ambient light reading by about one f stop. Set the ETTL Flash Exposure Compensation (FEC) to zero, and take a test shot. If you want the foreground subject to be brighter or darker than the ambient light, then adjust the FEC setting up or down (+/-).

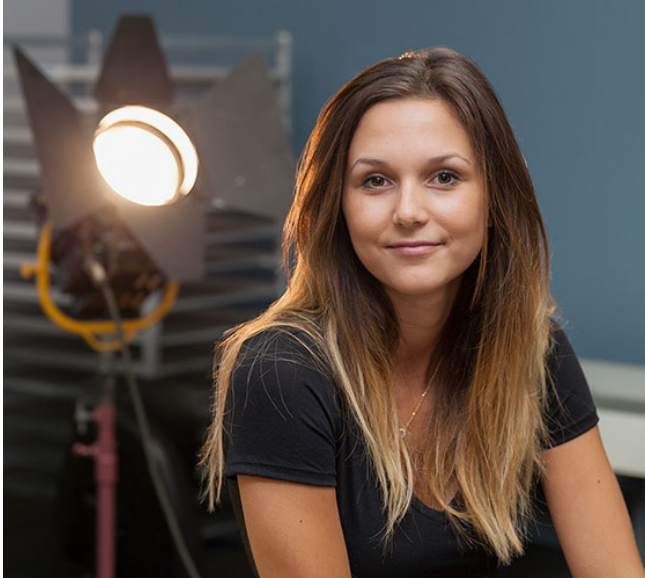
I often prefer that the foreground subject blend into the background light so that it isn't too obvious that a flash was used, but the advantages of using flash are still present. No raccoon eyes. To get that look on my camera, I typically lower the FEC by two thirds of an f stop. If I want the foreground subject to "pop" out from the background by making it brighter, I typically lower the FEC by only one third of an f stop. Like I said, these settings will vary by location and camera model.

When the flash is mounted on the top of your camera and pointed straight at the subject, that will typically give you extremely flat lighting that isn't very flattering. You know how that looks, the typical point and shoot tourist shot. However a camera mounted flash can give surprisingly good results if the flash unit is pointed up to bounce light off the ceiling or rotated to bounce off a nearby wall. It can also be positioned to bounce light off a hand held reflector, or a small reflector mounted above the flash itself.

Below is an example of a ceiling bounced flash image. A spotlight was positioned behind the model to give some edge light to the hair, but since the light was almost pointed into the camera as well, it made measuring the ambient light with the camera's light meter a little tricky. I got the ambient light reading by pointing the camera so that the spotlight was not in the frame. Then I increased the shutter speed so that the camera light meter indicated I was underexposing the



Exploring Digital Photography with Photonaut (cont'd)



ambient light by one full f stop. The flash unit head was elevated to point straight up at the ceiling directly above the camera. I also did one neat trick, I held my hand above the flash so that some of the light reflected off my hand. That provides a bit of light directly towards the subject, and it also warms up the color a bit. Most of the light did bounce off the ceiling, which is in *front* of the subject.

1/60 sec, f3.2 , ISO 200, (meter indicated ambient -1 f stop), 70mm lens, FEC set to -1/3 f



The next example was taken outside in a parking lot under a big wide tree. It was overcast and the shaded area under the tree was very dark. The flash was off the camera and mounted inside a \$42 15" LumiQuest softbox handheld from the right of the frame and slightly above the subject, like a "key" light, to throw soft shadows onto the face. A Canon infrared transmitter mounted on the camera was used to remotely trigger the soft box flash unit. An E TTL flash extension cord could have been used instead of the transmitter.

Again, the camera was in Manual mode and the shutter speed was adjusted to slightly decrease the ambient exposure. The FEC was adjusted to +1/3 f stop because the soft box widens the flash output and absorbs some of the energy.

1/200 sec, f 4.0, ISO 100, 70mm lens, FEC set to +1/3 f, flash mounted inside a LumiQuest LTp 10" x 14" softbox.



Musings with Photobakobob

Capturing Truth and Creating Art

A couple of months ago a friend who is a local photojournalist invited me to visit a class he was teaching and hear a guest lecturer. You may not recognize the guest's name, but you probably have seen his work on the cover of Time magazine or other publications. Max Becherer, who went to Bakersfield's East High School and Bakersfield College, became a very successful photojournalist and spent about a decade photographing the people and conflicts in Iraq and Afghanistan.

That day Max showed images made mostly during combat operations in Iraq, including the period when he was embedded with the Marines in Fallujah. I cannot overemphasize the power and impact of those images.

Somehow they were both terrifying and beautiful. He was able to portray the tragedy, horror, and human cost of war, from the point of view of the soldiers as well as the civilians. Examples include

the anguished and angry faces of a crowd just after a car bomb exploded, the face of a Marine contemplating combat, and an image of a fuel supply column in the desert which told a war story while still maintaining compositional perfection. About a week later, I saw Max do another presentation. This time it was about the emerald miners of Afghanistan, with whom he spent considerable time. The impact of those images was similarly striking, both in their artistry and their portrayal of the daily life of the Afghan people. It showed the dangers they face as they dig in deep tunnels as well as one of their rough games, called buzkashi, played on horseback.



Max Becherer
Published with permission



Photography by Max Becherer
Published with permission

I asked Max if I could use some of his images in a short article about him. He agreed and even offered to answer some questions for the article. What follows is a summary of those answers. I hope it can offer some useful insights.



Musings with Photobakobob (cont'd)

Why did you become a photojournalist? This goes back to stories that Max's mother told him about growing up in Germany during World War II. One of them involved carrying an exploded bomb out of their apartment building. ... *story time was also history time with my mother and it was not until I was old enough to read and check out my own library books about World War II that I could start to understand the depth of what my mother experienced. In particular I felt the photograph(s) from World War II had done the best job of relating her experience. From that experience I sought out a vocation that allowed me to help bridge the understanding from war zone to home front.*



Photography by Max Becherer
Published with permission

What is the role of a photojournalist? *A photojournalist attempts to photograph events as they unfold and by doing so, capture at least one portion of what is true in the world. The truth is very valuable. The truth is very difficult to see in war because war wants to devour everything. Max went on to say, however, that because of technology changes, costs, and political problems, it is very difficult to maintain an independent photographer in combat zones currently.*

Talk about your favorite assignment. *Having photographed conflict for the last decade ... I think I can relate the assignment that I feel has had the most impact. Between Iraq and Afghanistan I*



Photography by Max Becherer
Published with permission

spent a lot of time covering soldiers in many different units but the second battle for Fallujah in 2004 was not like the others; Fallujah was not just a story, it was the full experience. I arrived at the headquarters of 3rd Battalion, 5th Marines a full month before the Marines went into Fallujah. As a result I spent nights in the watch towers ... with the Marines as they watched the city, talked about what they ... feared they would face in the city and how they were going to kill the enemy. I was also all in with the Marines. What ever happened to them would happen to me. If the squad I was with was wiped out, so was I.



Musings with Photobakobob (cont'd)

As I returned to the armored personal carrier to send my photos Marines would go with me as protection. After I sent my photos I would let those marines write an email home ..from my email account. Something no other Marines in the city could do. That action, I learned, was an even more invaluable service to the family of those Marines because they were watching the battle unfold daily on television news. Because of that time and experiences like that I (am) ... in contact with those Marines today. ...It makes you realize that war is not just that one battle or event. It becomes part of you forever.

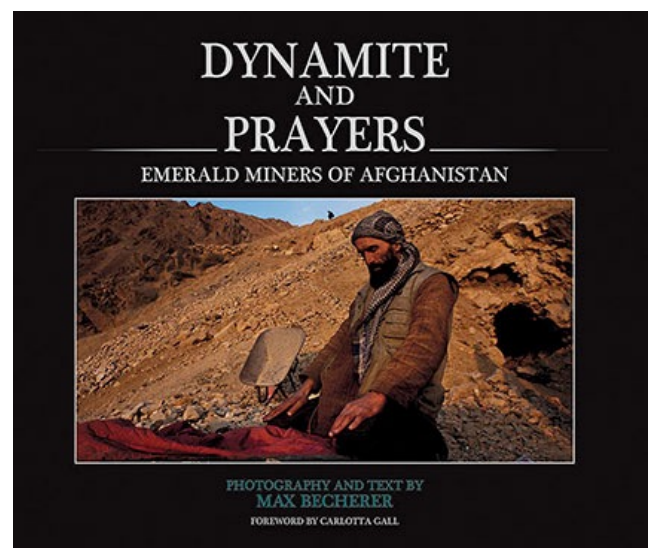
What would you like people to say about your photography? *I would like people to feel that they have found a truth in the world that they did not know before.*

What are you attempting to convey/story are you telling with your images? *At first I wanted to give my audience the opportunity to experience the daily life of the people of Afghanistan. Now that there has been a crisis of refugees I think this book is even more important to help people internalizing that the people fleeing these places, for the most part, are desperate to go back to their home.*

A brief resume. Max is currently based in New Orleans after eleven years in the Middle East and Central Asia. His clients include *The New York Times*, *Stern*, *Time*, *Rolling Stone*, *Men's Health*, and *Smithsonian Magazine*. He has worked over all the United States, but, as mentioned above, he got his start in Bakersfield.

More information about Max, including many of his published images, can be found on his website, www.maxbecherer.com. Information on his book about the emerald miners of Afghanistan, *Dynamite and Prayers*, can be found at www.dynamiteandprayers.com, where the book also can be purchased.

Photobakobob



Photography by Max Becherer
Published with permission



Club Merit Awards

Results of June 2016 Meeting

Judge: Greg Cooper

Digital Assigned: (9)

"Alabama Hills" by Gregg Gillmar
"Morning Mist on Second Beach" by Susannah Kramer
"Roctopus" by Ken MacGregor
"This Land is My Land" by Ed Nailor
"Penguin's View" by Wally Olsen
"Big Mamma" by David Paumier
"Sedona at Sunset" by Wally Olsen
"Maui Sunset" by Bob Rose
"Dune Shadows" by Bruce Schoppe

Digital Open: (8)

"Hey There" by Ilka Boogaard
"All Made Up" by John Ferritto
"After Dinner" by Sharon Kolsch
"Early Morning Tulip" by Gregg Gillmar
"Sunburst Reef Shark" by Chris Borel
"In Bloom" by John Ferritto
"Eagle Flight" by Ed Pinsky
"Lift Off" by Ed Ruckle

Print Assigned: (3)

"Nature's Curves" by Albert Huen
"Virgin River" by Phil Knepper
"Denali - First View" by Susannah Kramer

Print Open: (1)

"You Don't Scare Me!" by Chris Borel



Club Merit Awards



"Hey There" by Ilka Booqaard



"Sunburst Reef Shark" by Chris Borel



Club Merit Awards



"All Made Up" by John Ferritto



"In Bloom" by John Ferritto



"After Dinner" by Sharon Kolsch

Club Merit Awards



"Alabama Hills" by Gregg Gillmar



"Early Morning Tulip" by Gregg Gillmar



"Denali - First View" by Susannah Kramer



Club Merit Awards



"Morning Mist on Second Beach" by Susannah Kramer



"Roctopus" by Ken MacGregor



"This Land is My Land" by Ed Nailor



Club Merit Awards



"Penguin's View" by Wally Olsen



"Big Mamma" by David Paumier



"Sedona at Sunset" by Wally Olsen



Club Merit Awards



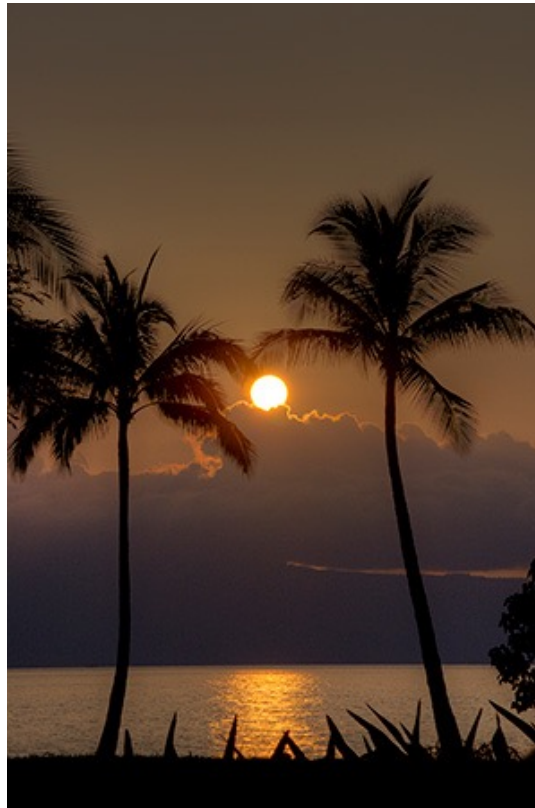
"Eagle Flight" by Ed Pinsky



"Lift Off" by Ed Ruckle



Club Merit Awards



"Maui Sunset" by Bob Rose



"Dune Shadows" by Bruce Schoppe



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, July 13th, at 7 pm, Poinsettia Pavilion, 3451 Foothill Rd, Ventura CA 93003.

Our Scheduled Judge for 13 July is: Joanne Stolte

[Joanne Stolte | Photographic Society of America](#)

Joanne is an **Official and International Judge for the Photographic Society of America**. We are very honored she has agreed to attend and be a judge at our regular club meeting.

The assigned topic for July is: **Night Lights**

Congratulations to Chris Borel:

One of Chris's images was selected as one of 30 from 9,000 submissions for online publication by National Geographic Explorer Editor Enric Sala for his photo feature assignment titled "Pristine Seas". You can see it and the other selected images at this link: <http://yourshot.nationalgeographic.com/stories/pristine-seas/>



General Announcements

Ojai Photography Club:

Brooks Institute instructor, Greg Cooper, returns to the Ojai Photography Club as the July presenter and reviewer of member images. The meeting will begin at 7:00 p.m., Tuesday July 21, at Help of Ojai's Kent Hall, 111 Santa Ana Street, Ojai, CA. Cooper will lead a conversation and share images in his presentation, "What Makes A Photograph Good?"

A native of Ojai, Cooper graduated in 1996 from Western Kentucky University with a double major in photojournalism and anthropology. After leaving Western Kentucky, Cooper returned to Southern California and joined the Ventura County Star, where he worked his way up to assistant photo editor. He pursued his Masters Degree from Brooks Institute, and he has been teaching at Brooks in the Visual Journalism program as a full time faculty member since 2003.



Brooks Institute Workshop:

Food Photography – August 13, 2016

If you are a photographer or blogger interested in taking your food photography to the next level or just want to further understand food photography, this workshop is for you!

The morning classroom lecture session will include specific examples on camera choices, lenses, lighting examples, composition, post production choices, and styling choices.

The afternoon session will be conducted in the studio with demos exploring lighting both with natural and artificial light sources, use of reflector cards, creating ice cream for photography, shooting coffee/tea, how to photograph and style salads along with creating a simple and inexpensive food photographers tool box.

Claire Stancer professional food stylist will be working with Bill to share her knowledge and techniques in styling food for photography. The afternoon session will allow for you to shoot with the set ups of hero food under the guidance of Bill and Claire.

Workshop Instructor: Bill Robbins

(Bill Robbins is an educator, award winning advertising photographer and commercial film director.)

Food Stylist: Claire Stancer

Date: Saturday, August 13, 2016

Time: 9:00am – 5:00pm

Fee: \$199 - includes catered lunch

Location: Brooks Institute – 5301 N. Ventura Ave, Ventura, CA 93001

Required Equipment: Digital SLR Camera, Tripod, Laptop (optional)

Signup: go to WWW.FISHEYECONNECT.COM



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

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. Make your check out to: "[Ventura County Camera Club, Inc.](#)" We are an incorporated nonprofit.

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 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)
April:	Bridges
May:	<i>No Assignment - Print Only Competition</i>
June:	Landscapes
July:	Night Lights
August:	Shadows
September:	<i>No Assignment - Print Only Competition</i>
October:	Black and White
November:	Architecture
December:	<i>No Assignment - No Meeting - Year End Comp</i>

2016 Refreshment Schedule:

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



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
Leo Carrillo State Beach Malibu
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
Montana de Oro State Park

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!

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 Fine Art Travel Photography

<http://www.robertfields.com>

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

<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 - (Gary is Photographer and Photo Editor of 805 Living 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>

Ann Hutton

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



"The camera is an instrument that teaches people how to see without a camera."

- **Dorothea Lange**

"Essentially what photography is is life lit up."

- **Sam Abell**

"There are always two people in every picture: the photographer and the viewer."

- **Ansel Adams**

"The whole point of taking pictures is so that you don't have to explain things with words."

- **Elliott Erwitt**

"If you want to be a better photographer, stand in front of more interesting stuff."

- **Jim Richardson**



2016 Club Officials

President:

Sal Santangelo

Vice President:

Ken MacGregor

Treasurer:

Susannah Kramer

Secretary:

Bruce Schoppe

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:

Ron Brubaker