

CHANNEL CITY CAMERA CLUB

FOUNDED 1939

SANTA BARBARA, CA

The Angle

Newsletter of the Channel City Camera Club

November 2017 – Volume 80 – Number 9

Club Website: <http://www.cccameraclub.com>

Photo Website: <https://googl.Kzjyxa>

Facebook Page: <https://www.facebook.com/groups/191692638713/>

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Submit Images To: c4exhibitions@gmail.com

Angle Website: <http://ccccangle.com>

Member Of: [Photographic Society of America](#)



Listening - Chris Seaton

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Calendar

November 2017

Tuesday, November 7 at 7:30 pm	Exhibition Night – Prints, Open *, Unscored, and People
Tuesday, November 21 at 7:30 pm	Program Night - Member's Showcase + 2018 Board Election
Tuesday, November 28 at 7:30 pm	Education Training Night – Best Practices

* Special Assignment in Open Category - Diptych or Triptych

Founded in [1939](#), The Club meets publicly from February through November (exception of August) and an awards banquet occurs in January. Exhibitions are held on the first Tuesday, some Programs on the third Tuesday, and Education/Training and some other topics on the fourth Tuesday. Please check the schedule to verify if and when Programs and Education/Training actually occur. We meet in Farrand Hall, at the [Santa Barbara Museum of Natural History](#) at 3559 Puesta del Sol, Santa Barbara. Doors open at 7:00pm to give visitors time to meet members before formal programs begin at 7:30pm. These events are free to the public and we are always happy to see new faces. Only club members may enter their works into Exhibitions and attend Field Trips. Annual dues for [membership](#) are \$50.00.

From the Editor

Ken Pfeiffer

Welcome to the November edition of the Angle! I hope you have been enjoying our beautiful fall weather. Fall is a favorite season for many photographers, with the colorful foliage, clear crisp air, and the return of dramatic sunsets and sunrises.

November is also a great month for the camera club. In particular we have the **Member's Showcase** on November 21, where you can present a short slideshow to the club. This has been a favorite event over the years, so be sure to get your presentation in by the November 7 deadline. More information is in the [Program Night](#) section of this issue. Finally, now is the time to save the date for our **Annual Banquet** at Valle Verde next January 14.



I am also excited to announce a new section of the Angle, the [Photo Critique](#), which is a great way to improve your photographic discernment. Every month there will be a photo by an anonymous club

member, and a volunteer judge from the club will give comments about the image. A good way to improve your photographic skill is to check out the image, and see what you have to say about it before you read the expert judge's comments. How did you do? Members who want feedback are invited to submit images for inclusion in this section - just email the images with titles to me at [Angle via email](#) . One advantage here over submitting images to the unscored category in our exhibitions is that the judge has virtually unlimited time to examine the image and create well thought out comments. I look forward to seeing what you have to share!

The Angle is the official newsletter of the Channel City Camera Club. We invite our members to submit articles or other news to be included in the Angle. Please send any contributions by the 15th of each month to the [Angle via email](#). I am also interested in your ideas for improving this newsletter, so please send your input to me at the above address. Thanks much!



“Is love like art - something always ahead, never quite attained?”

– Edward Weston

President's Message

Walter Naumann

George Welik and **Zoltan Puskas** were on a nominating committee to select club service positions for next year. I am happy to note that all positions are filled! Here is the report from the nominating committee:



CCCC 2018 Board of Directors Nominating Committee Report

Largely due to the efforts of our current President, Walter Naumann, the Club has a full slate of nominees for the 2018 Board of Directors, as follows:

President	Bill Banning
Vice President	Bob Brown
Secretary	Damian Gadai
Treasurer	Bob Wagener
Past President	Walter Naumann
Projected Images	Chris Seaton
Print Exhibition	Patti Gutshall; Ines Roberts off board

Programs	David Auston
Education & Training	Sandy Grasso-Boyd
Print Shows	Stephen Sherrill
Scorekeeper	Zoltan Puskas
Equipment	George Welik
Field Trips	Judith Barat
Publicity	Ron Williams
Webmaster	Damian Gadal
Membership	Steven Lewis
Judges	Stuart Wilson
PSA Rep	Walter Naumann
Newsletter Editor	Ken Pfeiffer

The Nominating Committee is pleased that we have a full slate of nominees, but it is okay to have more than one nominee for each position. Therefore, we welcome any additional nominees at this time. The election meeting will be held at our Program Night on November 21, 2017. The new Board will be installed at our Annual Banquet, scheduled for Sunday, January 14, 2018.

Thank you to the following members who served on the Board in 2017, but who will be leaving the Board in 2018: Aavo Koort, Brian Woolford, and Barbara Hodgdon. We hope that you choose to return to serving on the Board again in the future.

We also very much welcome the following new nominees: David Auston, Steven Lewis, and Stuart Wilson. It is nice to see this infusion of new nominees, including the return of Stuart Wilson, who has held several Board positions in the past, including President.

The Committee much appreciates the majority of members who have chosen to continue on the Board from 2017 to 2018. The following nominees are continuing in their current positions: Bob Brown, Damian Gadal, Bob Wagener, Chris Seaton, Patti Gutshall, Ines Roberts, Sandy Grasso-Boyd, Stephen Sherrill, Zoltan Puskas, George Welik, Judith Barat, and Ken Pfeiffer. Also, the following nominees are returning, but switching positions: Bill Banning from Programs to President, Walter Naumann from President to PSA Rep, and Ron Williams from Judges to Publicity.

Thanks again to all past, current, and future Board members for doing the crucial work that keeps our Club functioning for the benefit of all members.

George Welik and Zoltan Puskas
Nominating Committee Members

Exhibition Night

Ron Williams

For our CCCC Exhibition on November 7, 2017 our professional judges will be **Christopher Broughton** and **Bill Zeldis**. Our club judge will be **Ines Roberts**.



Christopher Broughton grew up traveling, and at age eleven remembers taking his mom's twin lens camera to a five-week summer camp in the mountains of North Carolina. It had just a single roll of film with twelve exposures. Those twelve frames became the jewels of that summer. Since then the quest to visually fill the frame has never stopped. Broughton completed both a BA and MS in Photography at Brooks Institute and then returned to serve as a faculty member for

over 20 years. He taught courses in Digital Photography, Digital Asset Management, View Camera, Studio, Zone System, Fine Art, and Photographic Theory. One of the highlights of his teaching career was the opportunity to spend five summers as a Brooks professor in Paris.



Bill Zeldis, for most of his career, specialized in architectural photography for resorts, hotels, and design clients in Santa Barbara and worldwide. While on these assignments he developed an eye for "travel" and cultural photography, which is his main pursuit these days. He has also photographed our hometown since the 1970's, and has produced the annual Santa Barbara Calendar since 1995. Over 250 of his local images have appeared in the calendar, and many others appear in his books, *All About the Red-Tile City* and *Santa Barbara Photographs*. You can see some of his work at BillZeldisPhoto.com



Ines Roberts joined a camera club in Scotland whose members helped to educate her in photography, but is otherwise completely self-taught. Her photographs have been published throughout the world and have been awarded numerous prizes including those from the Sierra Club, the Royal Photographic Society, the Photographic Society of America, and the BBC. Ines has a deep love for nature and believes that photography is constantly enriching her life. She feels that belonging to CCCC since 1966 has been a never-ending learning experience and contributed to her constantly earning numerous End of the Year awards.



2017 Exhibition Schedule

Date	Subjects			
November 7	Open	Prints	Unscored	People

2017 Special Assignments

Date	Classification	Assignment
November 7	Open	Diptych or Triptych

The special assignments for 2017 are:

Diptych or Triptych: A diptych or triptych of any subject, any style.

Each year, the club has four special assignments in the three projected image categories, with two months for Open category and one month each for People and Nature. **Remember that entries for special assignments must be taken in the calendar year of the exhibition.**

Image Requirements/Categories/Scoring

Requirements for submitting images for Club exhibitions are posted at:

<http://cccameraclub.com/exhibition-rules/>

Images are submitted in five **categories**:

1. *Open*: This is an open-ended category for all exhibitions includes images on any subject done using any technique.
2. *Prints*: A printed photograph may be entered at each exhibition without restriction on subject material or the technique used to create the image. It shall not be smaller than 5" x 7" or larger than 13" x 19", horizontal or vertical. It must be mounted to a suitable backing board or printed on a light weight flat surface less than 1" thick that can stand on the exhibition easel. The maximum size of the backing board and mat is 20" x 24", horizontal or vertical.
3. *Nature*: restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archeology, in such a fashion that a well informed person will be able to identify the subject material and to certify as to its honest presentation.
 - All adjustments must appear natural.
 - The story telling value of a photograph must be weighed more than the pictorial quality while maintaining a high technical quality.
 - Human elements shall not be present. The presence of scientific bands, scientific tags or radio collars on wild animals is permissible.
 - Photographs of mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement.
 - No techniques that add to, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content are permitted.

4. *People*: Any depiction of the human condition. Formal portraiture, documentary and photo-journalistic images are all appropriate. One or several persons are permitted.

5. *Unscored Critiqued*: this category is available during every Juried Exhibition for members who want an image critiqued but not scored by the judges. The unscored critiqued category has the following specific rules:

- **Subject**: There is no restriction on the subject material or the technique used in creating the image.
- **Quantity**: Unscored critiqued submission is limited to one digital file for each Exhibition, and that individual is able to enter photos in two other digital categories as well. Thus every Club member is eligible to enter three digital categories at each Exhibition.

Images are **scored** by three judges according to the following guidelines:

- **Score of 9**: image showing exceptional artistic and technical skill.
- **Score of 8**: image showing very high artistic and technical skill.
- **Score of 7**: very good image worthy of award consideration.
- **Score of 6**: average image with some good and some bad aspects.
- **Score of 5**: below-average image needing improvement.
- **Score of 4**: below-average image with a serious technical defect.
- **Score of 3**: image with multiple defects.

File Naming: digital files shall be named without spaces using the following filename format – **Title%%Cat%%Artist.jpg**, where:

- **Title** is your title for the image – no spaces (use underscore between words); no commas, slashes, or apostrophes.
- **Cat** is the Category abbreviation: **Nat** for Nature, **Peo** for People, **Ope** for Open, **Pri** for Print, and **Uns** for Unscored Critiqued.
- **Artist** is your first name followed by an underscore and your last name - no spaces (use underscore); no commas, slashes, or apostrophes.
- Do not include spaces in the file name – use the %% separator between Title, Category, and Artist.

Example: Nature image “Before the Storm” submitted by Betty Smith would have the file name of `Before_the_Storm%%Nat%%Betty_Smith.jpg`.

Please Note: JPEG images produced by ACR/Lightroom, Photoshop or Elements by default have the “.jpg” extension. You may not see this on your file explorer if you have file extensions hidden, but it will show up when you attach the image to your email to submit it for the exhibition. Do not add an extra “.jpg” to your filename. If you see a filename like “MyPicture%%Ope%%Rembrant.jpg.jpg” please delete the extra “.jpg” before submitting.

October 2017 Exhibition Images

Prints



"Never Forget" - Judith Barat (score 23)

Open



"Palm Palm" - Gerry Aspen (score 21)

People



"Rhett" - Ellen Clark (score 23)

Editor's Pick



Paint by Numbers - Patti Gutshall (score 20)

Photographer names and scores for all images are available on our website here:

<http://cccameraclub.com/monthly/>

Program Night

Bill Banning

Tuesday, November 21 at 7:30 PM - Members' Showcase

Now is the time to start thinking about creating a slideshow for the Members Showcase! The Showcase, an annual event assembled by Patti Gutshall and Ron Williams, is a November tradition established by Meryl Wieder. Members are invited to participate in this event by assembling a set of images to share with the Club. This is just for fun: there are no judges or comments, just an audience that enjoys your images. The program will be limited to 15 shows of



approximately 5 minutes each. Please submit your show in MP4 format by November 7 for the November 21 showing. You may deliver your file on a CD or USB drive to Patti Gutshall or simply upload it directly from your browser using this link:

<https://www.dropbox.com/request/wzaSbEEV1eZKvtusErvF>

At the October 17 club meeting we covered information on creative and technical aspects of creating a diptych or triptych. I showed three interesting links and told those in attendance that I'd send the links. Here they are. Take a look and get inspired to create one for the Nov. 7 Juried Exhibition.

[Julianne Kost's Blog on Diptychs and Triptychs - Part 1](#)

[Julianne Kost's Blog on Diptychs and Triptychs - Part 2](#)

[YouTube Video on Creating Diptych/Triptych in Lightroom](#)

Education Training Night

Sandy Grasso-Boyd

Tuesday, November 28 at 7:30 pm - Second Best Practices Night

Three Camera Club Photographers will make the following presentations that illustrate their best practices.

Ken Pfeiffer - Beyond HDR - Tired of overly saturated, grungy HDR images? Weird colors, halos, and artifacts? You are not alone. Learn how to manually blend different exposures to obtain realistic looking images in high dynamic range situations.



Ines Roberts - will introduce and show her new slide/music videos. They are:

"**Hand of Man**" duration: 5 1/2 minutes (funny, ordinary)

"**Possum Trot**" duration: 10 minutes (sympathy needed, moving)

"**Flying Forks**" duration: 3 1/2 minutes (abstract/creative)

Bill Banning or Stephen Sherrill - (TBD)

Field Trip

Judith Barat

TBA

There are no concrete plans at this time for a field trip in November, but more info will be sent through email if anything materializes.

The Camera club is organizing a field trip for the Dia de los Muertos (Day of the Dead) celebration in Carpinteria on **Sunday October 29**. We recommend meeting at the Carpinteria Amtrak Station at 2:30 pm where the parade staging, face painting



& other events will take place prior to the parade which begins at 4:00 pm and will feature an Aztec ceremonial dance group. This is a very colorful quaint small-town event with a lot of opportunity for candid photography. See the following website for details:

<http://diadelosmuertoscarpinteria.com>

Since parking is limited on downtown Carpinteria, we recommend car pooling.

Please notify me if you will attend and whether you will need a ride or can provide a vehicle for car pooling. baratjudith@gmail.com

Image Evaluation Program

Stuart Wilson

The Club will continue its successful evaluation program in 2017. Its objective is to help members improve their photographic skills. Club members may submit one photo per month via email for critique and helpful suggestions by some of our more advanced members. Members may use this service to help them refine their entries in the monthly exhibitions. Your photo will be sent anonymously to our reviewers and their comments will be emailed to you a few days later. Simply email your photo, resized to no more than 1400 pixels on the long side, to [Stuart Wilson](mailto:Stuart.Wilson@cccameraclub.com) with a subject heading of "Image Evaluation Program". If you have any questions contact Stuart at 805-962-0365.



Camera Help

In response to our previous requests, the following two members have volunteered to provide "camera help":

- **Canon Cameras - Stephen Sherrill - sfsherrill@earthlink.net**
- **Nikon Cameras - Stuart Wilson - stuarttwilson@gmail.com**

You are welcome to contact them if you need help.

We would like other camera brands to be included (Sony, Olympus, etc.), as well as adding more experts on Canon and Nikon cameras. If you would like to volunteer as a camera expert, please send your name, camera make or model that you know well, and Email address to president@cccameraclub.com. Thank you.

PSA News

Aavo Koort

The 2017 PSA (Photographic Society of America) International Conference was held on October 8 - 14 in Pittsburgh PA. The first three days included organizational meetings and photo tours in and outside Pittsburgh. The last four days were devoted to lectures, presentations, competitions' results and model shoots. One of the more dramatic presentations was made by photographer Nick Ut who had won the Pulitzer Prize for his photograph of a naked Vietnamese girl running from a napalm attack.



(continued on next page)

Some of the new and growing ideas were discussed in and outside the conference rooms:

Portfolios

PSA has started a Portfolios competition. With strict rules about the presentation. The basic difference of a Portfolio from a Photo Essay is that a Photo Essay tells a story in five minutes or less. The Portfolio has either 10, 15 or 20 images that follow a theme but each image can stand on its own.

Creative

PSA defines Creative as 'Altered Reality'. It should be obvious to the viewer that the image has been altered. Currently, with the camera clubs holding their own Creative competitions, PSA holds two competitions: An interclub competition where clubs compete with each other and individual members' competition. Both competitions run four times a year with two entries each time. The medal winners and acceptances are shown at the annual conference.

Photobooks

Another growing venue at the conference was Photobooks. There were lectures on how to compose the books and where to get them printed. Blurb and Snapfish seem to be the popular publishers. The Photobooks competition doubled the entries from last year.

The conference ended with a gala banquet Saturday evening. The 2018 conference will be held at Salt Lake City.



Model Shoot 1



Model Shoot 2



PPG CENTER



Pittsburgh Sunrise

More detailed information and application forms are on PSA website www.psa-photo.org

For more information about the PSA see the PSA website www.psa-photo.org

To join the PSA, please go to this page:

<https://www.psa-photo.org/index.php?join-or-renew-membership>

Print Shows

Stephen Sherrill

The Goleta Library Print Show will be for the month of February, 2018. The ingathering will be Thursday, February 1 from 1:00pm to 4:00pm. The takedown will be Thursday, March 1 from 1:00pm to 4:00pm.

We had a very successful print show at the **Faulkner Gallery** in the Santa Barbara Public Library during the month of July, along with a First Thursday reception on July 6. Thanks to all who participated!

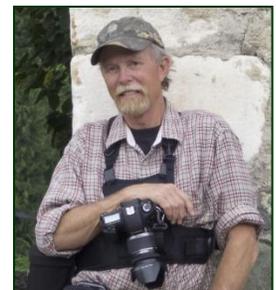


Photo Critique

Editor Note: This is a new section of the Angle that will appear every month, featuring an image by an anonymous club member and a volunteer guest judge. You may want to examine the image before you read the commentary and see what you think, and what comments you would make if you were a judge in one of our exhibitions. Evaluating an image yourself and then reading an expert commentary is a great way to improve your photographic skills. What do you think about the image below, titled "**Reflection**"?



This month's guest judge is long time club member **Robert Rottenberg**, who has won many awards over the years and who often serves as a judge in our club exhibitions. See what he has to say about this image in the commentary below.

The concept of photographing the sunflower on a mirrored table is original and interesting. It allows the flower to be seen from two vantage points at once, which I find intriguing. The choice of a blue vase was also a good one since it nicely complements the yellow flower. The placement of the subject



in the frame is appropriate, providing some negative space to outline the edge of the table, though I would suggest reducing the amount of black space a bit more with a judicious crop.. Because of the inclusion of the mirror, the table and the crockery, for me this is more a still life than a botanical and as such I find the lighting rather flat and uninteresting, and the subject a bit overlit. I would much prefer a more directional light source that would add a bit of drama and depth by producing areas of light and shadow. This would also bring out the texture of the center of the sunflower, its most interesting feature. Window light would have been perfect for this kind of shot.

My main criticism of the image is the choice of the black background, which appears unnatural and gives the feeling that the subject is floating in interstellar space rather than within a more naturalistic environment. The background environment could be quite subdued and dimly lit allowing the flower to remain the star of the show while still adding a bit of interest and context, and giving the mirrored table something more to reflect other than a black void. Adding a second object to the tabletop such as a pair of garden shears, or even a few flower petals might have added a bit of interest, and is another possibility that could be explored. A faint reflection of what is above the table would certainly add a bit of color, realism, and dimension to the image. A more minor objection is the blue color cast on the edge of the table, which I find very distracting since there is nothing in the environment that would

produce it. This could be easily remedied in Photoshop. I also think a warmer color temperature would suit the subject matter.

The photographer is onto something with the use of the mirror to reflect the undersurface of the flower, and I would encourage him or her to pursue this idea. I can imagine the flower reflected in an interesting hand mirror lying on the table, and a more rustic, or rough-hewn table which would be appropriate to the character of a sunflower. Warm light streaming in from an adjacent window or even a lamp could be effective, and provide character, direction, and perspective. The possibilities are legion, and the photographer has made an excellent start.

Member Bio

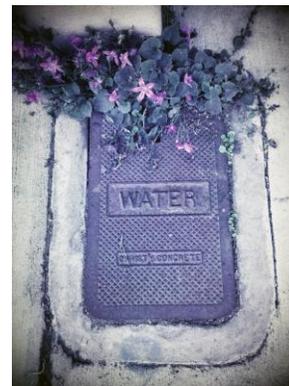
Karen Lockett

I grew up in the gritty grey of the Midwest in Detroit. I bought my first camera at age 20 to take pictures of my son. I lost that camera somewhere in Jerusalem, Israel where I lived for 3 years from 1983 to 1986. Those were the best years of my life....other than living in Santa Barbara.



After Israel I came back to Detroit, but the dullness, grey, and cold didn't interest me anymore compared to the warm, multi cultural excitement I left back in Israel. So my rabbi sent me to NY. Way too much stimulation there. After 3 months in NY city, I headed west to CA.

While living in LA, I started a medical rehab clinic, which I ran for 20 years. In 2012, I left the medical world to do consulting. With more free time, my creativity had a chance to grow. I started joining all the art associations I could get into. I also joined the CCCC. I am wowed at the photography I see at the club, and the techniques the members use. Me... haven't quite figured out how to use my camera yet. I do try though. I love to take pictures of animals and antiquity. Rustic things. Old things. Scrappy things. Buildings, doors, fire hydrants, trains, and interesting looking people. I am learning Photoshop and love the artistry of it. I like creating photo abstracts and have shown some of my work in the SBAA, and Carp Gallery. I am hoping to buy a point & shoot soon. My phone camera doesn't cut it for the club. I want to keep learning from the Camera club pros and maybe find a mentor. And maybe even qualify with some points on the scoreboard one of these days.





Member Article

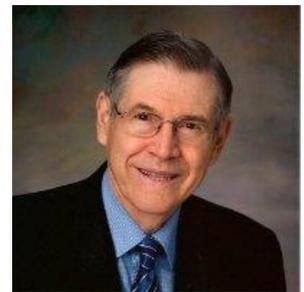
Gary Wilcox

Kodak's First Digital Moment

By James Estrin Aug. 12, 2015

Editor Note: Thanks to Gary Wilcox for sharing this wonderful article.

Imagine a world where photography is a slow process that is impossible to master without years of study or apprenticeship. A world without iPhones or Instagram, where one company reigned supreme. Such a world existed in 1973, when Steven Sasson, a young engineer, went to work for Eastman Kodak.



Two years later he invented digital photography and made the first digital camera.

Mr. Sasson, all of 24 years old, invented the process that allows us to make photos with our phones, send images around the world in seconds and share them with millions of people. The same process completely disrupted the industry that was dominated by his Rochester employer and set off a decade of complaints by professional photographers fretting over the ruination of their profession.

It started out innocently enough.

Soon after arriving at Kodak, Mr. Sasson was given a seemingly unimportant task — to see whether there was any practical use for a charged coupled device (C.C.D.), which had been invented a few years earlier.

“Hardly anybody knew I was working on this, because it wasn’t that big of a project,” Mr. Sasson said “It wasn’t secret. It was just a project to keep me from getting into trouble doing something else, I guess.”

He quickly ordered a couple of them and set out to evaluate the devices, which consisted of a sensor that took an incoming two dimensional light pattern and converted it into an electrical signal. Mr. Sasson wanted to capture an image with it, but the C.C.D. couldn’t hold it because the electrical pulses quickly dissipated.

To store the image, he decided to use what was at that time a relatively new process — digitalization — turning the electronic pulses into numbers. But that solution led to another challenge — storing it on RAM memory, then getting it onto digital magnetic tape.



The 1989 version of the digital camera, known as the Ecam (electronic camera). This is the basis of the United States patent issued on May 14, 1991.

The final result was a Rube Goldberg device with a lens scavenged from a used Super-8 movie camera; a portable digital cassette recorder; 16 nickel cadmium batteries; an analog/digital converter; and several dozen circuits — all wired together on half a dozen circuit boards.

It looks strange today, but remember, this was before personal computers – the first build it yourself Apple computer kit went on sale that next year for \$666.66.

The camera alone was a historic accomplishment, but he needed to invent a playback system that would take the digital information on the cassette tape and turn it into “something that you could see” on a television set: a digital image.

“This was more than just a camera,” said Mr. Sasson who was born and raised in Brooklyn. “It was a photographic system to demonstrate the idea of an all-electronic camera that didn’t use film and didn’t use paper, and no consumables at all in the capturing and display of still photographic images.”

The camera and the playback system were the beginning of the digital photography era. But the digital revolution did not come easily at Kodak.

“They were convinced that no one would ever want to look at their pictures on a television set.”

— Steven Sasson

Mr. Sasson made a series of demonstrations to groups of executives from the marketing, technical and business departments and then to their bosses and to their bosses. He brought the portable camera into conference rooms and demonstrated the system by taking a photo of people in the room.

“It only took 50 milliseconds to capture the image, but it took 23 seconds to record it to the tape,” Mr. Sasson said. “I’d pop the cassette tape out, hand it to my assistant and he put it in our playback unit. About 30 seconds later, up popped the 100 pixel by 100 pixel black and white image.”

Though the quality was poor, Mr. Sasson told them that the resolution would improve rapidly as technology advanced and that it could compete in the consumer market against 110 film and 135 film cameras. Trying to compare it with already existing consumer electronics, he suggested they “think of it as an HP calculator with a lens.” He even talked about sending images on a telephone line.

Their response was tepid, at best.

“They were convinced that no one would ever want to look at their pictures on a television set,” he said. “Print had been with us for over 100 years, no one was complaining about prints, they were very inexpensive, and so why would anyone want to look at their picture on a television set?”

The main objections came from the marketing and business sides. Kodak had a virtual monopoly on the United States photography market, and made money on every step of the photographic process. If you wanted to photograph your child's birthday party you would likely be using a Kodak Instamatic, Kodak film and Kodak flash cubes. You would have it processed either at the corner drugstore or mail the film to Kodak and get back prints made with Kodak chemistry on Kodak paper.

It was an excellent business model.

When Kodak executives asked when digital photography could compete, Mr. Sassoon used Moore's Law, which predicts how fast digital technology advances. He would need two million pixels to compete against 110 negative color film, so he estimated 15 to 20 years. Kodak offered its first consumer cameras 18 years later.

"When you're talking to a bunch of corporate guys about 18 to 20 years in the future, when none of those guys will still be in the company, they don't get too excited about it," he said. "But they allowed me to continue to work on digital cameras, image compression and memory cards."

Steven Sasson in 1973, the year he started working at Eastman Kodak.



The first digital camera was patented in 1978. It was called the electronic still camera. But Mr. Sasson was not allowed to publicly talk about it or show his prototype to anyone outside Kodak.

In 1989, Mr. Sasson and a colleague, Robert Hills, created the first modern digital single-lens reflex (S.L.R.) camera that looks and functions like today's professional models. It had a 1.2 megapixel sensor, and used image compression and memory cards.

But Kodak's marketing department was not interested in it. Mr. Sasson was told they could sell the camera, but wouldn't — because it would eat away at the company's film sales.

"When we built that camera, the argument was over," Mr. Sasson said. "It was just a matter of time, and yet Kodak didn't really embrace any of it. That camera never saw the light of day."

Still, until it expired in the United States in 2007, the digital camera patent helped earn billions for Kodak, since it — not Mr. Sasson — owned it, making most digital camera manufacturers pay Kodak for the use of the technology. Though Kodak did eventually market both professional and consumer cameras, it did not fully embrace digital photography until it was too late.

"Every digital camera that was sold took away from a film camera and we knew how much money we made on film," Mr. Sasson said. "That was the argument. Of course, the problem is pretty soon you won't be able to sell film — and that was my position."

Today, the first digital camera Mr. Sasson made in 1975 is on display at the Smithsonian's National Museum of American History. President Obama awarded Mr. Sasson the National Medal of Technology and Innovation at a 2009 White House ceremony.

Three years later, Eastman Kodak [filed for bankruptcy](#).

Member News

From Meryl Weider -



From Sandy Grasso-Boyd - PHOTO OPPORTUNITY FOR CAMERA CLUB PHOTOGRAPHERS

Vista del Monte Fitness and Aquatic Center for Seniors is looking to redo their walls with large poster like photographs of seniors in our community engaged in sport-like activities. Bente Maike, their director, would appreciate receiving several photo entries to choose from. The ones she selects will be printed on large size (25x35) metal backgrounds at the center's cost. My husband and I have been members for several years and use it several times a week. I had suggested to Bente that she use the Camera Club for this project. The walls are an excellent space to display your signed photography for many months if not years. The center is located in the Vista Del Monte Retirement Community at 3775 Modoc Road in Santa Barbara. (www.vistadelmonte.org). You are welcome to drop in anytime to view the space. If you would like to participate, please take high resolution photos but send jpegs initially to Bente to review. When she selects the ones she would like, then she will ask for your high resolution file. I suggested that they be printed at the Metal Photographic lab that we visited on a recent field trip.

Please first let Bente know (cc to me) as soon as possible if you are interested in and will be submitting photos. She then can expect receiving digital files from you to select from by mid October. If there is no interest she would then decide to purchase ready-made posters (which I think would be a shame)

bmaike@frontporch.net

Thank you for considering participating. It would be really nice to have our camera club represented by a nearly permanent exhibition.

From Ron Williams - Ron Williams sold six large color prints to Aesthetics Inc to be hung in the Cottage Hospital permanent collection as part of its Phase 6 Project. Their descriptive titles were Bacara Courtyard, Clock Tower At Dusk, Main Arch At Dusk, More Mesa Sunset, Mural Room, and Orchid Garden. (see images on next page)



Other News

From Jacqui Bravo - Jurying for One Person Art Shows at the Faulkner



SANTA BARBARA PUBLIC LIBRARY

JURYING FOR ONE PERSON ART SHOWS

for month long exhibitions

July 2018 through May 2019

Open to All Local Artists* | No application fee

Saturday, November 18, 2017

Faulkner Gallery, Central Library, 40 East Anapamu Street

Ingathering: 10am – 12.30 | Pick-up: 3 – 4 pm

REQUIREMENTS

Submission of three pieces of two-dimensional artwork

Artwork in the same medium and representing the artist's style

Each piece ready for hanging

NOT ELIGIBLE

*Artists with shows in the Faulkner East or West Gallery **24 months** prior to July 2018

Jewelry, free standing art, or art on pedestals

JURYING CRITERIA

Skill with the medium, originality, and presentation

PROCEDURE

Agreement on selection by at least two of the three jurors

Selection for all 20 solo shows assigned by lottery

Groups may apply, but all participants must be accepted through the jurying process

Exhibitions – Faulkner East & Faulkner West Galleries

Gallery rental fee: \$150 (*City of Santa Barbara Resolution 13-48*)

Additional fees apply to book a reception

Please contact - LibraryAdmin@SantaBarbaraCA.gov / **805-564-5608**

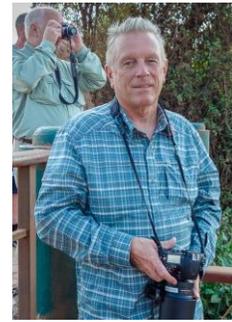
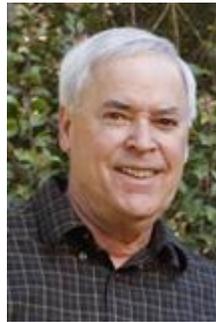
or SBAA at **963-1026** who manage this event for the library

PLEASE PARK IN PARKING LOTS. VEHICLES PARKED IN FIRE LANE WILL BE TICKETED.

This event is run for the Library by the



Our Board (hyperlinks, click name to email)



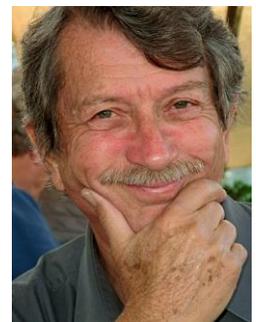
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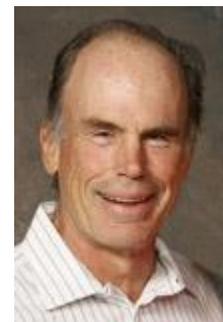
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