THE ANGLE

March 2018
Volume 81

Killer Whale
by
Bob Rottenberg

Newsletter of the Channel City Camera Club
Founded 1939 Santa Barbara, CA

A Member Club of the Photographic Society of America, www.psa-photo.org

The Angle

Newsletter of the Channel City Camera Club

March 2018 − Volume 81 − Number 2

Club Website: http://www.cccameraclub.com
Photo Website: https://googl.Kzjyxa
Facebook Page: https://www.facebook.com/groups/191692638713/
Angle Email: angle@cccameraclub.com
Submit Images To: c4exhibitions@gmail.com
Angle Website: http:// ccccangle.com
Member Of: Photographic Society of America

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Calendar March 2018

February 1 to March 1	Goleta Library Print Show
Tuesday, March 6 at 7:30 pm	Exhibition Night – Prints, Open, Nature*, People, Altered Reality
Tuesday, March 20 at 7:30 pm	Program Night – "A Less Convenient Path" - Collodion Prints
Tuesday, March 27 at 7:30 pm	Education/Training Night – TBA

**Special Assignment in Nature is Tidepool/Beach Life*

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 some Education/Training 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 March 2018 edition of the Angle! So far this year we have had some wonderful and well attended events. Our Goleta Library Print Show is tremendously successful, thanks to all who participated and to the efforts of our print show director, **Stephen Sherrill**. And our February Program Night was a huge success with Santa Barbara County Fire Department Public Information Officer and ace photographer Mike Eliason talking about "Photographing the Thomas Fire and its Tragic Consequences". This event was held in Fleischmann Auditorium which appeared filled to capacity. Thanks to our programs director **David Auston** and publicity director **Ron Williams** for creating and publicizing such a great event for our club. Below are images from the event, courtesy **Patti Gutshall** and **Ron Williams** respectively.

For those of you interested in participating in our monthly exhibitions, I urge you to read Chris Seaton's section on Exhibition Night Instructions for clarification on how to name your Altered Reality entries. Please note the proper abbreviation is ALT.

You may have noticed a change in the naming convention for the Angle. **Walter Naumann** wanted a way to be able to sort the issues by publication date, so here you have it, the first six characters of the filename are the year and issue number, immediately preceding the underscore. This edition is 201802_March2018Angle.pdf. Thanks for the tip, Walter!

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!

"With a painting, you're taking basic building blocks and making something that's more complex than what you started with. It is a synthetic process. A photograph does the opposite: It takes the world, and puts an order on it, simplifies it."

– Stephen Shore

President's Message — Bill Banning

A Great Start to CCCC 2018: I'm writing this after our first meeting of the year - the juried exhibition night for February. The meeting was overflowing with wonderful photography and highly-skilled judges. You can't walk out of a meeting like this one without feeling inspired!

This was our first run at our new submission rules (three images per member in their choice of three out of six categories). I really enjoyed seeing such a wide variety of subjects, styles, and techniques. I know the first meeting may have been long for some. There are often lots of announcements at the start of the year, and pent-up creative energy may bring in more participants. I'll work on shortening the introductory items in March.

Coming on March 6 - First Special Assignment of 2018: Start thinking now about your entries for March. Don't forget there's a special assignment in the Nature category for the March Juried Exhibition Night: Nature: Tidepool / Beach Life - Experiment with a narrow depth of field.

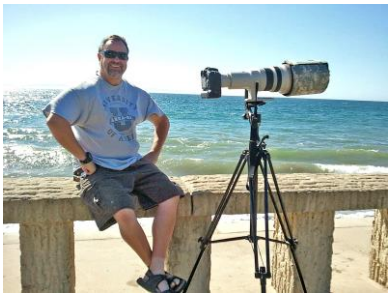
I'd also like to address a question about special assignments that came up at the meeting on February 6:

Q. "Do we have to enter an image that responds to the Special Assignment?"
A. No. Since you can choose any three categories, there is no requirement that you participate in the special assignment, just don't enter the category if your entry isn't responsive to the assignment. If you do choose to enter the category with the special assignment (Nature in March), you must address the assignment topic (Tidepools/Beach Life - Experiment with a narrow depth of field) in your entry. Judges will be instructed to score with the topic in mind.

Bored? Board! An Invitation: All club members are welcome to attend the CCCC Board of Directors meetings. Especially if you are interested in becoming more active in the club and/or taking a leadership role in the future. Our first meeting of the year is March 13 at 7:30 p.m. It will be held at the Valle Verde Retirement Community Clubhouse Conference Room. Please RSVP to <president@cccameraclub.com> if you'd like to attend!

Exhibition Night Stuart Wilson

For our CCCC Exhibition on March 6, 2018 our professional judges will be **Scott Gibson** and **David Kafer.** Our club judge will be **David Hancock**.



Scott Gibson Scott started experimenting with photography after a pinhole camera project in junior high art class in 1977. "That was really the start of it, I found this photo and it is probably the first photo I ever did during that pinhole camera project which we made out of Quaker oatmeal boxes (see below right). Seeing that image appear in the developing tray was so magic for me, and something clicked." After years of traveling and doing photography as a hobby, he was able to make it a full time profession in 1994. and has done many types of work including restaurants and food, fashion/catalogue, real estate, portraits of all types, stock photography, aerial photography, events and corporate incentive trips all over the world. He has also owned and operated the largest postcard company in Santa Barbara for almost 30 years.

Here is a link to a portfolio to show the range his work-

https://gibsonpix.smugmug.com/Other/Gibson-portfolio-2011/n-PSk2N/

David Kafer is a fitness, sports and people photographer.

David Hancock — David received a Brownie HawkEye camera on his eighth birthday and was then hooked on photographing airplanes. He joined the local photography club while in junior high and then became his high school photographer. Upon graduation, he came to Santa Barbara to attend Brooks Institute. After about a year and low on funds he found a job working for one of the pioneers in sound engineering. He later worked at UCSB, became director of media, and was the faculty advisor for the campus camera club. He was a member of the F9 photo group as well as CCCC past president and vice president. After retirement he continued his interest in audio-video systems, but spends more time on photography, with interests in travel, street, and people.

Exhibition Night Instructions — Chris Seaton

Our next exhibition night will be Tuesday, March 6th with images due by midnight Friday, March 2.

Please note there was a bit of confusion over the category abbreviation for the new Altered Reality category. So here is the official word: **ALT is the official category abbreviation going forward.**

Thanks so much to everyone for participating and giving everyone a chance to see your work.

2018 Exhibition Schedule

Date	**Subjects**					
March 6	Open	Prints	Unscored	Nature	People	Altered Reality
April 3	Open	Prints	Unscored	Nature	People	Altered Reality
May 1	Open	Prints	Unscored	Nature	People	Altered Reality
June 5	Open	Prints	Unscored	Nature	People	Altered Reality
July 3	Open	Prints	Unscored	Nature	People	Altered Reality
September 4	Open	Prints	Unscored	Nature	People	Altered Reality
October 2	Open	Prints	Unscored	Nature	People	Altered Reality
November 6	Open	Prints	Unscored	Nature	People	Altered Reality

2018 Special Assignments

Date	**Classification**	**Assignment**
March 6	Nature	Tidepool/Beach Life
May 1	Altered Reality	Motion Blur
July 3	Open	Stairways
October 2	People	Humor

The special assignments for 2018 are:

Nature – **Tide Pool Life** – Experiment with a narrow depth of field
Altered Reality – **Motion Blur** – Use motion blur to change the feel of your subject
Open - **Stairways** – practice your architectural shots with a look at stairways
People - **Humor** – People in humorous situations or interacting in a way that displays humor

Each year, the club has four special assignments, one in each of the four projected image categories. ***Remember that entries for special assignments must be taken in the year preceding the assignment***.

Image Requirements/Categories/Scoring

Requirements for submitting images for Club exhibitions are posted at:
http://cccameraclub.com/exhibition-rules/

All submitted images must be entirely made by the entrant, with an exception for use of textures not created by the entrant. You may submit up to three different images in each exhibition. **Images are submitted in six** 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. *Altered Reality:* For the new "Altered Reality" category, images must show obviously changed natural color, form, and/or shape, and the original photographic content must predominate.

4. *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. No added textures. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content are permitted.

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

6. *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 categories at each Exhibition.

(continued on next page)

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:

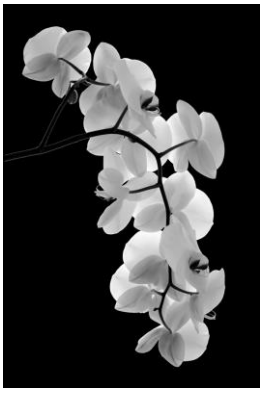
- **Title** is your title for the image – no spaces (use underscore between words); no commas, slashes, or apostrophes.
- **Cat** is the Category abbreviation: **Nat** for Nature, **Peo** for People, **Alt** for Altered Reality, **Ope** for Open, **Pri** for Print, and **Uns** for Unscored Critiqued.
- **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.

March 2017 Exhibition Images

Prints



"Backlit Orchid" - David Auston (score 21)

Open

"Sublime Finale" - Stephen Sherrill (score 26)

Nature

"Gathering Pollen" - Stuart Wilson (score 24)

People

"Mr. Ears" - Jeff Lipshitz (score 27)

Altered Reality

"Tulip Bliss" - Ann Purdy (score 25)

Editor's Pick

"Local Phone" - Aavo Koort (score 20)

Field Trips — Judith Barat

TBA - TBA

There are no field trips yet planned for March. I will notify you by email if this changes.

Program Night — David Auston

March 20, 7:30 pm - Lindsey Ross & Andrew Schoneberger

PRESENTATION: "A Less Convenient Path"

Lindsey and Andrew will make a two-part presentation consisting of a description of Lindsey's photographic art which uses the wet-plate collodion process, together with a film, *A Less Convenient Path*, made by Andrew about her work.

In an age of speed, convenience and ease, artist Lindsey Ross does things the hard way. Packing her truck with unwieldy vintage cameras and gallons of chemicals, she makes arresting portraits and lovely pictures of iconic Yosemite landmarks using wet collodion photography. The method is from another century (the 1850s to 1890s, to be exact), and the process is painstaking, yielding often-disappointing results. But when the stars align, the result is a one-of-a-kind masterpiece. *A Less Convenient Path* is a profile of an artist who isn't afraid of a little elbow grease and is intimately familiar with the beauty that's born of struggle.

Lindsey Ross Bio: Conceptual, fine art photographer, Lindsey Ross (b. 1981) has early memories of making photographs, which include enlarging poster-sized images in the basement darkroom with her father. She has been most influenced by photographers such as Marcia Resnick and Francesca Woodman. After earning a BA in Religion at Denison University, Ross moved to the West. Her independence, sense of adventure and curiosity compelled her to work on a self-sustained cattle ranch in the Chilcotin of British Columbia. She lived in Wyoming for five years working as a photojournalist, assisting photographers and working in restaurants while avidly backcountry skiing. In 2008 Ross moved to California to pursue an MFA Photography at Brooks Institute. She became interested in wet plate collodion process when she viewed a collection of early 20th century prisoner mug shots. Ross began working with wet plate collodion in 2010. Wet plate collodion process has become the ideal format for Ross, who seeks autonomy and at the same time a sense of connection. Ross finds freedom in taking raw materials and transforming those into photographs. The slow pace of collodion requires a presence and intimacy that connects her to both the physical and spiritual world.

Andrew Schoneberger is a filmmaker and photographer with a degree in studio art from UC Santa Barbara. After graduating in 2005, he spent most of the remaining decade playing professional water polo around the world, but the desire to pursue a more creative life called him home to Santa Barbara, California, where he and director Keith Malloy founded and operate Bimarian Films. He is the director of *Lindsey Ross: A Less Convenient Path* (Mountainfilm 2017).

Education/Training — Sandy Grasso-Boyd

Tuesday, March 27 at 7:30 pm - TBA

Image Evaluation Program — Stuart Wilson

The Club will continue its successful evaluation program in 2018. 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 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 — Walter Naumann

Photography Society of America (PSA) representative. Contact me with questions.

More information about the PSA on 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

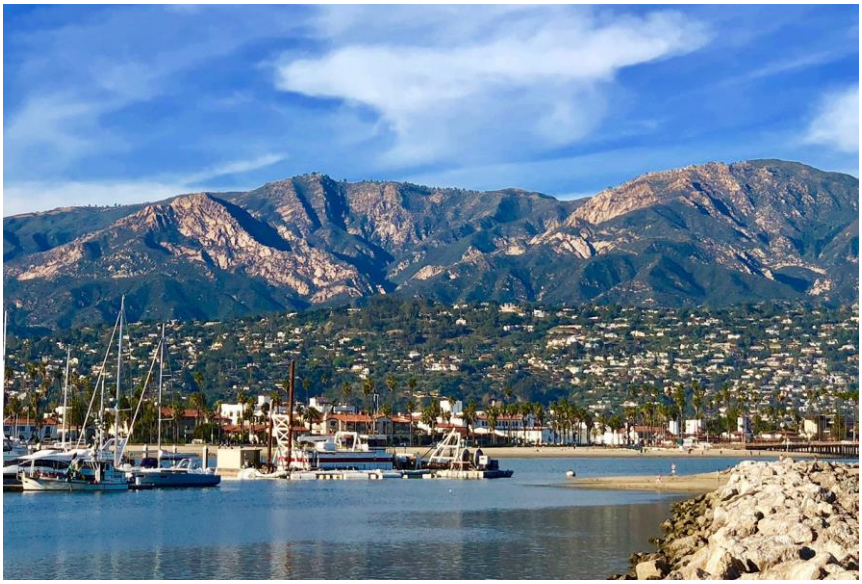
Print Shows — Stephen Sherrill

Congratulations to all the members who participated in the Goleta Library print show. It is a wonderful success. If you haven't seen it yet, by all means, do so - and bring a friend - or - send out an email invitation to all your adoring fans. The takedown will be be Thursday, March 1, 1:00pm - 5:00pm. Thanks again and we'll see you at the Faulkner Gallery show in August!

Editor Note - Thanks to Ines Roberts for taking the below pano of the exhibit.

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 to the right, titled ***"Home Sweet Home"?***

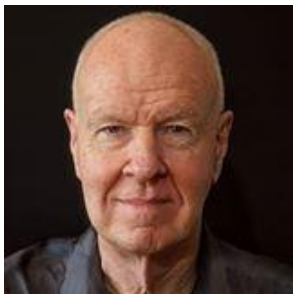


This month's guest judge is long time club member **Patti Gutshall**, who has won many awards over the years and who often serves as a judge in our club exhibitions. See what she has to say about this image in the commentary below.

Patti's Critique: Our beautiful mountains are so powerful above the City. You have captured the harbor, a hint of the wharf, the Riviera, and our powerful mountains all in one image. My eye travels all over the image without a center of interest. The white clouds keep drawing my eye to them because they are one of the brightest elements. The other bright spot is the rocks in the lower right corner. If you want to include them, then I would burn them down. You could also paint in a small amount of color. Use the rocks near the water to sample color. As the image is now, I see 4 quarters. The sky, the mountains, the Riviera, and the water. There is a definite half point at the top of the Riviera where you could fold the image in half. Because of this, I would either crop some off the top or the bottom. By cropping off the bottom that would take care of those bright rocks. Leave the sand bar and the one point of flat water. Cropping out the first point of flat water gives a better lead line. Without cropping, the eye travels up, in, back out, and in again. Color wise, on my monitor the image has a blue cast to it. The shadows of the mountains do not seem real. You can slide your color temperature and maybe find a more pleasing look to the mountains. We are now leaving the best color temperature for landscapes in Santa Barbara. As the sun moves, the color temperature changes. Revisit the Harbor often in different weather conditions and time of day. A fun project is to pick a spot and shoot the same image over and over again with different lighting. A great way to learn. What would this same spot look like at sunrise or in blue light?

Member Article David Auston

Using Black & White Conversion to Enhance the Visual Impact of your Images



People often ask me why I like to convert my images to black & white when the quality of the color produced by digital cameras is so impressive. Or, to put it another way, why would I want to throw away 2/3 of the information content of an image? We see in color, so why alter an image by removing its color? In this mini-tutorial, I will try to answer this question and provide some examples that illustrate the additional flexibility B&W conversion provides and how it can be used to strengthen the composition and impact of an image. And I will make a concession to the diehard color advocates by describing a partial B&W conversion that retains some of the color in an image.

A. Using b&w conversion to enhance contrast:
The image of half-dome (Yosemite National Park) in figure 1 is very flat. Also, the granite surfaces have almost the same luminosity as the background sky. We could do some contrast enhancement in Lightroom and that would certainly improve the image. However, there is a limit to how much we can increase the contrast of a color image because its saturation also increases as we crank up the contrast, and the colors become unnatural. On the other hand, a black & white image can tolerate a much higher contrast. To make the b&w conversion illustrated in figure 2, I decreased the blue (-80) and aqua (-65) components, and increased contrast (+30) and clarity (+30). This brings out the structural features of the granite surface and enhanced the separation of half-dome from the sky.

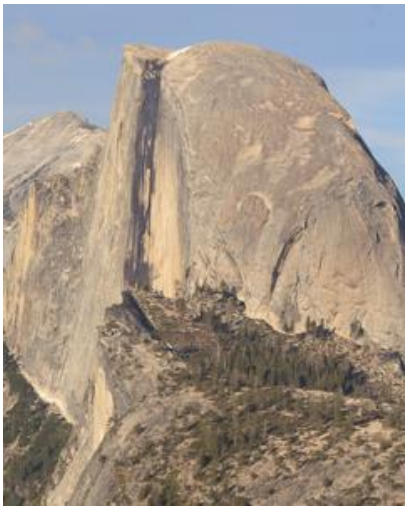


Figure 1, 2 & 3 (left to right): (1) Original color image of Half-dome; (2) b&w conversion; (3) contrast enhanced image using b&w conversion to modify luminosity

For those of you who want to remain in RGB space, I will now show you how we can use this b&w version of the image to increase the contrast of the color image without altering its natural colors. To do this, I open both the original color image (figure 1) and the b&w conversion (figure 2) in Photoshop as layers with the b&w image on top of the original color image. I then set the blending option to luminosity, and voila, the image in figure 3 is produced which now has enhanced contrast, but retains its natural saturation and hue (the opacity was set at 75% to avoid overdoing the contrast enhancement).

B. Separating figure from Foreground/background:

The Natal Lily is known for its striking rich orange blossoms. The image in figure 4 is a good candidate for illustrating the ability of b&w conversion to emphasize the delicate features of the central element of the image --- the blossoms--- set against the rather ordinary and somewhat distracting leaves of the plant.

Figure 3 & 4 (left to right): (3) Original color image of Natal Lily; (4) b&w conversion with enhanced separation of blossom from leaves of the plant

To make the b&w conversion in figure 4, I set the Lightroom sliders to the following values: red (+100), orange (+100), yellow (-100), green (-15), blue (-55), purple (-63), and magenta (-100). Also, to enhance the highlight detail, I adjusted the highlights slider (-100) the whites (+5), the clarity (+42), and the contrast (+35).

C. Partial B&W Conversion:

Black and white conversion can also be used to achieve some creative effects by applying it to specific parts of an image, while leaving the color unchanged in other parts. The example in figures 5 &6 of some Calla Lilies illustrates this technique. This cannot be done in Lightroom. The original full color image is opened in Photoshop and a duplicate background is created on which a black and white conversion is made (the original background copy is unchanged). A mask in then added to the top b&w layer and a black brush is then applied to specific areas of the top layer mask permitting the color of the background layer to show through. In this specific case, I chose to brush in the brilliant orange/yellow color of the lilies' stamens. The layers are then merged to make the final image shown in figure 6. The result is a black & white image that brings out the full contrast and highlight detail of central lily, suppresses the background, and includes the brilliant color of the stamens.

Information content is not everything. By casting off some of the unnecessary information in an image, we can gain greater flexibility to process the image and enhance its central features. How the information is organized and perceived by our visual system (eyes + brain) is more important than the total information content of an image. Our retinas have 120 million black & white sensors (the rods) but only 6 million color sensors (the cones). The latter are also not uniformly distributed over our field of view, but are concentrated in the region of high visual acuity known as the fovea. So, when we look at an image, our brain is actually collecting a whole lot more b&w information than color information. And even then, all the information coming from our retinas is not transmitted to our brain, so our perception of the images we see is a very complex process and incomplete process – much more complicated than a digital camera which captures 3 colors for every pixel. A digital camera is a dumb robot that captures as much information about an image as possible. It is up to us to decide what is centrally important and what is not.

I hope this helps your appreciation of black & white conversions and may suggest some experimentation.

Member News

From Patty Franco - I joined the North County Camera Club here in Carlsbad. I wanted to include a link to our newsletter in case you are interested. You may download the latest newsletter from here: http://www.nc-photo.org/memberlogin/api_trackDownloads.php?userID=2184&newsletter=2018_02/lenspaper_2018_02.pdf

Also, as a member of PSA, I'm going to their Southern Ca. Chapter annual Photography Event here in March in Encinitas. (5 minutes away !) I'd love to see other members who might be coming. Here is my email address and phone number, so please let me hear from you! patsfranco@gmail.com 805-588-5821

From Ron Williams - Here's a link to the Noozhawk announcement regarding our election of **Bill Banning** as CCCC President for 2018 (Congratulations Bill!): https://www.noozhawk.com/article/bill_banning_elected_president_of_channel_city_camera_club_20180131

From Stephen Sherrill - **Patty Franco** sent me this link and I think it's a very important sample of American photographic history. https://www.youtube.com/embed/7QCYDzsQ_yM?rel=0

From Aavo Koort -

From Aavo Koort - "If a man takes a lot of photos of his wife, it is either a new camera or a new wife."

From Terry Straehley - U.S. Copyright Office proposes new copyright registration rules for groups of photos - DIY Photography

https://www.diyphotography.net/u-s-copyright-office-proposes-new-copyright-registration-rules/

From Dan Moore - View From Above,Terry Virts, NASA Astronaut (talk at UCSB)

https://events.nationalgeographic.com/talks/view-above/campbell-hall-ucsb?utm_source=NatGeocom&utm_medium=Email&utm_content=NG_Live_20180127&utm_campaign=Events&utm_rd=118250239

Other News

From Chuck Place -Shy Photographers Guide to Putting Subjects at Ease

Read More

Chuck Place Spring 2018 Class Schedule

Our Board (hyperlinks, click name to email)

President
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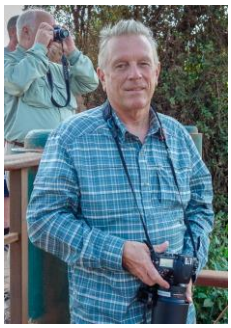


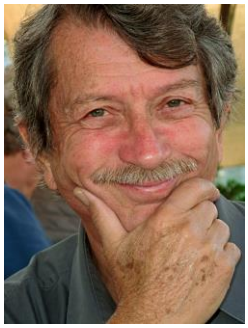
Treasurer
Bob Wagener

Projected Images
Chris Seaton

Print Exhibition
Patti Gutshall

Print Shows
Stephen Sherrill

Scorekeeper
Zoltan Puskas



Equipment
George Welik

Field Trips
Judith Barat

Publicity
Ron Williams

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David Auston

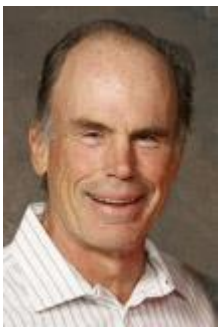
Webmaster
Damian Gadal

Membership
Steven Lewis

Education/Training
Sandy Grasso-Boyd

Judges
Stuart Wilson

PSA Rep
Walter Naumann



Newsletter Editor
Ken Pfeiffer