

THE ANGLE

OCTOBER 2019
VOLUME 82 NO 7

"VIPER" by Ron Williams



Table of Contents

Pg 1: Club Information

Pg 2: Upcoming Events

Pg 3: Information on Member's Showcase (Nov. 19)

Pg 4: From the Editor

Pg 6: President's Message

Pg 9: Exhibition: Judges

Pg 11: Highlights from the June Exhibition

Pg 16: Field Trips

Pg 16: Special Interest Groups (SIG)

Pg 19: Program Night: Eric States, Photo Printing Pros

Pg 20: Fourth Tuesday Program - Image Sharing (Prints and Mobile)

Pg 21: Print Shows

Pg 21: Camera Help

Pg 22: Photo Critique by Ken Pfeiffer

Pg 24: Member News

Pg 25: Member Article: Pura Vida in Costa Rica (Ron Williams)

Pg 29: Tribute Pages: Conception

Pg 33: Exhibition: Image Submission Requirements and Reminders

Pg 36: Exhibition: Schedule

Pg 37: Exhibition: Category Descriptions

Pg 39: Mentor Program

Pg 42: CCCC Board Members

NOTE: Links with the document are currently unsupported. To navigate to a specific page, see the Table of Contents above and enter Command-F (Mac) or Control-F (PC) followed by "Pg #" replacing # with the page you want.

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

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 that Programs and Education/Training are actually scheduled to occur.

We meet in Farrand Hall, Santa Barbara Museum of Natural History
 3559 Puesta del Sol, Santa Barbara.

Doors open at 7:00 p.m. to give visitors time to meet members before formal programs begin at 7:30 p.m.

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.

USEFUL LINKS

[Channel City Camera Club Website](#)

[CCCC Photo Website on Flickr](#)

[CCCC Facebook Group Page](#)

[The Angle Archives Website](#)



Click icon for link

Email Exhibition Images : c4exhibitions@gmail.com

Email Angle Editor at : angle@cccameraclub.com



upcoming events

Midnight: Friday, September 27, 2019

October Exhibition Submissions Due

Tuesday, October 1, 7:30 p.m. in Farrand Hall

October 2019 Juried Exhibition

Special NATURE Assignment: Landscape/Seascape Long Exposure

Tuesday, October 15, 7:30 p.m. Farrand Hall

Program Night: Eric States from Photo Printing Pros

Printing on Wood, Metal, Acrylic and other materials.

Tuesday, October 22, 7:30 p.m. Farrand Hall

Education Training Night: Non-Competitive Imaging Sharing

Emphasis on Prints and Mobile Phone Photos

Tuesday, October 29

Fifth Tuesday: No Meeting

Tuesday, November 5

Members Showcase submissions due, details next page

Tuesday, November 19, 7:30 p.m. in Farrand Hall

Program Night: Members Showcase

members showcase

november 19, 2019

I hope that you will be able to contribute a slideshow for the Members Showcase! The Showcase is a November tradition where members may present their work in a slideshow format. For more than a decade, as originated by Meryl Weider, this event is just for fun; there are no judges or comments, just an appreciative audience to enjoy your images. The 2019 program will allow shows for 5 minutes each, not to exceed 8 minutes. Simply create your show in MP4 format and upload it directly from your browser using this link:

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

November 5 is the deadline for the November 19 event, but the sooner you submit the better.

If you need help on how to create and export your slideshow using Lightroom, see:

<https://helpx.adobe.com/lightroom/help/playing-exporting-slide-shows.html>

or contact Bill Banning at: billbanning@gmail.com

If you would like to deliver your file on a CD or USB drive or need to use ProShow Gold (only on Windows), see:

<http://www.photodex.com/proshow/gold>

or contact Patti Gutshall at: pgutshall@cox.net

We are looking forward to seeing your work!...Ron Williams

FROM THE EDITOR

Linda Kavanagh

Inspiration? Where does one get some? What inspires you to take photographs? What kind of photos do you like to take? Are you technical and fastidious? Does everything has to be set up in a studio or are you able to just grab the camera go for a walk and point and shoot? No matter what your preference, it is your personal inspiration... and it must give you joy and satisfaction and be pleasurable.



Photographing is not a necessity in life. Having top-notch gear or even the best knowledge is not mandatory. It is best that you are inspired to go out into the world or set it up in a studio atmosphere and see it through the lens and capture it however it is you want to present it for posterity. You are likely the one who is going to care most about how it turns out. Others will have opinions. But what counts most are *your* efforts and thoughts, techniques and what inspires you and pleases you through the whole process. And each one of us is different in our approach.



I was inspired to take pictures through my travels. Capturing the iconic sights to show to my clients. I became more interested in the people, their clothes, culture and their forms of transportation. I find I am now planning my trips and my itineraries for places that are interesting to photograph and making sure the guides I interview and hire are in tune to the fact that although I want to be taken to the highlights of tourist sightseeing, I want them to keep in mind and plan for the best photo ops within.

My second photographic devotion started with my winters in Kauai with sunrise and sunset beach walks. Waves became my fascination. The bigger they got the more excited I was to get out and see what I could capture with my camera. Fifty foot waves breaking over a rock, anticipating the crash and the size of the splash and staying safe was very exhilarating. At sunrise walking along the shoreline, the morning sun would highlight the peaks of the waves and for seconds you would see a rainbow. Yeah, try getting that pic! I was shown a secret place from where you could capture the elusive fantail wave. I would sit there for ages waiting for shot after shot thinking “this is the one”.



From capturing huge waves I progressed to humans surfing them. Of course Kauai has the best of them practicing and waiting for their upcoming competitions. Then my paddle board surfer friends relied on me to video their rides every weekend I was in town at Ventura so they could critique their rides. Gone were my days of basking in the sun and reading a book. I was out among the surfers not getting wet but equally awaiting the “one” to get that ride filmed and figuring out who was going to take it. The anticipation then the exhilaration they felt riding in on a great one I experienced with them as I caught it on tape and knowing I have it forever and could gift it to all of them once edited....*to be continued in November*

PRESIDENTS MESSAGE

Bill Banning

It takes a village to run the Channel City Camera Club and we've got a talented, dedicated village of involved members who keep the club going and growing! But there is a growing need for members to step into a few positions on the Club Board of Directors. We've got a nominating committee (David Auston, Stuart Wilson, and George Welik) out looking for you!



Contact a committee member or Bill Banning: president@cccameraclub.com if you'd like to volunteer. Here's the list (as of our last Board meeting on September 10th) of both filled and vacant positions:

President: Bill Banning (continuing for a third year)

Vice President: VACANT (formerly Bob Brown)

Secretary: Damian Gadal

Treasurer: Bob Wagener

Projected Images: Chris Seaton

Print Exhibition: Patti Gutshall

Program Director: VACANT (formerly David Auston)

Membership: Steven Lewis

The Angle Editor: Linda Kavanagh

Judges Director: Stuart Wilson

Fourth Tuesday Programs: VACANT

Field Trips: Judith Barat

Website: Damian Gadal

Scorekeeping: Zoltan Puskas

Publicity: Ron Williams

PSA Representative: Walter Naumann

Print Show Director: Steve Sherrill

Equipment Director: VACANT

Recommended Changes in CCCC Bylaws: During our past two Board of Directors meetings we've discussed and approved a proposed change in the club By-Laws. This revision will be put to a vote of the members in November.

Article VI: Board of Directors Section 4.

Quorum and Manner of Action

At all meetings of the Board of Directors, the presence of [**REMOVE: two thirds**] [**REPLACE WITH: a majority**] of the current board members shall constitute a quorum. When a quorum is present at a meeting, every action or decision made by a majority of the Directors present shall be regarded as an act of the Board of Directors.

Exhibition Night Changes coming in 2020: At the September Board meeting, the club's directors took actions that will result in two changes to Exhibition Nights next year:

Prints: Beginning in Feb. 2020—to encourage members to learn and practice creating printed images—we will reinstate the exhibition night rule that allows submission of one print plus three projected images for judging. Unscored images will continue to count as one of your three projected images.

We will also hold one or more non-competitive print sharing programs at select "Fourth Tuesday" meetings and seek opportunities for printing education at meetings or in Special Interest Groups.

Judges Comments: Also beginning in February 2020, we will institute a trial of a "judges comments before scoring" model (or as Walter Naumann calls it, the "Dancing with the Stars model." The change will be evaluated over the first several meetings before the Board of Directors finalizes approval of a permanent change.

Clarification on Rules for the Nature Category: At our July and September Board meetings, our directors discussed and voted to clarify rules for the Nature Category. The instructions on the website have been (or will soon be modified to reflect the clarifications below:

Nature:

The nature photography category is 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 artificially produced hybrid plants or animals, 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 picture elements except by cropping are permitted. **[New: No compositing or changes in the original content of the scene is allowed. Multiple images may be used for purposes of tone-mapping (realistic HDR), light sculpting or painting, focus-stacking, noise reduction, or creating a panorama. The scene depicted must be an accurate representation of the scene as it appeared.]**
- Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content are permitted.

EXHIBITION NIGHT: Judges

Stuart Wilson

For our CCCC Exhibition on Oct. 3, 2019 our professional judges for the month will be Kimberly Kavish and Rod Rolle. Our club judge will be Judith Barat



Kimberly Kavish - has a BA in Art from UC Davis, and attended Brooks Institute from 1977-1979. She has been working in graphic design and photography ever since as a business owner of Kimberly Kavish Design & Photography, as well as a partner with her brother, Michael, in Kavish + Kavish. From 1986-2000 she served as Art Director for Santa Barbara Magazine, and as Creative Director for Photographer's Forum magazine from 2000 - 2018. Her studio manages projects of many sizes and scope — including brochures, newsletters, fund-raising packages, promotional materials, books, magazines, and other publications.



Rod Rolle - produces "Images With A Global View In Mind". Since graduating from Brooks Institute in 1986, he has built his business and a reputation as a both a corporate photographer and a photojournalist. A native New Yorker, he has traveled and photographed widely. His work has appeared in many publications such as Time and Business Week.

Getty Images currently distributes his photographs, and he has sold his images to over 220 publications in 36 countries. His 2009 photograph of Michael Jackson standing on top a SUV outside the Santa Maria Courthouse won him a spot in Getty Images' 2004 Pictures of the Year Collection. He taught Basic Photography at UCSB, Video Production through the UCLA Extension, as well as Advanced Photography, Digital Design, and Photojournalism at Santa Barbara City College. <http://rodrolle.photoshelter.com>



Judith Barat - Photography has been indirectly part of my life even before I could talk. This is a fact, I have photographs my father, a commercial photographer, took of me that ended up in an ad in the newspaper! Fast forward 50 some years when Canon released the D60 in 2002. With my first digital camera, a crop sensor with 6 megapixels, a passion or creating my own images began.

Today I still shoot with a Canon but this baby has a full sensor and 30 megapixels but equipment didn't make my photography better, my creativity and practice did. My goal is to keep learning whether it be straight photography or a favorite of mine, compositing images to tell a story. Upon moving from Minneapolis, where I had been very active in camera clubs, to Santa Barbara was a huge change. Thankfully I found Channel City Camera Club, a place to learn, make friends and have fun!



"CROWLEY LAKE" by Stuart Wilson

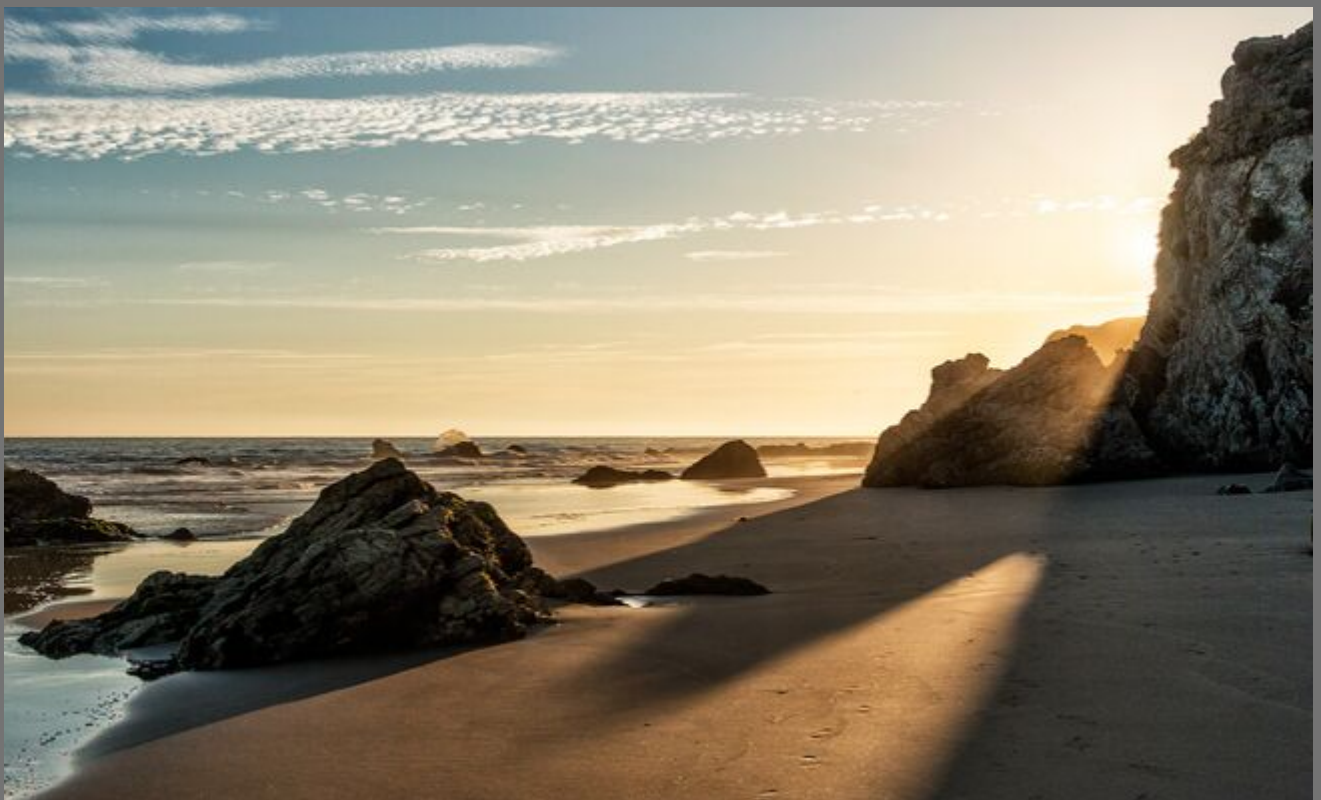
'A TICKET TO RIDE' by Judith Barat

HIGHLIGHTS FROM THE SEPT. EXHIBITION

PRINTS



"HOME IS WHERE THE HEART IS" by Judith Barat



"CLIFF LIGHT" by Ken Pfeiffer

ALTERED REALITY

""FIRE AND WIND"
by Chris Seaton



"CARMANIA"
by
Steven Lewis

NATURE



"HEY BABY" by Stuart Wilson



"OLIVE TREE GRANDFATHER" by Ellen Clark

OPEN



"MUSHING" BY by Bruce Straits



"HOME STRETCH" by Bob Rottenberg

PEOPLE



"IT'S ON AUTO" by Bill Hallier



"STREET FOOD CHEF" by Jeff Lipshitz

FIELD TRIPS

Judith Barat

SAVE THE DATE IN NOVEMBER FOR THE LAKE CACHUMA BOAT OUTING. TBA

SEP 26: Docent led tour of the Santa Barbara Art Museum exhibit: SALT AND SILVER, EARLY PHOTOGRAPHY. Meet 4:50 pm in lobby. We will gather for dinner after for those who wish to continue.
1130 State St Santa Barbara



SPECIAL INTEREST GROUPS

Beginning this year, the Camera Club is pleased to offer Special Interest Groups (SIGs), which are led by club members interested in sharing their particular photographic interests. See below for information about currently active SIGs.

BIRD SIG

DON GREEN

Photos from these trips are on the club flicker site:

<https://goo.gl/KzjyxA>



SCULPTING WITH LIGHT SIG

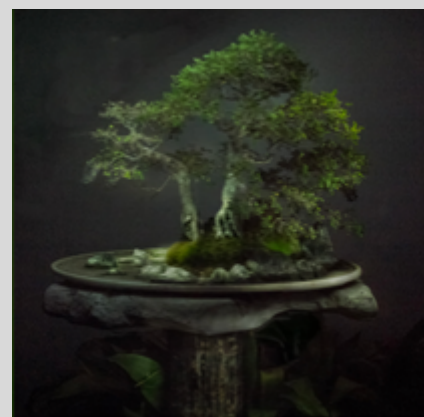
BARBARA HODGDON

LATEST ACTIVITIES: We recently enjoyed two very special Night-Shoots. The first of these was at the Huntington Gardens in Pasadena in late August. Ten of us (8 SWL-SIG members plus two husbands) carpooled to Pasadena on Sunday, Aug. 25 where we were met and welcomed at the gate mid afternoon by the Director of the Huntington Gardens himself, thanks to SWL-SIG member, Carrie Topliffe, who has a personal connection with the Director.

We were then invited to take a tour of the vast grounds to get an overview of the Sculpting with Light photography opportunities that awaited us after dark. Would we choose to shoot in the Chinese Gardens, the Japanese Gardens, the Australian Gardens, the Desert Gardens, or any of the other special gardens? The overview helped and after the tour most of us went in search of the image we would try and use the Sculpting with Light technique to capture.

We were then dinner guests of Director Jim Folsom In a rustic outdoor dining room where we made our own pizzas from pizza dough created by Director Folsom himself and we fired those pizzas in an authentic pizza oven. Could life get any better?

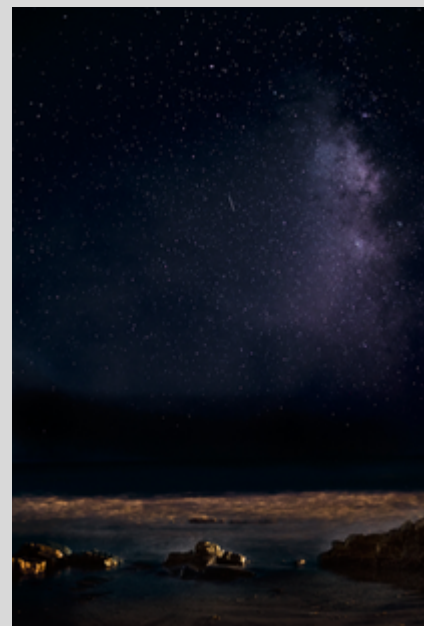
Then, as the light levels diminished, we headed out to capture one or more Sculpting with Light photos, a photo that is taken in darkness using an LED light source to illuminate the subject.



Our second special night shoot happened at Haskells Beach on Sept. 19 when there were low-tide conditions that would enable us to explore and capture SWL photos.

Altogether there were 9 of us (8 SWL-SIG members + one husband) who enjoyed a night under the stars doing Sculpting with Light photography. Half of us focused our attention on the rock formations around the pier below the Bacara Hotel and the other half of us headed down the beach to explore and photograph the remnants of the oil and gas development during the early 1900s, such things as old rusted I-beam pilings and a very weathered old fence.

Here are a few of the Sculpting with Light photos from the Haskells Beach outing that have thus far been processed and shared:



In between our Night-Shoots, we regularly meet the first Saturday of the month to share and discuss our work as well as brush up on Photoshop skills and Sculpting with Light techniques. If the work of the Sculpting with Light Special Interest group intrigues you and you think you might like to join this SIG, a new training program is planned for February when the new camera club year gets underway.

Check out some more examples of SWL at:

<https://goo.gl/Kzjyx>

PROGRAM NIGHT

DAVID AUSTON

DATE/TIME/LOCATION: OCT. 15 7:30PM
Farrand Hall, SB Museum of Natural History

SPEAKER: ERIC STATES - PHOTO PRINTING PROS

TOPIC: PRINTING IMAGES on METAL, WOOD, ACRYLIC & OTHER MATERIALS

Eric will explain the metal printing process with examples and also describe some new work in which he has developed a capability of printing on acrylic, wood and other materials. He is also developing a 3-D printing process.

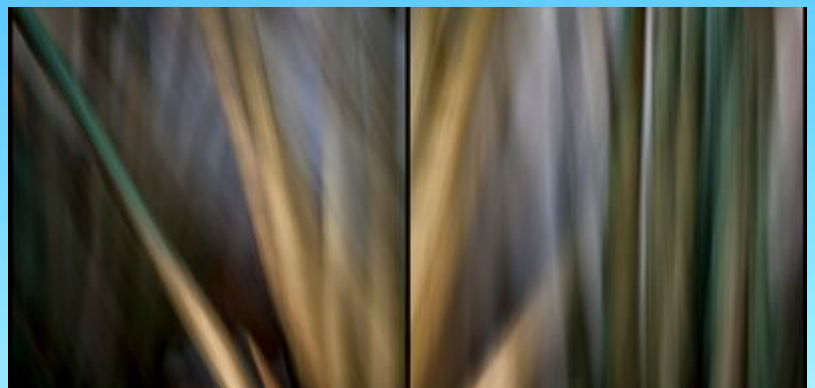
Full details to be announced.



"FAWN EXPRESS" by
Bruce Straits



"ON THE HUNT" by Don Green



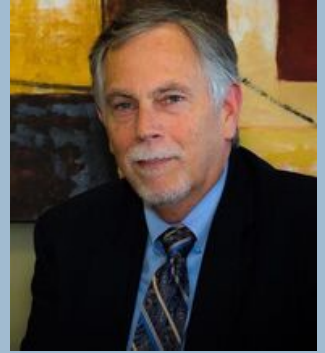
"INTENTIONAL FORMS" by Bill Banning

EDUCATION TRAINING NIGHT organized by Bill Banning

OCT. 22 , 2019 FARRAND HALL

Non Competitive Image Sharing

This month Oct. we'll again be offering an opportunity for club members to share photos in a non-competitive setting. Be thinking about what you might like to share so you can be among the members who've taken advantage of this new way to share your photos!



All categories are acceptable. This month there will be two priorities for submission:

1. Photos that were created and/or edited on a mobile phone
2. Any category of printed images

Email images to Bill Banning: billbanning@gmail.com



Ken Pfeiffer



Ellen Clark



Bill Banning

PRINT SHOWS

STEPHEN SHERRILL

SAVE THE DATE
MARCH TBA
GOLETA PUBLIC
LIBRARY GALLERY
SHOWING



CAMERA HELP

The following members have volunteered to provide "camera help." You are welcome to contact them if you need help.

Canon Cameras:

- Stephen Sherrill sfsherrill@earthlink.net

Nikon Cameras:

- Stuart Wilson stuarttwilson@gmail.com
- Ron Williams 805-448-4995 especially the D800 and D7000 series

Fujifilm Cameras:

- David Auston dauston@cox.net

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.

PHOTO CRITIQUE by Ken Pfeiffer

This is a 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 reading the judge's review and see what you think, and what comments you would make if you were a judge in one of our exhibitions. Please feel free to email the Angle a photo you would like to have critiqued. Identity will not be posted.



Critique by Ken: There is a lot to like about this image! It is a beautiful scene with wonderful light and textures, showing me something I have never seen before in person. I love the contrasting green, yellow, and blue colors. One of the challenges in creating interesting images is to mimic the experience of a three-dimensional world in a two-dimensional medium, that is, to create a sense of apparent depth in the photograph. There is a lot to like about this image! It is a beautiful scene with wonderful light and textures, showing me something I have never seen before in person.

I love the contrasting green, yellow, and blue colors. One of the challenges in creating interesting images is to mimic the experience of a three-dimensional world in a two-dimensional medium, that is, to create a sense of apparent depth in the photograph. This image utilizes some basic compositional techniques to do this by (1) having a prominent foreground element, (2) having warmer colors in the foreground and cooler colors in the background, and (3) by having the foreground sharper and clearer than the background. This is all handled very well. The foreground textures really pop, and I love the delicate, ethereal clouds in the background, among other things.

How might this photograph be improved? I want to emphasize that I like the ridge line of this image, so the following are just some ideas for consideration:

1) The image quality is not very good. It measures only 636x526 pixels. There is no camera data in the file, so I can't see what kind of camera was used, but either the image was shrunk too much or a low-resolution camera was used. If you magnify the image in a viewer, you can see obvious JPEG artifacts around the tree branches, and along the ridge line of the first mountain at camera left, etc. I would like to be able to look more closely at the image and still see sharp detail without artifacts.

2) While we are talking about artifacts, there are obvious halos visible. The triangular building just left of the tree shows obvious halos along its right edge, and there are halos all along with the adjacent foreground structures. This is often the result of applying too much "clarity" or other local contrast techniques like Color Effex Pro "Tonal Contrast" etc. Although these techniques are very useful, the halos can be a distracting defect, particularly in small images. It can be time consuming to remove these, so it might be a good idea to use different contrast enhancing techniques such as various dodging and burning methods.

3) The image is cropped to an odd aspect ratio, and for my eye, there is too much sky. When I crop it to a standard 3x4 aspect ratio, removing the top part of the sky, it looks better and more balanced, and the main elements of the image are along with the "rule of thirds" horizontal lines.

4) A good practice is to avoid putting distracting elements along the edges of the photo, so as to keep the viewer's eye in the frame. My eye tends to go to the brightest and most contrasty elements. Some of the brightest parts of this image are the yellow light on the grass and the wall at the bottom, and the top of the sky. Cropping the sky as mentioned above and subtly darkening the top and bottom of the image with a gradient would help this. The photographer might also consider moving the point of view so that part of the wall at the bottom right was not cut off.

5) Now about that tree in the foreground... Ironically, the foreground element that provides depth is also a distraction from the main subject of the image. The tree is just SO dominant and unlike the rest of the image that it detracts from overall impact since it is right in the middle of everything. I would consider moving my point of view so that either something smaller and less obtrusive was the foreground element or parts of the main building structures were in the foreground.

6) Finally, the photographer might consider very subtly increasing the contrast of just a few of the distant clouds near the center of the image, once again to direct the viewer's eye to the middle of the image. Also, some very subtle dodging and burning of the light and dark parts of the distant mountains might increase the interest of the image.

In conclusion, this is an awesome image! It might be improved according to the photographer's taste by considering some of the above suggestions.

From the editor: Thank you Ken for such an in depth evaluation. We can all learn from this kind of critique. I'd like to encourage more club members to submit photos you'd like to be critiqued. And, I like to have a list of club members who would be willing to provide critiques. It's a great way to be involved AND to improve your own photography by articulating the things you strive to create for yourself.

Send requests to angle@cccameraclub.com for photos to be critiqued and/or let me know if you'd like to try your hand at doing one!

MEMBER NEWS

From George Weilk: CALL TO ALL PHOTOGRAPHERS

NOV. 7 Art at the JCC's EXPOSED III

1st Thursday Reception 2pm-5pm. Intake : Oct 24 or 25 12-2pm
Jewish Federation, 524 Chapala St. SBA. Cash Awards. Open
themed juried photography exhibition. Entry fees:\$15/25 for 2/30 for 3.
Contact: Mike Witt mwitt@sbjf.org 805-957-1115x103
Several members have exhibited in previous years, and Steve Sherrill
even won a top award one year.

From Ron Williams : A very Interesting read into the future about the
smartphone versus the camera industry.

[https://photographylife.com/smartphone-vs-camera-industry?
utm_source=Photography+Life+Newsletter&utm_campaign=628a5a9
4c0-newsletter&utm_medium=email&utm_term=0_74d1711c3d-
628a5a94c0-184073733](https://photographylife.com/smartphone-vs-camera-industry?utm_source=Photography+Life+Newsletter&utm_campaign=628a5a94c0-newsletter&utm_medium=email&utm_term=0_74d1711c3d-628a5a94c0-184073733)

From Linda Kavanagh: I notice there were not that many Solstice
photos posted in our Flickr album for the number of participants that
day for the field trip. Please post. We would love to see them.

Santa Barbara Art Association has accepted our club member
David Auston to be a member of their group of local artists working
in diverse media. Membership is attained by a juried process.
Let us all extend our congratulations to David! You make us proud.

Pack your suitcase your trip through the lens and a member's journal . . .

Pura Vida in Costa Rica by Ron Williams

Wishing to experience Pura Vida (Pure Life), Charlotte and I visited Costa Rica for two weeks in July. Although a small country, it is mountainous with both Pacific and Caribbean coasts so there is a dizzying array of climates and ecozones, ranging from beaches, cloud forests, lakes, rainforests and volcanoes. For that reason we decided to concentrate on the rainforest of the Corcovado National Park, a reserve on the Osa Peninsula that juts out into the Pacific, just north of Panama.

Upon arriving at Puerto Jimenez we were met by a driver from the nearby Crocodile Bay Resort. Adjoining one of the world's few tropical fjord systems, it was originally designed as a fishing resort but has diversified in recent years to accommodate eco-tours and photography workshops, the latter, of course, the reason for our visit. The property has 44 acres of gardens and trails with an abundance of wildlife. It wasn't long before we encountered crocodiles and a variety of birds including scarlet macaws, toucans, and nesting cattle egrets with hungry chicks.



Early the next day, as we prepared to explore the Corcovado; there was a sudden racket from nearby trees from white-faced capuchin monkey troops. Also found on the resort grounds were howler monkeys. As their name suggests they call at dawn and dusk with deep growls. They are considered to be the earth's loudest land animal with howls heard up to three miles away — a very effective alarm clock for us!

As we traveled the bumpy road into the Corcovado we were accompanied by Dennis, our expert naturalist guide who, while driving, amazingly spotted wildlife in overhanging trees. It wasn't long before we were able to photograph the other two monkey species: spider and squirrel. Spider monkeys have disproportionately long limbs and prehensile tails up to three feet long that serve as a fifth arm/hand. Squirrel monkeys are the smallest of the four Costa Rican species, growing to about a foot long and weighing only one to two pounds. They are also the most difficult to photograph due to their small size and speed of movement. As we bumped along we suddenly stopped and Dennis beckoned us to disembark and then pointed up to a family of four Pacific screech owls roosting in a tree. Since they are nocturnal and rarely seen during the day, it was quite a sight as they slept peacefully.



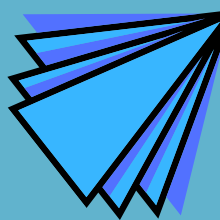
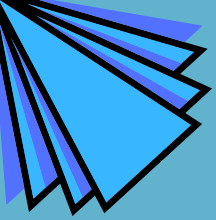
We then proceeded far into the Corcovado to a family-run eco-camp where our tour leader, Jeff Cable, had arranged to have us photograph a number of reptiles captured the night before — they were released into the wild later that evening. Some of the critters included in our photoshoot were toads, poison dart frogs, yellow-spotted night lizards, helmeted lizards, pitvipers, and one of the most dangerous snakes on earth, the fer-de-lance.

Our quest along the way was to photograph a sloth. Two of the six sloth species live in Costa Rica: the nocturnal Hoffman's two-toed sloth and the more common diurnal Brown three-toed sloth. Sloths can spend up to 20 hours a day sleeping while hanging inverted with their toes locked around a branch. Their fur is an entire ecosystem with colonies of algae, fungi, moths, mites, etc. that amazingly serves as one of their food sources. They are among the best-adapted creatures in nature and, surprisingly, it is estimated that sloths make up more than half the total biomass of rainforests in Central America. After several stops Dennis finally spotted a Brown three-toed high up in a tree. We later had the opportunity to photograph a two-toed sloth at the Osa Wildlife Sanctuary.





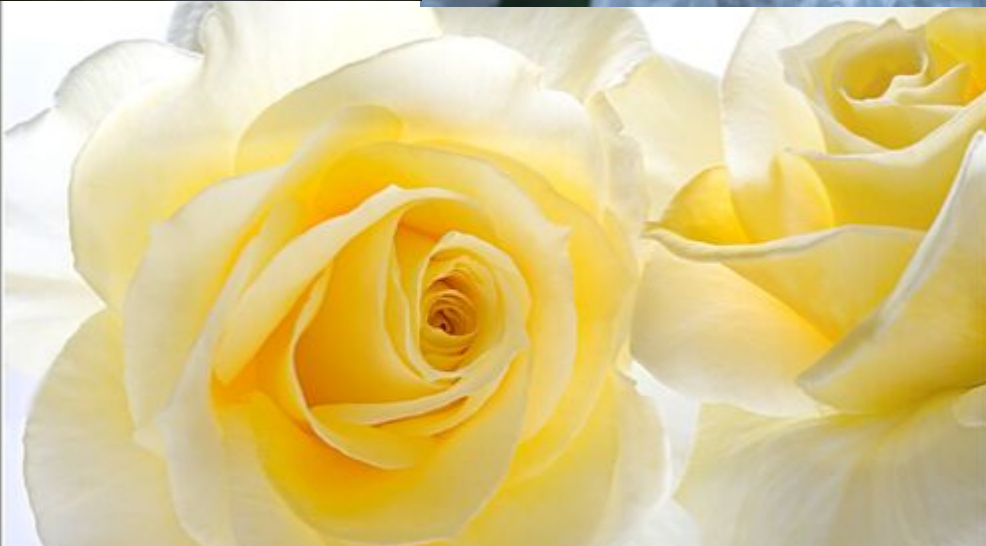
On the last trip away from Crocodile Bay, we did a leisurely boat tour on the Sierpe River. Our guide helped us to easily photograph a wide variety of wildlife including: barn owl, black-tailed boa snake, blue heron, boat-billed heron, crocodile, green heron, green kingfisher, gray necked wood rail, Jesus Christ lizard, mangrove swallow, purple gallinule, squirrel monkey, tiger heron, white egret, white-faced monkey, white ibis, and yellow-crowned night heron. Following lunch in the little river town of Sierpe we drove back through lovely scenery to Puerto Jimenez. It was a Pura Vida way to end our visit to such a stunning country!



*a Tribute to the 34 souls lost
on the Conception Dive Boat
September 1, 2019.
Collection from our archives...*

Pg 29









EXHIBITION: Image Submission Requirement

SUBMIT: c4exhibitions@gmail.com

NAMING THE IMAGES

Title_Of_The_Photo%%Peo%%First_LastName



- Do not add .jpg - it adds it automatically.

1. Title of the photo. Capitalize the first letter of each word using the **underscore** to separate all the words with NO spaces
2. %% signs to separate the title and name from the category %%
3. Add the category between the signs.

CATEGORIES: **Nat** for nature **Peo** for people **Ope** for open

AR for altered reality **Pri** for print **Uns** for unscored.

4. Your first name **underscore** your last name. NO spaces.

SIZE OF IMAGES

Size: No greater than 4000 in width and 3000 in height.
vertical or horizontal pixels

Double check your output. The required amount can adjust higher after your entry. You will have to adjust the amounts. The club's original standard 1400 by 1050 still works. You may see some image softening under 2000-2500 pixels with the new projector.

And: I check the submission email closer to the due date only so if you have questions in the meantime my **contact is: seatopwr@cox.net**

And: If you are going on vacation and you are sending in your images ahead of time make a note of when they are to be juried please.

JUST ASK FOR HELP IF YOU ARE UNSURE ABOUT SUBMITTING IMAGES

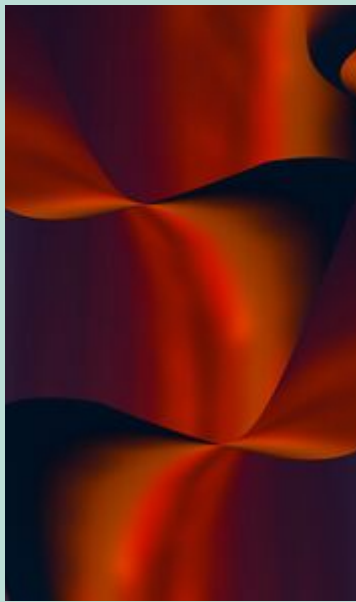
EXHIBITION: Other Reminders

Special Assignments - The purpose of the special assignments is to encourage new ideas and challenges. These images must be taken within the year preceding the assignment, a change from the requirement that they be taken in the current calendar year. For instance, the next Special Assignment is scheduled for Oct 1. This means an image qualifies if it was taken anytime from Oct 1 2018 onward. The metadata shows when it was taken and if it doesn't meet the requirements, it will be disqualified.

Nature - The nature photography category is 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 artificially produced hybrid plants or animals, 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 picture elements except by cropping are permitted. No compositing or changes in the original content of the scene is allowed. Multiple images may be used for purposes of tone-mapping (realistic HDR), light sculpting or painting, focus-stacking, noise reduction, or creating a panorama. The scene depicted must be an accurate representation of the scene as it appeared.
- Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content are permitted.

Altered Reality – An open ended category in which images must show obvious changes of natural color, form, and/or shape, from a realistic image. The original photographic contents must predominate. High Dynamic Range (HDR) images and Black and White images without further changes are not considered “Altered Reality”. It is a category where you can allow your imagination to run wild and create images that you wouldn’t find in reality. The best way to describe it is to show examples:



Unscored Category – Please make use of this category if you would like feedback on your work without being part of the competition and use this opportunity to see it projected on the screen. And based on comments from the judge you may want to later submit it for scoring.

Duplicate Submissions - Organize your images that have already been submitted and accepted or unaccepted. Unaccepted images can be reworked and resubmitted. An accepted image in one category excludes it from being resubmitted in another category even if changes have been made to it, e.g. color to black and white. I do check metadata because sometimes images are very similar but in fact are different shots.

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

EXHIBITION: Schedule for 2019

Juried Exhibitions always occur on the First Tuesday of each month the club meets (no meetings in January, August, or December). Each month members may submit one image in up to three categories of their selection. Up to three total images may be submitted into any Exhibition.

The categories are always the same: Altered Reality, Nature, Open, People, Prints, and Unscored. Remaining meeting dates for 2019: Oct. 1, and Nov. 5.

EXHIBITION: *Remaining Special Assignments*

Date	Category	Assignment
October 1	Nature	Landscape/Seascape Long Exposure

Oct. 1: NATURE - Landscape/Seascape Long Exposure:
Landscapes showing the passage of time, for example, cloud movement, water flowing, light trails, etc.

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.

A reminder, this year members who submit Special Assignments in all four topics for the year will be eligible for recognition of the highest cumulative score among special assignments.

EXHIBITION: Category Descriptions

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. **Altered Reality:** For the “Altered Reality” category, images must show obviously changed natural color, form, and/or shape, and the original photographic content must predominate.
2. **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 compositing or changes in the original content of the scene is allowed. Multiple images may be used for purposes of tone-mapping (realistic HDR), light sculpting or painting, focus-stacking, noise reduction, or creating a panorama. The scene depicted must be an accurate representation of the scene as it appeared. No added textures. Techniques that enhance the presentation of the photograph without b: This is an open-ended category for all exhibitions includes images on any subject done using any technique.

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

5. **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.

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.

MENTOR PROGRAM

DAVID AUSTON

The purpose of the Camera Club's Mentorship Program is to help both incoming and current members improve their photographic skills, learn to use software and hardware, participate in print and digital image exhibitions, and in general to become more fully integrated into the many diverse activities of the Club. To accomplish this goal, a group of more experienced active members of the Club have volunteered to be mentors, offering advice in the following areas:

- Choosing and using camera equipment and lenses that match your photography interests.
- Digital post-processing: Lightroom & Photoshop & other software programs
- The digital darkroom: choosing a computer, monitor & storage system • Some basic principles of composition
- Basic principles of lighting • Black & white photography • Preparing and submitting an image for the Club exhibitions • Printing your own prints and/or using a print service
- Others as needed

Mentors, their areas of expertise, a brief bio, and contact information for each are listed below. Incoming and current members (mentees) who wish to seek advice on one or more of the foregoing areas should directly contact the appropriate mentor listed. If you need help selecting a mentor or have questions or concerns about being a mentor or mentee or how the Program works, please contact David Auston, who has responsibility for coordinating the program (dauston@cox.net; cell: 805.570.0206).

Both mentors and mentees are expected to follow appropriate guidelines for professional conduct as exemplified for example by best practices for student/teacher relationships and avoid using the Mentorship Program for personal gain or any use other than those outlined here.

List of Mentors, with Areas of Expertise & Contact Information

David Auston (dauston@cox.net; cell: 805.570.0206). David has been a member of the Club since 2005 and is currently Program Director. He has been an avid amateur photographer for over 50 years and has used a wide range of both film and digital cameras, including Nikon, Canon, Hasselblad, 4x5, and Fuji mirrorless (his current system). He has been using Photoshop for 25 years and Lightroom for 12. His main interests are landscapes, candid portraiture, street photography, and most recently, light painting. He has a preference for black & white imagery and does his own printing.

Bill Banning (wb@williambanning.com; cell: 858.229.9250). Bill has been a member since 2013 and is currently club president. He took up photography in the '70s with a manual 35mm film camera and a B&W only darkroom in his family's garage. He is equally enthusiastic about making photographs and digital post-processing. He's an advanced user of Lightroom and Photoshop. His background in education supports a gently reassuring teaching style that will meet you at your current level and help you on your way to the next.

Judith Barat (baratjudith@gmail.com; 612. 360. 4977). Judith has been a member of the Club since 2016 and currently is serving as coordinator of Field Trips. Judith has experience with composites and portraiture, is passionate about photography and enjoys mentoring beginning photographers. She uses a Canon 5D Mark IV.

Chuck Bloom (samusic@west.net; cell: 805.886.3624). Chuck got into landscape photography during a summer school course at UC Berkeley in 1978 and joined the camera club in 2008. He has taken more than 100 interactive classes taught by professional Adobe Photoshop and Lightroom instructors and is happy to mentor beginning to intermediate level photographers in using these programs to enhance images. He is also willing to assist photographers in developing basic skills in landscape composition and lighting as well as choosing a computer, monitor and storage system. Chuck has captained cruising sailboats for multi-day photography workshops at the Channel Islands which he has organized for his company Shorelie Summit Adventures and were facilitated by professional photographers. While he appreciates the endless artistic and technical skills required of the best photographers with cameras and in the digital darkroom, he is more compelled by the feeling one experiences when looking at an image that generates the same sensation it was intended to convey each time it is viewed.

Chris Seaton (seatopwr@cox.net; 805.403.9839). Chris Seaton has been a member of the Club since 2011 and is currently Director of Projected Images. She has been an amateur photographer for many years but only after getting her first Canon Rebel digital camera she was able to really start learning about photography. Now she uses a Canon 5d Mark3 which is still teaching her. She is Interested in almost all kinds of photography. She is happy to help beginners get images ready for exhibition.

Stephen Sherrill (sfsherrill@earthlink.net; 805.682.4876). Stephen has been involved in photography for over 40 years, first as a hobby and today as an award winning internationally published professional. He photographs a wide variety of subjects but his specialty is dance and live theater performance. He is currently a staff photographer for

the University of California Santa Barbara Department of Theater and Dance, and for the past six years has toured as the official dance company photographer with the UCSB Dance Company to various cities in Europe. His dance photography has appeared in numerous publications at home and abroad. In addition to his work as a photographer. Stephen has experience in painting, drawing, sculpture, jewelry, ceramics, glass-blowing, wood working, and metal working.

Bob Wagener (bob.wagener@gmail.com; cell: 805.452.0800). Bob has been a member of the club for seven years and is currently serving his third year as Club Treasurer. He started photography in grade school with a Kodak Brownie Hawkeye, taking pictures of historic monuments around Baltimore, and plantation homes on the James River. After years of “resistance” to digital imaging, Bob started using Nikon DSLRs, then Lightroom and Photoshop. But he is still an avid fan of film and collector of 35mm and 6X7 equipment, particularly rangefinder models. Bob is available to help with all things film: choosing your format, locating and testing a solid camera, restoration and minor repairs, shooting with film, even scanning your images into digital files for post processing.

Ron Williams (laladera77@gmail.com; 805.687.4910). Ron has been a member of the Club since 2005 and is currently Publicity Director. He has been an amateur photographer for over 60 years, beginning with a 4x5 press camera in college while serving as photo editor for its newspaper and yearbook. He has used Nikon SLRs, both film and digital, since the mid-1960s. Ron began his career as a physicist in 1961 and has been employed at UCSB since 1975 as a research economist. His main interests are landscapes, nature, night photography, event photography, and travel. He is familiar with Photoshop and other digital post-processing software.

MENTORS				TOPICS							
Last Name	First Name	email	Phone	Gear	Digital Darkroom	Software	Composition	B&W	Exhibitions	Printing	Other
Auston	David	dauston@cox.net	805.570.0206	✓	✓	✓		✓		✓	Fuji Gear, Epson printers
Banning	Bill	wbanning@cox.net	858.229.9250	✓	✓	✓		✓	✓		General Mac Tech Support, Lightroom, Photoshop, etc. on all platforms
Barat	Judith	baratjudith@gmail.com	612.360.4977	✓							Canon 5DMkIV
Bloom	Chuck	samasic@west.net	805.886.3624	✓	✓	✓	✓				Photoshop, Lightroom, Windows computers and iPhone photography
Williams	Ron	laladera77@gmail.com	805.687.4910	✓			✓		✓		Nikon cameras/lenses
Sherrill	Stephen	sfsherrill@earthlink.net	805.451.6743	✓	✓	✓	✓	✓	✓	✓	Canon cameras/lenses
Chris	Seaton	seatonpwr@cox.net	805.403.9839		✓				✓		
Wagener	Robert	bob.wagener@gmail.com	805.452.0800	✓							Film Photography and Equip

CCCC Board of Members



President
Bill Banning



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Projected Images
Chris Seaton



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VACANT



Field Trips
Judith Barat



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David Auston



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Judges
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PSA Rep
Walter Naumann



Education/Training
VACANT



"TWIST THAT STACHE" by
Ellen Clark



"WISPY AND PUFFY" by
Linda Kavanagh