THE ANGLE July 2022 Volume 86 · No. 6





Founded in 1939, The Club meets publicly from February through November (no meetings in December, January, or August). An awards presentation occurs annually in January. Exhibitions are held on the first Tuesday of each month, Programs occur on 3rd Tuesdays, and Education, Training, or Non-competitive Sharing occurs on 4th Tuesdays. Check "Upcoming Events" for details. Annual membership dues are \$50.00. Meetings are free to members and guests and we are always happy to see new faces. Only club members may enter works into juried exhibitions, attend field trips, join special interest groups, receive mentoring/non-juried critiques, or participate in gallery shows.

Before COVID-19 restrictions we met at Farrand Hall, Santa Barbara Museum of Natural History. All current meetings are held virtually through Zoom.

Meetings open at 6:50 p.m. and formal programs begin at 7:00 p.m. We welcome guests interested in becoming members. If you would like to visit one of our Zoom meetings, please contact: meetings, please contact: membership@cccameraclub.com

USEFUL LINKS

Channel City Camera Club Website

CCCC Photo Website on Flickr

CCCC Facebook Group Page

The Angle Archives Website



Email Exhibition Images: c4exhibitions@gmail.com

Email Angle Editor at : angle@cccameraclub.com

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Upcoming Event

Meetings and Deadlines

Juried Exhibition Night - July 5, 2022

Tuesday, July 5 @ 7:00 p.m. (Zoom meeting opens at 6:50 p.m.)

Program Night - July 19, 2022

Barbara Vilander: The Early History of Photography

Tuesday, July 19, @ 7:00 p.m. (Zoom meeting opens at 6:50 p.m.)

Fourth Tuesday - Creative Assignments - July 26, 2022
Sharing and Discussion
Details on Page 21

Tuesday, July 26 @ 7:00 p.m. (Zoom meeting opens at 6:50 p.m.)

Juried Exhibition Night - September 6, 2022

Tuesday, September 6 @ 7:00 p.m. (Zoom meeting opens at 6:50 p.m.)

Exhibition Details

Submission Deadline: Friday, August 26, 2022 @ 11:59 p.m.
Traditional Nature Rules - No Expanded Nature in September
** SPECIAL ASSIGNMENT • NATURE CATEGORY **
Fill the Frame

Annual Club Picnic - Sunday, August 7, 2022

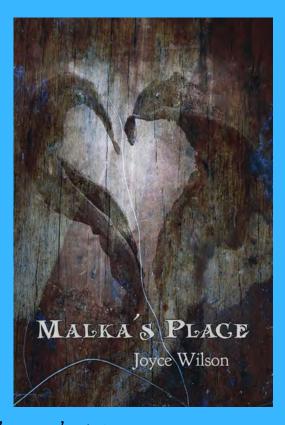
Stow Grove Park, 4:30 - 6:30 p.m. Details and Signups Coming Soon

THE ANGLE is on hiatus for August

A Special Exhibit...



Joyce Wilson, a terrific photographer, artist, teacher, AND a good friend of the CCCC (Judge and Presenter) would like to share this information with our members and Angle audience. You don't want to miss this exhibit! See the exhibition/reception details and her notes about it below:





Photography & Art Lovers,

Creating this body of work during the pandemic with time to research and read shattered my comfort zone. After years of photographing and painting powerful, sensitive figurative work, and experimenting with abstractions in nature, I found myself on a journey to tell stories of social injustice and create art that challenges the viewer to engage in provocative and elusive truth. I wrote stories to accompany the images and published a book. All proceeds from sales of art and the book will be donated to the "TO BE Foundation/Gallery". The foundation will house art and be a center of art education for at risk children and families.

I hope some of you can join me for the opening reception.

The only people who don't get arrested for flashing and exposing in public.



IT'S SUMMERTIME!

Santa Barbara Solstice festivities have come and gone. During a lull in the parade, I had a vision of our camera club members joining in the parade, holding a beautiful frame with a captivating photo that the member had captured and as we progress up the street we strike a pose every few feet. Choreographed of course! Bright neon t-shirts with the CCCC club logo. Having been in a marching band when I was a teenager I could lead and twirl a flag with a banner that says: "JOIN THE CCCC CLUB".

LINE UP EVERYBODY AND STRIKE A POSE...

This is the last newsletter until September.

Have a wonderful summer. Carry your camera or at least your cellphone and if you take an interesting photo or two in your outings hit me up with an email and I can have a "What I did on my summer vacation" article for the September issuse.

angle@cccameraclub.com

Old Spanish Days is just around the corner. Carry you camera or your cellphone and grab a few street scenes. Good time to practice. Enjoy...

Linda A. Kavanagh – editor

Exhibition Night File Naming Protocol

The current file-naming protocol for exhibition submissions is: **CAT Title by Firstname Lastname**



Note that underscores [_] dashes [-] and %% symbols are not allowed unless they are an explicit part of the title. Here's an example:

NAT Fall Colors in Antarctica by Ernie Shakleton

The 3-letter (ALL CAPS) category abbreviations are simply the first three letters of the category: CRE, NAT, OPE, PEO

Please use this file naming protocol from this point forward.

Submissions with incorrect file names will be returned for correction.

Remaining Special Assignments for 2022

- NATURE (September 6): Fill the frame.
 - Note: This assignment should follow traditional Nature Category rules. Expanded Nature will be allowed in November.
- CREATIVE/CONCEPTUAL EDIT (October 4): Abstract

NEW: Expanded Nature OptionSee the details on the next page!

You may submit Nature images with the new extended rules (see next page) for the November Exhibition. This is optional. You may submit "Traditional Nature" images any month.

NEW: Expanded Nature Option

At three Exhibition Nights this year, the traditional Nature Category will be expanded to include some subjects and techniques not previously allowed. In **April**, **June**, and **November** of 2022, you can choose to submit Nature images that go beyond our current Nature Rules. You can also choose to continue to submit images that meet the traditional requirements. This is not a new category.

Here's what you can do differently with your Nature submissions in April, June, and November:

- The Expanded Nature option allows for the depiction of the intersection of nature and humans.
- Images may depict subjects that have adapted to an environment modified by humans, where these human elements are an integral part of the nature story; or where the human elements are in situations depicting natural forces, like hurricanes or tidal waves; and..., well, it's up to you.
- Solid black and solid white backgrounds and studio shots are allowed in Expanded Nature
- Humans as non-essential subjects and/or human-made elements that contribute to the storytelling nature of the image are allowed
- The removal of minor, distracting elements or defects (dust spots) are also allowed.

Note that all Nature images submitted in **April**, **June**, and **November** will be scored as Nature submissions and no changes to end-of-the-year recognition is being made... just a few opportunities to expand what you present as "Nature."

Tuesday, July 5, 2022 at 7:00 p.m. (via Zoom)

Professional Judges: Kimberly Kavish

Brent Winebrenner

Club Judge: Bob Rottenberg



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.

Brent Winebrenner MS, Photography- Brooks Institute of Photography; He is a freelance editorial and corporate location photographer, film maker, and multimedia producer. His stock photographs and video footage are represented by Getty Images and DV Archives. Brent was the principal photographer for three Rizzoli coffee table books, including The Splendor of Cuba, recognized as one of the ten best photography books of 2011. He has many still and motion commercial clients. He served as the Semester at Sea photographer and has experience in more than 70 countries. Brent taught introductory photography, location lighting, and the business of editorial photography at Brooks Institute and leads photography tours in Guatemala. His documentary film entitled "Guatemala: On the Edge of Discovery", has been accepted by PBS.

Bob Rottenberg's interest in photography began when he received a Kodak Hawkeye at age 13, but he believes that the most important date in his photographic career was when he joined the CCCC 16 years ago. His choice of career as a radiologist also reflects his ongoing interest in the recorded image. His "exposure" to digital cameras and Photoshop accelerated his passion as an amateur photographer. He has modestly stated that he has little native artistic talent, leading him to concentrate on technical excellence by creating photographs that are compositionally simple and direct. We all know that this combination of modesty, technical excellence, and creativity has resulted in one of the most outstanding photographers in the CCCC.



Photo by Bob Rottenberg

PRINTS Exhibition Highlights - June

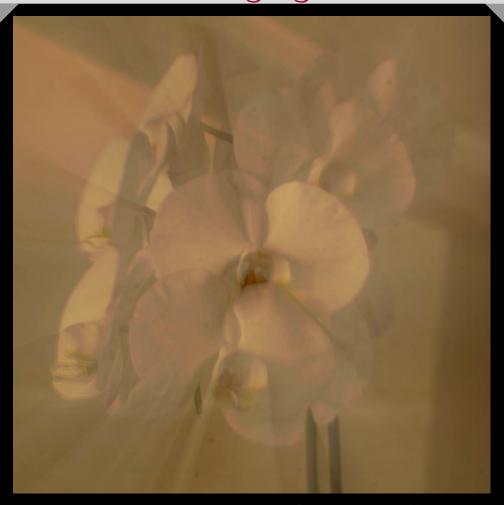


"SCALE OF FAITH" by Bill Banning



"PACIFIC SURFLINER" by Ron Williams

CREATIVE / CONCEPTUAL Exhibition Highlights - June



"ZOOMED ORCHIDS" by Pat Birdsell



"AGAPANTHAS" by Zoltan Puskas



"ESCAPE" by Carrie Topliffe



"MAP OF WYOMING" by Chris Seaton

NATURE Exhibition Highlights - June



"WINTER FORAGING" by Scott Vahey



"HEADSHOT" by Bob Rottenberg



"MALE NAT PINE GROSBEAK" by Bruce Straits

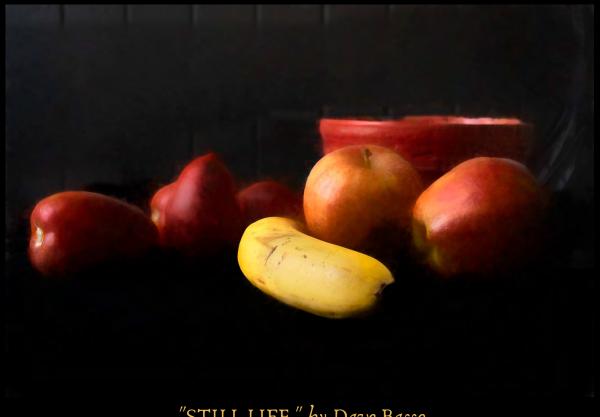


"MANLY BEACON" by Walter Naumann

OPEN Exhibition Highlights - June



"OOPS" by George Welik



"STILL LIFE" by Dave Basso



"FLYING CAR" by Ron Williams



"LANDMARK FRAMED" by Ellen Clark

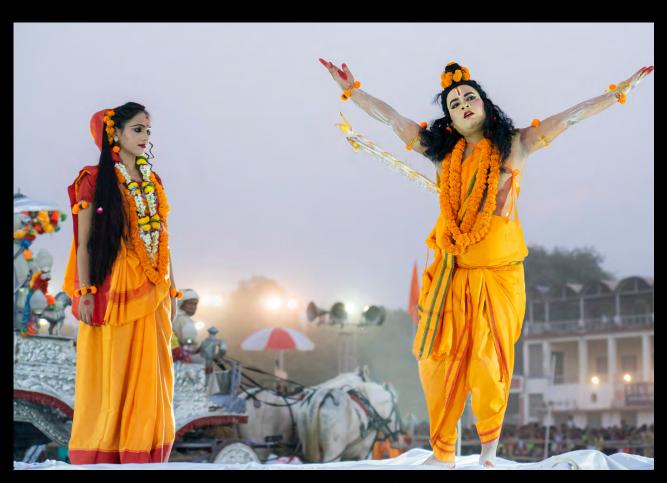
PEOPLE Exhibition Highlights - June



"ANDES MAN" by Bill Hallier



"FEEDING MY FRIENDS" by Dave Basso



"RAMAYANA" by Jeff Lipshitz



"MUSEUM MUSINGS" by Deb Gibson

HIGHEST SCORE: MAY 2022

Initiated this column last month then forgot to add it in! If there are ties for high score, all will be included.



SCORE: 26 NATURE CATEGORY
"TRUMPETER THERMAL MIST TAKE-OFF"

by Bruce Straits

HIGHEST SCORE: JUNE 2022



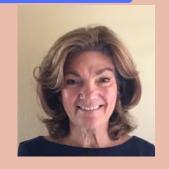
SCORE: 27 NATURE CATEGORY
"THE BLACKBIRD AND THE GREEN JAY"

by John Stuelpnagel

July 19, 2022 • Virtual at 7:00pm

SPEAKER: Barbara Vilander

PROGRAM: The Early History of Photography



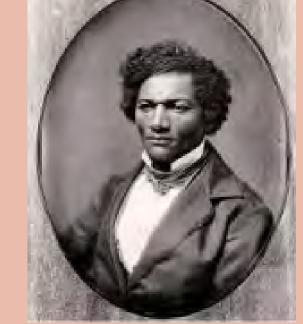


The talk will present the history of the development of photography, from its precursors to the invention of roll film in the 1880s.

Technologies discussed will include the camera obscure, the heliograph, daguerreotypes and calotypes, albumen prints, ambrotypes, tintypes and carte-de-visites. The overall format will be to present each technology while examining its technical, social/historical, and aesthetic aspects. A dash of English vs French rivalry, the creativity of Victorian women, and actual samples will also, make an appearance.

"My academic specialty is the history of photography and I tremendously enjoy sharing it with others. I teach the subject with great respect while enjoying the lively personalities, some rather unique creative expressions, and flat-out humorous examples. In short, I strive to give an enjoyable stroll through the development of the medium rather than subject you to academic droning."





4th Tuesday Program

Organized by Zoltan Puskas - Made possible by YOU!

Tuesday, July 26, 2022 7:00 p.m. via Zoom CREATIVE ASSIGNMENTS

ORGANIZER-HOST: Club Member, Zoltan Puskas EMAIL SUBMISSIONS: zpuskas@gmail.com

Please label your submissions with your name, its title, and 1 or 2 words indicating the assignment category

This program will offer three assignments per month to inspire you and challenge you to take your photography to the next level. Here are the upcoming Assignments:

JULY 26, 2022, 4th Tuesday Assignments:

- 1. Share your **street scenes**: Neighborhood, town, city, shops, streets
- 2. Share your nourishment: Food, place-settings, snacks, farmers' markets
- 3. Share your **homage to the artists**: Still life, landscape, and portraiture in the style of your favorite painter or photographer. Pose, lighting, effects?

SEPTEMBER 27, 2022, 4th Tuesday Assignments:

- 1. Share your **architectural lines:** Urban structures from an exceptional point of view.
- 2. Share your **strangers on the street**: Street photography to capture an interesting feature/aspect of people out there.
- 3. Share your stillness: Still life, small groupings of inanimate objects

OCTOBER 25, 2022, 4th Tuesday Assignments:

- 1. Share your playing with color: Enuf said.... go wild!
- 2. Share a what's blooming in your world: Grass, flowers, buds, house plants
- 3. Share your night: Streetlight, store windows, sunsets, astrophotography

NOVEMBER 22, 2022, 4th Tuesday Assignments:

- 1. Share your **patterns of love:** Repetitive patterns, repeating designs in nature, architecture, etc.
- 2. Share a black & white day: Spending a day seeing in monochrome
- 3. Share your **cloud:** Photograph clouds whether from an airplane or from the ground. experiments with filters, color or black & white

4th Tuesday Assignments: Basic Guidelines

- 1. All CCCC members will be notified of the Creative Assignments via the Angle. Each month will feature 3 predetermined photo assignments.
- 2. Images may be newly created or from your photo albums
- 3. Each member/attendee may pick one to three assignments and interpret them as they see fit in the category.
- 4. Assignments are due the day of the meeting which is typically the 4th Tuesday of each meeting month (we will not meet in January, August, and December)
- 5. Prepare to share your screen and discuss your interpretation of the assignment.
 - a. Discuss why you created this image
 - b. Images may be post-processed using CCCC-allowed techniques that we typically use in each of our monthly image categories: NAT, CRE, etc.
- 6. We'll have a discussion/critique about each submitted image
- 7. Images may be used in our CCCC Exhibitions
- 8. Please label your images with your name, image title(if any) and a 1 or 2 word label for the category.

A few examples from June's Fourth Tuesday Meeting



Streaks by Bill Banning



Movement by Bruce Straits



Directional Lightby Zoltan Puskas

Judith Barat

1ST CAMERA CLUB FIELD TRIP APRES COVID SUMMER SOLSTICE PARADE: completed

Judith Barat, Pat Birdsell, Carrie Topliffe, Deb Gibson and Linda Kavanagh were in attendance. David Auston met us at the site. Yes, all ladies shined at the table. Pat and Judith attended the Solstice workshop the night before and remarked how it was a splendid capture opportunity.



Our casual get-together on June 25th with breakfast at Joe's Cafe, then capturing the spirit of the pre-parade was a monumental success.

WE CAPTURED THE SHINE!



Carrie / Pat / Deb Linda Judith

Photo by Carrie mastered with her phone app click



Photos by Pat











Photo by Deb



Photo by Judith



Photo by Judith



Photo by Linda

Photo by Carrie





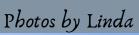








Photo by Carrie

Photos by David

SPECIAL INTEREST GROUPS - SIG

BIRD / WILDLIFE & LANDSCAPE SIG

DON GREEN

June's Theme: Raptors

- "Did you shoot the governor?"
- "Take a shot of the guest speaker."
- "Did you shoot the President?"
- "Don't forget to shoot the First Lady."
- "Who did you shoot?"

Those are actual conversations and questions that I had when working behind the camera for certain un-named corporations' PR folk. Public relations stuff. It's a wonder the secret service didn't handcuff me right then and there. Ever notice how photography is gun oriented? How about we wean ourselves away from that...take an image, take a photo, did you get a good photo of the President? Yes, I did, thank you. There's not enough conversation out there about guns right now, unfortunately, those who should be talking aren't. Let's try to make photography less gun centric. OK, off the soapbox...

Getting back to birds now...June's theme was a return to what we did last year and that is Raptors. The new crop of birds is being born and fledged about now so that as well makes good subject matter.

I met up with Sue Cook at Goleta Beach Sunday around 10 am when high tide was happening and we saw a very hungry Osprey make many attempts at getting something for breakfast. Lots and lots of Pelicans flew overhead too. The birds are out there. Now is the time to get out there and give it your best shot...awwww shoot...awwww... rats.

See you out there,

Click to view











Other SIG News & Resources

STREET PHOTOGRAPHY SIG DAVID AUSTON & CHRIS SEATON STREET PHOTOGRAPHY

excerpt from The Ultimate Guide of Street Photography by James Maher

With street photography, the best image of your life can pop right in front of you on the way to get your morning coffee. This spontaneity is what's celebrated. That is why 6 grainy images, slightly off-kilter framing a-la Garry Winogrand, or imperfect focus will not always ruin a street photograph. Sometimes they will, and we must aim for technical mastery, but other times they can add to the realness of the moment. Sometimes these deficiencies may actually improve the image. But these are decisions that can't be taught. Many of them are spontaneous and instinctive. That is why you can't buy or read your way into mastery of street photography. You are on the same plane as every other photographer. The only thing standing between you and them is the time spent out there paying your dues, waiting for those intriguing moments to occur, and improving your ability to notice and bring them back with you.



photo by Walker Evans

photo by Eugene Arget

STORYTELLERS SIG

Judith Barat

This is a small group of members who meet monthly. It's loosely structured around discussion and sharing of all types of photography with a focus on creative expression and story-telling. Interested in learning more? Contact Judith Barat at baratjudith@gmail.com

NIGHT PHOTOGRAPHY SIG

Ron Williams

After a successful nighttime outing to shoot the Milky Way, this group is inactive. It may reappear in the night skies above Santa Barbara if there is sufficient interest. If you're interested in this genre of photography, you can contact Ron Williams at laladera77@gmail.com



photo by Ron Williams

NEW SIGS ENCOURAGED

Your Name Here

If you'd like to see a new SIG and would be interested in hosting it. Let us know. Start with an email to president@cccameraclub.com

STUART WILSON

The Club will continue its successful evaluation program in 2022. 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 to our reviewers anonymously 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 will be absent for the summer. Please send submission to:

angle@cccameraclub.com

with a subject heading of "Image Evaluation Program" The image will not be published.

PSA NEWS

Walter Naumann

The Photographic Society of America Website

83rd Annual
PSA Photo Festival
September 21 to
September 24, 2022

Colorado
Springs
Photo Tours
Sept. 20th thru Sept. 24th

www.psa-photo.org
SAVE THE DATE!

83rd Annual PSA Photo
Festival

Colorado Springs, Colorado
SEPTEMBER 21 - 24, 2022

Festival Registration is now open.
The Festival schedule Is online.



October 2022 - Goleta Library Print Show Details

Goleta Valley Library Multipurpose Room, 500 N. Fairview Avenue

Dates and Times:

- Ingathering: Saturday, October 1, 10:00 a.m. to 1:00 p.m.
- Reception: Sunday, October 9, 2:00 p.m. to 4:00 p.m.
- Takedown: Sunday, October 30, 2:00 p.m. to 4:00 p.m.

Print Limit, Fee, and Sign-up:

- Print Limit for Show: wall space limits us to 50 prints total
- Print Limit per Member: initial entry limit is 2 prints per member
- Print Fee: \$5 per entry
- Sign-up: a link to an online sign-up sheet will be emailed to all members in mid-July!

Print Rules for Hanging:

- Prints on Paper or Glass: images printed on paper or glass must be framed
- Other Print Types: Canvas, metal, wood, acrylic, etc., may be unframed if backing material is rigid
- Hanging Wire: all prints must have a back-mounted picture wire for hanging
- Print Size: no specific maximum limit, but take into account that it's not a big space
- Image Content: Programs for children are held in this space-image content needs to be appropriate

CAMERA HELP

Members can use the online directory for contact info.

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

Canon Cameras:

- Stephen Sherrill
- Sally Berry: Canon EOS R & R5 Mirrorless

Nikon Cameras:

- Stuart Wilson
- Ron Williams: Especially the D800 and D7000 series

Fujifilm Cameras:

- David Auston
- Bill Banning

Sony Cameras:

Pat Birdsell

If you would like to volunteer as a camera expert, email: president@cccameraclub.com.

How to Capture Motion Blur in Photography by Darren Rowse

Slow down your shutter speed

Here's the fundamental motion blur tip: Use a slow shutter speed. You see, the reason for motion blur is simply that your camera's shutter remains open for a significant period of time. In other words: you get motion blur when your shutter speed is long, whereas you freeze the action when your shutter speed is short. If your shutter speed is too fast (e.g., 1/4000s), you're not going to capture much movement. But if you dial in a lengthy shutter speed (e.g., five seconds) you won't need your subject to move much at all before you start to see the blur.

How long should your shutter speed be? Here, the speed of your subject comes into play. A moving snail and a moving racecar will give very different results at the same shutter speed. The slower your subject, the slower the shutter speed needs to be to create blur. The other factor that comes into play when determining shutter speed is how much light exists in the scene. A longer shutter speed lets more light into your camera and risks blowing out or overexposing your image.

Stabilize your camera

There are two ways to get a feeling of motion in your images:

1. Have your subject move. 2. Have your camera move.

But for the type of photo we're after today, it'll be the subject that's moving. In such cases, you need to do everything you can to keep your camera perfectly still. Otherwise, you'll capture a blurry subject — but you'll also end up with a blurry background. Use a tripod or a flat area. Or use a remote shutter release or a self-timer mechanism; that way, you can trigger the shutter without touching your camera (because the more you touch your camera, the more likely it is that you'll introduce blur).

Try Shutter Priority mode

With Shutter Priority, you set the shutter speed (and the ISO, if you so choose), but your camera will set the aperture to ensure the shot is well exposed. It's a very handy mode for motion blur photography because it ensures you get the movement effect you're after while also capturing generally well-exposed images. The longer the speed, the more light that will get into your camera, and the brighter your photos will be. So unless you compensate for this, whenever you try to capture motion blur, you'll end up with overexposed shots.

Here are three easy methods for preventing this overexposure.

(Note: A fourth method is to simply wait for the light to change - i.e., for it to get darker. Many shots that incorporate blur are taken at night or at dawn/dusk for this reason.)

Use a small aperture

Narrow the aperture. Because the narrower the aperture, the less light that will hit the camera sensor. If you're shooting in Shutter Priority, your camera will actually narrow the aperture for you. As soon as it detects a slow shutter speed, it'll close down the aperture and deliver a well-exposed shot. One thing to bear in mind: Adjusting the aperture won't just affect your photo's exposure. Aperture also affects the depth of field, which refers to the amount of the scene that's sharp.

Drop your ISO.

ISO impacts the sensitivity of your digital camera's sensor to light, where a higher number will induce greater sensitivity (and therefore a brighter exposure) and a lower number will induce less sensitivity (and therefore a darker exposure).

Try a neutral density filter

Can't get the exposure dark enough? You've narrowed the aperture, you've dropped the ISO, but your shots keep coming out overexposed. A more dedicated option: use a neutral density filter.

For example, if you're shooting a seascape in bright sunlight and you want to blur the water, you'll end up with a blown-out, overexposed scene – even with a narrow aperture and low ISO. But pop a neutral density filter over your lens, and you can slow the shutter speed right down while keeping a perfect exposure.

Two more creative techniques to try

- Slow sync flash. This lets you capture a relatively sharp subject while creating a moving, blurry background, and it's a great way to create in-your-face shots.
- Panning. Here, you simply follow a moving subject with your camera; the subject will generally come out nice and sharp, while the background stretches and blurs.







Darren Rowse is founder of Digital Photography School

MEMBER NEWS

From member George Welik: The rock and roll band that I play drums in, called "**Snapshot**," will be performing at Chase Palm Park on Saturday, July 9 for the "*Dolphin Dive*" *Rotary Club fundraising event*. **Admission is free.** If you have questions about the event, answers can best be found at the website: sbdolphindive.com



If you decide to come to this event, we'll be playing rock music from the '50s, 60s, and '70s from 2 pm to 4 pm. Please swing by the bandstand, try to get my attention, and say or wave "hello." If you feel like practicing some music performance photography in the challenging light of mid-afternoon, bring your camera and try shooting our not-at-all-famous rock band "Snapshot."

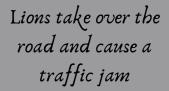
Pack your suitcase for your trip through the lens and a member's journal . . . PRIVATE CONSERVANCIES in Africa -by Linda Kavanagh

When one thinks of safari, they immediately think Kruger. It was proclaimed a National Park in 1898, a no-hunting zone and is the oldest wildlife preserve worldwide, covering an area of 224 miles long and averaging 41 miles wide. It was declared a World Heritage Site in 2001. The park houses 147 mammal, 507 bird, 114 reptile, 34 amphibian, 49 fish, 336 tree and 2000 plant species. Cultural artifacts can date the presence of Stone Age man along with some 300 archeological sites to prove it. There is even evidence that pre-historic man existed in the park designation. There are 254 cultural sites and 125 recorded rock art locales. It is home to the Big 5, foremost on everyone's list for animal sightings on safari.

the big five of Africa's megafauna



But why is going on safari in Kruger not appealing? Bordering the National Park are private conservancies and concessions. In 1994 the game fences separating the private reserves on the western edge came down. Then in 2001 the border with Mozambique on its eastern side and its northern border with Zimbabwe were removed. This provides the animals free to roam a greater area and protection from poachers and hunters. Now three nations share the same animals. Safari in the Kruger National Park is not as expensive and the accommodations are not luxurious compared to the conservancies, but you'll encounter a smaller of vehicles. The main road is like a regular highway though at a maximum of 30 miles an hour and less on the graveled roads. Many vehicles are self-drivers "aka don't know what the hell they're doing" combined with hired guided vehicles that tour the park each day with experience. You then have the self-drivers always following one of the guided vehicles for a better chance of sighting the wildlife. On the private conservancies, only vehicles owned by the lodges with fully trained game guides and trackers are allowed. No day trippers.





I experienced in Amboseli National Park in Kenya a double decker bus pull up behind my safari jeep looking at elephants. The next day I had my ranger take me in the opposite direction of any other vehicle. He was the main ranger in the area so other drivers always asked him where to go and he sent them north and we went south. We ran into 3 cheetahs on the road and after sitting with them for 10 minutes they

ambled off into the grassy plain. My guide turned to me and asked "now can I"? I said yes make the call. He notified the other rangers we had a cheetah sighting. You should have seen the dust coming from at least 6 different angles, like the worst Oklahoma dust storm. It was our turn to run!

In Kruger, there are no limits to the number of vehicles at an encounter and there you get the vehicles vying for the best viewing position, often squeezing in and blocking another's view. Wildlife sighting apps are becoming a serious hindrance to wildlife and visitors are not playing by the rules. The conservancies have rules for the sightings that only 2 or 3 vehicles are at one encounter. This reduces stress on the wildlife and they are relaxed and will ignore the vehicle. Too much commotion and they head for the bush. And that is another benefit of the private conservancies; the game ranger is allowed to drive into the bush in the pursuit of a closer view or a find, while in Kruger, there is no off-roading allowed. The vehicles in Kruger are closed-in cars as well as the guided tours with maybe pop-tops that open. In the private areas, they are open jeeps open-top. The biggest benefit of staying in a private reserve is the exclusivity, very few lodge accommodations. With the National Park, you can have 100 lodges sharing the same area and more just outside the gate that run day trips into the park every day. Staying in the unfettered bordering conservancies allows the guests to enter the Kruger Park area but it is illegal for unregistered vehicles to enter the roads of the private enclaves. They will be fined.



Morning good luck
dance with keeper of
the gate entering
wildlife area from
Lion Sands Lodge in
Sabi Sands private
reserve

Private conservancies and concessions allow game drives at night, game walks and game drives by horseback.

Persistence and stealth is what is required to stalk a predator for animal and human alike. Sustainable "green" lodges are now turning to electric safari vehicles, an innovation that protects the environment and enhances the safari experience by drving in near-total silence.



The Mara Conservancies in Kenya had a unique approach to wildlife management. They invented the concept for the local Maasai landowners to set aside land from cattle grazing and agriculture and instead lease it to safari operators next to the Mara National Reserve to help the local communities benefit from the tourist dollar. Sustainability is encouraged and wildlife flourishes. The local people now have jobs building accommodation, and furniture making, and artists are commissioned for décor.

Rain gutter and water feature fashioned using the stump of a tree. 30 foot bar top made from a 30 ft tree from the local bush.

Earth Lodge - Sabi Sabi

The locals are trained in the hospitality industry. The exclusivity from the main Park offers the most reliable and exciting predator sightings.

Reclaimed water from the lodge is used to provide water holes for the animals,. A good example is OI Donyo Lodge on the Mbirikani Group Ranch {275,000 acres} owned by 4000 Maasai that borders the Chyulu Hills National Park in Kenya. Sit in their fenced in log-hide for hours watching all species of animals come for a drink. This is especially necessary during the dry season. The owner, Richard Bonham received the Lifetime Achievment Award for Conservation from Prince William, Duke of Cambridge in 2014. A good number of the lodges in the private reserves are family owned for generations. Many tourists look for this type of experiential vacation travel.

A safari in these less crowded venues is beneficial to the photographer. There are less people in seats on the game drive. Some of these private lodges cater to the photographer with jeeps equipped for large cameras and a professional photography specialist game ranger to set you at the right angle or possible light at a sighting. A few have special hides built at water holes that are at ground level and the photographer can sit comfortably for hours waiting for the right capture. Some have a studio for photographers with equipment for viewing and editing within the lodge. And of course full Photoshop workshops are offered.

"There is something about safari life that makes you forget all your sorrows and feel as if you had drunk half a bottle of champagne — bubbling over with heartfelt gratitude for being alive." - Karen Blixen, author of OUT OF AFRICA







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 become more fully integrated into the many diverse activities of the Club. To accomplish this goal, several 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
- Other assistance as needed, just ask.

Contact information has been removed from the Angle due to email spam issues. Members can use the online directory for contact info. For additional support send an email to president@cccameraclub.com

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 coordinates the program.

List of Mentors

David Auston

Bill Banning: Editing software, MacOS operating system, Zoom support.

Judith Barat: Mentoring beginning photographers. She uses a Canon 5D Mark IV.

Chris Seaton: Assist members to get images ready for competition.

Stephen Sherrill: General photographic and art mentoring.

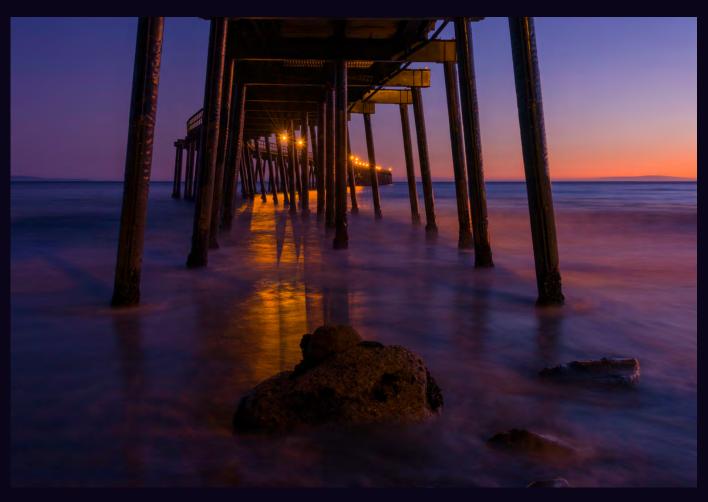
Bob Wagener: Bob is available to help with all things film: choosing your format, locating and testing a solid camera, restoration and minor repairs, shooting with film, even scanning your images into digital files for post-processing.

Ron Williams: Can assist with submitting prints to Club Exhibitions and Nikon cameras.



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"UNDER THE PIER" by Stuart Wilson



"END OF A GREAT DAY" by Bill Hallier