

# THE ANGLE

February 2023  
Volume 87 • No. 1



Like the Superwoman she is....  
Congratulations to:

## CHRIS SEATON

2022 MERRILL C. HART Award Recipient

photo by Chris Seaton November 2015



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

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.

**MEETINGS ARE HELD VIRTUALLY TROUGH ZOOM WHILE SOME WILL BE HELD IN  
PERSON AT VALLE VERDE COMPLEX SANTA BARBARA**

[membership@cccameraclub.com](mailto:membership@cccameraclub.com)

### ***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](mailto:c4exhibitions@gmail.com)

Email Angle Editor at : [angle@cccameraclub.com](mailto:angle@cccameraclub.com)

***Member Club of the Photographic Society of America : [www.psa-photo.org](http://www.psa-photo.org)***

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# Upcoming Events

## Meetings and Deadlines

### **Juried Exhibition Night - Tuesday, Feb. 7**

*7:00 p.m. • Zoom meeting opens at 6:50 p.m.*

### **Program Night - Tuesday, Feb. 21**

**Ron Williams Dusk to Dawn**

*7:00 p.m. • Zoom meeting opens at 6:50 p.m.*

### **4th Tuesday Creative Challenges - Tuesday, Feb. 28**

*7:00 p.m. • Zoom meeting opens at 6:50 p.m.*

### **March Juried Exhibition Night - Tuesday, Mar. 7**

*7:00 p.m. • Zoom meeting opens at 6:50 p.m.*

## **MARCH EXHIBITION DETAILS**

*\*\*Expanded Nature Allowed\*\**

*\*\*No Special Assignments*

***Submission Deadline: Friday, February 24***

# PLEASE READ THIS

## New Stuff in 2023



Hi everyone... Welcome to 2023!

I'll be sending this information in more than one forum because there are some changes to our Exhibition Nights and I don't want anyone to miss it!

Some other less urgent notices will be coming soon by way of member emails. Oh, and... don't forget to pay your 2023 dues. It's gonna be another great year!

[The PayPal link for paying dues is here.](#)

### Exhibition Night Changes:

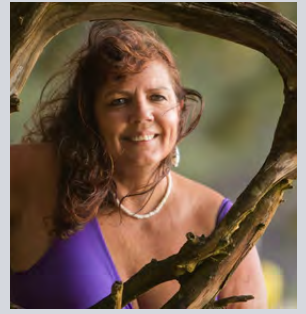
- Extended Nature will be allowed in March, May, July, and October. See details on page 5.
- Starting with the March Exhibition Night there is are changes in what may be submitted to the Unscored Category
  - a. NEW: Video clips submissions may now be up to TWO minutes long, and
  - b. NEW: You may now submit one (1), two (2), or three (3) digital still images to the Unscored category in any month
  - c. NEW: You may submit no more than one (1) video clip of up to 2 minutes in the Unscored category as one of your three entries.
  - d. UNCHANGED: Multiple submissions are not allowed in any scored category (CRE, NAT, OPE, PEO)

### Exhibition Night Clarification:

- There was a change made in how we calculate the High Average Score awards in 2021. Apparently, this change was not clearly communicated and was never changed on the website. Here's how it works:
  - To be eligible for a High Average Score Award, **you must submit FIVE (5) OR MORE** images in that category during the year. Prior to the change in 2021, the minimum number of submissions was four (4).
  - Unchanged: The average score is calculated as an average of **ALL** your submitted images in the category (**NOT** the highest scoring five).



*The photographer is the contemporary par excellence;  
through their eyes the now becomes the past*  
-Bernice Abbot



Sorry club members. I was in the Middle East for a month escorting a group and a combination of factors of technical difficulties with the software program and my work and family obligations for a couple of us has caused the delays in sending out December and November issues. I have tried to amalgamate those issues with this February issue.

I have trekked through, and that is literally 3 countries in 3 hours. We walked through 3 borders lugging our baggage between leaving Jordan, entering Israel, a 15-minute ride then walked into Egypt at the Taba Sinai border crossing. Our passports must have been presented 20 times and through several security checks.

Our 5-hour ride, 23 checkpoints from the Sinai to Cairo turned into 9 1/2 hours accompanied by an unexpected armed guard in the vehicle with us for our protection. That was not on the agenda but it so happens the Climate Control summit was in full force in the resort town nearby so they had closed the shortcut road off and made us take the scenic route along the Red Sea adding many miles to the journey.

Looking forward to what this year will bring and how best to capture it. Even signed on to new iPhone camera classes!

Congratulations to all the award winners and to all club members as you are all champs at making this club a success.

*editor - Linda Kavanagh*

# EXHIBITION: Image Submission Requirement Chris Seaton

## 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**

**Submissions with incorrect file names may be rejected or returned for correction.**

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

### A Reminder About Image Sizes

There is no required file size for exhibition entries, however, submissions that are **under 2400 pixels horizontally or 1600 pixels vertically may not display sharply** in the judge's gallery. Conversely, images **over 3840 pixels horizontally or 2160 pixels vertically** provide no significant advantage.

## Special Assignments for 2023

April 2023 • Creative Editing Category

**Leading Lines**

June 2023 • Nature Category

**Weather**

September 2023 • Open Category

**Tools / Utensils**

November 2023 • People Category

**Faceless Self -Portraits**

## NEW: Expanded Nature Option

At the **March, May, July, and October Exhibition Nights** this year, the traditional Nature Category will be expanded to include some subjects and techniques not previously allowed. During these months you are allowed (but not required) to submit Nature images that go beyond our current Nature Rules. You may also continue to submit images that meet the traditional requirements.

This is not a new category. Images submitted under these rules will be scored as Nature submissions and no changes to end-of-the-year recognition are being made. Consider it as a few opportunities to expand what you present as *Nature*.

Here are the specific rules for Expanded Nature:

- 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) is also allowed.



## NEW Feature: Getting to Know Our Members

Chris Seaton, CCCC's Digital Image Director and most recent recipient of the Merrill C. Hart Award has been asking members to introduce themselves. This new feature will include bios written by veteran and new members - with more coming each month. Don't be shy when Chris reaches out to you. Let's learn more about each other!



### Pat Birdsell: Member Since 2019

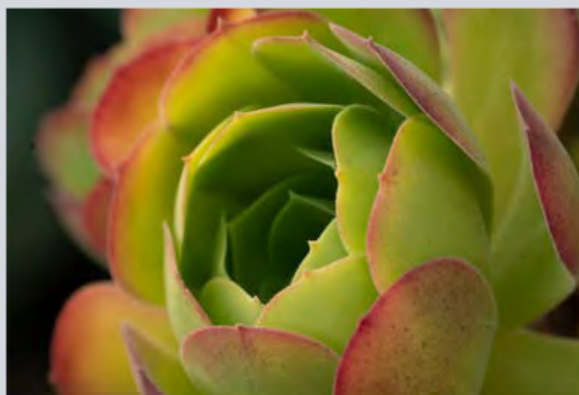
My name is Pat Birdsell. I've been a member of CCCC since 2019. I was urged by Judith Barat to try it out, and I'm glad I did. Right from the start I felt welcomed into the group. Since then I've developed new skills in composition and post-processing because of the inspiration from other more skilled photographers and from workshops and self-study. In fact, we're

currently on a trip through Idaho and Montana and Glacier National Park. From there it's up to Jasper for a photography workshop. Before we return to Santa Barbara we're also going to the Out of Oregon workshop in Newport, Oregon.

I am learning how to slow down and look carefully for what inspires me. I'm finding that light on a portion of a scene is even more important than color. I want to have images that are different from the other iconic shots every photographer shoots.

I've been an amateur photographer since 2014, always using Sony cameras. My first experience was when my husband, Larry, and I went on a Colorado River adventure floating down the first half of the river. I've been enjoying this as my main hobby ever since. We also share enjoyment of cards, especially bridge, and exercise frequently walking and bike riding.

Here are two images I've taken recently. They are representative of the type of photography I enjoy.



*"If it excites me, there is a good chance it will make a good photograph."*

*— Ansel Adams*

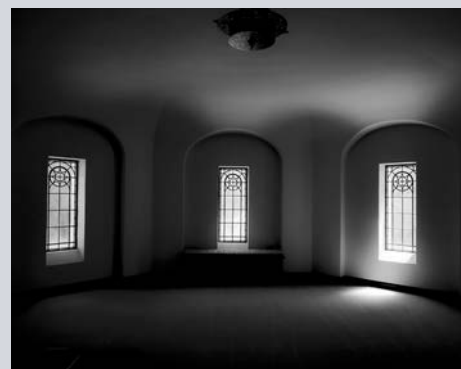


## Chris Jones: Member Since 2022

I've been taking pictures for about fifty-five years, primarily B&W although with a few brief bursts of color throughout the years. I started in my early teens with a Demaria Dehel 6x9 (120 roll film) folding camera, basically just guessing at my exposures because I didn't have a meter. Later I used a Minolta rangefinder and a Nikkormat FTN, finally graduating to my first Leica (a IIIf) in about 1980. I've used Leica cameras and lenses ever since (III f, M3, M4, IM6, SL, and now M11, with which I'm still getting acquainted) because of their ease of use and amazing image quality, something I've never quite been able to duplicate with other equipment. I made the switch to digital photography in about 2008, but still miss film, despite the amazing control digital photography gives us.

Most of my work has been landscapes and still life, but I'm becoming more interested in people and architecture now. Ansel Adams, Brett Weston, and Henri Cartier-Bresson have been my chief inspiration, though I appreciate lesser-known artists as well. My biggest peeve is with what I call "hotel photography," which I think is becoming more prevalent in the digital age: images that may be colorful, clever, or otherwise alluring, but fail to evoke much emotion or reaction, or tell an interesting story. They are often initially irresistible (for a variety of reasons), but I find their appeal wanes relatively quickly. Really good images just keep getting better with time, I think.

I'm finally retired now and hoping to travel a bit more (I traveled to more than 35 countries while working, but rarely had the time or opportunity to take photographs). I'm off to Minnesota next month, Death Valley (one of my favorite photographic destinations) during the holidays, then Peru next summer.



*"Taking an image, freezing a moment, reveals how rich reality truly is."*

*— Anonymous*

**Tuesday, February 7, 2023 at 7:00 p.m. (Zoom)**

Professional Judges: Barbara Drucker, Chuck Place  
Club Judge: Ken Pfeiffer



**Barbara Drucker**, MFA, is a contemporary artist, educator and community builder. She received her graduate degree from UCLA where she was a Professor in the Department of Art for over 30 years, teaching painting, drawing, and creative process, and Associate Dean of Community Engagement + Arts Education in the UCLA School of the Arts and Architecture. In her role as Associate Dean she created the first school-wide program in arts education, which introduced undergraduates to the profession of teaching artists and linked the university community to the greater Los Angeles community through the arts. After retiring from UCLA in 2018 Drucker continues to develop her studio practice in Joshua Tree, CA, and to teach inner-city youth in the Koreatown-Pico Union area.

From 1996-2001 Drucker founded and directed The Living Room: Special Projects in Contemporary Art, an alternative exhibition space in Santa Monica, California and is a recipient of the prestigious George A. and Eliza Gardner Howard Foundation Fellowship in Visual Art from Brown University, Providence, RI. Drucker's creative practice includes painting, sculptural installations, documentary videos, photography, and artist's books. Her work has been exhibited nationally and internationally.

[www.barbaradrucker.net](http://www.barbaradrucker.net) Instagram: [barbarastudioprogram](https://www.instagram.com/barbarastudioprogram)



**Chuck Place** has worked as an editorial photographer for over thirty-five years, specializing in aerials, food, real estate, and people on location. His clients include National Geographic, Sunset, Islands, Time, and Smithsonian and he is also the sole photographer of six books. Chuck taught at Brooks for many years and now teaches photography classes at Santa Barbara City College and through private tutoring. Chuck has a popular blog with photography tutorials on a wide range of subjects along with posts by other instructors.

<https://santabarbaraphotographicworkshops.wordpress.com>

**Ken Pfeiffer** received a Kodak Brownie 127 camera as a gift in the 1950s, and he has been hooked on cameras and photography ever since. He enjoys all sorts of photography, in particular architecture and real estate. He also likes to shoot events, weddings, portraits, nature, and landscapes, and he loves playing with photoshop and creative photography. He is a past president of the camera club and has won numerous awards for his photography, including images of the year. His involvement in the Channel City Camera Club and the Ordinaires group (Ken, Rodger Dawson, and Fritz Pinney) has greatly enhanced his overall enjoyment and productivity.



*photo Ken Pfeiffer*

# 2022 Images of the Year • Creative Editing

*Honorable Mention: SERPENTINE TREE" by Zoltan Puskas*



*Honorable Mention: MURAL ROOM" by Ron Williams*



*Third Place: STILL LIFE WITH PEARS" by Chris Seaton*





*Second Place "THREE TULIPS" by Ron Williams*



*First Place: "MAP OF WYOMING" by Chris Seaton*





# 2022 Images of the Year • Nature

*Honorable Mention: "THE BLACKBIRD AND THE GREEN JAY" by J. Stuelpnagel*



*Honorable Mention: "SECRET OUTPOST" by Jorge Fulco*



*Third Place: "NATURE'S INSCRIPTION" by Stuart Wilson*





*Second Place: "GOLDEN-EYED LEAF FROG" by Bill Hallier*



*First Place: "COMBAT" by Bob Rottenberg*



# 2022 Images of the Year • Open

*Honorable Mention: "OVERLAYS" by Judith Barat*



*Honorable Mention: "FRANK LLOYD WRIGHT" by Chris Jones*



*Third Place: "PACIFIC SURFLINER" by Ron Williams*





*Second Place: "END OF A GREAT DAY" by Bill Hallier*



*First Place: "HOMAGE TO ESHER" by Ron Williams*





# 2022 Images of the Year • People

*Honorable Mention: "LITTLE SISTER AND I" by Bob Rottenberg*



*Third Place: "COLD SPRING TAVERN" by Carrie Topliffe*



*Second Place: "MUSEUM MUSINGS" by Deb Gibson*



*First Place: "THE TOBACCO PICKER" by Bob Rottenberg*





# 2022 Images of the Year • Prints

*Honorable Mention: "ZINFANDEL DUSK" by Bill Banning*



*Honorable Mention: "ART DECO" by Ron Williams*



*Third Place: "STICK LEGS" by Ron Williams*



*Second Place: "LIKE A STORM IN THE DESERT" by Bill Banning*



*First Place: "LEVEL" by Ron Abeles*



# 2022 HIGHEST AVERAGE SCORES

## By Exhibition Category

### CREATIVE EDITING

*1st Place: Judith Barat*

*2nd Place: Chris Seaton*

*3rd Place: Zoltan Puskas*

### NATURE

*1st Place: Ron Williams*

*2nd Place: Jeff Lipshitz*

*3rd Place: Bob Rottenberg*

### OPEN

*1st Place: Ron Williams*

*2nd Place: Bob Rottenberg*

*3rd Place: Greg Smith*

### PEOPLE

*1st Place: Bob Rottenberg*

*2nd Place: Jeff Lipshitz*

*3rd Place: Stephen Sherill*

### PRINTS

*1st Place: Ron Williams*

*2nd Place: Bill Banning*

*3rd Place: Ron Abeles*

[Click here](#) for selected examples from each recipient

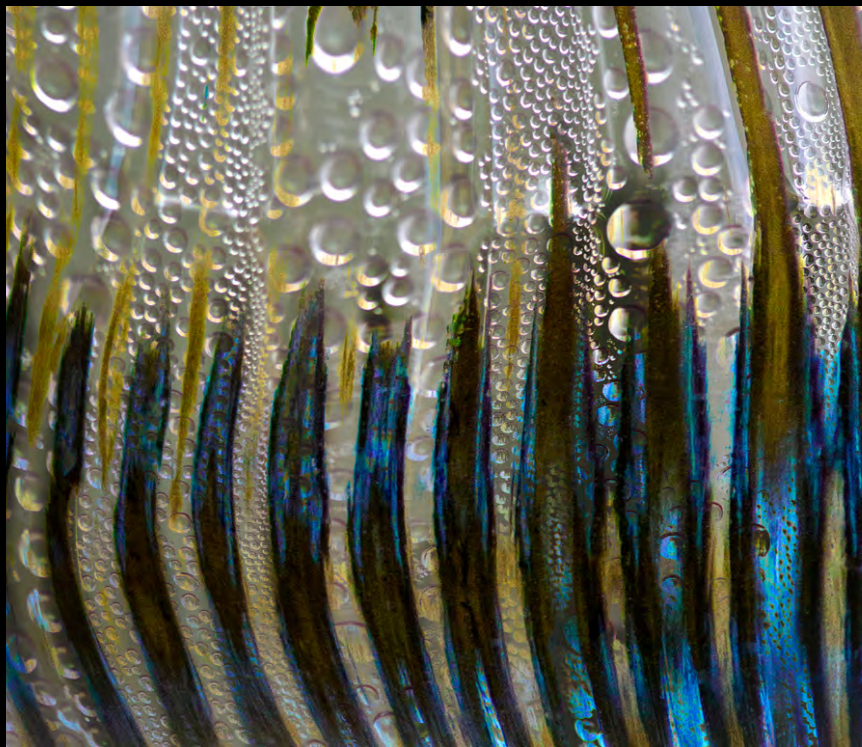


# CREATIVE EDITING

## *Exhibition Highlights - October*



"BOTTELBRUSH ABSTRACT"  
*by Cena Kregel*



"BALLET OF BUBBLES" *by Chris Seaton*



"ASSYRIAN PANEL" *by Dennis Power*



"STUCCO WALL" *by Carrie Topliffe*



# NATURE

## Exhibition Highlights - October



*"WISTFUL" by Ron Williams*



*"CANADIAN STILLNESS" by Charlie Henry*



*"WHITE TERN " by John Stuelpnagel*



*"GLACIER WATERFALL" by Larry Birdsell*

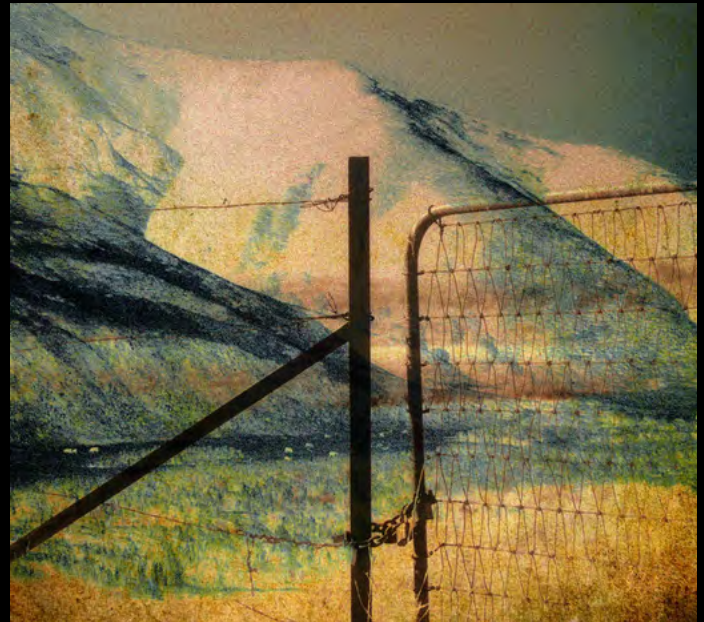


# OPEN

## *Exhibition Highlights - October*



*"SMELLING THE FLOWERS"*  
by Jeff Lipshitz



*"ROAD TO BAKERSFIELD"*  
by Zoltan Puskas



*"THE LAST DELIVERY "*  
by Bob Wagener

*"LIGHT TRAILS"*  
by Greg Smith





# HIGHEST SCORE: OCTOBER 2022



SCORE: 27 PEOPLE CATEGORY

"THE TOBACCO PICKER"

*by Bob Rottenberg*

ADORABLE? FUNNIEST ? WEIRDEST?  
OCTOBER NOVEMBER DECEMBER 2022



"REFLECTIONS IN  
AMSTERDAM" by Deb  
Gibson



"CRUISING IN TOGAS" by Carrie Topliffe

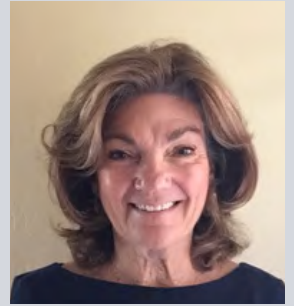


Tuesday, February 21, 2023 at 7:00 p.m (Zoom)

SPEAKER: Club Member Ron Williams

TOPIC: ***Dusk to Dawn: A Virtual Tour***

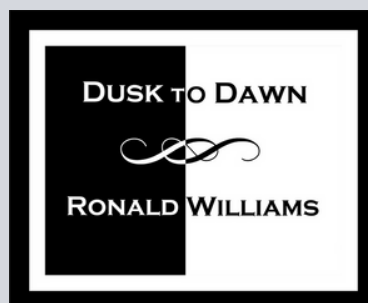
*Walk with Ron as he gives a virtual docent tour of his Dusk to Dawn solo show which hung in the Faulkner Gallery in January*



During the month of January, Ronald Williams exhibited 22 curated photographs in the Faulkner East Gallery in a solo exhibition titled "Dusk to Dawn." It was a display of night photography that applied modern digital cameras and computer processing techniques to record scenes that would have been virtually impossible to make in the days of film. The exhibition included photographs from three distinct dusk-to-dawn motifs: trains, cityscapes, and starscapes.

As is known by CCCC members, night photography can be a challenging but rewarding genre of the visual arts since it requires the use of longer exposures and specialized equipment to capture the low light levels that exist after dusk. Digital cameras have made it possible to capture high-quality images in dimly lit conditions, thanks to their ability to adjust sensitivity to low light levels paired with advanced image post-processing capabilities using computers. The latter includes such techniques as image stacking that can be used to enhance the final image and bring out the shadow details that are nearly invisible to the naked eye. Trains, cityscapes, and starscapes are all popular subjects for night photography since they offer a range of interesting and dramatic visual elements that can be highlighted by the use of long exposures and creative techniques. The exhibit includes the trails of light left by passing trains and stars, glowing cities, the Milky Way, and colorful nebulae in the night sky.

Ronald "Ron" Williams has resided in Santa Barbara for six decades. As a research scientist and as a photographer he has pursued both vocation and avocation while enjoying their overlaps. He has won a number of photo contests and has exhibited his work in several Santa Barbara galleries. Fifteen of his prints are part of the permanent collection of art at Cottage Hospital and dozens are to be found in the homes of private collectors.



## 4th Tuesday Program

Organized by Zoltan Puskas - Made possible by YOU!

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February 28, 2023 • 7:00 p.m. via Zoom

### CREATIVE ASSIGNMENTS

ORGANIZER-HOST: Club Member, Zoltan Puskas

EMAIL SUBMISSIONS: [zpuskas@gmail.com](mailto: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 up to three assignments per month to inspire you and challenge you to take your photography to the next level. In addition, we'll explore the creative process and find where you get your inspiration. For many of the new assignments, please be ready to share your screen. This will help the flow of the program, thanks.

Here are the upcoming assignments:

### February 28, 2023... 4th Tuesday Assignments:

1. Share your **wheels** (round shapes that get you around. bike wheels, tires, steering wheel, scooter, longboard, skates, etc.)
2. Share your **fluidity** (water, rain, river, ocean, streams, any liquid, etc.)
3. Share your **sign** (funny signs, directional signs, meaningful signs, odd signs)

## 4th Tuesday Assignments: Basic Guidelines

- All CCCC members will be notified of the Creative Assignments via the Angle. Each month will feature 3 predetermined photo assignments
- Images may be newly created or from your photo albums
- Each member/attendee may pick one to three assignments and interpret them as they see fit in the category
- 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)
- Prepare to share your screen and discuss your interpretation of the assignment
  - Discuss why you created this image
  - Images may be post-processed using CCCC-allowed techniques that we typically use in each of our monthly image categories: NAT, CRE, etc.
- We'll have a discussion/critique about each submitted image
- Images may be used in our CCCC Exhibition
- Please label your images with your name, image title(if any) and a 1 or 2 word label for the category



**For 2023 4th Tuesday I thought I'd try some new ideas to stimulate your creative juices even more (but not squeeze so hard as to remove all those juices). So here goes:**

**March 28, 2023... 4th Tuesday Assignment:**

1. Tell a photographic story in 5-6 images. It should have a beginning, middle, and end. It can be about one person (or more), place or thing. "Everything has been photographed before, but not by you!" (Thanks to Alison Morley for this assignment)
- (No other assignments will be required for this 4 th Tuesday)*

**April 25, 2023... 4th Tuesday Assignments:**

Pick 2/3 images from 2/3 photographers you admire. Select the images and be prepared to share your screen to show and discuss each image and why they (the photographers and images) were selected.

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"Photography is a way of feeling, of touching, of loving. What you have caught on film is captured forever... It remembers little things, long after you have forgotten everything."

- Aaron Siskind

# **PHOTOVILLE NYC**

## **will hold their annual festival in NYC**

### **June 3-18, 2023**



New York City's FREE premier photo destination, an annual photo festival, and a modular venue built from repurposed shipping containers. Photoville reached a record attendance of more than 95,000 visitors in 2018. By creating a physical platform for photographers of all stripes to come together and interact, Photoville provides a unique opportunity to engage with a diverse audience — a veritable cross-section of the world's photographic community.

Photoville amplifies visual storytellers and connects them to a worldwide diverse audience through its free photo festival and year-round activation of public spaces and educational community programming. Photoville LA was a traveling show that was set up at the Annenberg Space Photography, Los Angeles in the past. We will have to keep an eye out for a return visit.

<https://photoville.com>

# SPECIAL INTEREST GROUPS - SIG

## ***BIRD / WILDLIFE & LANDSCAPE SIG***

***DON GREEN***

### An afternoon at More Mesa

An afternoon at More Mesa

I couldn't help but think about the book "Death in the Long Grass" by Peter Capstick when I left the area. Here's why:

In the world of raptors, this month's theme, for one to live something has to die. That's rough. There are no vegetarians with raptors.

The afternoon started this way. I got to More Mesa mid to late afternoon. I, the hunter, hunting with a camera for raptors hunting for food.

Afternoon light, the wind from the west at my back. Perfect time and situation as the birds will be heading toward me into the wind, the light hitting them fully to the mid side. I got out of the car and set my camera so I would be ready right off the bat. Remember what I mentioned earlier in one of my ramblings? I entered the property at the West end and proceeded towards the cliffs on the first western edge path. I came across a heron hunting for its dinner. Not wanting to disturb it and have it fly off I adjusted my route. I then proceeded east to look for Harrier Hawk. Three, two females and one male were just starting to work the fields and I took some shots of them. Most were too far away for anything good. The ones that came close I missed. I was not doing very well as a hunter. It was now getting bingo time to leave so I made my way back hoping that the male Harrier would work the first most westerly field as it usually does. I took up the position to watch the first field. Nothing happened for quite some time but I did notice a Coopers Hawk in the late afternoon light which just might provide some good lighting for a portrait. I moved. My mistake as I saw the Harrier out of the corner of my eye just then work the first field that I had just left. I moved back but it was gone. So I left the mesa.

[Click to view](#)

[Bird / Wildlife & Landscape SIG and all CCCC Photo Albums](#)



As I was walking down the street a man came up behind me and said; “Did you get a shot of the coyote eating the heron?” The hunter became the hunted.

That’s when I started thinking about “Death in the Long Grass” by Peter Capstick.

Till the next shoot,

Don



# Other SIG News & Resources

## **STREET PHOTOGRAPHY SIG**

***This SIG is temporarily inactive***

**Saul Leiter 1923-2013**

He photographed in [black and white](#), but he is known as an early pioneer of [colour street photography](#). His images capture the quiet moments of the city. Soft focus and reflections give his pictures an [impressionistic](#), painterly quality.



*photos by Saul Leiter*





## **STORYTELLERS SIG**

***Judith Barat***

This is a small group of members who meet monthly (typically on the first Monday of the month at 7:00 p.m. 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](mailto: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](mailto: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](mailto:president@cccameraclub.com)



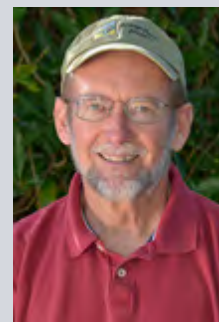
## IMAGE EVALUATION

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:

[stuarttwilson@gmail.com](mailto:stuarttwilson@gmail.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

[www.psa-photo.org](http://www.psa-photo.org)

The Photographic Society of America is offering a PSA International Gathering Jan 31 - Feb 8 2023 in India.

For more information:

<https://www.psa-photogathering.com/>



**Don't Miss the Print Show!**

CCCC UPCOMING PHOTO EXHIBITION

AT THE

FAULKNER GALLERY IN JULY 2023

Details will be updated as soon as the exhibition is finalized

*“People say photographs don't lie, mine do”**– David LaChapelle**“There are no bad pictures; that's just how your face looks sometimes”**– Abraham Lincoln**“Everyone has a photographic memory. Some don't have film”**– Stephen Wright***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 and Sally Berry (Canon EOS R & R5 Mirrorless)

**Nikon Cameras:**

- Stuart Wilson or Ron Williams (Especially D800 & D7000 series)

**Fujifilm Cameras:**

- David Auston and Bill Banning

**Sony Cameras:**

- Pat Birdsell



# TECH TALK:

Get out early and stay late

by Russ Burden

Get out early and stay out late to add drama, mystery and intrigue to your images. The feel of the sun as it signals the beginning of a new day. The warmth, color, quality of light, and illumination can't be replicated at any other time of day. The same holds true for the light that appears just before the sun sets in the evening. Both are special and highly revered for landscape and wildlife photography. Regardless of the horizon that's illuminated, the light is obvious and distinct. This greatly contributes to the fact landscape photographers love to exploit it. But there's another special time that occurs just a bit before the sun rises and a bit after the sun sets that's equally as mesmerizing, albeit a bit subtler and gentler. Because it's more subdued, it doesn't get noticed as often. That's a shame because the gentle pastel colors it exudes provides amazing light. Before sunrise and after sunset have become two of my favorite times to photograph the landscape. Here's why these times of day should become your favorites too.

The darkness of night slowly surrenders and a short window of time graces the land with delicate and soft-hued intense light. A pink to blue prism of color appears in the sky opposite the rising sun. It doesn't occur all the time, but when it does, it pays to be on location and set up.

Quite often, silhouettes become the dominant subject matter. Be prepared to make multi-second exposures using a stable tripod with a solid head and hope for a calm day.

The magic light of dawn and dusk provides color based on a number of variables: clarity of the horizon where the sun rises, the cloud structure above the rising sun, clarity of the sky 180 degrees from the rising sun, the amount of moisture in the air, along with a few other factors. It's the job of the photographer to find a good subject and compose it in a way that complements the drama.

The color changes rapidly and doesn't last long. At times, it's extremely intense, and at others, it's nonexistent. At dawn, it starts out very blue and quickly warms in hue. Within a period of 45 minutes, there's a remarkable change. As the colors warm up, experiment with the white balance. Daylight will result in what the eye sees. Auto will try to correct it to what the camera thinks is "proper." Cloudy adds warmth. Shade adds even more toward the yellow/red spectrum.

When scattered clouds exist above the horizon of the rising or setting sun, monitor the wind direction and speed. Try to determine the best place to be when the clouds reflect color and light up the sky. You want to juxtapose the most intense color with the primary subject. The best color is always before the sun breaks the horizon in the morning and after it dips below the horizon in the evening. The same holds true for the color on the opposite horizon.

Many dominant subjects will be silhouettes. Metering depends on how much-silhouetted area is included. It's also important to monitor the red channel because the delicate warm tones are the easiest to lose highlight detail. If an animal is your primary subject, be cognizant of the shutter speed. If they display even the slightest movement, you may wind up with ghosting. It's best to create tack-sharp renderings of them.

Be sure to use a solid tripod for long exposures to obtain the necessary and required depth of field. Stop down the lens to a small opening to increase the range of focus. Use a good wide-angle zoom to fine-tune the composition. To help ensure no camera movement, use the self-timer or cable release. A grad ND and polarizer are great to enhance or control the drama. Maintain a low ISO to eliminate noise. To maximize your depth of field, place the focus point one-third into the frame and use a small lens opening.

Take advantage of the five to 15-minute window that can be magnificent. Learn to read subtle light, and as they say, "Let there be light."

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"Photography is what motivates me to move  
through life in a positive way."

- Russ Burden



## MEMBER NEWS

**from MEMBER LINDA KAVANAGH:** Browsing through the internet I stumbled on this:

### **The Most Beautiful Nature Photos From Around the World**

Mar 24, 2021 — The Most **Beautiful Nature Photos From Around the World** ; Antelope Canyon. Matteo Colombo · 1: Exuma, Bahamas. Instants 2: Pfeiffer State Park, Big Sur.

The feature, with 104 photos is produced by Redbook Magazine.

[Click here to view this collection](#)

# For Sale

**ITEMS FOR SALE:** A friend of the Channel City Camera Club has several items of interest for sale, including:

- Epson SureColor P8000 44" Printer
- Epson 12000XL Graphic Arts Scanner (w/ 11000xl Transparency lid)
- Media Cart for organizing roll paper
- Several 44" rolls of premium paper and canvas
- Glass and metal desk workstation

[Click here to view a PDF document with photos, details, and pricing](#)

If interested contact: Letitcia Haynes at <reflections@icloud.com>

# Pack your suitcase for your trip through the lens and a member's journal . . . FROM THE DEAD SEA - by Linda Kavanagh

I have just returned from the Dead Sea and yes I was mudded up in gooey black mud! The Dead Sea is bordered by Jordan and Israel and the West Bank. It is at the lowest elevation 1412 feet below sea level and the lowest body of water on earth. 10 times saltier than an ocean.

Be aware, do not enter with any open sores, and do not splash water into your eyes! Ouch! Once floating do not try and stand up. You can't! You will roll over like a beached whale. Head to the shore before trying to stand.

No plants or animals exist in the "dead" sea as the environment is so harsh. Yet it is renowned for its therapeutic qualities in its mineral wealth.

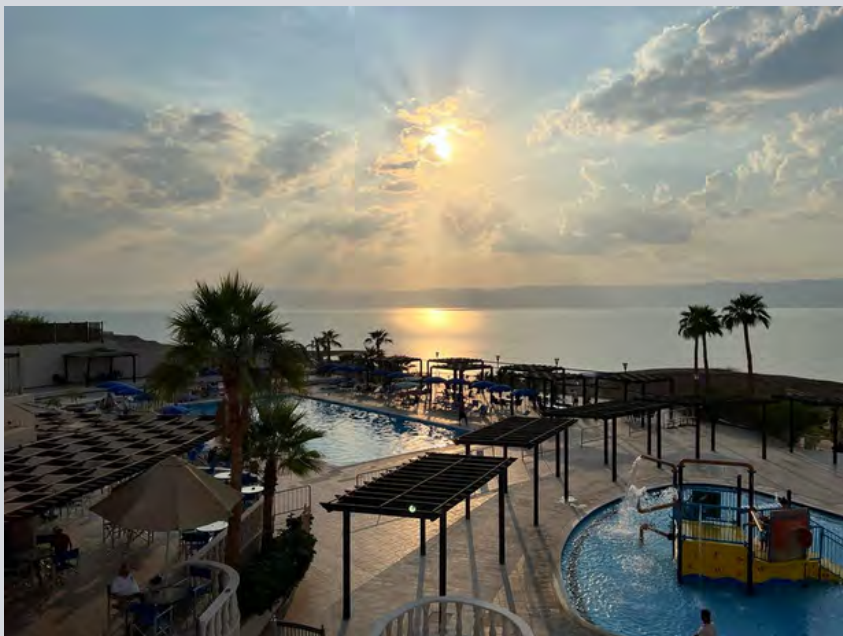
Dead Sea minerals in the water and mud have helped improve various skin conditions such as psoriasis, vitiligo, atopic dermatitis, and acne.

Other medical conditions such as arthritis and asthma have been known to benefit from the air and water of the Dead Sea. The oxygen rate is 5% higher than the surrounding area, which also enhances rejuvenation and recovery.

In the Roman era, salt was a very highly valued commodity – Roman soldiers were paid in salt rather than money! This is also the source of the Latin word “salary”, which comes from “salt”.

In September 2002 Israel and Jordan agreed to construct a 320-km pipeline that would link the Dead Sea with the Gulf of Aqaba, to slow down the process of evaporation of the lake's waters. If the shrinkage is allowed to continue, it is likely that the Dead Sea might disappear altogether by 2050.







## 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 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](mailto: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.



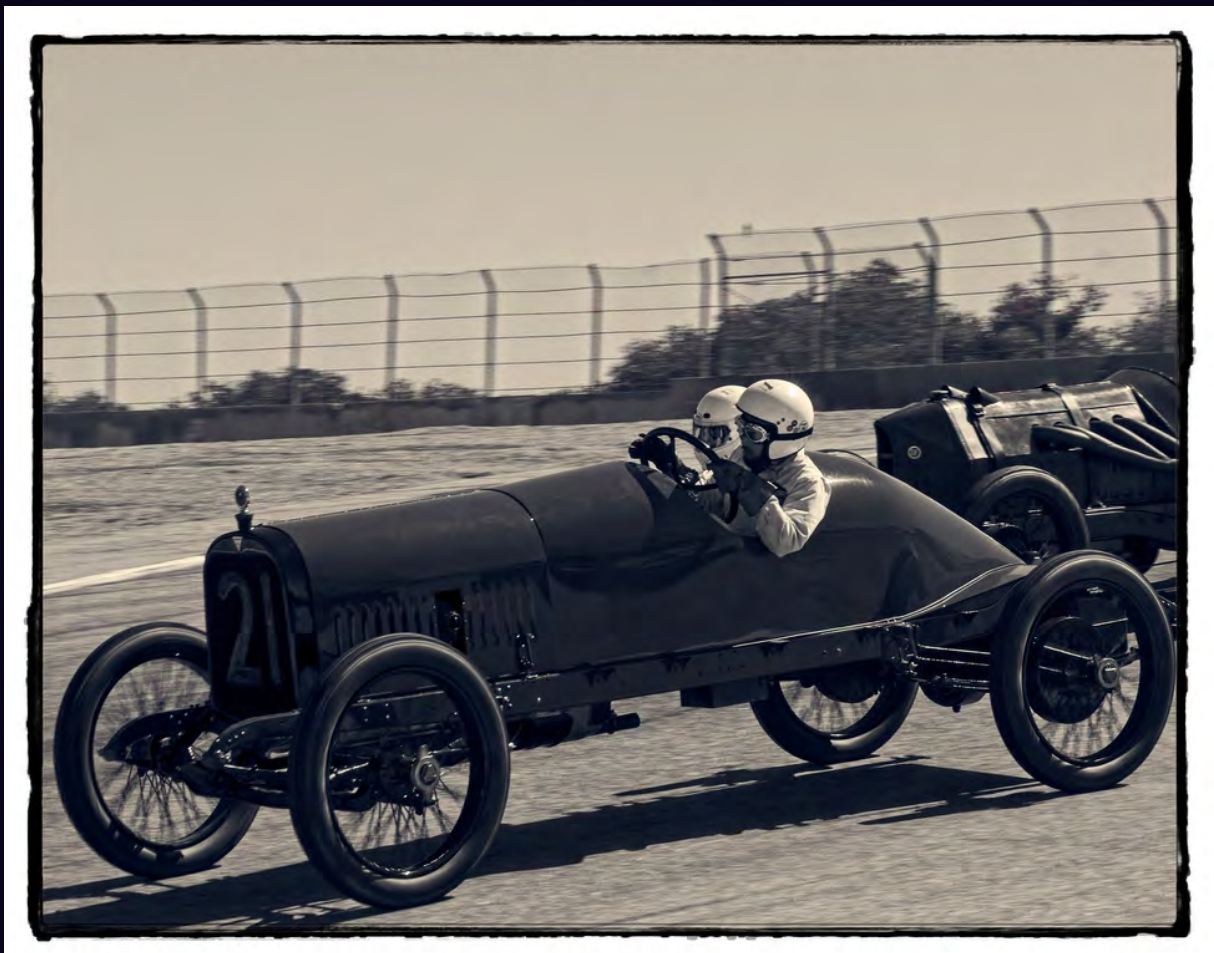
**THE MENTORS**



## CHANNEL CITY CAMERA CLUB BOARD 2022

President.....	Bill Banning
Vice President.....	Steven Lewis
Secretary.....	Damian Gadal
Treasurer.....	Bob Wagener
Past President.....	Walter Naumann
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Print Show Director.....	George Welik
Program Director.....	Deb Gibson
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Angle Editor.....	Linda Kavanagh
Judges Director.....	Stuart Wilson
Publicity Director.....	Carrie Topliffe
Webmaster.....	Damian Gadal
Scorekeeper.....	Zoltan Puskas
PSA Representative.....	Walter Naumann





*"VINTAGE RACER" by Dennis Power*



*"OCEAN PARK MOTEL" by Dave Basso*