

THE ANGLE

March 2024

Volume 88 · No 2



for Outstanding Club Service 2023

MERRILL C. HART AWARD

honor goes to DAMIAN GADEL



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 (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: 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

Email Angle Editor at : angle@cccameraclub.com

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Upcoming Events

Exhibition Night

Tuesday, March 5, 2024

Program Night

Tuesday, March 19, 2024

4th Tuesday Creative Assignment

Tuesday, March 26, 2024

Next Juried Exhibition Night

Tuesday, April 2, 2024

Submissions due by midnight Friday March 22, 2024

Special Assignment “OPEN”

details to be advised

MY PRESIDENCY FOR 2024 STARTED WITH A BANG!.



We had our Juried Exhibition and enjoyed many new images. The Trip Committee presented a comprehensive potential program for our members to engage with each other, in person, and enjoy a day or two photographing sites near and far. We sent a survey to all members and we hope to have a final tally in March. We'll start having trips by the end of March.

Bob Rottenberg held us spellbound, presenting “20 Years of Nature Photography”. He succinctly described why the image worked as a photograph and how to get those prime points in our images.

We're also planning several in-person meetings this year. A few of our presenters are requesting their presentations be in person. Notices will be sent before all meetings with details.

Our 4th Tuesday event also was well attended, and everyone had a “unique vision” of the images they selected. Please join in the meeting even if you are not submitting.

We're looking forward to another exciting year of photography with our club, and we hope you can be a part of the festivities.

PRESIDENT- ZOLTAN PUSKAS

“Photography is a love affair with life.”

Burk Uzzle



Our cover is a favorite photo of our 2023 Merrill C. Hart award winner, club member Damian Gadel. Damian is our club’s website and Facebook designer and though he doesn’t participate in the juried exhibitions you can have a look at his work I see by looking at a personal Flickr account he has. I found 18,986 photos there! <https://www.flickr.com/people/23024164@N06>. Congrats Damian and thank you for taking care of the club’s social media.

Spring is on its way. And Easter. Good photo opportunities out there. Buds budding, bunnies hopping. Lots of pink and mint green. The weather is warmer so get your energy up and hop on out there with your camera. Exercise and creativity are good medicine in life!



*editor - Linda
Kavanagh*

Online Schedule of Exhibitions, Special Assignments and Expanded Nature



Watch for the year's Exhibition Nights (including Special Assignments, Expanded Nature, and Submission Deadlines) for 2024 in emails when it becomes available

A Reminder About Exhibition 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.

Exhibition Night File Naming Protocol

The current file-naming protocol for exhibition submissions is: **CAT Title by Firstname Lastname**
Note that underscores [_], dashes [-], %% symbols, and periods **are not necessary** and discouraged 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

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

Expanded Nature Submission Info

The Juried Exhibition Nature Category is expanded to include some subjects and techniques not previously allowed. For exhibitions for **some months in 2024**, we will allow members to continue submitting Expanded Nature images that go beyond our current Nature Rules. Stay tuned for details about which months will be open to this option.

Here's what you can do differently with your Nature submissions in those months:

- 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.
- 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.

Note that all Expanded Nature images will be scored as Nature submissions and no changes to end-of-the-year recognition are being made... just a few opportunities to expand what you present as "Nature."

Tuesday, March 5, 2024 at 7:00pm

Zoom opens at 6:50pm

Professional Judge: David Palermo

Professional Judge: Bill Zeldis

Club Judge: Ellen Clark



David Palermo - David Palermo's interest in photography started in the 8th grade when he saw the magic of his first black and white photograph appear in a tray in the darkroom. He then became absorbed in Ansel Adams' work. To purchase his first camera, David sold two autographed Ansel Adams books. His main passion is creating landscape photographs in black and white. To support his fine-art landscape photography David also photographs homes, people, museums, retail, as well as resorts, and even aircraft.

<https://www.davidpalermo.com>

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

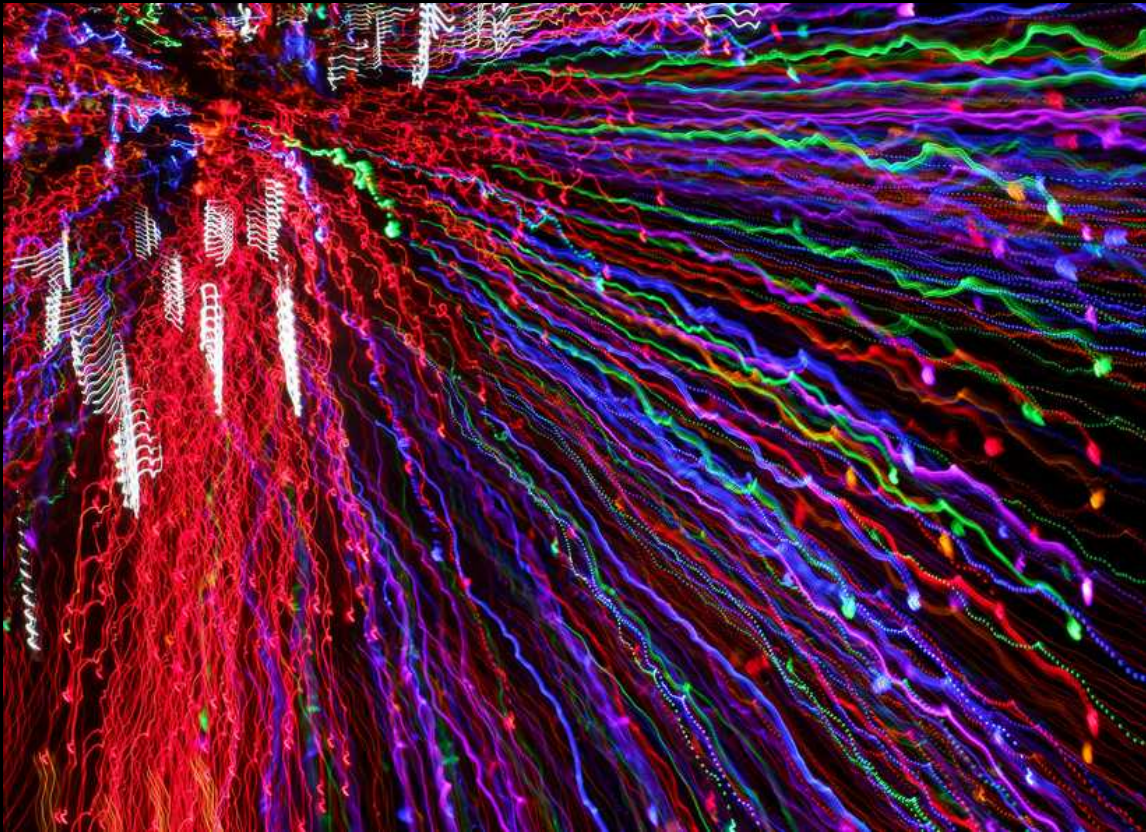
BillZeldisPhoto.com

Ellen Clark - a Los Angeles-based travel writer and photographer. Ellen has dreamed of traveling for as long as she can remember. Always willing to go anywhere at a moment's notice, she's traveled to places she'd only dreamed about and has shared her adventures through pictures and stories. She's won numerous awards, including being twice named Photographer of the Year by the Society of American Travel Writers. She has traveled extensively, particularly in North America and Asia, and her award-winning stories and photographs have appeared in magazines, newspapers and guidebooks.



Photos by Ellen Clark

CREATIVE EDITING
November Juried Highlights



"ROGUE LIGHT" by Stephen Sherrill



"METAMORPHOSIS" by Chris Seaton

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“I” by Judith Barat



“KAUAI SUNSET ABSTRACT” by Pat Birdsell

NATURE
November Juried Highlights



"WINGS AND LEGS" by Ron Williams



"MESA ARCH" by Larry Birdsell



"SPIN DRY" by John Stuelpnagel



"LEOPARD" by JC Sempere

OPEN
November Juried Highlights



"REMINDER" by Ellen Clark



"HERE'S LOOKING AT YOU" by Don Green



"BREAKFAST ON THE WING" *by Ed Northrup*



"POTASH PONDS DESERT ART" *by Charlie Henry*

PEOPLE
November Juried Highlights



"A WISE MAN" by Bill Hallier



"THE PLASTERERS" by Carrie Topliffe

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“THE SURVEY” by Dave Basso



“BARBER SHOP ” by Bob Rottenberg

HIGHEST SCORE: FEBRUARY 2023

Triple tie for 25!



NATURE "HUMINGBIRD MOTH" *by Chris Seaton*



NATURE "HOMEWARD BOUND"
by Bob Rottenberg



PEOPLE "GRACE AT THE GATE"
by Stephen Sherrill

ADORABLE? FUNNIEST ? WEIRDEST?

FEBRUARY 2024



"NOT MINE" by Judith Barat



"RESTING" by Ron Williams

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Tuesday, March 19, 2024

Program starts at 7:00 pm Virtual Zoom

Zoom will open at 6:50pm



THE CRAFT OF IMAGE MAKING **JEFFREY SIPRESS**

It was in 1975 that Jeffrey Sipress borrowed his friend's 35mm camera and exposed his first roll. Contained within were a few frames that caught the attention of the camera's owner, and he simply wanted to give the camera to Jeffrey! He soon got his own, and combined with his love of nature, traveling, and backpacking, began to photograph the wonderful locations that he visited. Still, he always admired the work of well-known landscape photographers, like Ansel, Elliot Porter, and David Muench. After over fifteen years of learning through trial and error and yet still desiring to better execute his vision, he began a more formal training through class instruction with Stuart Scofield and other workshop instructors in the mid-90s. About that time, the first practical digital cameras were being introduced, and Jeffrey used them to their full potential, which wasn't very high then. In late 2002, digital technology came of age with full-frame pro cameras. Jeffrey fully immersed himself in the new methods of capture and printing, with excellent results, and stored all his film gear permanently. That is, until he discovered the view camera, and plotted a new course in mastering the 4x5 film camera. With film back in his life, he learned to truly understand what can be had from a good black & white negative, and the inspiration of the past masters was once again driving him. Now equipped with large and

medium format cameras, and his well-developed expertise in digital printing, Jeffrey combined the best of both worlds to finally achieve satisfaction in creating large dramatic prints. His images have appeared in magazines, guidebooks, and calendars. He has had over 15 fine art photographic exhibitions in the Santa Barbara area over the past twenty years. He will talk about inspiration and the value of studying photographic craft before heading to the field. He will debunk some popular myths, and separate the the technical from the creative - - - asking why we photograph. Also the value of established “rules” and when to break them. His talk will conclude with a 16-minute presentation about a photo journey to Cuba that taught him to embrace portraits of people for the first time. www.jeffreysipress.com



4th Tuesday Program

Organized by Zoltan Puskas - Made possible by YOU!

CREATIVE ASSIGNMENTS

A fun collaboration of club members and an easy way to get to know members even if you don't submit. Don't miss it!

Next Assignment: March 26, 2024

7pm on Zoom

present as follows:

Four Corners—create 4 images of the same subject, but place the subject in each corner of the frame. Notice how the flow of the image changes. You may create more than one set of images.

How to Participate: You may submit images to Zoltan or be prepared to share your screen with images on your computer or links to images online. **zpuskasvl@gmail.com**

When submitting images to Zoltan, please label each one with your last name and the image title. If the sequence of images is important, follow your name with the sequence number.

[Example]: Lastname-01_Title.jpg

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



Be prepared to come out of the Covid doldrums and become active in 2024.

New field trips in the physical mode are being planned!

If anyone in the club has any ideas as well please share with us and we can see if we can make it happen!

“Photographs they invite us to linger, to look harder, and to go deeper. With every return, there is something new to discover within the images or within us.”

-Zoe Lescaze

SPECIAL INTEREST GROUPS - SIG

BIRD / WILDLIFE & LANDSCAPE SIG

DON GREEN

It's all about Pre-visualization, Patience, and Perseverance

I know you think I'm a day late with this Bird Blast but as February gets an extra day this year I thought I would put that day at the beginning of the month. Plus I didn't have any idea what I would write about until yesterday:

It was a dark and stormy day, I've always wanted to use that opening, and as my wife was having a friend over for afternoon tea where they would discuss making marmalade and books they are reading I put pedal to the metal and headed for the beach for a few hours. It was raining pretty hard on the way but hope reigns too and I could see some sun breaking through at the coast. Sure enough, I got to Goleta Beach and the sun was starting to break through with occasional light showers. The ocean was rough and the tide was incoming so consequently there was no beach, no birds either except for a lone Great Blue Heron. Now rather than spell that name out every time I will use Associated Press guidelines and after the first use of the name I will shorten it to GBH. Likewise, if you were to use an abbreviated form without spelling out the name first you could end up reading an article about the CIA, thinking it's about the Central Intelligence Agency when in actuality it's about the Culinary Institute of America. We need clarity.

So the bird was sitting in a dead tree across the slough.

[Click to view](#)

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

Here's where Pre-visualization comes in. I knew and expected nice clean light as soon as the sun came out from behind the clouds. The bird however was sitting with its back to me and so I waited patiently. I took a few frames thinking this might be all I get. But I had patience and so I waited, and waited. Now, waiting for and looking at a bird through the viewfinder just invites someone to come along and start asking "whatcha doing?" This is when I would like to hang a sign saying; "I'm concentrating on photographing a ___ing bird so don't ___ing talk to me" because as soon as you look away to be sociable the bird takes off...gone...all that waiting patiently gone up in a flutter of wing beats. Believe me that has happened many times. Now I know a simple Do Not Disturb sign would suffice but that just doesn't get, let us say, the essence or flavor of the message across. Fortunately, that did not happen this time.

Now my camera and lens together weigh five and a half pounds. After holding it on the bird for quite a while that camera and lens began to feel more like fifteen pounds so I went and got my monopod out of the car and boy that sure helped. Now I'm patiently waiting and watching the bird preen itself but it still has its back to me. Pretty soon the sun comes out from behind a stray cloud and it is starting to warm up. Sure enough the bird feels that on its back and Eureka it turns around, the full monty. Things are looking up now. The sun is out, illuminating the bird and branches of the tree. Now I'm waiting, did I mention patience, for that dark and stormy day to appear in the distance behind the bird and sure enough after a bit of patient waiting the sky darkens, the bird turns its head to get the beak in profile and viola I get the image I had pre-visualized. A little perseverance paid off.

To view the final image go to the Flickr page and open the February album. The photo is called Storm Watch.

Now if you're still with me you've just proven you, too, have Patience and Perseverance for bird photography. If you had pre-visualized all of this you would have foreseen this train wreck and skipped it thus saving yourself a lot of time.

See you out there,
don





Other SIG News & Resources

STREET PHOTOGRAPHY SIG

DAVID AUSTON & CHRIS SEATON

Street Scenes from Club Archives



by Stephen Shirrell



by Bill Banning



by Bob Wagener



by Ellen Clark

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

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

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

Sally Berry (Canon mirrorless cameras)

Nikon Cameras:

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

Fujifilm Cameras:

David Auston and Bill Banning

Sony Cameras:

- Pat Birdsell

PSA NEWS

Walter Naumann

The Photographic Society of America Website

www.psa-photo.org



The Photographic Society of America is one of the largest non-profit organizations for photographers and photographic organizations. Established in 1934, we have members in over 60 countries.

- Educational opportunities include Online Courses, Webinars, Mentors, Consultants, and Study Groups.

ANNUAL MEMBERSHIP \$45



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PRINT SHOW AT THE SANTA BARBARA LIBRARY JUNE 2024
FAULKNER GALLERY

The club's application has been submitted.
We are waiting for official acceptance by the Library.

The Most Expensive photograph ever sold at auction

- Photographer: Man Ray
- Print Medium: Gelatin silver print
- Year Sold: 2022
- Selling Price: \$12,000,000

This photograph is "Le Violon d'Ingres" by Man Ray (courtesy of Chrisite's). It sold for a record-breaking \$12.4 million on May 14, 2022, at Christie's New York. The auction was dedicated to Surrealist art.

The intense bidding lasted nearly 10 minutes. This famed photograph from 1924 depicts a nude woman's back overlaid with a violin's f-holes. It showcases Man Ray's innovative approach to Surrealist photography.



It features striking juxtaposition and manipulation and blends elements of the human form with musical motifs. The use of painted violin f-holes on the model's back adds an intriguing layer of symbolism and surrealism to the composition.

continued from last month....

Integration of AI in Camera

AI-integrated cameras have transformed photography, offering automated image enhancements and scene recognition. Beyond photography, these cameras play a pivotal role in security. They can swiftly detect potential threats, such as suspicious behavior or unattended bags, triggering immediate alerts to authorities or security personnel. AI's object and facial recognition capabilities aid in access control, while predictive analysis can proactively identify security risks.

The integration of these cameras with smart systems allows for automated responses to emergencies, like triggering sprinkler systems during a fire. However, privacy concerns must be addressed through measures like data encryption and facial blurring to ensure responsible and ethical use. In both photography and security, AI-powered cameras are invaluable, offering enhanced efficiency, safety, and peace of mind.

AI in Photography Competitions

AI has significantly impacted the field of photography, offering both professionals and amateurs innovative tools and capabilities.

In March, the Sony World Photography Awards made headlines by announcing the winning entry in their creative photo category, which was a black-and-white image titled "PSEUDOMNESIA: The Electrician." This image depicted an older woman embracing a younger one, showcasing the power of photography as a medium for artistic expression.

A noteworthy development in the competition was the participation of photographer Boris Eldagsen from Germany, who intentionally submitted an image not taken with his camera but created using artificial intelligence. Eldagsen's entry was titled "Pseudomnesia | The Electrician." He aimed to provoke a discussion about the role of AI in the photography industry, highlighting the capabilities of artificial intelligence in generating compelling visual content.

Eldagsen's unconventional approach was met with recognition, as he was selected as one of the winners in the competition's creative open category. However, in a bold move, he refused to accept the prize during a ceremony held earlier this month. This incident underscores the ongoing debate and questions surrounding the integration of AI photography, including its role in artistic creation and its impact on traditional photography practices.

AI: The Devil or a Godsend?

One of the most revolutionary technologies of our time is artificial intelligence (AI). It has the potential to fundamentally alter various aspects of our lives, including the way we work and engage with the outside world. AI does, however, carry some concerns. It might cause widespread unemployment, societal instability, and perhaps war if not employed wisely.

So, is AI an advantage or a disadvantage?

It depends, AI is a potent instrument that may be used for good or for bad, just like any other tool. Our responsibility is to determine how we will use AI and to make sure that it is applied in a way that is beneficial to all of humanity.

It is critical to be aware of the potential problems associated with AI and photography to take precautions to reduce these risks. For instance, we must establish moral standards for the creation and

application of AI as well as safety measures to guard against its misuse. In general, AI is potent with the capacity for both good and bad. It is our responsibility to ensure that AI photography is applied appropriately and morally so that it can advance rather than advance humanity.

AI and the Future of Photography

AI is already making photography better by offering smart tools that make editing easier and more fun. In the future, we can expect to see a blend of AI and human creativity, with each pushing the other to new heights. AI will also continue to reduce manual labor and time-consuming tasks, freeing up photographers to focus on their creative vision.

Here are some specific AI photography examples of how AI is being used to make photography easier and more fun:

1) AI photography software can automatically remove unwanted objects from photos. It can also automatically color correct and enhance photos, and even change the background of a photo. This can save a lot of time and effort, and it can also help you achieve creative effects that would be difficult or impossible to create manually.

2) AI photography generator can also be used to generate new and innovative photographic effects. For example, AI-powered software can be used to create realistic portraits of people who don't exist or to generate images that look like they were painted by Van Gogh or Picasso. This can open up new creative possibilities for photographers.

3) AI can also be used to make photography more accessible to people with disabilities. For example, AI-powered software can be used to help blind photographers take and edit photos. This can help to make photography more inclusive and accessible to

people with disabilities. For example, AI-powered software can be used to help blind photographers take and edit photos. This can help to make photography more inclusive and accessible to everyone.

As AI technology continues to develop, we can expect to see even more innovative and groundbreaking applications for AI in photography in the future. AI has the potential to make photography easier, more fun, and more accessible for everyone.

Conclusion

The future of photography is an exciting blend of human creativity and AI ingenuity. With AI photography a pp, the possibilities are endless, and the creative journey is more accessible than ever before. Artificial intelligence and photography are no longer separate entities, they're partners in your visual storytelling adventure. AI is the magic wand that simplifies the complex and makes the artistic achievable. It's just the beginning of an exhilarating journey where you get to capture the magic with the help of AI for photography. So, get ready to embark on this delightful adventure, where your creative spirit meets the transformative power of AI.

article written by Team Spyne

<https://www.spyne.ai/blogs/ai-photography>

“Creativity is a wild mind and a disciplined eye”

– Dorothy Parker

MEMBER NEWS

From THE CCCC BOARD: Inactive and Dual Positions on the CCCC Board

The inactive ***Print Exhibition Director*** handled prints submitted for judging when we did this during live meetings before Zoom. We'd love to have someone take on this job and develop a way to bring back formal assessments of prints created by our members. The ***Equipment Director*** has been inactive since we transitioned to virtual operations. As we attempt to reinstate live meetings (initially Program Nights) we will need to re-instate this position. You'll note that Zoltan, Damian, and Bill have their name in lights twice. It would be great to have a few people join the Board and take on any vacant positions or eliminate dual roles. The dedication of our club directors is a big part of the reason the Channel City Camera Club continues to thrive 84 years after its founding. Let us know if you're willing to consider joining this dedicated group! angle@cccameraclub.com

from MEMBER LINDA KAVANAGH: An amazing photographer I have spoken about in a prior edition of The Angle as a co-founder of Big Life Foundation has published the third in his ongoing photographic series with the theme relating to the destructive impact that humankind is having on both the natural world and humans themselves. This third chapter **SINK/RISE** was photographed in Fiji last year. The first chapter was captured in Zimbabwe and Kenya and the second chapter in Bolivia. I have 4 of his photography books I hope to share at one of our in-person meetings when I am in Santa Barbara in person at the same time. Photographs from his recent publishing can be seen on his website: <https://www.nickbrandt.com>

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

OKAVANGO DELTA, BOTSWANA by Linda Kavanagh

OKAVANGO DELTA in Botswana is a UNESCO World Heritage Site and is one of the few interior delta systems that do not flow into a sea or ocean, with a largely intact wetland system. All the water reaching the delta is ultimately evaporated and transpired. The delta was named as one of the Seven Natural Wonders of Africa. It is incredibly flat and the vast plains submerged in waters create islands.



Experiencing the Delta is being in an unspoiled wilderness like nowhere else. Through tourism, Botswana is sharing one of the world's last truly wild places. The main activities offered in most Okavango Delta camps include game drives, safaris, bush walks, heli flights, and boat cruises, including by mokoro (a traditional dugout canoe). I was there this past November during the dry season coming into the wet so there was very little water. I was unable to experience any mokoro cruising but I was able to helicopter over a good part of it. By it being the dry season the water holes were few so it concentrated all the animals at the available water sources.



A visit to the Okavango Delta is rewarding any time of the year, but the best time for wildlife viewing is from July to October. The wet months, from January to March, are less ideal because some areas become inaccessible. Due to the time it takes for the water to reach the Delta, the flooding is highest in the dry months, which is ideal for mokoro trips. October is the hottest month. November cools down and it is the start of the low season. Seasonal flooding is common in the delta, especially during March and June, with a peak in July. This peak is usually in the middle of Botswana's dry season, which means you can expect large groups of game migrating from the dry hinterland to the Delta. Termite mounds abound and eventually form the islands.





The Okavango Delta is most renowned for its exceptional wildlife experiences. It is protected by both the Moremi Game Reserve and various wildlife concessions within Ngamiland. You will find a diverse variety of game due to the abundance of ecosystems and the conservation efforts to protect these precious species. Many animals call the delta home, while others appear seasonally. Since conservation and wildlife management are priorities in Botswana, the delta has become a very rewarding destination in Africa for wildlife viewing.



Tourism in the Okavango Delta generates revenue that directly funds conservation and the local communities. The camps and lodges have been training the local villagers in the art of hospitality and tourism. While at the Belmond Eagle Lodge, I was able to visit one of the villages that some of the staff called home.



The Okavango Delta World Heritage property sustains robust populations of some of the world's most endangered large mammals such as cheetahs, white and black Rhinoceros, Wild dogs, and lions, all adapted to living in this wetland system. The Delta's habitats are species rich with 1061 plants (belonging to 134 families and 530 genera), 89 fish, 64 reptiles, 482 species of birds, and 130 species of mammals. It is further recognized as an Important Bird Area, harboring 24 species of globally threatened birds, including among others, six species of Vulture, the Southern Ground-Hornbill, Wattled Crane, and Slaty Egret.



Finally, Botswana supports the world's largest population of elephants, numbering around 130,000 and the Delta is a core for this species' survival.



MENTOR PROGRAM

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



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CHANNEL CITY CAMERA CLUB BOARD 2024

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Vice President.....	Steven Lewis
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Treasurer.....	Bob Wagener
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Print Exhibition Director.....	Inactive
Print Show Director.....	George Welik
Program Director.....	Deb Gibson
Education/4th Tuesday Director.....	Zoltan Puskas
Membership Director.....	Sally Berry
Equipment Director.....	Inactive
Field Trips.....	Judith Barat/David Auston
The Angle Editor.....	Linda Kavanagh
Judges Director.....	Stuart Wilson
Publicity Director.....	Carrie Topliffe
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PSA Representative.....	Walter Naumann



"HAMMONDS BEACH" by Ken Pfeiffer



"HIGH SURF LOW TIDE" by Stuart Wilson

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