

# THE ANGLE

A photograph of water being poured into a glass, with a red background. The water is captured in mid-pour, creating a dynamic splash. The background is a textured, reddish surface, possibly a wall or a large piece of fabric, with some water droplets visible. The overall scene is lit with a warm, reddish light.

February 2026  
Volume 90 • NO. 1

**MERRILL C. HART AWARD 2025**  
**CARRIE TOPLIFFE**



Founded in 1939, The Club meets from February through November (no meetings in December, January, or August). An awards presentation occurs annually in January. Exhibitions are held on the first Wednesday of each month. Programs occur on 3rd Tuesday. Check "Upcoming Events" for details. Annual membership dues are \$60. 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.

Most meetings are held virtually through Zoom so you can be anywhere and be a part of our group. When we do have meetings in person they are held at Valle Verde Event Room in Santa Barbara. Meetings open at 6:50 pm for casual hellos and programs start at 7:00pm. We welcome guests interested in becoming members to our meetings. To attend please contact:

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

## **USEFUL LINKS**

[ChannelCity Camera Club Website](#)

[CCCC Photo Website on Flickr](#)

[CCCC Facebook Group Page](#)

[The Angle Archives Website](#)

**Email Exhibition Images:** [c4exhibitions@gmail.com](mailto:c4exhibitions@gmail.com)

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



Click icon for link

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# Upcoming Events

## Next Exhibition Night

Wednesday, April 1, 2026 7 pm

Zoom Note: Exhibition nights in 2026 will be  
the first Wednesday of the month

***Submissions due midnight Friday, March 20, 2026***

***No extensions***

Tuesday, March 17, 2026 7 pm


Program Night

ANNUAL MEMBERSHIP \$60 DUE

Don't forget to pay!

Otherwise you cannot participate in the Exhibitions or  
Field Tips

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**GET ACTIVE!**

**Our new President!  
Carrie Topliffe**



Welcome to our new 2026 Channel City Camera Club members! It's been exciting to see some new names and images in our monthly exhibition offerings, so a big hello to:

Katrina Carl, Steven Espinosa, Steven Faulstich, Steven Kaplan  
Laurence Marks, Suet Man, Boo Nilsson, Windy Warner  
We look forward to getting to know you and enjoying your photographic eyes.

A heartfelt appreciation to Walter Naumann, whose acceptance of this year's Presidency was cut short when his beloved wife Kay was hit by a motorist while bicycling. Kay is still struggling to recover and Walter is prioritizing her health above all else.

Similarly, Deb Gibson, who has helmed our educational Programs for the past five years, has stepped down to care for her husband Tom as he makes a slow but steady recovery from the effects of a recent stroke. Deb has handed over her meticulous records and insights about how she has conducted such a superb array of Programs and the Board will be working to fulfill this role in her absence. In the meantime, many of us have contacts or ideas about topics and photographers that we would like to learn about and from.

Please send your ideas to our new email box:

[c4presidentsb@gmail.com](mailto:c4presidentsb@gmail.com). We live in such a fertile environment and have been fortunate to be able to bring so many talented presenters in exchange for our \$75 honorariums. I'd be happy to share the list of prior presentations if it will help to get your creative juices flowing.

As of mid March, we have 64 dues-paying members of the Club, which is slightly less than the numbers we have built our budget on (73), but which I expect will increase as the year progresses. I continue to feel that our \$60 dues are an incredible bargain, especially now, if lined up against the cost of a meal or tank of gas!

I joined Channel City Camera Club in 2018 when I retired and have become increasingly involved, from joining the Board to taking over as Treasurer when Bob Wagener suffered a series of strokes (which got me the Merrill C. Hart award for 2025), and now to the Presidency. I have loved the new friends I've made, the way my photographic eye has developed under the comments of the exhibition judges (even when they're DEAD WRONG), the wonderful field trips, participating in gallery shows, and the very informative programs. I hope you all have similar experiences and will continue to lean in to get the most out of the Channel City Camera Club opportunities.

**CARRIE TOPLIFFE CCCC PRESIDENT**

*“A photograph can be an instant of life captured for eternity that will never cease looking back at you.”*

*— Brigitte Bardot*



Well, this editor just managed to get the heck out of Saudi Arabia. Spent more time getting out than being there, unfortunately. I was up in the mountains in Alula. Think Sedona on steroids. So beautiful.

The people were very gracious, and I was privy to Ramadan and family get-togethers during the time. And the food. No alcohol, mind you, but lots and lots of tasty bites and sauces. Now, how the men running about the desert in crisp white thobes down to their ankles manage to stay so crisp and clean is a total mystery. As soon as the three of us walked around, the bottoms of our jeans were all dusty. Most women in this area still wear the black abaya, most with their faces covered or just their eyes revealed. The weather was very pleasant, so when temperatures soar, I am not sure how they can manage. Since 2019, it is not mandatory for women to even cover their head but most still do, we noticed. After the first bombs hit, our internet became restricted somewhat if you requested any updates. I switched my VPN to Australia, and that worked well until the Australian PM went on TV and sided with Israel/US then I switched to Austria. When they bombed the airport in Dubai, we knew all hell was breaking loose and looked for avenues out, or we would be stranded. Airspace was closing up fast. No land/sea border was available. It was a 2 day travel journey, but made it back to Santa Barbara.

**Wednesday April 1 , 2026 7:00pm**  
**Zoom opens at 6:50pm**



**Professional Judge:** Barbara Vilander

**Professional Judge:** Tony Mastres

**Club Judge:** Bill Hallier

**Barbara Vilander:** In 1980, Barbara received a BA in Psychology from UCSB. While working at San Diego's Museum of Photographic Arts, then Director, Arthur Ollman's, knowledge of photographic and art history inspired her to pursue an MA in Art History. In 1988, she subsequently graduated from UC Davis where she wrote her thesis on Lewis Baltz's transition from modernism to post modernism. She then enrolled in the Art History PhD program at UCSB, from which she graduated with a major in photographic history. She has taught at USC, UCSB and Brooks Institute and continues to teach at Santa Barbara City College. She has also curates exhibitions at the Santa Barbara Museum of Art and the Santa Barbara Historical Museum. [solax@cox.net](mailto:solax@cox.net)

**Tony Mastres:** Tony was the head photographer at UCSB's Photo Services where he worked for 32 years. Prior to UCSB, he operated a commercial photography studio in the San Diego area, servicing a diverse clientele. He attended Brooks Institute, where he graduated in 1990. Tony's duties at UCSB included photographing everything from architecture and art exhibits and sports. He was also responsible for producing portraits, scientific, and marketing images as well as maintaining UCSB's stock image library.

<https://www.instagram.com/tmastres/>

**Bill Hallier** acquired a Kodak Brownie Fiesta when he was in 6th grade and started what has become a lifelong hobby. His first 35mm was a Nikon FTN and after a hiatus between film and digital now shoots primarily with a Nikon Z8. He enjoys both travel and people photography and as a self-acknowledged computer nerd, the entire process from making the image to the excitement of getting it into the software (Lightroom since its release) proves a mini adventure in each frame. He attempts to create the best image he can in the camera and then make it better in post-production.

[whallier45@comcast.net](mailto:whallier45@comcast.net)



*photos by  
Bill Hallier*



# **2025 IMAGE AWARD WINNERS**

## **CREATIVE EDITING**

1st: End of Day by Chris Seaton

2nd: Poppies for Remembrance by Chris Seaton

3rd: Race Day by Brian Seitz

HM: The Moon from the Thunderdome by Brian Seitz

## **NATURE**

1st: Morning Yoga by Don Green

2nd: Boa and Bromiliad by Bob Rottenberg

3rd: Pied Billed Grebe at Daybreak by Ed Northup

HM: Gooaall!! by Gary Robinson

## **OPEN**

1st: Eye of the Beholder by Ron Williams

2nd: Lone Woodie Making a Splash by Ed Northup

3rd: Louvre Rooftops by Bob Rottenberg

HM: Burmese Sunrise by Ron Williams

HM: Peregrine Falcon, Torrey Pines by Ed Northup

HM: Rear View by Zoltan Puskas

HM: Sundial Bridge by Ron Williams

HM: Water Bird by Ron Williams

## **PEOPLE**

1st: Morning Stillness by Chris Seaton

2nd: Untitled (3) by Andrew Flanagin

3rd: The Boxer by Bob Rottenberg

HM: I Love My Cousin by Dave Basso

## **2025 YEAR END**

# **FINAL EXHIBITION TOTAL POINTS SCORES**

### **CREATIVE EDITING**

1st: Ron Williams (22.60)

2nd: Tie: Brian Seitz and Chris Seaton (21.33)

3rd: Zoltan Puskas (21.25)

### **NATURE**

1st: Bob Rottenberg (23.89)

2nd: John Stuelpnagel (23.00)

3rd: Don Green (22.63)

### **OPEN**

1st: Bob Rottenberg (22.89)

2nd: Ron Williams (22.71)

3rd: Ed Northup (22.50)

### **PEOPLE**

1st: Bob Rottenberg (22.88)

2nd: Andrew Flanagan (21.60)

3rd: Dave Basso (20.86)

**MERRILL C. HART AWARD** for above and beyond service to the club during 2025 goes to: Carrie Topliffe

**CREATIVE EDITING**  
**February Juried Highlights**



*"BLACK HOLE" by Steven Kaplan*



*"CAROLERS" by Dennis Power*

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*"BLOOMING" by Chris Seaton*



*"CHAMELEON" by Ron Williams*

# NATURE

## February Juried Highlights



*“TRANSITION” by Cena Kregel*



*“COMING IN FOR A KISS” by Boo Nilsson*



*“WHALE AHOY” by Brian Seitz*



*“PINE AND CLOUDS” by Jim Balsitis*

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**OPEN**  
**February Juried Highlights**



*“SPOOKY RAIN STORM” by Kent Karnofski*



*“ASCENT” by Ron Williams*

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“STORMY BEACH WALK” by *Don Green*



“TIMELESS GIZA” by *Stuart Wilson*

# PEOPLE

## February Juried Highlights



*"DEEP IN THOUGHT" by Linda Kavanagh*



*"EZRA" by Howard Ruffner*

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*'CAN'T LEAVE HOME WITHOUT IT' by Judith Barat*



*"WU JI " by Gary Robinson*

HIGHEST SCORE: FEBRUARY 2026

*it's a tie!! 26*



OPEN *Bob Rottenberg*

OPEN *Bill Hallier*



# ADORABLE? FUNNIEST? WEIRDEST?

FEBRUARY 2026



*PEO Dennis Power*



*PEO Carrie Topliffe*

# PROGRAM NIGHT

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**Tuesday March 17, 7:00pm**

**Zoom Meeting**

**Zoom opens at 6:50pm**

***PRESENTER: Al DaValle of  
Al DaValle Photography***

“Photography is an all-consuming passion for me. It is my way of expressing the beauty of the world around us all. It is a real pleasure to be able to capture unique moments of beauty. I am attracted to landscapes that are calm and serene. I try to capture these feelings in a way where the experience has the effect similar to a deep breath fresh air. What I hope to accomplish is to create an experience of peace and relaxation when someone looks at my photographs.”

Al DaValle has long held a deep passion for the power of the still image. Al’s images begin with a photograph, but often evolve into complex multimedia artifacts, involving careful digital manipulation, including texturing and layering, as well as use of exotic papers, paints, metals, and coatings such as waxes, resins, glazes, and varnishes. Al also employs printing techniques that include polymer photogravure engravings.

Al’s imagery attempts to convey the world as he experiences it. Images often convey peacefulness, serenity, simplicity and quiet beauty.

# EDUCATIONAL

*TO PRINT OR NOT TO PRINT ...A Tutorial by Club Member*

*David Auston*

An increasing number of photographers today regard the computer screen and digital file as the endpoint of their image-making. Online image sharing, judging, and exhibiting are the new standard, and prints are becoming a relic of the past. Our Camera Club no longer includes prints in its monthly exhibition, and the opportunity to share prints is now reduced to one or two showings per year at the local Libraries.

In this article, I want to explain why I think it is important to print one's images, why it can be relatively cost-effective, and what some of the often overlooked benefits of printing are. My comments are based on many decades of printing, including a recent retooling that produced some unexpected benefits, which have substantially increased the pleasure I derive from my photography.

First and foremost, printing provides an important opportunity to advance your art in directions that can open up new modes of expression and enable you to obtain greater satisfaction from your work. Since ink on paper behaves differently than light pixels on a monitor, a printed image is a very different entity than an image on a computer screen. It merits special treatment and a different approach to processing to achieve the best results.

Printing your images can:

- (1) advance the art and craft of your photography,
- (2) create a unique style that identifies your photography
- 3) be a key component of your legacy as a photographer.

There are two basic approaches to printing: either use a professional print service or invest in a digital printer and do your own printing. Over the past few years, I have used a number of different print services, including Bay Photo, Whitewall, Photo Printing Pros, and Santa Barbara Color Services. These offer a wide range of options, including printing on metal, canvas, acrylic, different papers, and some will even mount and frame your prints for you. Some now also offer, without charge to “fine-tune” your processing, however most of these use AI, and in my experience, do not always improve the image.

The advantage of using a print service is that it is flexible and the turn-around time is reasonable (typically 1 to 3 weeks). However, it is relatively costly, and one cannot be guaranteed that the result will be what you desire. I have had many prints, both color and black & white, made by professional services that were excellent, but I have also had some that did not turn out how I expected. At \$30 to \$40 per paper print and as much as a few hundred dollars for large metal prints, this can be a costly disappointment. Although one can do initial trials using smaller sizes to save \$, a print service is a less effective approach if one wants to make multiple adjustments to fine-tune a print for optimal impact. Nevertheless, if one is only interested in making a few prints per year, using a professional print service is probably the best option. However, if you want to make more than just a few prints per year and want to hone your printing skills to achieve consistently higher quality results, I highly recommend you invest in your own home printing capability. Recently, I decided to revise and upgrade my approach to printing. But before I describe what I did, I want to summarize the benefits it produced. The results were both surprising and extremely satisfying.

I accomplished three important things: First, my photography developed in a new direction that I had not anticipated. I do not know if it is “better”, but I do know that I now derive a great deal more satisfaction from it. The second benefit is that I now feel that I have found my own voice — a style of photography that I can uniquely identify and that fits my interests. Lastly, It has helped me address what I call “the dilemma of the photographer’s legacy”, i.e., it provides a partial answer to the big question of what happens to all my thousands of files, prints, slides, negatives, when I no longer inhabit this earth (more on this later).

So what did I do to advance my printing skills? The first thing I did was to invest in a new printer. My old Epson P600 was ready to be rolled over, so I replaced it with a P900, a slightly larger printer with a newly designed print head that can automatically switch between matte and photo black ink, a big plus for the printing that I like to do.

The second thing I did was to purchase a set of 8.5” x 11” paper samples from Canson, Hahnemuhle, Red River, and InkPress. It had been a long while since I had purchased paper, and I wanted to get some up-to-date information on the best papers for the printing I intended to do. Sample packs are a relatively inexpensive way to experiment with new papers. After some extensive trials, I settled on two Canson Papers: Arches BKF Reves Pure White for Matte Prints and Platine Fiber for Luster prints. Of the two, I find that I am printing more frequently on the BFK Rives Pure White, since it has a beautiful subtle texture, deep blacks and bright whites. It is truly an amazing paper. However, it is somewhat expensive, so I do many of my trial prints on a less expensive matte paper by Red River.

Next, I dedicated a single wall in my home to display prints on a trial basis. I installed a ceiling track lighting system with adjustable color correction bulbs so that I could illuminate the prints with a neutral white light. I also put a hanging system in place comparable to what is used in a lot of galleries so that I could quickly change out images (see the list of resources at the end of this essay for specifics).

At first, I thought I was getting a little carried away. Not so. I was astonished by how important this step was. Placing a trial print on this wall and examining it continuously over a period of a few days to a few weeks was transformative. I saw features in the print, some of which I liked, and some I did not, that I rarely saw on the screen. These were manifest in a refined appreciation for the subtleties of composition, the importance of the graphic design of the images, the balance of light and dark areas, the range of tonal gradations, and the role of texture, all of which have become more evident and now influence both how I compose in the field and how I process for printing. I also learned how to make modifications to enhance the impact of my prints. These would become apparent after I had viewed the image for a few days or weeks, something that I usually did not do on my computer screen. About the cost of this project: Yes, I did spend some money to purchase a new printer and install the viewing wall in my home. You might say this is an extravagant approach, but from my perspective, it was definitely worthwhile, and the beneficial impact on my photography has been enormous. The single largest expense was the purchase of a new printer. However, when amortized over its expected lifetime, the cost of the printer is very reasonable at approximately \$2 to \$3 per week (e.g., \$680 for an Epson P700 or \$1100 for an Epson P900 over 7 years – taking advantage of Epson’s twice a year sales discounts).

In addition, the cost of the paper and ink typically ranges from \$2 to \$8 for a 13” x 19” print, depending on the quality of the paper (Red River Paper provides a more detailed estimate of the ink costs on their web site).

Although I occasionally print in color, my preference is to work in black & white. I favor b&w because it provides an additional level of abstraction that enables me to enhance the artistic quality, to bring out more of the textures, flowing lines, and the interplay between dark and light zones. However, everything I have observed and stated about the foregoing benefits of printing applies equally to printing color images as it does to black & white images.

Another benefit of doing your own printing is the option to print 5” x 7” folded note cards of your favorite photos. I use these to communicate with friends and family. Red River Paper sells the cards and envelopes for a very reasonable price (\$0.50 to \$0.75 per card plus \$0.25 per envelope). It also provides a ready-to-use template for Adobe Lightroom that makes printing a breeze.

Now, about the big existential question: what happens to all my stuff when I am gone? I have had more than a few calls from the spouses of photographer colleagues who recently died, asking, “what do I do with all these thousands of prints, slides, and files that were left for me to deal with?” This is an unfortunate circumstance that happens all too often. It is unfair to our survivors and presents them with a burdensome task at a grief-stricken time. It is straightforward to avoid, but requires some advance planning. And printing can be a key component of the solution.

Here are a few guidelines:

1. I am doing a ruthless triage, separating my photo archive into three different categories: (a) items that have significant sentimental value to my survivors (not just to me); (b) items that have lasting artistic value (I need to be very honest here); and (c) everything else to go in the trash. This last category is very large compared to the first two.
2. Image files, especially RAW files will be of limited value unless your family and friends have access to a processing capability to work with them. When compiling a set of image files, I make certain that they are in a common format (preferably Jpegs) that will be accessible to a wide audience (Photoshop and Lightroom are not inheritable). I may think files, but my survivors may not have the same affinity for managing them that I do. Files are also easily misplaced.
3. Loose prints, negatives, and slides should be collated and organized. If I do keep a box of loose prints, I make certain that each is identified on the back – and not assume that others will know who the subjects are.

Now, about printing. The benefit of having one's own capacity to print images is that you can create a set of books about family, friends, special events, and your better quality images that may have some lasting artistic value. There are two ways that I have accomplished this: submit images to a company that will make the books for me, such as Printique or Shutterfly; or make my own books. Yes, making your own books is an option if you have a printer. I have done books both ways and prefer to print my own. It has the major advantage that I can readily add, edit and rearrange the pages at will, and can select my own paper. I use a custom loose-leaf design made by Pina Zangaro.

It is available in both 8.5 x 11 and 11 x 17 sizes. Pina Zangaro also makes screw-post binders if you prefer a firmer binding. Canson makes an excellent paper that is printable on both sides: Photographique Rag Duo. Since we usually do not get to choose the date of our exit, the flexibility of a self-made book is a definite plus.

I hope you have found this mini-tutorial useful. If you have comments or questions, please contact me at [dauston@cox.net](mailto:dauston@cox.net). If you would like to see some of my prints and/or discuss the printing process, I will be doing a solo show at the Santa Barbara Main Library, in a Side Gallery off the Faulkner Gallery from April 1 to 30. A reception will be held on Thursday April 2 from 5:00 to 7:00 pm.

#### **SOME RECOMMENDED RESOURCES:**

1. An excellent Book on Printing: "Fine Art Inkjet Printing" by Jim Nickelson, Rocky Nook Press 2017, available at Amazon or B&H for \$32.93.
2. VANoopee H Track Lighting Rails Kit, 6.6FT H Type Track Rails White with End Caps and Live End Feed Connector \$40 at Amazon.
3. VANoopee 3-Color Zoomable 10W LED Track Lighting Heads H Type Track Light Heads Dimmable Bright Ceiling Spotlight Fixtures Accent Art, 3000K 4000K 5000K Adjustable, CRI90+ 15°-60° 1000lm White 4 Pack \$89 at Amazon.
4. STAS Picture Hanging Systems ([picturehangingsystems.com](http://picturehangingsystems.com)). This is the system that is used in the Faulkner Gallery. It is especially useful for frequent changing and re-arranging print displays on a wall. At Amazon.
5. Pina Zangaro: A good source of quality products for presentation: Screwpost Binders, 3-Ring Binders, Print Boxes, etc. Based in San Francisco: <https://www.pinazangaro.com/>
6. Frame Destination: This where I purchase all my mats, frames, glass, acrylic, and mounting hardware. It has a wide range of standard sizes and will also assemble frames of custom sizes. In addition they offer a 10% discount to Camera Club members. Based in Texas: <https://www.framedestination.com/>

# SPECIAL INTEREST GROUPS - SIG

**BIRD / WILDLIFE & LANDSCAPE SIG**

**DON GREEN**

I'm back! Okay, I can hear the moans and groans already. Well, maybe not so back as I first thought. Been reworking the garden, new plants and trimming up the older ones. A lot has changed. All my old bird posing locations are now gone, so I need to see what develops. In the meantime, rather than me going on blathering about something or other and trying to make sense of it, I am presenting a link to a photographer, many of you may already know of him, and let him talk to you. He's rather good at it, too.

Enjoy:

<https://muenchworkshops.com/blog/creative-decisions-in-wildlife-photography/>

Don

PS: Have you seen Goleta Beach lately? The water at the east end is up against the cliff. The slough looks like a major river. Plenty of bird action this early morning. Wow!



[Click to view](#)

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

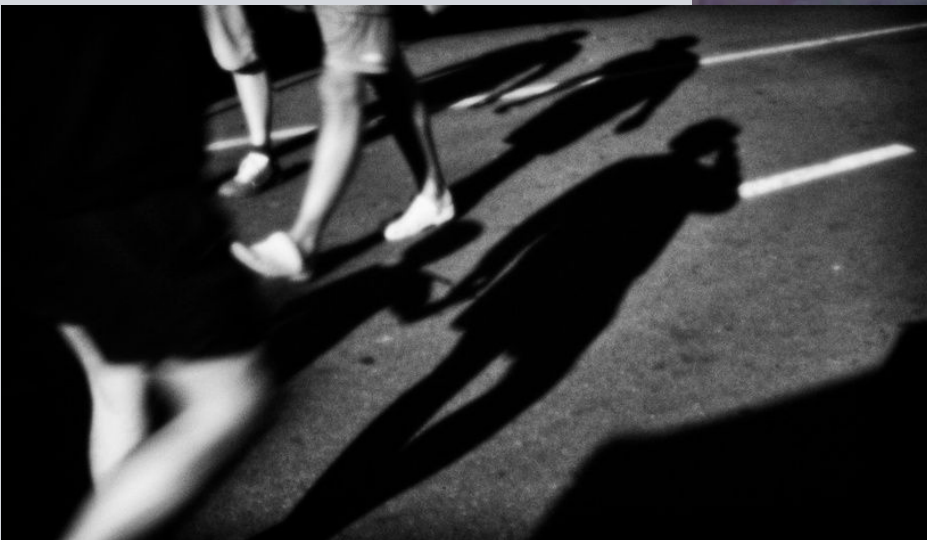
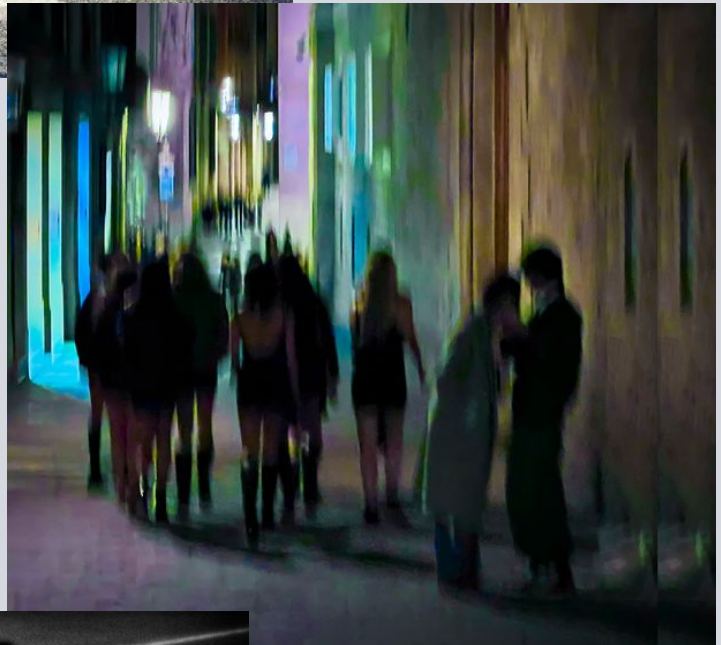
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# Other SIG News & Resources

## STREET PHOTOGRAPHY SIG

### STREET PHOTOGRAPHY FROM CCCC ARCHIVES



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## **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)

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## **THE CARRIZO PLAIN NATIONAL MONUMENT, April 2026 (Specific -date to be determined by wildflower peak)**

Description: The Carrizo Plain National Monument is owned and operated by the Federal Bureau of Land Management. It is home to diverse communities of wildlife and plant species, including several listed as threatened or endangered, and is an area culturally important to Native Americans.

## **MONTANA DE ORO STATE PARK, April 22, 2026**

Description: With over 8000 acres, including seven miles of shoreline, Montaña de Oro is one of the largest state parks in California. Spectacular views, fresh breezes, and the sound of the pounding surf add up to invigorating, memorable visits. The park's name, "Mountain of Gold," comes from the golden wildflowers that bloom in spring. Wildlife in the park includes black tailed deer, bobcats, raccoons, California quail, black oyster catchers and many more!

## **May 3 - May 7 2026 BIG SUR**

Pfeiffer Big Sur, May 3 to 7. The Pacific Coast Highway is now open after being closed for 3 years. As a consequence, the Big Sur Lodge is offering special discounts on rooms reserved before February 2. This could be a great opportunity.

For more information contact David:

[dauston@cox.net](mailto:dauston@cox.net)

## CAMERA HELP

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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

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## PSA NEWS

**Walter Naumann**

The Photographic Society of America Website

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



The Angle, considered a magazine by PSA has honored it with an award in this years newsletter/magazine competiton.

The Angle was awarded the Best in Competition Presentation for 2025



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CCCC PRINT SHOWS

FUTURE PRINT SHOWS WILL BE ADVISED

*“You don’t make a photograph just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved.”*

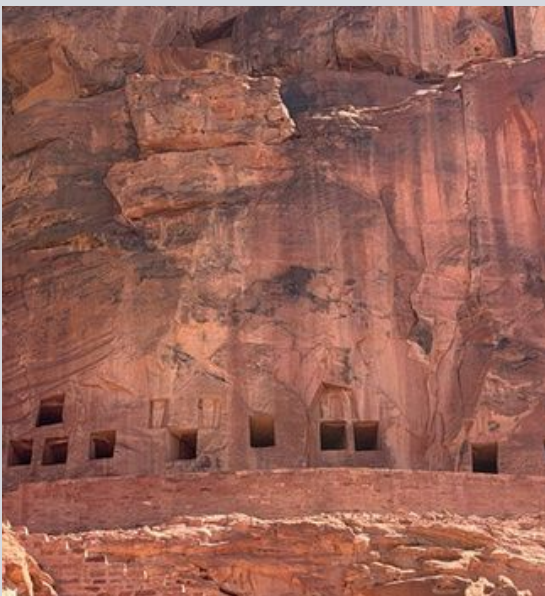
*— Ansel Adams*

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

## AlUla, Saudia Arabia by Linda Kavanagh

AlUla is a breathtaking city located in the northwest of Saudi Arabia, renowned for its dramatic desert landscapes, ancient heritage, and significant archaeological sites. The region is perhaps best known for Hegra (Madain Salih), a UNESCO World Heritage Site featuring over a hundred well-preserved tombs carved into sandstone outcrops by the Nabateans around the 1st century CE.

I just returned back from there, unfortunately having to cut my stay short due to the conflict that started in the Mid- East but had we been stranded there with no flights out I don't think I would have minded. It is like Sedona on steroids!



Historically, AlUla served as a vital crossroads on the ancient incense trade route, linking Arabia with the Mediterranean. Today, it stands as a testament to thousands of years of human civilization, blending ancient wonders with modern developments.

In recent years, AlUla has become a major focus of Saudi Arabia's tourism initiatives, featuring art festivals, luxury resorts, and adventure experiences that draw visitors from around the world. Its unique blend of history, culture, and stunning scenery makes AlUla a must-see destination for travelers interested in both the past and the present.



AlUla offers a paradise for photographers, with its blend of heritage landmarks and natural wonders providing endless opportunities for stunning shots. The UNESCO World Heritage site of Hegra (Madain Salih) stands out as a favorite, where the intricate Nabatean tombs, carved into rose-gold sandstone, glow with ethereal beauty at sunrise and sunset. The Old Town, with its labyrinthine alleys and preserved mud-brick houses, invites exploration of shadow, texture, and traditional Saudi life, yielding atmospheric images rich in historical depth.



For those seeking dramatic landscapes, Elephant Rock is an iconic subject. Its colossal form rises from the desert, best captured in the golden hour when the fading sunlight accentuates its curves and casts long shadows across the sand. Nearby, national park-like reserves and adventure sites provide panoramic vistas of rugged cliffs, palm groves, and shifting dunes—ideal scenery for wide-angle shots and nature photography.



AlUla's luxury resorts also offer vantage points for capturing vistas that merge modern design with ancient terrain. Whether photographing vibrant festivals, traditional attire, or the timeless tranquility of the desert, every corner of AlUla delivers a new perspective. For photographers, both amateur and professional, the region's unique blend of history, culture, and spectacular scenery ensures every visit is a gallery in the making.



AlUla is home to a vibrant calendar of festivals that celebrate both its ancient heritage and modern culture. One of the most prominent events is the Winter at Tantora Festival, which features music concerts, art installations, heritage tours, and culinary experiences that attract international visitors. The AlUla Arts Festival showcases local and global artists, transforming the city into an open-air gallery with exhibitions and workshops. Additionally, desert polo tournaments, film screenings, and cultural performances regularly enliven the region, providing immersive experiences that highlight AlUla's unique blend of history and creativity. Well worth a visit!

# MEMBER NEWS

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**from member Chris Seaton:**

**The Abstract Art Collective** has extended an invitation to the Camera Club to participate in one of their meetings on Sunday, May 17<sup>th</sup>. It will be a great opportunity to have artists with different backgrounds who work in varied media to be a part of the critique.

If you have any questions, email Chris @ seatopwr@gmail.com

**THEME: OPEN:** Bring something new to the table, or perhaps you are struggling with a concept and need help. This joint meeting will explore concept, creativity and process. We are blessed with a wonderful, creative community of artists and it will be interesting to see what each of you bring to the party.

**CREATE:** For those new to the AAC Art Challenges, you are welcome to show any style, any interpretation of art: representational, contemporary, abstract, and any medium: painting, printmaking, collage, assemblage, photography, and sculpture. It is not necessary to bring the art framed, but if on paper, please clip or tape it to a mat or board.

**FORMAT:** Your art piece will be shown on an easel. Marcia Rickard and Joyce Wilson will lead the discussion and take comments from members. Each member participating will have approximately 5 minutes for presentation and critique/discussion time.

**WHEN:** May 17<sup>th</sup> - 1 pm – 4 pm. Social time with drinks and light refreshments after the challenge discussion.

**WHERE:** Carriage Hill Clubhouse

**DIRECTIONS:** At Hollister Ave. and Nogal Drive, turn on Nogal (liquor store on the corner). Drive down Nogal, Vieja Valley School will be on your left. At the second stop sign, turn right onto Vieja Drive. Go approximately 3/4 mile until you get to Carriage Hill Lane, where you'll see the sign for Carriage Hill. Turn right on Carriage Hill Lane and drive slowly until you see the Clubhouse to your left. Turn into the parking lot, there is plenty of parking.

**NOTE:** Do not use Puente Drive to get to Carriage Hill Drive. The gate at this entrance is locked.

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# MEMBER NEWS

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**from member David Auston:**

Fine Art Black And White Photography

by David Auston

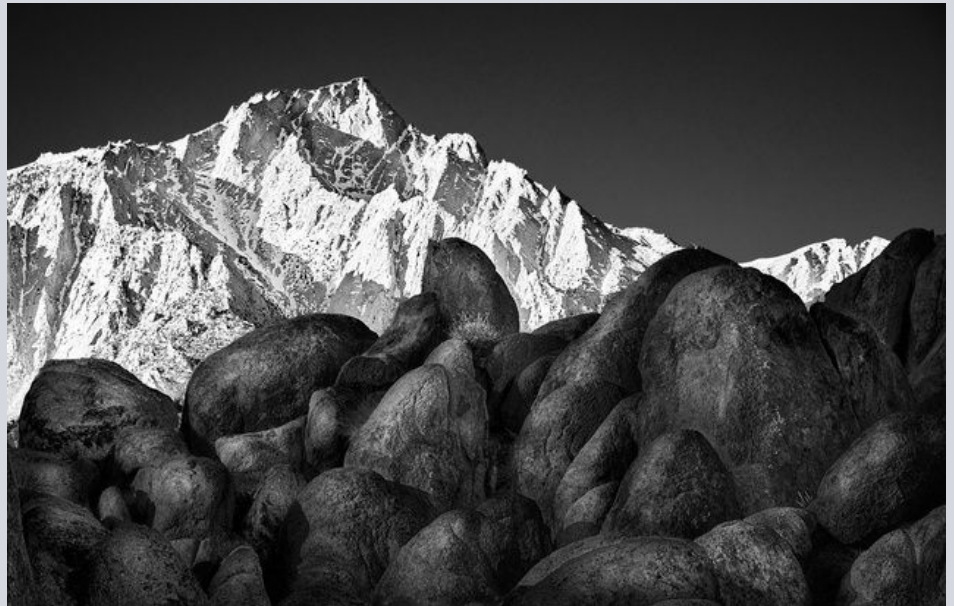
April 2 - 29, 2026.

Reception: April 2, 5:00 - 7:00 pm

Santa Barbara Main Library, Faulkner Side Gallery

In this special exhibit, David Auston will display 25 of his prints of landscapes, trees, flowers, and other subjects, each of which illustrates how contemporary printing and processing tools provide a unique freedom of artistic expression to enhance the visual impact of the black and white image.

Lone Pine Peak  
Alabama Hills



Please join me for the opening reception on April 2. The exhibit will be up from April 2 to 29. (Note the Faulkner side gallery is off the main Faulkner Gallery through the door on the right).

## MEMBER NEWS

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### from member Zoltan Puskas:

Opening March 28 at the Architectural Foundation of Santa Barbara, 229 E Victoria

Pinhole Noir. “Lindsay Skutch’s striking black-and-white photographs of familiar sites and sights in Southern California are taken with pinhole cameras she constructs using Sanka coffee cans, cardboard CBD containers, and Christmas cookie tins. The photographs have an eerie, outside-of-time feeling—like buried memories or dimly remembered dreams.”

Opening reception: March 28, 2 - 4 pm

Artist Talk: April 25 2 - 3 pm

Galley Hours: Saturdays, 1-4 pm

*“There are no bad pictures; that’s just how your face looks sometimes.”*

*- Abraham Lincoln*

# MENTOR PROGRAM

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**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.

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



# CHANNEL CITY CAMERA CLUB BOARD 2026

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*“BLUE HOUR” by Ron Williams*



*“WELCOME TO THE JUNGLE” by Bill Banning*