



## Club Notes for January-February 2025

### READY TO START ENJOYING A NEW YEAR OF PHOTOGRAPHY AND COMPANIONSHIP!

The new year started out very busy, so I apologize that this newsletter is later than my self-imposed “first of the month” deadline and later than ideal for sharing club news. It seems reasonable to make this one a combined January-February production. Winter environments, snow, and ice make for some intriguing photo ops during these 2005 La Niña months. Local wildlife is active around food sources—just today I have viewed 8 species of bird from the warmth of my office. Families are out playing in the snow which can make some fun images. And it might be time to dust off the tablescape backgrounds and lighting tools for some inside work (we learned a great deal about this from our December presenter, Erica Manning). Looking forward to seeing some new images from club members during our upcoming competition meetings!

#### **Part 1: Westbridge Camera Club History**

With the assistance of Charles Bowdle, Donna Winters, and several of our long-term (not “older”) members, we are developing a series of newsletter pieces about our Westbridge Camera Club. This first piece shares some of the club’s history gleaned from the historical review on our club website, written by Mary Bucher Fisher in 2008 and Ruth Pickering in 1976, along with a few recent updates. (Charles wonders how many of us ever read that part of the club website...) The first thing that I learned was that the club did once have a newsletter called Snapshots—we’d love to locate issues that members may have stored away somewhere.

Once upon a time, in 1949, the Cambridge Camera Club was born as a special activity group for amateur photographers affiliated with the First Community Church on Cambridge Boulevard. Club members shared photographic outings, classes, guest speakers, slide shows, contests, use of a dark room, and a May banquet dinner (Mary’s article indicates that in 1950 that cost \$1). Then, in about 1948 or 1949, the West Side Camera Club was founded. Meetings took place in members’ homes and in the basement of the Bolognone Shoe Repair Shop on West Broad Street, and later at the Great Western Shopping Center bank.

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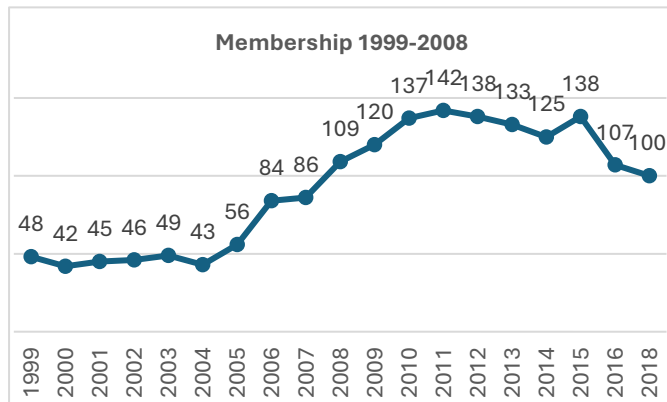
On March 29, 1960 the two clubs began to merge—their first date was a joint meeting, followed by a joint competition. The courtship lasted from 1960 to 1969 with joint annual competitions. The marriage of the two clubs, emerging as Westbridge Camera Club, began in June 1969 with a joint banquet and solidified in September 1969. Meetings continued at the First Community Church through 1972, the Grandview Municipal Building from 1973-1981, Battelle Memorial Institute from 1981-1985, the old gas company building downtown (95 West Long Street) 1985-1986, the Martin Janis Senior Center on East 11<sup>th</sup> Ave (1987-2003), and the Griswold Center (Worthington) 2003-2018.

The club leadership moved our meetings to the more centrally located Learning Center at Midwest Photo/Midwest Camera Exchange (see the September newsletter for details about our working relationship with Midwest) in January 2019 where we continue to meet following a period of pandemic-era Zoom meetings during 2020-2021.

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Motivating the merger was recognition that membership in each club was declining. Club leadership and membership determined that it was preferable to have one strong established club rather than two weakening clubs. Pooling of membership and resources rejuvenated the club, making it easier to develop educational speakers and engage competition judges. This graph depicts membership trends from 1998 to 2018.



Stay tuned: we expect to share more data about membership in the next piece about club history and implications for our future.

Westbridge Camera Club was historically a member of the Photographic Society of America (PSA) but is not currently a club member. (Individual club members may wish to join PSA to take advantage of “abundant resources for photographers, from the novice to the professional”—see their website at <https://psa-photo.org/> )

### Educational Programs

Our Educational Committee scheduled **Jim McCormac** ([www.jimmccormac.com](http://www.jimmccormac.com)) for our January 6<sup>th</sup> educational meeting. Due to inclement weather, we were fortunate that he agreed to present to us via Zoom. Jim’s talk was on “Conservation of biodiversity—Ohio habitats, flora, and fauna.” His presentation was organized around specific macro habitats: (1) woodlands & thickets, (2) streams & waterways, (3) wetlands, (4) prairies. In the course of his presentation, Jim identified his favorite locations in each of these habitats. A strong emphasis throughout his presentation was the interconnected nature of the

*(Jim McCormac continued)*

wildlife in each ecosystem. For example, he emphasized how the presence of Ohio’s birds of prey (e.g., hawks, eagles, and owls), snakes, and large wildlife (e.g., foxes, coyotes), starts with plant diversity and clean water. Diverse seed, nut, and pollen producing plants (e.g., trees, grasses, flowers) harbor the insects (“bugs,” spiders, caterpillars) and make food sources that feed the small creatures (songbirds, mice, chipmunks, squirrels, moles) that feed the larger predators. His description of the reciprocal and symbiotic relationships between some of the species was interesting. For example, he described how oak forests are perpetuated by blue jays burying acorns to eat later but forgetting where many of them were located.

Jim explained how Ohio’s biodiversity and habitats are essential in the life-cycle of many migrating species. He expressed concern that many agricultural and other human practices are drastically reducing the base of these ecosystems (especially insects) which, in turn, places pressure on biodiversity of species throughout the ecosystem.

Jim identified several tips for photographers. One is that he uses flash for macro and hummingbirds, but not for plants and most other wildlife. Another is that he shoots entirely in raw so that he captures as much data as possible in each image—this supports enlargement and printing. He attempts to “get it right” in camera so his images involve minimal post-processing (he admits that post-processing is not his strong suit). Jim takes great care with the f-stops that he selects for his images, creating the kind of bokeh he desires (see December newsletter for more about depth of field and bokeh). His goal is to create images for storytelling. Jim’s entire presentation was a series of fascinating stories about the subjects and images he shared with us. His presentation was recorded.

*(Educational Programs continued)*

February is scheduled as an active/interactive educational program. First, Mark Fohl has arranged for our club members to “judge” the images received from our “sister” club in Dresden, Germany. You may recall that Mark collected prints from our club members in the fall for their club to judge for us. Subsequently, Mark, Eric, Paul, and Dick will discuss their “Friday Morning Photography.”

### **A Question of Balance**

#### ***What Is White Balance All About?***

If you were around in 1970, you might have enjoyed the Moody Blues’ album *A Question of Balance*. In the world of photography, the question is about white balance. According to one of Aperture Academy’s online lessons (Brian Rueb), white balance is about your camera determining where white appears in your image, then adjusting all other colors to make the image appear “normal.” Where this gets tricky is that “white” looks different in different kinds of light (and on different computer monitors). If you have ever tried to pick white paint colors off paint store color samples, you probably noticed this problem: the samples look different in different parts of the room and at different times of day.

Cameras are set up to use the Kelvin scale—not the temperature scale of the same name, but it does have a range measured in Kelvin units and describes the degree of “warm” to “cool” colors recorded in an image. The photography Kelvin range is generally 2500 to 10,000 “degrees.” The degrees are coordinated to the different wavelengths of light—lower numbers on the Kelvin scale relate to “cool” tones and higher numbers on the scale relate to “warm” tones. In other words, 2500 is “blue-ish” whereas 10,000 is “orange-ish.”

#### ***Why Does White Balance Matter?***

Most of us have a habit of turning white balance control over to our camera, and in average conditions this has usually worked out for us. But we may find ourselves shooting in atypical, extreme conditions—low light conditions or indoors with unflattering fluorescent lighting, for example. Mastering white balance control is an

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important adjunct to moving away from relying on automatic control toward greater manual control, beyond controlling shutter speed, aperture, and ISO.

Automatic white balance (AWB) allows the camera to make the decisions for you, and most newer cameras under common/normal conditions do a pretty good job with this. But your camera provides some other options to consider, such as shade, tungsten, indoor/fluorescent, and/or flash options.

Settings	Kelvin Range
tungsten common indoors)	2500-2800 K
indoor/fluorescent	3600-3900 K
flash	5400-5500 K
cloudy	6500-6670 K
shade	7300-7600 K

Night photography is a good example of an atypical situation that your camera may not handle well using automatic white balance setting (AWB). The image is likely to come out too “warm” (orange-ish). You might want to try reshooting at several lower Kelvin settings to cool it down. To do this, you can try the offered pre-settings listed in the table or, on many cameras, you can set the dial to an actual Kelvin range number.

A lesson learned from working with Annalise Kaylor (our December zoom presenter) in low light winter wildlife photography is that snow often comes out too blue using automatic white balance and is not well adjusted in post-processing. She recommended setting our Kelvin dial to 6500 or 7500 for many of our low light (winter daylight) shots.

Underwater photography is another atypical situation that land cameras (in waterproof housings) just don’t know how to balance—especially with wide angle and medium distance images.

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(About White Balance continued)

### **Why Worry?**

Can't I just fix this in post? Maybe you can, maybe you can't. First, if you shoot in raw you may have some degrees of control that do not exist when you shoot in JPEG mode. Depending on the image, you may be able to adjust a host of aspects, including color "warmth, black/white light, contrast/brightness, and color tone. However, it is best to "get it right" in camera if you hope to capture the scene realistically. Hopefully you found this piece helpful.

### **Additional Opportunities**

Club Vice President John Butterfield hosted Photo Feedback group sessions on November 13<sup>th</sup> and January 9<sup>th</sup>. Each participating club member shared up to two digital and/or print images with the small group for constructive feedback—small group means up to 15 members participating. The group feedback was helpful and interesting, as well as contributing to members' preparation of images for club competitions.

John has arranged the next and season's final group photo feedback session for **Wednesday March 26<sup>th</sup> from 7-8:30 iat the Old Worthington Library, located at 820 High St.** The feedback group is limited to 15 participants—RSVP to [jbutter@columbus.rr.com](mailto:jbutter@columbus.rr.com)

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Rick Barteldt shared a link to Reuters Best 2024 photographs:

<https://www.reuters.com/investigates/special-report/year-end-2024-photos-stories/>

Also, Martha Morss shared a link to The Christian Science Monitor's favorite photos from 2024:

<https://www.csmonitor.com/World/Topics/Our-favorite-photos-of-2024>

Viewing others' great images is educational as well as entertaining.

### **Pre-Meeting Dinner Meet-Ups**

A group of club members meet for dinner prior to the club's Monday night meetings. Connect with Jim Urzykowski to find out where the next meet-up will take place and let him know so they can reserve a seat. Jim can be texted at 614-935-8703.

### **Club Competition Notes**

January's monthly competition is themed: Taken in 2024. Eric Albrecht will be judging prints at our meeting on January 20, 2025. Digital submissions are due before 10pm on Monday, January 13<sup>th</sup>. Rick Barteldt shared information for club members about our judge: "his short video shows some of the amazing people images he took he took during his career at the *Columbus Dispatch*."

<https://onpa.org/eric-albrecht-retires-from-the-columbus-dispatch/>

Our February 17<sup>th</sup> scheduled competition has an "open" theme. The judge will be Brooke Lavalley who self-describes as a photojournalist and videographer. Brooke works as a Senior Photographer for *The Columbus Dispatch*. Some of her work can be viewed at her website

<https://www.brookelavalley.com/> On this site, Brooke's images are accompanied by statements of the stories they tell.

### **Member News & Updates**

John Butterfield reports on the Innis House January club member exhibit: Twenty-five club members have photographs on display at Innis House from January 2-30, 2025. Club member Cheri Brent made the arrangements for our Inniswood Metro Park exhibit, which has a nature or garden theme.

Exhibition hours are Tuesday through Friday from 8 a.m. to 4:30 p.m. and Saturday and Sunday from 11 a.m. to 4 p.m. Innis House is located at 940 S. Hempstead Rd., Westerville, 43081. **A reception will be held on Sunday, January 12, from 2 p.m. to 4 p.m.**

Participating club members are:

- Cheri Brent, "Morning Stretch"
- John Butterfield, "Standing Tall"

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*(Inniswood exhibition continued)*

- Carrie Cartwright, “Dod yn ôl at fy nghoed” \*
- Mark Collins, “Red Headed Woodpecker”
- Sue Day, “Flor Roja”
- Joyce Fasone, “Passion Flower Embrace”
- Lee Flasche, “Melancholy and Discouraged”
- Mark Fohl, “Swimming Turtle”
- Rob Formetelli, “Perched on a Rail”
- Jay Heiser, “Northern Frog Biting Mosquito”
- Phyllis Hollifield, “Vitality”
- Roberta Kayne, “Sandwich Bay: Namib Nankluft Park Namibia”
- Angela Manno, “Pottersburg Covered Bridge”
- Whit Martin, “Untitled”
- David Norris, “Wind, Water and Stone”
- Stephen Organ, “Orchard-Reef National Park”
- Tim Patterson, “Eagle in the Snowfall”
- Molly Selan, “Busy, Busy, Busy”
- Sharon Telatnik, “Morning Sun”
- Linda Ulasiewicz, “Hummingbird Blossom”
- Cherry Williams, “Hanging Branches”
- Dick Wood, “Fall Morning at Darby Creek”
- Larry Kennedy (print title unknown at this time)
- Gerry Allen (print title unknown at this time)
- Jon Harvey (print title unknown at this time)

\* *A Welsh proverb; it literally translates as “to return to my trees” and means “to return to a balanced state of mind.”*

Please join us at the January 12 reception and see our club members’ outstanding photographs!

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Mark Fohl announced that he has photos on exhibit at the Denmark on High bar located in the Short North district (463 N. High St., second floor—there is an elevator). An opening reception was hosted during Gallery Hop night January 4<sup>th</sup>. Mark notes that the Denmark on High’s specialty is exotic cocktails, in case you wish to view his works there.

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### **Become a Newsletter Contributor**

Audrey Begun and John Butterfield encourage club members to submit ideas, outlines, topics, suggestions, or actual article drafts for inclusion in future newsletters. We will assist in the writing and editing as desired. Please submit items and ideas to [audrey.begun@gmail.com](mailto:audrey.begun@gmail.com) or [jbutter@columbus.rr.com](mailto:jbutter@columbus.rr.com) .

We would very much like to work with a couple of members who are familiar with **black and white photography** (or monochrome) to create a feature article at the request of one of our club members. In addition, please let us know if there is an interest in other feature articles like the one on depth of field presented in December and the one on white balance presented here. **We’d love to continue tapping into club members’ expertise and experience in creating newsletter pieces.**