

2003

N4C INTERCLUB COMPETITION SCHEDULE

The following list indicates the slide and print competition topics for each month which will be **in addition to** the usual monthly pictorial print and slide competitions

Month	Prints*	Slides (Loc.)	Month	Prints*	Slides (Loc.)
March	Journalism	Trav/Journ (R)	Aug	Trav/Creative	Nat/Creative (SM)
April	Nat/Seq	Nat/Creative (SM)	Sept	Journalism	Trav/Journ (R)
May	Trav/Creative	Trav/Journ (R)	Oct	Nat/Seq	Nat/Creative (ISM)
June	Journalism	Nat/Creative (SM)	Nov	R/C/J	N/C/T/J (R)
July	Nat/Seq	Trav/Journ (R)	Dec	Annual	Annual

*All print competitions held at the home of Natalie Barton; R = Rossmoor; SM = San Mateo

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Correction:

In Sequence Prints, last month's competition, Rex Morey of Livermore Valley Camera Club, rather than Pat Prettie of Contra Costa, was maker of "Sand Hill Crane Landing."



NORTHERN CALIFORNIA COUNCIL OF CAMERA CLUBS • MARCH 2003



"One of a Kind" by Launa MacCarthy,
Rossmoor Camera Club, First Place Pictorial slides AAA

IN THE SPOTLIGHT

MARCH

Board Meeting

10 8:00 pm First Methodist Church,
1600 Bancroft, San Leandro

Interclub Judging

15 Slides (P/T/J)
1:00 pm - Gateway Clubhouse,
Rossmoor

Call Prints (P/J)

APRIL

Board Meeting

14 8:00 pm First Methodist Church,
1600 Bancroft, San Leandro

Interclub Judging

19 Slides (P/N/C)
8:45 am - Beresford Recreation
Center, San Mateo

Call Prints (P/N/S)

MAY

Board Meeting

12 8:00 pm First Methodist Church,
1600 Bancroft, San Leandro

Interclub Judging

17 Slides (P/T/J)
1:00 pm - Gateway Clubhouse,
Rossmoor

Call Prints (P/T/C)

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Foto Fan Fare is the official publication of N4C, the Northern California Council of Camera Clubs, a federation of 14 Camera Clubs located in the greater Bay Area. Its goals are to hold monthly competitions among member clubs and present special informative programs whenever possible.

Any articles, letters to the editor or editorial comments are the opinions of the authors, and not official N4C policy.

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1/ Try **double exposures** of exactly the same scene; with the camera set at one exposure compensation (see note below) make the **first exposure** in focus with maximum sharpness at f16 or f22, then make the **second exposure** with the aperture wide open **for a soft out of focus halo** around the subject matter.

Note: With many zoom lenses the out of focus part actually changes the focal length, giving an offset halo effect which is not even around the subject matter. To compensate for this you may have to carefully change the zoom position as you turn the lens out of focus so the glow is even around the shapes in the picture space.

EXPOSURE COMPENSATION: minus one for each exposure. Remember you are exposing one frame of film to light twice. On the manual mode choose **one shutter speed faster**. For example, if the meter indicates 1/60 of a second then use 1/125th to compensate.

There are many variations which can be applied to double exposures.

1/ Two exposures of the same scene in focus but from different distances or focal lengths.

2/ Two exposures of very different scenes or subject matter in focus. Make a list of other ideas as they come to mind.

3/ Next, if your camera has a motor-drive and the capacity to, perform multiple exposures try a range of about eight to thirty exposures using a variety of framing techniques. The more exposures the more dissolved or distilled the image appears.

Exposure Guidelines: For 100 ISO film multiply the number of exposures by the ISO This guideline is the very easy to remember and the math is very simple. For example, 8 exposures would be 800 ISO. If you are using Velvia ISO 50, just divide the ISO in half. So for 8 exposures it would be ISO 400.

3.a/ To begin this technique, try rotating the camera starting with eight exposures. Remember you do not need to move the camera very much. Moving the camera too much dissolves the image structure by changing the weave of the fabric like appearance. Before making the multiple exposures practice the complete movement in order to preview the composition. This will help eliminate distracting elements.

3.b/ Try eight exposures keeping the camera horizontal at all times but moving the position slightly in a circular fashion (fix your eye at the center of the viewfinder and move around a fixed object or reference point — imagine following the numbers on the face of a clock . Also try eight or more exposures and simply try to hold the camera steady. The effect will be a little more subtle.

3.c/ Try zooming for eight exposures. Begin the zoom at the wider focal length and zoom to the telephoto setting. For example, begin at 70mm and zoom to 200 mm, changing the focal length a little each exposure.

MONTAGE/ SLIDE SANDWICHING

1/ **Orton Montage.** This technique produces an ethereal look which has the appearance of a colour equivalent to a black and white infrared print. Highlights take on an inner glow which sometimes appears three-dimensional. With camera on tripod use the same focus technique as suggested for double exposures, one in focus and one out of focus of the same scene. Make two slides, which will be sandwiched together later in a single mount. Unlike double exposure where the film is exposed twice to light, you must overexpose each slide so when they are stacked together they will not become too dark.

Make the first slide in focus with maximum depth of field (f22 or f16) and overexpose it by +2 stops (I use the exposure compensation dial for the +2, with the meter set on aperture priority matrix metering), For the next slide, set the exposure compensation dial at +1 stop and the aperture wide open (f2.8 or f4). Without moving the camera position, turn the lens out-of-focus to create a soft halo evenly around the subject matter (see multiple-exposure notes regarding zoom lens focusing problems). The degree of out of focus can vary but generally a very soft blob works well. It might be worth making a few slides with different degrees of out of focus and compare.

SLIDE # 1. In focus f16, Exp. +2.

SLIDE # 2- Out of focus f2.8, Exp. +1.

2/ Sandwich two different images together. Exposure compensation +1 stop Make a series of texture overlays for sandwiching with other main compositions. Note: Wide angle lens close ups make very good open textures.

3/ Sandwich two identical slides together, reverse one to create a symmetrical design. Exposure compensation +1 stop.

4/ Sandwich colour slides with black and white negatives or with Scala-B&W slides. Note: b&w negs can be made from existing shades.

Think of the many possibilities and combinations which can be applied to slide sandwiching. Write down as many ideas that come to mind, then just do it.

CREATIVE BLURS/ MOVEMENT

1/ Panning subject movement: try shutter speeds from 1/4 sec. to 1/30 sec.

2/ Panning stationary objects trees in the forest etc. try shutter speeds 1/2 sec. to 1 sec.

3/ Subject moving, Camera on tripod: Shutter speeds 1/30 sec or lower.

4 / Zooming during slow shutter speed: 1/4 sec. to 1/2 sec. zoom from wide to telescopic.

Color Comm. Adv. (CC/ADV) (10 prints)

- 1 Rattlesnake GrassMaryann DanielsonPeninsula
- 2 Fireworks Over San Diego BayBill MillsContra Costa
- 3 Handmade DressTheron NelsonDiablo Valley
- 4 Portrait of a LionRobert FournierPeninsula
- 5 Jaffa WindowLindsey LobreeAlameda

Color Comm. Ama. (CC/AMA) (6 prints)

- 1 Pullin' WaterA. DonaldsonDiablo Valley
- 2 Canadian RailroadT.J. CampbellMarin

Creative Prints (19 prints)

- 1 RadiantsEleanor WebsterPeninsula
- 2 Swirling ProteaGene MoritaMarin
- 3 Fall ImpressionsDon TownsendMarin
- 4 Steppin' OutDick KramerContr Costa
- 5 Neon TulipLinda HeidelLivermore
- HM Row of BoatsJoe HearstContra Costa
- HM Out of the PastPat StrahanMillbrae



*"Candle Burning at Both Ends" by Tom Harris
Diablo Valley Camera Club; First Place: Creative AA Slides*

A New Look at "Creativity"

by Linda Brown

(Author's note: this article was written before N4C came out with its "new" definition of "Creative". But the members of our club [Alameda] have often "debated" what constitutes "creative" and "creativity.")

What defines "creativity"? What constitutes creativity and/or inspiration is an on-going discovery for me.

My niece, who is a senior in high school, is taking her first photography class. Her instructor gave them a full page of minimum requirements of equipment each of the student's would need. But the textbook for the class was the most interesting requirement to me. It was not "How to Take Winning Pictures" or a "Patterson's Guide;" instead it was: "The Artist's Way" by Julia Cameron. I immediately went out and bought myself a copy.

In the world of strange coincidence, other people had recommended this book to me. So perhaps it was time to actually read it.

Just in the introduction, Ms. Cameron says: (summarizing) that "creativity is like electricity and that you don't need to understand electricity to use it".

This was inspiring, although I have a very healthy respect for electricity. As a very young child (perhaps age 3), I noticed that a hairpin had 2 prongs and that electrical sockets had 2 holes. The budding scientist in me noticed that it seemed like a "good fit". So, I plugged in the hairpin. And, yes, not only got sparks, but burnt my fingers.

My mother was taking a bath at the time. She had spent the day on her hands and knees polishing her wood floors. She could smell the

convince them.

N4C club dues should now be paid. The new fees as of last year are slides: \$20; Prints: \$20; membership: \$40; that would be \$80 for clubs involved in both slide and print competitions.

Commercial Prints: It was suggested that commercial prints be combined with self-made as (1) there are fewer of them every year [because of the great increase in producing computer prints] and (2) the distinctions in quality between them are minimal. It was agreed to take this question back to the clubs.

Annual Scoring: It was also suggested that the Annual Competition scoring be changed from 1-9 instead of the current 1-5 to help more quickly pinpoint winners.

Definition of Sequence Prints: Joe Hearst of Contra Costa proposed an all-encompassing definition. The Board suggested running this through the clubs also. [During the month, Joe came up with alternate definitions which will be discussed at the next meeting.]

Concern over domestic travel entries. A member pointed out that only one of the 36 winners was a domestic shot. It sounded like the judges need to be made aware that they should give equal weight to an image made in the US and in Turkey, e.g.

We are still hoping to expand our **N4C email list** for those who would like photographic announcements.

Alan Caddey has some Palouse workshops coming up in April and June. Contact Alyce Pagano for more information: 415-285-4535 or jamesp1803@aol.com.

New N4C club delegates are: Gene Miller of Alameda, John Bowden of Berkeley, Tom Harris of Diablo Valley, Robin Braunfeld of Marin and Joe Hearst of Livermore. We welcome them.

BI-MONTHLY COMPETITION NATURE SLIDES

Chairman: Eleanor Webster, FPSA • Judge: Jim Deibler, FN4C • February 2003

Nature B (16 entries)

- 1 & **W** Camouflaged Baby River Tern
Under Mother's Watchful Eye (SNI)Raghu YedatorePeninsula
- 2 A Resting KilldeerElan Elango Peninsula
- 3 Least Chipmunk (SNI)T.J. Campbell Marin
- 4 Northern Fur Seals Soaking in the Warm Sun (SNI) . Jan DeLanoAlameda
- 5 Snowy Plover (SNI)Bob CossingMillbrae
- HM Anhinga Resting on a Branch
w/ Wings Spread for Drying (SNI)Raghu YedatorePeninsula

Nature A (21 entries)

- 1 Bald Eagle bathing (SNI)Vicki RuppMarin
- 2 Snow Plant (SNI)Dorothy EatonPhotochrome



"Bald Eagle Bathing" by Vicki Rupp, Marin Photography Club
First Place: Nature Slides AA

- 3 Sand Hill Cranes In Flight (SNI)Ursula Lesche Alameda
- 4 Flash Flood Turbulence Etched In SandstoneDan KatzmanContra Costa
- 5 Great Egret Balances On A Single Slender LegGeorge SayersBerkeley
- HM Araneidae On Its Typical Orb WebDan KatzmanContra Costa

Nature AA (24 entries)

- 1 & **W** Spotted Hyena Nursing Cub, Kenya (SNI)Eleanor Webster . . .Peninsula (walk in)
- 2 Sand Tufas Are Formed Under
the Lake Bottom by Deep SpringsCharles MahnkenMillbrae
- 3 Jumping Polar Bear (SNI)Burr PrestonPhotochrome
- 4 Black Tail Deer In Velvet
Grazing in Olympic NP (SNI)Richard Silva Peninsula
- 5 Harbor Seal (SNI)Siegfried ArndtLivermore
- HM Anise Swallowtail Rests on Highest
Grass Perch (SNI)Larry SalvesonPeninsula

Nature AAA (17 Entries)

- 1 Fur Seals, S. GeorgiaRobert CoombsBerkeley
- 2 Guanicos, Chile (SNI)A. StreitwieserBerkeley
- 3 Annas Hummingbird & Nest w/Hungry Baby (SNI) . .Kay KennedyRossmoor
- 4 A Northern Flicker Drinks from a Small Pool (SNI) . .Bruce FinocchioPeninsula
- 5 Cheetah Cub, Masai Mara, Kenya (SNI)Ingeborg NelsonBerkeley
- HM Female Mt. Lion Grooms her Kitten (SNI)Glenn CorlewContra Costa

BI-MONTHLY COMPETITION CREATIVE SLIDES

Chairman: Pat Prettie • Judge: Jim Deibler, FN4C • February 2003

Creative B

- 1 Zooming EmbarcaderoTeri SchoechLivermore
- 2 Lily in TechnicolorCinday TaylorPhotochrome
- 3 Falling StarsTeri SchoechLivermore
- 4 Spiral of ColorMargaret FlaxmerMillbrae
- 5 Strings AttachedMarylou FroseMillbrae
- HM Reflections of ParisJulia ThrowerPeninsula

Creative A

- 1 NightmareRichard SilvaMillbrae
- 2 The Man in the Moon is a LadyHal LevineMillbrae
- 3 Aspen ZoomDeborah HallPhotochrome
- 4 TwirlJohn SakaiMillbrae

- 5 Black Light ColorsKeith MarshMarin
- HM Mother-Daughter ChatJason YoungContra Costa

Creative AA

- 1 Floating Candle Burning at Both EndsTom HarrisDiablo Valley
- 2 Pinnacle Rock #4Joe HearstLivermore
- 3 Late in the PartyDick KramerContra Costa
- 4 SpawnWendell DeLanoAlameda
- 5 Window and Door DressingPat PrettieContra Costa
- HM Jelly FishWendell DeLanoAlameda



Secretary's Report: New rosters are in progress and will be available at the April Board meeting. The Judges List will not be updated until after the proposed Judges Seminar later this year.

Treasurer's Report: Total assets were \$10,413.20 which included monies from the Richard Martin Seminar and the Annual Luncheon. The Richard Martin Seminar made a gross profit of \$6,655, of which half went to Martin and the remaining half, \$3,325.32 is retained by N4C. That plus the \$529 made on the raffle at the Annual Luncheon increased our treasury by almost \$4,000.

President's Report: Everyone seemed very happy with the Richard Martin seminar. We sold 170 tickets with 161 attending. Thanks to the CD player loaned us by Siamack Siashonsi we were able to save almost \$500 in engineering fees for the rehearsal and presentation day. The

secretary was asked to write a thank you letter to Siamack.

Eighteen people attended the two subsequent workshops that Richard conducted.

Slides and Prints Chairs: The Board approved ordering annual and monthly ribbons for a total of five years. Joan Warren and Lois Shouse will work on it.

Audit Committee: Jim Deibler and Chris Kibre will conduct the audit.

Budget Committee: Glenn Corlew will present the annual budget.

FotoClave: The turnover meeting will take place Feb 28 at the George Lepp Seminar in Modesto. There was concern at the meeting that not enough would attend to fill the required number of hotel rooms for the Joint Chapter Lepp seminar. It was pointed out that the seminar was a steal at \$40.

Judges Seminar: Ellie Webster will check to see if Peninsula's new meeting place would be an inexpensive site for the seminar.

New Business

N4C Honors Guidelines will remain as printed on the form.

Santa Rosa CC is interested in possibly joining N4C. We will send a representative to try to

PICTORIAL SLIDES - MONTHLY COMPETITION

Chairman: Mary Asturias, HN4C • Judge: Jim Deibler FN4C • February 2003

Pictorial A (13 slides)

- 1 Stayed Cable BridgeBob BraunPeninsula
- 2 A Fall CornfieldT.J. CampbellMarin
- 3 Barn & WindmillGene MillerAlameda
- 4 Zooming WreathTeri SchoechLivermore
- 5 In TandemSandy ChandlerPhotochrome
- HM Golden Gate Bridge & San FranciscoJim GoldsteinPhotochrome

Pictorial A (16 slides)

- 1 Streams Through MossDon TownsendMarin
- 2 4th of JulyEd WelchPeninsula
- 3 Jen's FeetAmory DonaldsonDiablo Valley
- 4 LightwaveAmy JohnsonBerkeley
- 5 Waves of BrillianceSandy ChandlerMarin.
- HM Blooming RoseJason YoungContra Costa

Pictorial AA (20 slides)

- 1 My New Home in the Vineyard If I Win the LottoBill BlakewellContra Costa
- 2 El Capitan Along the MercedWendell DeLanoAlameda
- 3 Flag Lincoln CenterDwight CollinsBerkeley
- 4 Marin MorningJane AllenMarin
- 5 Lush MarshlandJohn SakaiMillbrae
- HM Bristlecone BranchesDeborah HallPhotochrome

Pictorial AAA (18 slides)

- 1 One of a KindLauna MacCarthyRossmoor
- 2 Study in GreenIrene HightowerMarin
- 3 Tahoe WinterAphra PiaBerkeley
- 4 Evening MagicCarol HemingwayPhotochrome
- 5 Through Gate to LighthouseFran OmaraLivermore
- HM Autumn GoldAnne MahnkenMillbrae

Pictorial Masters (16 slides)

- 1 Dewdrops on a GrassheapBruce FinocchioPeninsula
- 2 Eye of the ZebraSherry GrivettLivermore
- 3 Unique LandscapeCharles MahnkenMillbrae
- 4 LighthouseChris KibrePhotochrome
- 5 Sunrise on Patricia LakeGlenn CorlewRossmoor
- HM Morman Church San DiegoCharlie PattersonLivermore.

"Creativity" Continued

burning flesh and started hollering.

Out of extreme urgency NOT to get caught, dare I say, "fearing for my life," and knowing the immediate consequences (more sparks and burning flesh), I made the decision to pull out the hairpin. Next, I quickly scooted into hiding under the bed.

Not getting any response, other than more smell of burning flesh, my mother leaped out of the bath, ran naked and dripping across the newly polished floor, to the front door to urgently summon my father. My father was innocently working in the flowerbed. He was so startled to see his naked, dripping wife; he leapt up directly under an open window. He hit the metal edged window so hard; he cut his head open and immediately began to bleed profusely.

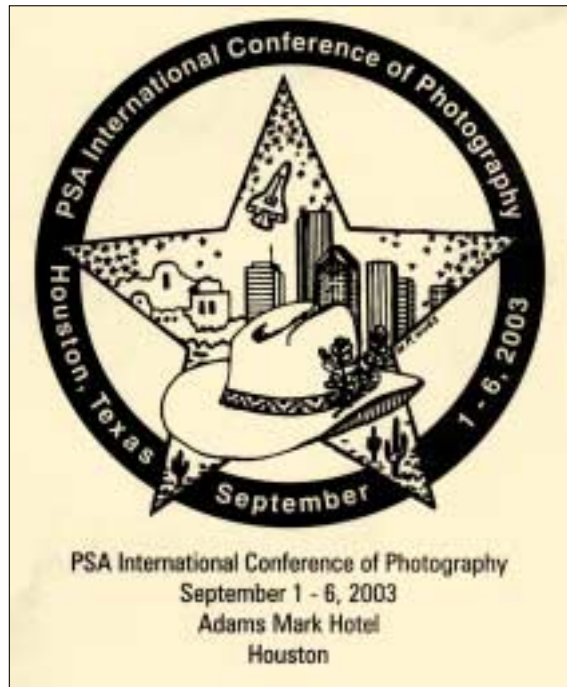
In the "sturm and drang" of getting him to the emergency room for stitches, the punishment for little Linda's burning experiment was overlooked.

The conclusion is: you may not need to understand creativity (like electricity) in order to use it, but so far I have not been able to harness creativity, nor is it as easy to "flip on" as a light switch. Still it is there to tap into.

Ms. Cameron also shares some other great quotes in her book, one of which was:

"The creation of something new is not accomplished by the intellect but by the play instinct acting from inner necessity. The creative mind plays with the objects it loves." C. J. Jung

So, now I am going out to play.



Richard Martin Seminar

Not only was a good time had by all, but we were fortunate in drawing such a great crowd. No disappointment, only intense interest. Richard's work was both hauntingly beautiful and inspiring, his compositions marvelous. Subjects ranging from the divine to the ridiculous were all converted to works of art through his vision. Thank you, Richard.

For those who were not able to attend or to pick up his "how to" information sheet, we include it here in small type. (Next month we will talk about some of the subjects brought up at the George Lepp seminar.)

MULTIPLE EXPOSURES

Two or more photographs superimposed upon each other in the camera viewfinder to **create a single picture on one frame of film**. You will require a special camera function for multiple exposures - one which allows the shutter to fire without advancing the film. A motordrive is useful when doing several multiples.

MONTHLY COMPETITION-PRINTS DIVISION

Chair: Natalie Barton, FN4C • Judge: Carolyn Ramsay, FPSA • February 2003

B&W Salon (MO/SAL) (8 prints)

- 1 Pumpkin Stem Henry Melancon Contra Costa
- 2 Troy Rollen Maski Alameda
- 3 Calathea #2 Mohammad Vajed Livermore
- 4 Merced Rock Structure Frank LaHorgue Marin

B&W Advanced (MO/ADV) (8 prints)

- 1 Two Masts Cindy Fellows Millbrae
- 2 Feeling on Top of the World Cindy Fellows Millbrae
- 3 The Pelican Beak Don Townsend Marin
- 4 Pier into the Bay Don Kingman Livermore

B&W Amateur (MO/AMA) (9 prints)

- 1 Oak Tree Silhouette Mary Toolson Millbrae
- 2 Church Tower, Moscow Rusty Babcock Livermore
- 3 Sound in Motion Maria Holdsworth Alameda
- 4 Window Lace Sandy Chandler Marin

Color Self Salon (CS/SAL) (7 prints)

- 1 Herring Fisherman, Sausalito Gene Morita Marin
- 2 Inhabitants of Peggy's Cove Joe Hearst Contra Costa
- 3 Detail, Locomotive Wheel Gerry Russell Livermore

Color Self Advanced (CS/ADV) (9 prints)

- 1 Pink Cosmos Mary von Tolksdorf Marin
- 2 Close-up, Opium Poppy Mary Toolson Millbrae
- 3 Just Awakening Pat Strachan Millbrae
- 4 Vaquero's Riata Sherry Grivett Livermore

Color Self Ama. (CS/AMA) (8 prints)

- 1 Reflecting on a Giant Oak Bob Cossins Millbrae
- 2 Winter at Klamath Basin Bob Cossins Millbrae
- 3 California Gold Blake Hurlburt Diablo Valley
- 4 Pale Peach Rose Deborah Hall Marin

Color Comm Salon (CC/SAL) (7 prints)

- 1 Samuel Burke Sherry Grivett Livermore
- 2 Rowing Under the Arch Ben Kong Millbrae
- 3 Rodeo Clown Todd Bowman Sherry Grivett Livermore