

2006

N4C INTERCLUB COMPETITION SCHEDULE

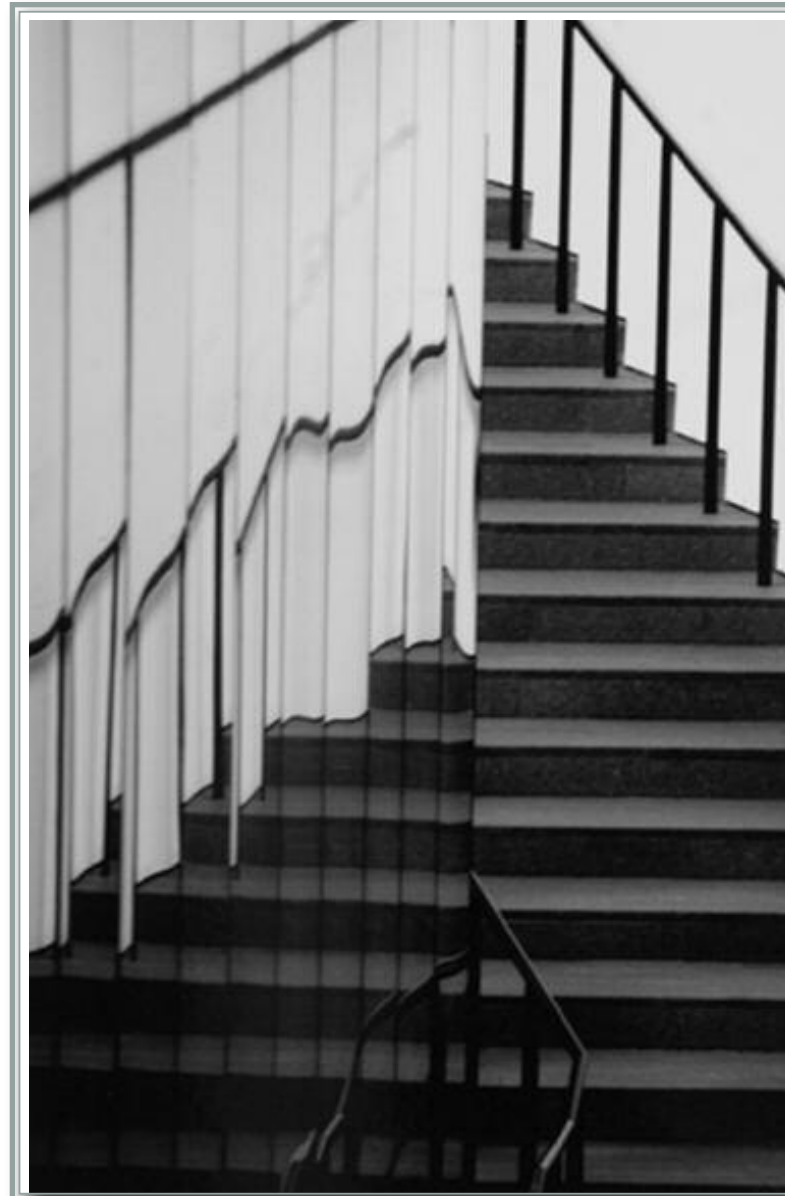
The following list indicates the slide and print competition topics for each month which will be **in addition to** the usual monthly pictorial print and projected images competitions

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

Contact Print Chairs for site; R = Rossmoor; SM = San Mateo

N4C BOARD MEMBERS 2006

President	Dick Stahlke, Contra Costa	baleaf@aol.com
Vice-president	Mike Johnson, Diablo Valley	mikewj@ix.netcom.com
Treasurer	Teri Schoech, Livermore Valley	teri@eyelaugh.com
Secretary	Trenkins I McClain, Peninsula	seesmacro@yahoo.com
Electronic Images Collector	Gene Albright, Berkeley	genea.genea@sbcglobal.net
Projected Image Advisor	Joe Hearst, Contra Costa	hearst@ix.netcom.com
Pictorial Slide Chair	Mary Asturias, Photochrome	(415) 731-1637
Creative Slide Chair	Wendell Delano, Alameda	wendell@wendellconsulting.com
Nature Slide Chair	Mary Toalson, Millbrae	mary.toalson@comcast.net
Travel Slide Chair	Baha Fahmy, Rossmoor	bhafahmy@comcast.net
Journalism Slide Chair	Kay Kennedy, Rossmoor	zkdken@comcast.net
Print Chairs	Gene Morita, Marin	etm@lvha.net
	Gloria Fraser, Marin	gloriafraser@comcast.net
	Dorothy Weaver, Marin	djweaver2@comcast.net
Judges Chair	Glenn Corlew, Rossmoor	glennfcorlew@comcast.net
PSA	Eleanor Webster, Peninsula	elliewebster2@sbcglobal.net
FotoClave Directors	Jan Delano, Alameda	jan@delanoconsulting.com
	Susan Glasgow, Peninsula	glasgow@callan.com
Foto Fanfare Editor	Joan Field, Contra Costa	jfzgf@earthlink.net
Webmaster	Wayne Miller, Contra Costa	wmphotos@comcast.net
	N4C Website Address	<a href="http://www.n4c.org">http://www.n4c.org</a>



"Stairway & Stairway" by Sandra Ruhl  
of Millbrae Camera Club; Winner Monochrome Advanced



# IN THE SPOTLIGHT

## JULY

### Board Meeting

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

### Interclub Competitions

**15 Projected (P/T/J)**  
**11:00 am** Gateway Clubhouse,  
Rossmoor

**Call Prints (P/N/S)**

## AUGUST

### Board Meeting

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

### Interclub Competitions

**19 Projected (P/N/C)**  
**9:00 am** Beresford Recreation  
Center, San Mateo

**Call: Prints (P/T/C)**

## SEPTEMBER

**3-9 PSA International Conference**  
**Baltimore, MD**

### Board Meeting

**11 8:00 pm** First Methodist Church,  
1600 Bancroft, San Leandro

### Interclub Competitions

**16 Projected (P/T/J)**  
**11:00 am** Gateway Clubhouse,  
Rossmoor

**Call Prints (P/J)**

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**Foto Fanfare** is the official publication of N4C, the Northern California Council of Camera Clubs, a federation of 13 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.

Articles or other information published in **Foto-Fanfare** may be copied for camera club use, provided proper credit is given.



## PSA International Conference September 3 - 9 in Baltimore, MD

Come and enjoy over 45 different speakers, photo tours, instructional and entertaining programs, models to photograph, special classes on Photoshop, over 500 prints on display, and a vendor area.

There will be special speakers sponsored by Kodak, Fuji, Canon & Freestyle Photographic.

Registration forms are available on line at [www.psa-photo.org](http://www.psa-photo.org) and in the April issue of the *PSA Journal*.

The Program Descriptions are also available in the *Journal*, but since you must be a member of PSA to receive the *Journal*, I will list some of the more interesting programs here. **YOU DO NOT HAVE TO BE A PSA MEMBER TO ATTEND THE CONFERENCE.**

### TOURS AND PROGRAMS

If you arrive early, you can take advantage of the wonderful tour opportunities that will be offered: A trip to Gettysburg, Annapolis and Chesapeake Bay Cruise, DC Memorials, including Lincoln, Viet Nam, Lancaster County and Longwood Gardens, National Zoo, Tour of Baltimore and the US Fish and Wildlife Preserve and Visitor Center.

## SAVE THIS DATE! SATURDAY, DECEMBER 2, All-Day



## A Natural Eye

### A Day of Photography, Insights & Ideas with Eddie Soloway

Sponsored by N4C

Join Eddie for a full day of informative and entertaining presentations designed to open new doors of seeing, bring the photographic process back to what really matters, and leave you with some practical steps to help your image-making rise to your expectations.

#### Sessions include:

**Lighting the Fire** (Re-kindling a sense of joy and wonder.) Two Basic Skills (That's all.)

**How Come Mine Don't Look like That?** (Fine-tuning techniques that help make a good photograph better.)

**Play** (Breaking out of your box and entering new ways of seeing and imagemaking.)

**Making a Photograph** (The spirit and the steps.)

Equipment (Two paths lay before all travelers. . .and all photographers.)

**7 Ideas to Help You Get Back on Your Creative Path** (including the sad story of the man who loved to take photos but only looked at them once.)

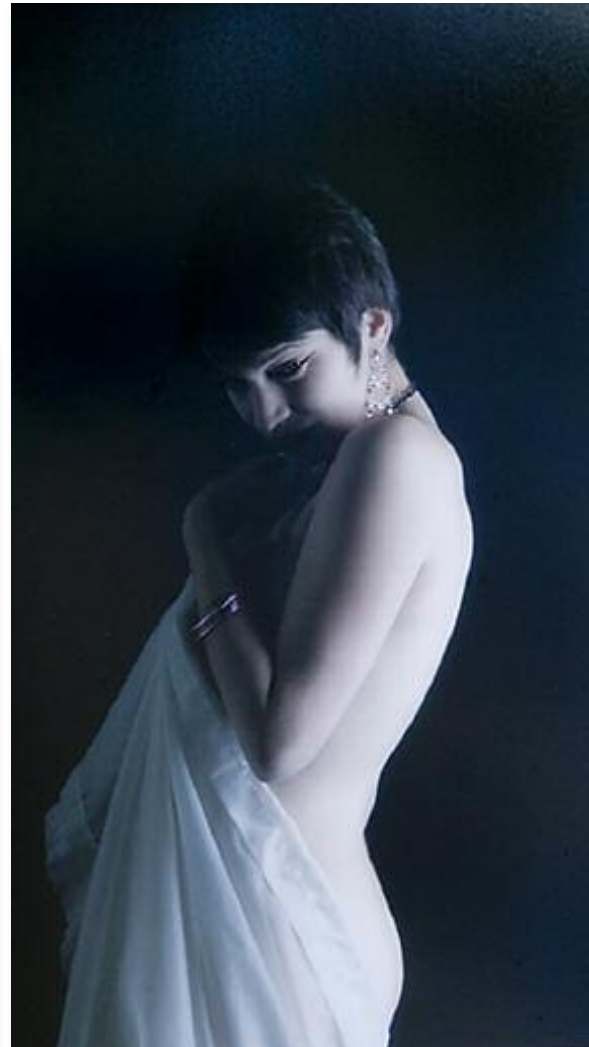
**Questions and Answers:** Bring your questions. Can you find a style? Making a portfolio? Self-publishing? Stock? Editing? Marketing? Printing?

**Journalism Prints (20 prints)**

1	Trying to Catch the Curl, Mavericks Competition, Half Moon Bay, CA	Mike Geib	Livermore
2	Two Johns Hauls Two Johns	Gene Morita	Photochrome
3	Clowning Around With a Horse	Jane Postiglione	Contra Costa
4	Chalk Artist at Work	Ellie Webster	Peninsula
5	Cal Player Outjumps Utah Player NCAA Tournament	Mike Geib	Livermore
HM	Please Don't Feed the Wildlife	Bob Cossins	Millbrae

To right: "Deep Thought" by Wayne Miller of Contra Costa Camera Club;  
Winner: Color Salon Prints

Below: "Blue Dunes" by Georges Pelpel of Contra Costa Camera Club;  
Winner: Creative A Projected Images



matter how careful you are with your alignment.

Unless you are much more sophisticated than I, it will be necessary to go back, in high magnification, and quickly set the alignment point above where the line was and clone over the line area and/or below where the line was and clone over the area, and that's for each segment of that plowed field. This will remove any look of smearing. Basically, you have become an artist and are fooling the image by picking different alignments but similar to where the line was. **(C)**. You will become very adept at doing this with one finger resting on the Option or Alt key and the other on the mouse. Sometimes the easiest thing to do with a pattern situation such as this is to just find another row of trees (or plowed earth) within the frame and clone them over the trees that the power line is penetrating.



The point is to make it impossible to tell that any cloning was used to remove the power lines. As you work, you may want to save snapshots in the History palette from time to time as a backup. That way, if you foul up badly, you can go back to the starting point of one of those snapshots. Eventually, patience will pay off and you will have a clean image freed from the modern world of electricity **(D)**.



**Other Hints When Using the Clone Tool**

Many times you will want to remove something from the sky, such as dirt that collected on the sensor or perhaps a bird or obstruction that you don't want there. That should be easy you say. Not necessarily. Small specks are easy: just use a small soft brush and pick an alignment close to the speck. Dab at the speck, don't sweep across it.

Many skies (or backgrounds) are not consistent in color and if you are removing a fairly large object, you may end up with a discrepancy between the colors on either side of the object. What to do? Try reducing the opacity of the clone tool to about 20 - 30% and work to blend the two colors together. Still not happy? Use a soft lasso around the area and blur it carefully with Gaussian blur just enough to remove the obvious differences. But now you have a smooth area where the blur acted and the rest of the image still has noise. Just copy the still highlighted smooth area to a new layer. Now in the Noise Filter, pick a noise that looks close to the rest of the noise in the surrounding image. Because it's on another layer you can lower the opacity to match the original noise as much as possible.

Don't forget to flatten the image at the end, but give it a new name so you can preserve your original photo, just in case.

**Other Options**

Aside from taking a perfect original photo with no annoying distractions, when all is said and done, you might try substituting the Healing Brush Tool on occasion.

- Joan Field



PSA Yerba Buena Chapter  
presents

## 2006 CHAPTER RALLY

**November 4-5, 2006**  
**Crowne Plaza Concord Hotel**  
**Concord, California**

Join us in Concord for a weekend of photographic exploration featuring informative and entertaining programs by Steve Traudt, APSA.

Steve calls his photographs *Synergistic Visions*, and he defines photography as synergism of such elements as the brain, emotions, vision, film, lenses and the camera.

Steve will share his knowledge and experience to help us learn to create our own synergistic images. His timely programs include *The Magic of Panoramas, Getting Great Prints, Histograms and RAW, Digital Slide Shows, and Creativity.*



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### Saturday Evening Program *Shooting at the Bosque*

Every winter, Bosque del Apache in New Mexico offers nature photographers world-class photography when thousands of sandhill cranes and snow geese arrive in a cacophonous display of sound and color. See some amazing images and learn how to maximize photo ops in this avian wonderland. This promises to be an entertaining evening as well as an instructional one

#### Save the Date -- Mark your calendar today!

To reserve your room and insure the \$79 rate, contact:  
Crowne Plaza Concord Hotel  
45 John Glenn Drive  
Concord, CA 94520  
Reservations: (877) 348-2424

Be sure to tell them you will be attending the Photographic Society of America meeting.  
The cutoff date for the special rate is October 7, 2006.

Complete program and registration forms will be available very soon.  
Registrar: Kenna Mawk, 408-365-1875, kmawk@sbcglobal.net

### Pre-conference, Hands-on Workshop: Photoshop CS2

Friday November 3, 9:00 am - 4:30 pm  
Beresford Recreation Center, San Mateo

Bring your laptop for this all-day, hands-on workshop with Steve Traudt. This is a bargain at \$99 for a full day of practical instruction. Space is limited to ten students so reserve your spot early!

## PRINT DIVISION — MONTHLY COMPETITION

Chairs: Gene Morita, Gloria Fraser, Dorothy Weaver • Judge: Rose Bower • June 2006

### Monochrome Amateur (MO/AMA) (8 prints)

- |   |                 |                  |           |
|---|-----------------|------------------|-----------|
| 1 | Looking Up MOMA | John Circus      | Marin     |
| 2 | Girl & Dirt     | Lafayette Foland | Livermore |
| 3 | No Escape       | Javier SamPerio  | Marin 1   |

### Monochrome Advanced (MO/ADV) (13 prints)

- |    |                      |                |           |
|----|----------------------|----------------|-----------|
| 1  | Stairway & Stairway  | Sandra Ruhl    | Millbrae  |
| 2  | MOAB Storm           | Skip Sandberg  | Marin     |
| 3  | Reaching for the Sky | Stephen Scharf | Livermore |
| 4  | The Lonely Chair     | Tom Crouse     | Marin     |
| HM | Blackie's Pasture    | Skip Sandberg  | Marin     |

### Monochrome Salon (MO/SAL) (18 prints)

- |    |                                   |              |              |
|----|-----------------------------------|--------------|--------------|
| 1  | Vision in Wine B/W                | Gail Pierce  | Marin        |
| 2  | Quiet Moment                      | Mary Toalson | Millbrae     |
| 3  | Half Dome Reflection              | Bill Stone   | Contra Costa |
| 4  | Sand Hill Crane Begins Takeoff    | Gene Morita  | Photochrome  |
| HM | In the Hands of the Mosaic Artist | Gene Marita  | Marin        |
| HM | Sweltering Day in Gum Tree Grove  | Bob Fournier | Peninsula    |

### Color Amateur (CO/AMA) (12 prints)

- |   |                                |               |          |
|---|--------------------------------|---------------|----------|
| 1 | Peace - Hybrid Tea Rose        | Cecilia Vidal | Millbrae |
| 2 | Cutting Wood in Winter, Turkey | Gerald Fraser | Marin    |
| 3 | Rhododendron & Redwoods        | Rich Lewis    | Marin    |
| 4 | Butterfly on Grate             | John Jackson  | Marin    |

### Color Advanced (CO/ADV) (18 prints)

- |    |   |                    |              |
|----|---|--------------------|--------------|
| 1  | White Water Lily                            | Tom Crouse         | Marin        |
| 2  | Elk Refuge in Jackson Hole                  | Maureen McGettigan | Photochrome  |
| 3  | Clark's Nutcracker Close-up                 | Sherry Grivett     | Livermore    |
| 4  | Taking Off                                  | Witta Priester     | Livermore    |
| 5  | Hiking in Yellowstone Park in Winter        | Maureen McGettigan | Photochrome  |
| HM | 3 Friends Meet on the Way to Evening Prayer | Bilha Sperling     | Contra Costa |

### Color Salon (CO/SAL) (20 prints)

- |    |                                     |               |              |
|----|-------------------------------------|---------------|--------------|
| 1  | Deep Thought                        | Wayne Miller  | Contra Costa |
| 2  | Father and Son                      | Bob Fournier  | Peninsula    |
| 3  | Dawn in Tuscany                     | Eugene Morita | Marin        |
| 4  | Black Lace, White Mask and Eyes     | Gene Morita   | Photochrome  |
| 5  | Parent Feeding Immature Snowy Egret | Bob Fournier  | Peninsula    |
| HM | Space Needle Experience II          | Mark Keller   | Livermore    |

## NATURE PROJECTED IMAGES — BI-MONTHLY COMPETITION

Chairman: Mary Toalson • Judge: Pat Prettie • June 2006

### Nature B (7= 6E+1S)

- 1 & W E Galapagos Green Sea Turtle \_\_\_\_\_ Christine Hansen \_\_\_\_\_ Marin Digital
- 2 E Meleagris Gallopavo-Wild Turkey \_\_\_\_\_ Judy VanEvera \_\_\_\_\_ Marin Digital
- 3 E Elephant Seal Colony  
(Mirounga Angustirostris) \_\_\_\_\_ Janice Hughes \_\_\_\_\_ Marin Digital

### Nature A (20 =17E+3S)

- 1 E Great Egret Chicks in Nest in Rookery  
on Peace River Florida Casmerodius Albus — Darlene Mayhew \_\_\_\_\_ Livermore
- 2 E California Tiger Salamander Larval Stage — Ken Osborn \_\_\_\_\_ Berkeley
- 3 E Butterfly Sucking Lantana Nectar  
(Heliconius charithonius) \_\_\_\_\_ Gloria Fraser \_\_\_\_\_ Marin Digital
- 4 E Orange Mound Colored by Cyano-  
Bacteria at Yellowstone NP \_\_\_\_\_ Ed Maxwell \_\_\_\_\_ Contra Costa
- 5 E Cock-of-the-Rock Pre-Dawn Mating Display — Amy Neil \_\_\_\_\_ Berkeley
- H E Canada Goose (Branta Canadensis)  
Stretches Its Wings #1 \_\_\_\_\_ Tom Debley \_\_\_\_\_ Alameda

### Nature AA (24 = 16E+8S)

- 1 E Golden Helicon Butterflies Mating  
(Heliconis hecale) \_\_\_\_\_ Joe Hearst \_\_\_\_\_ Livermore
- 2 E Rival Mallard Drakes (Anasplatyrnchos)  
Wrestle in the Mud \_\_\_\_\_ Claudia Bodmer \_\_\_\_\_ Peninsula
- 3 E Great Egret (Ardea alba) Hauls in a  
Branch for Its Nest \_\_\_\_\_ Kiminari Akiyama \_\_\_\_\_ Peninsula
- 4 S Badger Emerging from Den \_\_\_\_\_ Hal Levine \_\_\_\_\_ Millbrae
- 5 S Frozen Shoreline, Lake Tahoe \_\_\_\_\_ Charles Mahnken \_\_\_\_\_ Millbrae
- H S Sandhill Cranes Show Typical Wing  
Formation at Landing \_\_\_\_\_ Gary Hromada \_\_\_\_\_ Marin

### Nature AAA (23 = 11E+12S)

- 1 & W S Hippo Pod Barking in River \_\_\_\_\_ Anne Sullivan \_\_\_\_\_ Marin
- 2 S Elephant Taking Mudbath \_\_\_\_\_ Elaine Bachelder \_\_\_\_\_ Marin
- 3 E Gerenuk Feeding on Acacia \_\_\_\_\_ Leo dos Remedios \_\_\_\_\_ Berkeley
- 4 E Male Black-head Grosbeak on Orange  
Lichen Perch During A Light Rain \_\_\_\_\_ Bruce Finocchio \_\_\_\_\_ Peninsula
- 5 S Infant Gorilla Feeds Under Mother's  
Watchful Eyes (Gorilla beringei) \_\_\_\_\_ Sherry Grivett \_\_\_\_\_ Livermore
- H E Death Valley Salt Flats \_\_\_\_\_ Georges Pelpel \_\_\_\_\_ Contra Costa



**Treasurer's Report:** We received a check for \$750 from Godzilla for advertising on the N4C website, a nice windfall. Teri will explore the possibility of N4C use of a debit card or PayPal to simplify certain payments.

**Vice-President** will report at next meeting on possible venue sites for the Annual Luncheon.

**Prints:** There ensued a lengthy discussion as to the zero tolerance on the labeling of the prints. The print chairs wanted the exact labeling in the proper position on each print or the print would be disqualified from the competition. The upshot was a motion to defer the topic of the print label until the following month's board meeting, including the zero tolerance policy. The print chairs were requested to attend the July meeting so this could be discussed in house.

**The preferred labeling will be posted on our website: [www.n4c.org](http://www.n4c.org).**

The **Journalism** chair wanted clarification about the two separate clubs of Marin — Marin (slides) and Marin Digital. Was it all right to lump them together when returning the competition awards? Answer: Yes.

**Electronic Image Chair:** Is in the process of setting up **an on-line submission procedure** using our website. The concept is to simplify things for the Club EICs. When the programming is completed it would also make it possible for individuals to submit electronic images to their own clubs, even up to months in advance.

**Foto Fanfare:** A request was placed for the clubs to **update their email address lists** and also to redetermine how many hard copies each club actually needed.

Another request for **articles** was made.

**FotoClave:** Still looking for some chairs.

The **November PSA Chapter Rally** will be held at the Sheridan in Concord. The lead presenter is Steve Traudt. (See more info on page 12.)

**Number of individual images for sequences,** especially for projected images, would be discussed at the club level before a final decision is made. A limit of four has been suggested.

Gene Albright is looking for **a list of guest speakers and presentations** that would be available to our clubs. He is willing to act as the repository for that information. He would make the list available to the club delegates. Only for those willing, their names and topics could be listed on the website.

### Requested Print Labeling

<b>Color Amateur</b>	<b>CO/AMA</b>
<b>Color Advanced</b>	<b>CO/ADV</b>
<b>Color Salon</b>	<b>CO/SAL</b>
<b>Monochrome Amateur</b>	<b>MO/AMA</b>
<b>Monochrome Advanced</b>	<b>MO/ADV</b>
<b>Monochrome Salon</b>	<b>MO/SAL</b>
<b>Nature</b>	<b>N</b>
<b>Journalism</b>	<b>J</b>
<b>Travel</b>	<b>T</b>
<b>Creative</b>	<b>C</b>
<b>Sequence</b>	<b>S</b>

**Please make sure that the label is located in the upper left corner of the print**



## PHOTOSHOP TIPS

### FINE-TUNING WITH THE CLONING TOOL

The cloning tool (Rubber Stamp) in Photoshop (and Elements) is indispensable. Many of you know how to use it pretty well, but this is intended for those who are willing to spend some time cleaning up a potentially good image, or for beginners. There may be some hints in here to help smooth the process.

#### Power Lines to Go

First we will look at removing the ever-invasive power lines.

The original photo was taken in Sicily and actually was of the fields in the foreground. I then noticed the lovely patterns at the top with the house so nicely light-



ed. Thus initially I cropped out the bottom 2/3.

A little color adjustment and then look at all those damned power lines — not across the sky, but cutting through orchards and fields. **(A)**.

Before you start to clone anything, make a copy of the original layer (C^J) and work on that. Go to Prefer-



ences under the Photoshop column and make sure the History states are set at 99. When you clone, every move counts as a separate item in the History.

Since you will be cloning a rather small object relative to the size of the image, you should choose a small brush. You can easily change the brush size by hitting the bracket keys ([ for smaller; ] for bigger). Make sure the brush is fully soft (set Hardness to 0 by double clicking on the brush in the menu bar. This assures better blending. Set the Rubber Stamp options to Normal mode, Opacity and Flow to 100%, "Aligned" and "Sample all Layers" checked. Some gurus prefer to work at 75% opacity for an even softer effect, but that does require having to go over it more than once.

Well, you say, a large task but it shouldn't be too difficult. Just find the right angle and run the clone tool across the lines. Unfortunately, it's difficult to find the correct angle (we're talking about the diagonal angling of the trees and plowed field), and the angle may change as you move further along the line you wish to obliterate. To find the angle that will work best, you must blow up the image substantially, so you can really see what you're doing. Use the magnifying glass in the Tools.

Now when holding down the Option (Alt for PC) key and clicking with the mouse you will set your alignment point. Next problem: how far away from the line should you set your alignment point? This is somewhat a "guess and by golly" approach, but you do not want to be too close to the line for two reasons. (1) You will get a duplication right next to the line of the elements of the photo which will be obvious to the eye. (2) You may pick up ghosting of the line if you are too close. Try about two brush sizes away from the line for this type of situation.

Even then, the following picture **(B)** shows what is likely to occur. You will see some ghosting or smearing, no



## PICTORIAL PROJECTED IMAGES — MONTHLY COMPETITION

Chairman: Mary Asturias, FN4C • Judge: Pat Prettie • June 2006

### Pictorial B (4=2E+2S)

- |   |   |                          |                  |               |
|---|---|--------------------------|------------------|---------------|
| 1 | E | Huichica Creek Salt Pond | Christine Hansen | Marin Digital |
| 2 | E | Monk on the Path         | Diane Crouse     | Marin Digital |

### Pictorial A (19=14E+5S)

- |   |   |                              |                  |               |
|---|---|------------------------------|------------------|---------------|
| 1 | S | Don't Tell a Soul            | Laraine Ferguson | Marin         |
| 2 | E | New Growth Old Barn          | Gregg Andriano   | Livermore     |
| 3 | S | Wheel                        | Pat Strachan     | Millbrae      |
| 4 | E | Lake Shore Drive             | Ephrem Wu        | Peninsula     |
| 5 | E | Angel Island Clears Fog Line | Joy Macfarlane   | Marin Digital |
| H | E | Pensive Monk                 | Dorothy Weaver   | Marin Digital |

### Pictorial AA (19=13E+6S)

- |   |   |                             |                |               |
|---|---|-----------------------------|----------------|---------------|
| 1 | E | Bull's Eye                  | Don Johnson    | Berkeley      |
| 2 | E | Mesa Arch 1                 | Michael Miller | Marin Digital |
| 3 | E | Jeweled Blossom             | Dale Mead      | Berkeley      |
| 4 | E | Portrait of a Red Tail Hawk | Tom Debley     | Alameda       |
| 5 | E | Catch                       | Claudia Bodmer | Peninsula     |
| H | E | Half Moon Bay Shorebird 2   | Roger Nolan    | Peninsula     |

### Pictorial AAA (21=13E+8S)

- |   |   |                      |                 |               |
|---|---|----------------------|-----------------|---------------|
| 1 | E | Rhyolite-Bottlenecks | Jan DeLano      | Alameda       |
| 2 | E | Smoothed Reflection  | Joe Hearst      | Livermore     |
| 3 | E | White Sands Yucca    | Rose Bower      | Contra Costa  |
| 4 | S | A Summer's Day       | Ruth Foster     | Rossmoor      |
| 5 | S | Mormon Row, Wyoming  | Irene Hightower | Marin         |
| H | E | Tulip Closeup        | Irene Hightower | Marin Digital |

### Pictorial M (20=10E+10S)

- |   |   |  |                  |               |
|---|---|--|------------------|---------------|
| 1 | S | Branches and Sandstone                         | Bing Huey        | Photochrome   |
| 2 | S | Sunset over the Grand Tetons                   | Kevin Westerlund | Marin         |
| 3 | E | Fisherman at Dawn, Longsho, China              | Gene Morita      | Photochrome   |
| 4 | E | Morning Sun Rays From Geyser Mist, Yellowstone | Wendell DeLano   | Alameda       |
| 5 | S | Sierra Stream in Autumn                        | Charles Mahnken  | Millbrae      |
| H | E | Monet's Boat                                   | Anne Sullivan    | Marin Digital |

### FOTO FANFARE SEEKING ARTICLES!

If you have anything of interest to contribute, preferably photographically related, a short article or a good joke, please contact me at my email address on the back page. Thanks, Joan

### FOTO FANFARE SEEKING PHOTOGRAPHIC EVENTS

If you or anyone else in your club, or your club, has an exhibition, please notify me so I can include it in the *Fanfare*.



*"Great Egret Chicks in Nest in Rookery on Peace River, Florida" (SNI) by Darlene Mayhew of Livermore Valley Camera Club; Winner: Nature A Projected Images*

*On page 9, lower right: "Multi-colored Streaks" by Anne Sullivan of Marin Digital Club; Winner, Creative AA Projected Images*

*"Golden Helicon Butterflies Mating (Heliconis hecale)" by Joe Hearst of Livermore Valley Camera Club Winner: Nature AA, Projected Images*



*"Bull's Eye" by Don Johnson of Berkeley Camera Club Winner: Pictorial AA Projected Images*

## CREATIVE IMAGES — BI-MONTHLY COMPETITION

*Chairman: Wendell Delano • Judge: Pat Prettie • June 2006*

### Creative B (7 = 4E+3S)

- |   |   |              |       |                |       |               |
|---|---|--------------|-------|----------------|-------|---------------|
| 1 | E | Solar Wind   | _____ | Bill Courant   | _____ | Alameda       |
| 2 | E | Egg Eruption | _____ | Maxine Carlson | _____ | Marin Digital |
| 3 | E | Red Swirls   | _____ | Dorothy Weaver | _____ | Marin Digital |

### Creative A (24 = 16E+8S)

- |   |   |                           |       |                    |       |               |
|---|---|---------------------------|-------|--------------------|-------|---------------|
| 1 | E | Blue Dunes                | _____ | Georges Pelpel     | _____ | Contra Costa  |
| 2 | S | Color Explosion           | _____ | Gary Hromada       | _____ | Marin         |
| 3 | E | The Spider in the Bathtub | _____ | Armando Picciotto  | _____ | Berkeley      |
| 4 | E | Magic Wand                | _____ | Lila SparksDaniels | _____ | Marin Digital |
| 5 | E | A Bit of a Stretch        | _____ | Armando Picciotto  | _____ | Berkeley      |
| H | E | Truckin At Warped Speed   | _____ | Jane Postiglione   | _____ | Contra Costa  |

### Creative AA (24 = 15E+9S)

- |   |   |                       |       |                  |       |               |
|---|---|-----------------------|-------|------------------|-------|---------------|
| 1 | E | Multi-colored Streaks | _____ | Anne Sullivan    | _____ | Marin Digital |
| 2 | S | Cascading Light       | _____ | Shery Grivett    | _____ | Livermore     |
| 3 | S | Psychedelic Hair      | _____ | Dorothy Berndt   | _____ | Marin         |
| 4 | E | Seeking Ms Right      | _____ | Leo dos Remedios | _____ | Berkeley      |
| 5 | E | Golden Gate Abstract  | _____ | Kevin Westerlund | _____ | Marin Digital |
| H | S | Textured Serpent      | _____ | Shery Grivett    | _____ | Livermore     |



*"Looking Up MOMA" by John Sircus of Marin Photographic Club Winner: Monochrome Amateur Prints*