

FOTO FANFARE NEWSLETTER



JANUARY 2021



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THIS & THAT

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Got Good News to Share?

We'd like to help you celebrate! Send us your good news about publications, awards, contest winners, etc. We'll announce it in the Foto Fanfare Newsletter. Send news to Vicki at vjs.1194@gmail.com.

Like to Write?

We're always looking for photo related articles. Tell us about your travels, technical tips or any other topic your fellow photographers may be interested in. Contact Vicki at vjs.1194@gmail.com.

Have an idea but don't know how to write it down? No problem! We can help or write it for you. Please contact Marcy Zimmerman at mzimmerman@sonomaconnections.com.



Cover Image

Elephant Matriarch Leading the Herd

By Roger Johnson

Contra Costa Camera Club

Club Collaboration

In 2020, many of us in camera clubs have struggled with the challenge of how to keep our members engaged without in-person meetings. Two camera clubs decided to end the year with a joint holiday party. The Villages of San Jose Camera Club and the Millbrae Camera Club met via Zoom for an evening of competitions, quizzes, and seasonal cheer. With guidance from Larry Salvesson, we were able to hold a competition to which members of both clubs could submit and we chose some categories that would be different from our regular N4C categories: Humorous, Quarantine, and Street Photography. Jeff Dunn joined as judge, and Greg Edwards served as the Master of Ceremonies. Club Presidents Peche Turner (Millbrae) and Peter Nichols (The Villages) welcomed everyone and Peter told us about some interesting British holiday traditions. And prizes were given to those who won the competitions and some of the quizzes. We ended the evening with a slideshow of images that members thought should have won but didn't, and all were invited to comment on each image. Feedback has been very positive and the two clubs are now looking at ways to continue the collaboration. It was a fun way to end a strange year.

Peche Turner, President, Millbrae Camera Club

N4C Calendar

Board Meetings

January 11 at 7:00pm (Zoom Mtg.)

February 8 at 7:00pm (Zoom Mtg.)

Competition Judging Schedule

On/around the 3rd Saturday of each month

PI judging location - contact Gene Albright
genea.genea@sbcglobal.net)

Print judging location - contact Joan Field
joan421@comcast.net)

President's Corner

By Doug Stinson



Welcome to the New Year!

I think N4C and its member clubs met the challenges of 2020 with aplomb! We all successfully converted our in-person competitions and education nights to on-line. While we all look forward to being able to meet in person once again, I believe most

people feel these virtual events have been quite successful. Some clubs even report *increased* participation and are investigating some form of hybrid meeting form in the future.

Photography – and in particular, *California* photography – has always been about innovation, and this tradition continues.

Another example of innovation is our redesigned Annual Awards Celebration, be sure to check out the information elsewhere in this issue, and sign-up today!

(Speaking of innovation, you may want to check out the Haines Gallery online exhibit of four SF Bay area photographers who use historical processes to reimaging landscape photography. You can find the exhibit here: <https://hainesgallery.viewingrooms.com/viewing-room/16-process-and-invention-west-coast-photographers-expanding-the-john-chiara-binh-danh-chris-mccaw-meghann-ripenhoff/>)

There are a few disappointments, of course. One is the lack of print competitions. Those of us who value the physicality of the print, such as me, miss the opportunity to share our work. We will need to figure out the best way to bring this back. We also needed to postpone FotoClave, which we had hoped to make a biennial event. We miss what I believe is the west coast's premier photographic event. It is also critical to the financial viability of our organization. Fortunately, through the hard and creative work of previous FotoClave organizing committees, we have a nice nest egg to get us through lean times.

In 2021 the N4C Board will be working on a number of new programs. In the absence of FotoClave, we

will be presenting virtual programs which we hope will be of interest to the members of our clubs, and perhaps get new people interested in our clubs. We will investigate revising our Honors program to make it more relevant and simpler. We are also seeing what can be done to make field trips a larger part of our programs.

As mentioned in the last Foto Fanfare, the slate of N4C officers was elected at our December meeting. I welcome Gary Oehrle of Livermore Valley Camera Club back to the board as Vice President. And heartfelt thanks to Stephen Bush of the Contra Costa Camera Club as he leaves the post of Vice President. Stephen has done a great job, among other things running the Honors program and organizing the Annual Banquet – one of our biggest events each year. Also thanks to Cindee Beechwood, finishing a term as co-treasurer. I appreciate Mark Bruekman continuing to keep us organized as Secretary and Jon D'Alesso keeping us financially honest as Treasurer. Also thanks to those agreeing to continue as Committee Chairpersons: Webmaster Stephen Hinchey, Print Chair Joan Field, Electronic Imaging Chair Gene Albright, Program Chairs – Joan Field & Vicki Stephens, Foto FanFare Editor Vicki Stephens Judges Chair and PSA Representative Joe Hearst. Stephen Hinchey will be taking on additional responsibilities working with Gene.

We are always looking for ways to make our clubs more vital to their members; to provide the experiences most relevant to furthering their growth in, and enjoyment of, photography. If you have ideas on how N4C can help make 2021 the best year yet, talk to your club's N4C Representative.

###

Notable Photographers and Their Images

By Mark Brueckman

No. 6 - January 2021

Gueorgui Pinkhassov and The Shadow Nose

Photographer quote: "Don't be afraid to take bad pictures, because good pictures are the mistakes of bad pictures." - Gueorgui Pinkhassov

Will Shortz is an author and crossword puzzle maker known as The Puzzle Master - you may have heard him on NPR where he does a short, audience-participation quiz every Sunday morning, appropriately called The Sunday Puzzle. Today I am going to introduce you to another Puzzle Master, this one uses a camera. And as is said on The Sunday Puzzle, please have a pen and paper ready to help you solve this week's puzzle. Now, onto my monthly rambling...

This past summer, I enrolled in a ten-week online course in photography creativity. I found the class on a site called Eventbrite. It was free and I was somewhat housebound due to COVID-19 and bored of taking pictures of my cats so I decided to register and investigate. I was skeptical - if the class is good, how come it is free? What's the gimmick? Is this a scam?

Well, as is often the case, I was wrong to pre-judge. (Will I ever learn?)

The class was great - primarily due to the knowledge and enthusiasm of the instructor. Each week, the instructor, who is Greek and lives in Greece, would:

1. Give a short 10 minute lecture,
2. Critique our previous week's photo homework
3. Assign new photo homework, and
4. Display and discuss a few photos from two or three photographers he likes.

Gueorgui Pinkassov was one of the photographers he talked about in the second week. Pinkassov was born in the USSR in 1953 and later moved to France and is now a French citizen. He is a member of Magnum Photos. (Magnum Photos is an international photographic cooperative, founding members included photographer royalty - Robert Capa, David "Chim" Seymour, Henri Cartier-Bresson, George Rodger and William Vandivert, Rita Vandivert and Maria Eisner.)

Right after the second class ended, I searched the web for Pinkhassov's images and discovered many of his fantastic photos - here is one, I didn't see a title so I gave it my own title: "The Shadow Nose".

Pretty darn good photo, huh?

Okay, get your pen and paper ready. Now please take a second and longer look at the image and write down your answers the following questions:

1. What two to four elements/details do you find most interesting?
2. What word or short phrase would you choose to describe the photo?
3. Think hard about those answers before you proceed and, as requested, write down your answers. (Did I say you should write down your answers?)

Done? Please proceed.



Here are the elements/details I noted:

1. The half face on the folded-over paper
2. The shadow of the person (who is unseen except for his/her hand)
3. The hand and fingers holding a cigarette and its shadow. (Did you notice it looks like a hand-rolled cigarette?)
4. The lack of cigarette smoke in the shadow - that would have been très cool but may be too cliché.
5. The fact that it is a color photo but my eye only seems to see it solely in black and white.

To me, this picture seems to have it all - true eye and brain candy.

Regarding my second request to describe the photo in a word or short phrase, I honestly can't. I tried, but it is too mysterious, I couldn't come up with a phrase that seemed fitting. The puzzle stumped me. (Play the sad trombone sound...)

After what must have been my fifth investigation, I think the folded-over face is a photo - so we have a photo in a photo. (If you had noticed this before I called it out, I shield my eyes from your radiance.)

More questions:

1. Who is the person in the photo?
2. Who is the person holding the photo?
3. Why is the photo folded over like that?
4. Who smokes hand-rolled cigarettes?

Ready for the backstory?

If yes, then: Lay on, Macduff, and damn'd be him that first cries, 'Hold, enough!' (1)*

I found a short quote by Pinkhassov, here is what he said about this photo:

"This girl is a designer. One French journal asked me to take a picture of her at work. Before I started shooting she called someone. She was talking and talking, and didn't give the other person the chance to say a word. This is when this picture was born. Everything else after that was not that interesting." (2)*

Now go back and look at the image again. How does that short backstory change your perception?

After reading this quote, I came up with a new title - "The Person on the Phone Who Talked the Other Person's Ear Off While an Exceptional Photographer Turned the Trivial Event into a Really Great Photograph".

What title would you come up with?

Don't forget to write it down.

Here's to a great 2021, in defiance of that tyrant, COVID-19.

*Notes:

1. The Scottish Play
2. Source: Photographers and Their Life Changing Shots" published on Bird in Flight - <https://birdinflight.com/inspiration/experience/turning-point-magnum-photographers-on-their-life-changing-shots.html>

Featured Photographer: Rita Gardner - Marin Photo Club



Rita Gardner spent most of her childhood in the Dominican Republic, home schooled in a small village, surrounded by nature and immersed in beauty and color. Spending a fair amount of time alone in the tropical paradise, her imagination flourished. It's not surprising then that she developed a deep love of art, expressing it in her writing, painting, and photography.

"I'm a minimalist," said Rita. "I like to see what's hidden in plain sight," exploring the shape of flower or a particular color. Over her lifetime she has painted and photographed many topics including abstracts and action sports like sailboat racing.

"My childhood memories [published in her memoir *The Coconut Latitudes*] were based more on visuals and smells that come to mind when I remember that time in my life," explained Rita.

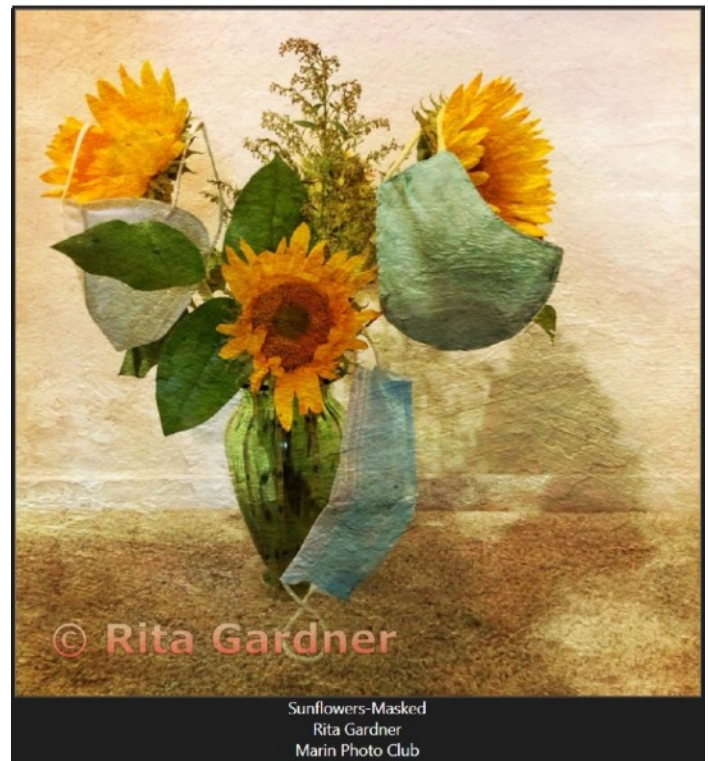
About the Winning Image

During the pandemic, Rita was looking for some creative inspiration and noticed medical masks scattered all around her home. She wanted to show how they had become ubiquitous parts of daily life. Her first layout was of several masks displayed on a desk.

Wanting to bring more life to the image, she took three different masks and draped them onto a trio of sunflowers. With each mask representing a face, the image mimics how masks often appear in public: sometimes hanging from one ear, or below the chin, or seated over the nose and mouth.

She placed the vase on the rug near the living room wall to take advantage of available light and provide a neutral background. Using an iPhone app, she added the painterly effect.

The simplicity of the flower arrangement, the warm colors and the "distressed" effect give the image an ethereal beauty.



When asked if she had any tips for our readers, Rita suggested seeking out fellow club members who can provide expertise in the form of workshops or mentoring. She's also a fan of the many apps now available for adding special creative effects. "There are many fun apps out there. Experimentation is key. Find something you like, save it, use it and submit it," concluded Rita.



NORTHERN CALIFORNIA COUNCIL OF CAMERA CLUBS

PROMOTING PHOTOGRAPHIC EXPRESSION AND EDUCATION

The in-person fellowship we all enjoy at our annual N4C banquet will have to be postponed this year in light of the Covid pandemic restrictions on gathering.

Please Join Us as We Present

The N4C 2020 Annual Awards Zoom Meeting
Sunday February 21, 2021 from 1:00PM to approximately 4:00PM

Schedule

Welcome remarks from N4C President, Doug Stinson - 1:00 PM

Introduction of Officers for 2021

Honors Awards presented by Vice President Stephen Busch

Guest Speaker Presentation by Cameron Darnell - "Creativity in Lighting". 1:15 PM

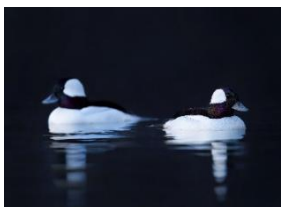
Slideshow Projected Image Awards - 2:25 PM

Presentation of the Portfolio competition awards

Final Remarks from 2021 N4C President



"I just graduated high school, am 19 years old, and enjoy nature, athletics, and music. I got into photography after birding for a while when I saw someone with a lens clicking shots on a bird walk seven years ago. It seemed so fun, so I tried it with a beginner digiscope setup. I was hooked immediately! I love the creative aspect of bird photography, how each viewer sees the scene differently and can create his or her unique vision of the subject. It's fulfilling to provide an outlet for visual wildlife conservation as well through my bird photography." Thanks and happy holidays,



All N4C Clubs and their members are invited to attend at No Charge.

Register in advance for this meeting:

<https://us02web.zoom.us/meeting/register/tZ0lcO2vqDsoGNMH8PWVqsAAp5-49bZE3BI>

After registering, you will receive a confirmation email containing information about joining the meeting.

Cameron Darnell presentation is co-sponsored by HUNT'S CAMERA & VIDEO Annual Awards medals and certificates will be distributed by mail.

Revisiting Old Images

Marcy Zimmerman, DVCC

When rain and the pandemic kept me indoors this month, organizing photos on my external hard drive led me to another creative activity: revisiting old images.

Don't know about you but I've had repeated crashes of my external hard drives, meaning I now have a stack of old drives that have been recovered and most of the content copied onto my new 3Tb drive. But every now and then I'll go looking for something that isn't there.

Yesterday I was backing up images from a trip to Yosemite in 2017, and got sidetracked. Some of the images were better than I remembered.

In the past three years my Photoshop skills have advanced significantly (well... let's say from "rank amateur" to "mildly skilled amateur"). And being able to use the Camera Raw Filter on jpg images provides new opportunities for editing. Plus I've been using my "shelter in place" time to take online courses and watch how-to videos.

In camera club competitions I've learned a lot about composition, contrast, cropping, and more. I used to use a cheat sheet so my cropping aligned with standard photo frames. While I still keep that in mind, especially with portraits, I now allow for more creative cropping in landscapes, still life's, etc. I no longer feel compelled to show the skyline or stick with the rule of thirds.

These new skills and tools have changed how I evaluate the potential in images.

Some images that I would have dismissed 3 years ago as too flat or poor compositions now warrant a new attempt at editing.

Unfortunately several images just weren't sharp enough. I'm keeping them anyway, hoping that a new tool will come along. (Yes, I'm a hoarder!)

The image on the right was one that I liked but it had its issues. The band of green trees was washed out and the composition was a bit busy. With Camera Raw filter I was able to selectively darken and add contrast to the background and cropped out the bright spot on the left. I also added saturation to the greens and blues. The differences are subtle.

The good news is that I have more hidden gems in my backup files, so if weather, health conditions or other factors prevent me from taking new photos, I can still exercise my creativity, and so can you.

What's on your hard drive?



As edited in 2017



2020 edits and crop



2020 vertical crop

Product Review:

Two Unusual Macro Lenses

By Doug Stinson

I am by no means an expert macro photographer. Let's be clear about that. What I enjoy is exploiting extreme perspective in photography. Getting very close to a subject with a very wide-angle lens. Stuff like that.

I had been doing some close-up work with my Tamron SP 24-70mm f/2.8 and was fairly happy with it. With the lens set to a focal length of 70mm, I could get as close as about 14" from the subject. In this arrangement the image of an object on the sensor is about 20% of life size, or a Magnification Ratio of 1:5 in the lingo. In other words, an object that was 180 x 120 mm (7 x 4.7 inches) would fill the 36 x 24 mm frame. See the photograph of a 35mm slide in figure 1.

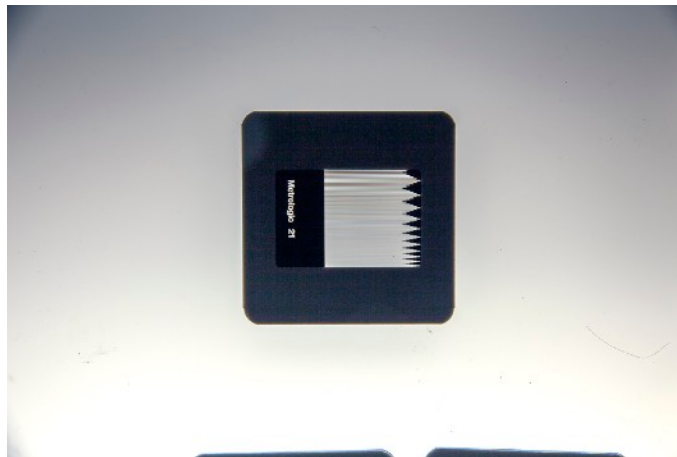


Figure 1. Full frame image of a 35mm slide with test pattern. Taken with the Tamron lens set at a focal length of 70mm at its closest focus point of approximately 14". f/5.6, 1/320sec, ISO100.

If I needed to get closer, I would put an extension tube between the lens and the camera. This is definitely one of the least expensive ways of getting into macro photography. Then I ran into a new problem. The extension tubes would let me focus closer, but soon the front element of the lens was touching the closest part of the subject. I needed a lens with a longer working distance. I needed a real macro lens.

A good source of information turned out to be B&H's macro lens buying guide at <https://www.bhphotovideo.com/explora/photography/buying-guide/macro-lens>. A logical choice might be the Canon EF 100mm f/2.8 Macro USM lens (\$599). This features a minimum focus distance of 1 foot and a 1:1 maximum magnification ratio. In other words, the subject would appear life size in the frame.

But I like extremes, remember? A 1:1 magnification ratio is so, well, *ordinary* for a macro lens.

So, I could go for the Canon MP-E 65mm f/2.8 Macro Photo Lens. This focuses down to 9.4 inches with a magnification ratio adjustable between 1:1 and 5:1! It doesn't focus to infinity, so you can't use it for anything other than macro photography. It will also set you back \$1,049.

Venus Optics Laowa 100mm f/2.8 2x Ultra Macro APO

Then I discovered Venus Optics. This company specializes in macro lenses. Among their offerings is the Laowa 15mm f/4 macro with a 1:1 magnification ratio and a 4.7" minimum focus – very wide angle! They also offer the Laowa 24mm f/14 Probe lens, which is waterproof, features a built-in ring light and lets you get the lens within 0.8" of the subject while keeping the camera 1.5' away (See Figure 2). One could do close up work on an underwater ship in a bottle with this lens.

I decided to keep some craziness at bay and purchased the Laowa 100mm f/2.8 2X Ultra Macro APO, AKA the "CA Dreamer" for \$449. Figure 3 shows the lens mounted on my



Figure 3. Laowa 100mm f/2.8 2X Ultra Macro APO mounted on a Canon EOS 5D Mark II.

Canon 5D Mark II. The lens also comes with Nikon Z, Nikon F, Canon RF and Sony E

mounts. This is a manual focus lens. The version of the lens with the Canon EF mount allows the camera to control the aperture. This means one can focus with the lens wide open and have it stop down to the camera-set aperture when the shutter button is pressed. For all other mounts the aperture is controlled manually by a ring on the lens. For the Canon EF mount, EXIF information about the lens is transmitted back to the camera. As far as I can tell the EXIF data consists of the focal length, aperture and the lens model. This can be useful for programs that correct an image based on lens profiles. Adobe Camera Raw has

profiles for the 60mm version of this lens, but not (yet) for the newer 100 mm version. DxO, I was surprised to discover, does not have profiles for any Venus lenses. I sent them a request to create one.

The lens has a minimum focus distance of 9.7" (this is the distance from the subject to the sensor). At its minimum focus the working distance – the distance from the subject to the front of the lens – is 2-3/4" which is pretty comfortable. It focuses to infinity, unusual for a lens with a magnification ratio greater than 1:1, so you can use it wherever you would use a 100 mm prime lens. Note also, that because it focuses to infinity, you can use it at any magnification less than the maximum 2:1 as well. As a manual focus lens, you will probably want to use LiveView.



Figure 2. Laowa 24mm f/14 Probe lens. Image courtesy of Venus Optics.

The lens comes with a hood (probably useless for macro work) and a 67 mm diameter UV filter mounted on the lens. A pre-mounted filter is more than a nice touch; removing the filter exposes some of the focus mechanism to dust and dirt. Otherwise, the all metal construction feels solid and the focus movement is smooth.

One thing to notice right away is that the focus ring is marked in meters, feet and *magnification ratio*. Obvious once you think about it: for a given focal length, the magnification depends on how close the lens is to the subject. You can compose your shots in two ways: position the camera and adjust the focus ring or set the magnification ratio and focus by moving the camera. There is also a depth of focus scale, something you don't see on a lens very often these days.

Figure 4 is a photo of that same 35mm slide now taken with the Laowa lens at its maximum 2:1 magnification. Also included is a ruler with 0.020" divisions. The thinnest lines on the slide are about 0.002" or 50 microns wide. All photographs in this article were taken with the camera set for Aperture Priority and auto ISO. They are displayed full frame – no cropping. For comparison, figure 5 is the photo taken with the Tamron lens at 70mm enlarged in Photoshop to be the same size. Obviously getting closer beats digital enlargement hands down.

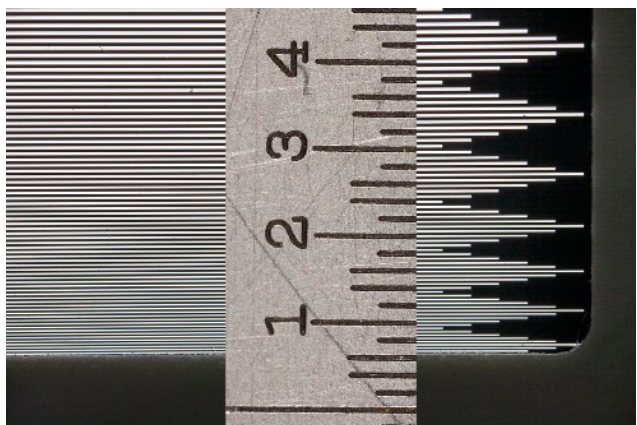


Figure 4. Test pattern slide photographed with the Laowa lens at its maximum magnification of 2:1. Markings on the ruler are 0.020". The smallest lines on the slide are approximately 0.002" wide. f/ 5.6, 1/100sec, ISO500.

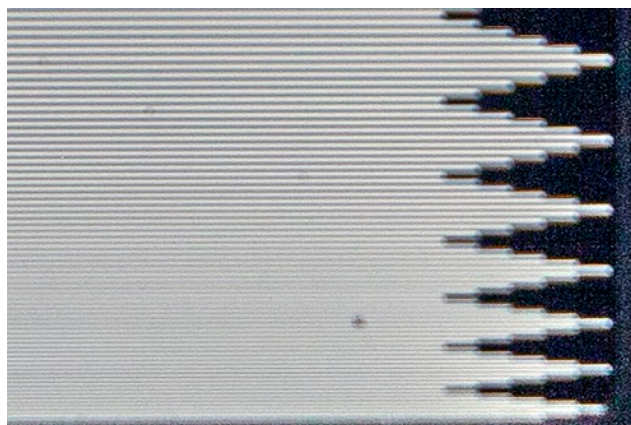


Figure 5. The photo of figure 1 magnified to match figure 4.

Figure 6 is a photograph of Alexander Hamilton's face on a \$10 bill taken at 2:1 magnification. Figure 7 is a closeup of some stamens on a flower taken under the same conditions.

For a detailed technical analysis to this lens's performance see the review by OpticalLimits at https://www.opticallimits.com/canon_eos_ff/1060-laowa100f28. For a more "hands on" review, see https://www.youtube.com/watch?v=Z_q4Ql6Q5g&feature=emb_logo



Figure 6. Alexander Hamilton's face on the \$10 bill photographed with the Laowa lens at 2:1 magnification. f/5.6, 1/80sec, ISO250.

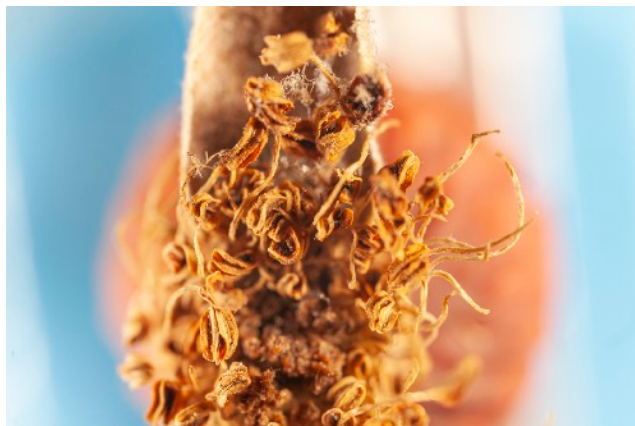


Figure 7. The stamens of a dying flower photographed with the Laowa lens at 2:1 magnification. f/5.6, 1/100sec, ISO640.

Zhongyi Mitakon 20mm F2 4.5x Super Macro

Purchasing this Mitakon lens allowed me to satisfy my crazy while being almost rational with my Venus purchase.

Figure 8 is a photo of the Mitakon 20mm f2 4.5X Super Macro attached to my Canon 5D Mark II. The lens looks almost like a microscope objective with an adaptor that allows it to be attached to a camera. The price of this lens is a modest \$199. Nikon F, Sony FE, Sony Alpha,

Pentax K, Sony E, Micro Four Thirds, Fuji X mounts are also available. There are no threads for filter attachment.



Figure 8. Mitakon 20mm f2 4.5X Super Macro mounted on a Canon EOS 5D Mark II.

According to the specifications, the lens focuses down to 20 mm (~3/4"). By my measurements, this is the working distance. Tight but very workable. At 4.5X the distance between the subject and the sensor is 5" at which point the image on the camera sensor will be 4.5 times life-sized. There is a manual focus adjustment; it has a limited range corresponding to adjusting the magnification from 4X to 4.5X. This means it can only be used for macro work. There is little change in working distance between 4.5X and 4.0X. The change in image size between these two magnifications is also quite small; this adjustment is best used for fine focus.

The lens has manually set apertures from f/2 to f/16 and uses a 3-bladed iris producing triangular bokeh. There are no detents for the standard f-stops and no information is communicated back to the camera, so you must be able to see the ring to adjust the aperture.

Figure 9 is a photograph of the same slide as shown above at a magnification of 4.5X. According to tests by others this lens loses sharpness when wide open but works well between $f/2.8$ and $f/8$. At smaller apertures sharpness suffers owing to diffraction. My tests were not sufficiently sensitive to detect this, see the photographs of Hamilton's eye in figures 10 - 12. The fall-off in sharpness from center to edge is minimized at $f/16$, which suggests that in my setup the subject plane and sensor plane are not parallel. I believe that the center is sharpest at $f/5.6$, but I can't say for sure this isn't because I happened to focus more accurately when taking this shot. Focus stacking becomes almost a necessity with subjects of any depth.



Figure 9. Test pattern slide photographed with the Mitakon lens at 4.5:1 magnification. $f/5.6$, $1/50\text{sec}$, ISO640.

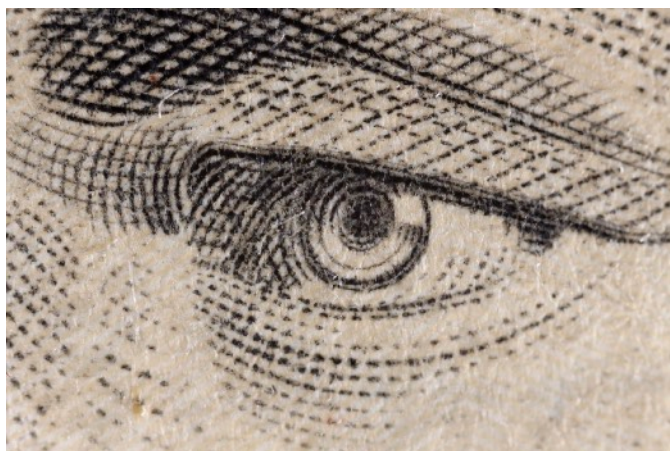


Figure 10. Hamilton's eye photographed with the Mitakon lens at 4.5:1 magnification. $f/5.6$, $1/40\text{sec}$, ISO800.

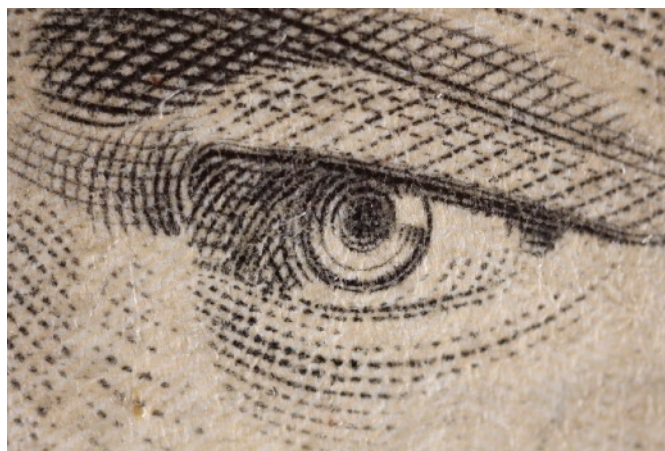


Figure 11. Same as figure 10 except at $f/2$. $1/50\text{sec}$, ISO 320.



Figure 12. Same as figure 10 except at $f/16$. $1/15\text{sec}$, ISO3200

Figure 13 shows a bit more practical application: a close-up of the stamens in a flower.

You can view a hands-on review at <https://www.youtube.com/watch?v=7eQZ4DEcwM8>. At <https://www.youtube.com/watch?v=2GmQ2Hj9WOs> you can watch a guy with steady hands do hand-held focus stacking with this lens.

The Set-Up

That last video shows that the Mitakon Super Macro can be used hand-held, even for focus stacking. Personally, I can't see myself using either lens unless mounted on a tripod or a copy stand. I do a lot of my work on a copy stand, so this is a natural for me. Even so, I found the small working distance and sensitive focusing of the Mitakon so challenging I bought an Oben MFR4-5 focus rail (~\$75) and mounted it on my copy stand.

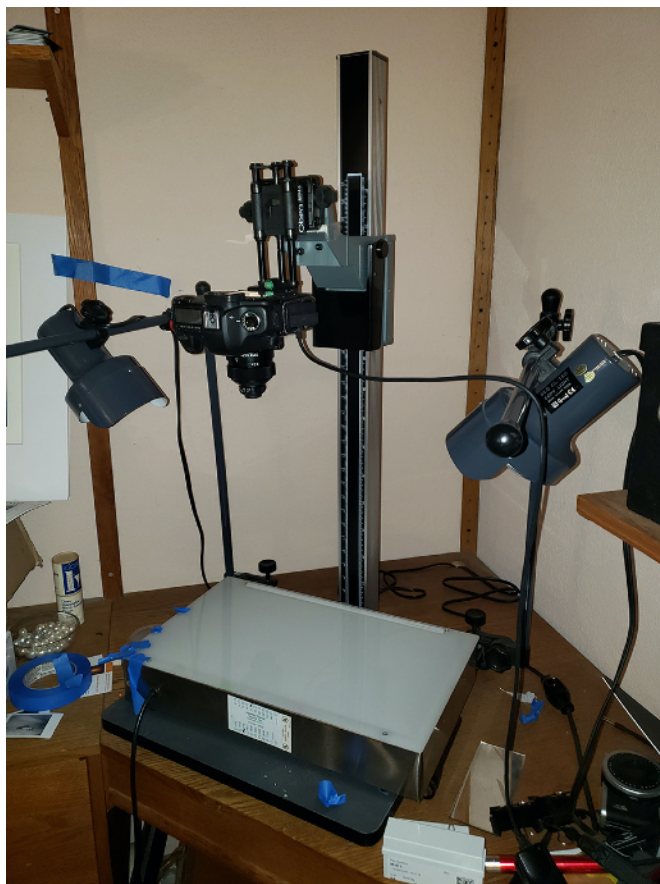


Figure 13. The dying flower of figure 7 photographed with the Mitakon lens at 4.5:1 magnification. $f/16$, $1/8\text{sec}$, ISO3200.

The setup is shown in figure 14. The setup is workable, but not as stiff as I would like. Even with this setup I find focusing at 4.5X challenging. It involves making small movements, waiting for the vibrations to stop, and then checking with LiveView. It certainly is not adequate for making precision lens quality measurements, and besides, test targets suitable for use at 4.5X are rather expensive.

Figure 14. Equipment used to take the macro photographs in this article. The Mitakon lens is on the camera. The copy stand is an RPS Lighting RS-CS920 with SLS CL-150 lighting fixtures fitted with 13W LED PAR30/SN/FL 4000K 40° flood lamps delivering 820 lumens each.

Conclusion

The Laowa 100mm f/2.8 2x Ultra Macro is a good all purpose macro lens that will get you better than 1:1 magnification at a reasonable price. Because it is manual focus you probably won't want to buy it as an alternative to a regular 100mm prime lens. If you only want one lens in that focal length, you may be better served by an autofocus lens even if it only provides 1:1 magnification.

The Mitakon 20mm f/2.8 4.5X Super Macro is a very special purpose lens, a bit difficult to use, but very reasonably priced.

And both are super fun!

Northern California Council of Camera Clubs



N4C

<http://www.n4c.org>

<http://n4c.photoclubservices.com>

PSA

<http://www.psa-photo.org>

Yerba Buena Chapter of PSA

http://www.psa-yerbabuenachapter.org/Home_Page.html

| N4C Camera Clubs | | |
|------------------|--|---|
| AL | Alameda Photographic Society | https://alameda.photoclubservices.com/default.aspx |
| BK | Berkeley Camera Club | http://www.berkeleycameraclub.org/ |
| CC | Contra Costa Camera Club | http://contracostacameraclub.org |
| CT | Chinatown Photographic Society | http://chinatownphoto.org/wordpress/en/ |
| DV | Diablo Valley Camera Club | https://diablovalley.photoclubservices.com |
| FR | Fremont Photographic Society | http://fremont.photoclubservices.com/ |
| LS | Light & Shadow Camera Club | http://light-and-shadow.org/ |
| LV | Livermore Valley Camera Club | http://livermorevalleycameraclub.com |
| MR | Marin Photography Club | http://www.marinphotoclub.com/ |
| ML | Millbrae Camera Club | http://www.millbraecameraclub.org/ |
| PE | Peninsula Camera Club | http://www.peninsulacameraclub.com/ |
| PH | Photochrome Camera Club of San Francisco | http://photochrome.org/photochrome_club |
| RO | Rossmoor Photography Club | http://rossmoorcameraclub.photoclubservices.com/ |
| SC | Santa Clara Camera Club | http://www.sccc-photo.org |
| SR | Santa Rosa Photographic Society | http://www.santarosaphotographicsociety.org/ |
| VC | Villages Camera Club | https://villages.photoclubservices.com |

N4C Officers & Committee Chairs

| | | | |
|------------------------|------------------------------|------------------------------|--|
| President | Doug Stinson | Fremont | douglas-stinson@comcast.net |
| Vice President | Gary Oehrle | Livermore | goehrle@comcast.net |
| Treasurer | Jon d'Alessio | Marin | dalessiojon@comcast.net |
| Secretary | Mark Brueckman | Alameda Photographic Society | markbrueckman@gmail.com |
| PI Chair | Gene Albright | Berkeley | genea.genea@sbcglobal.net |
| Print Chair | Joan Field | Contra Costa | joan421@comcast.net |
| Judges Chair | Joe Hearst | Livermore | joe@jhearst.com |
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| Special Programs Chair | Joan Field Vicki Stephens | Contra Costa Livermore | joan421@comcast.net vjs.1194@gmail.com |
| Foto FanFare Editor | Vicki Stephens | Livermore | vjs.1194@gmail.com |
| Webmaster | Stephen Hinchey | Alameda | shinchey@barbary.com |

N4C Mission Statement



To promote a spirit of voluntary cooperation among the camera clubs of Northern California. To sustain and increase an interest in the science and art of photography among photographers of said area. To promote social and educational programs for the benefit of member clubs. To create and maintain a representative body which will serve the best interests of all member clubs and groups and attempt to provide workable solutions to their individual and collective problems. To provide services and facilities for the use and benefit of the member clubs.

N4C IS A PROUD MEMBER OF



2021 Competition Year

| Month | Club | Print | Print | Print | Print | PI | PI | PI | PI |
|-------|------------------|-------|-------|-------|-------|----|----|----|----|
| Jan | Millbrae | P | M | N | C | P | N | C | M |
| Feb | Contra Costa | P | M | T | J | P | T | J | M |
| Mar | Livermore Valley | P | M | S | J | P | N | C | M |
| Apr | Diablo Valley | P | M | N | C | P | T | J | M |
| May | Fremont | P | M | T | J | P | N | C | J |
| Jun | Millbrae | P | M | N | C | P | T | J | M |
| Jul | Santa Clara | P | M | T | J | P | N | C | M |
| Aug | Rossmoor | P | M | S | T | P | T | J | M |
| Sep | Marin | P | M | N | C | P | N | C | T |
| Oct | Light & Shadow | P | M | T | J | P | T | J | M |
| Nov | Peninsula | P | M | N | C | P | N | C | M |

- Monochrome Projected competitions will be held every month while we hold Zoom meetings.

P = Pictorial

M = Monochrome

N = Nature

T = Travel

C = Creative

J = Journalism

S = Sequence

Go to n4c.org/competitions for more information regarding N4C inter-club competitions.

* No competitions scheduled in December.