

FOTO FANFARE NEWSLETTER



NORTHERN CALIFORNIA
COUNCIL OF CAMERA CLUBS
PROMOTING PHOTOGRAPHIC EXPRESSION AND EDUCATION

MARCH 2021



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THIS & THAT

Table of Contents

This & That-p. 2
 President's Corner-p. 3
 In Memorium - Joe Hearst- p. 4
 Notable photographers/Images-p. 5
 Featured photographer-Paul Hampton-p. 7
 Macro Webinar with Mike Matthews-p. 8
 February Competition Results-p. 9
 Insider Tips on an African Safari-p. 25
 Judging Pictorial Redux-p. 29
 Photography for Aging Boomers-p. 30
 N4C information-p. 32

Cover Image

Contrast

By Susan Helms

Rossmoor Photography Club

Los Gatos-Saratoga Camera Club

Virtual Exhibit, including a special section of
B&W and Creative Photos
 March 14th, 4:00-5:30

To Register, go to:

<https://apjcc.org/event/los-gatos-saratoga-camera-club-virtual-exhibit-reception/>

SAVE THE DATE

N4C, in conjunction with Hunt's Photo, will be offering two, **free** 2-part webinars.

Macro Photography, The Small but Beautiful World with Mike Matthews

April 13 & 27 at 4:30 p.m.

(Registration link on p. 8)

Finishing Touches with Marie Altenburg

May 6 & 13 at 5:00 p.m.

(Registration in April Foto Fanfare)

Like to Write?

We're always looking for photography 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.



N4C Calendar

Board Meetings

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

April 12 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



In one of the seminal discourses on photography, *Camera Lucida*, Roland Barthes says this about the amateur:

"Usually the amateur is defined as an immature state of

the artist: someone who cannot – or will not – achieve the mastery of a profession. But in the field of photographic practice, it is the amateur, on the contrary, who is the assumption of the professional: for it is he who stands closer to the *noeme* of Photography."

Yes, I had to look up the meaning of *noeme*: "an irreducible unit of meaning".

What is most interesting to me is that this was written in 1980, long after the practice of photography had splintered into exclusive amateur, commercial and fine art domains. If one were to put a single date on the finality of that split it might be 1948 when the San Francisco Museum of Art (later SFMOMA) stopped showing camera club photographs. Written so recently, Barthes's characterization has more power than Alfred Stieglitz 1899 statement "Nearly all the greatest work is being, and has always been done, by those following photography for the love of it".

We often think of the professional fine art photographer as at the cutting edge of creativity, the *avant-garde*. After all, these are the people who produce photographs that look "like something you would see in a museum. And just shake your head", as one

judge said about one of my photographs. But we forget that people trying to make a living at fine art photography live in a tight, closed ecosystem of collectors, critics, gallerists and curators who reinforce each other as to what is "art" and therefore marketable. Only the amateur is truly free.

Of course, as Camera Club members we live in our own ecosystem, one defined by Division Definitions and judges' preferences. This can be restrictive if your goal is to accumulate points, but hopefully you pursue that goal because you enjoy competition within a defined framework. If so, Camera Clubs have a place for you. If that is not your goal, judges are here to provide constructive suggestions. In the absence of detailed discussion between judge and photographer, it is difficult to ascertain the photographer's intent. So, if a judge's suggestions further your artistic goal, great! If not, by all means, ignore them.

One of the reasons we have different Divisions is to recognize different genres of photography and to provide a variety of outlets for individual's different interests. These vary from the craziest of open Divisions, Creative, to the very specialized, such as Nature. And we try to widen the field by introducing new avenues of expression such as the Portfolio Competition.

Given our freedom as amateurs, are there any other avenues of photographic exploration and expression N4C should be providing? Discuss this within your clubs and if you come up with any great ideas, have your N4C Club Representative bring them before the N4C Board.

Joe Hearst

In Memorium



A talented and active member of our photography community, Joe Hearst recently passed away in the comfort of his home, while reading his newspaper. Joe and his remarkable eye for making art out of rubbish and rust will be sorely missed.



A physicist by trade, Joe took up photography when he retired from the Lawrence Livermore National Lab, where he worked for 35 years. After retiring he took a serious interest in photography and eventually joined the Livermore Valley and Contra Costa Camera Clubs. He was president of the N4C, ran study groups, was a distinguished fellow and ran the Print of the Month Contest for PSA, as well as being chair of the Yerba Buena Chapter of PSA. Twenty of his articles were published in the PSA Journal.



Joe began making photos in the darkroom around 1947 and became serious about photography after he retired. He took a course with Freeman Patterson that greatly improved his work. However, not until he heard a talk by Canadian photographer Richard Martin, did he learn to focus his subject matter on what most photographers miss or ignore. He started focusing on rust, trash in the street, peeling paint and unconventional views of unimportant buildings. "I learned to love to make images in which the subjects are recognizable and enjoyable, but are less important than the abstract shapes and colors that make them up. What I enjoy the most is finding images that other photographers don't see. I make no attempt to follow the rules; I shoot to please myself." Thank you for sharing your passion with us Joe - may we shoot to please ourselves.



Notable Photographers and Their Images

By Mark Brueckman

No. 8 - March, 2021

Garry Winogrand, The Man Who Took a Million Pictures (or Don't Hurt Me, I Am Just A Photographer)

Photographer's Quote: "Everything is photographable." - Garry Winogrand

In earlier columns, we explored Lee Friedlander and Diane (pronounced "Dee-anne") Arbus. If you add Gary Winogrand, you have "Szarkowski's Big Three". These are the three photographers which were championed by curator John Szarkowski at the Museum of Modern Art's 1967 "New Documents" exhibit. The exhibit introduced the art world to snapshot photography with its 94 black and white 35mm prints. According to Szarkowski, these were the new documentarians, whose new documents captured candid, intimate and personal experiences.

(Szarkowski was the director of photography at the Museum of Modern Art from 1962 to 1991. If you want insight into his life and approach to photographic curation, I recommend an excellent documentary on Amazon Prime called "John Szarkowski: A Life In Photography".)

Winogrand was born in the Bronx in 1928 - while he lived and took pictures in different locations, he is considered a master of New York street photography. His talent was acknowledged with solo shows, three Guggenheim Fellowships, and a National Endowment for the Arts Fellowship. In the 1970s, he taught photography at the Institute of Design (Illinois Institute of Technology) and at the University of Texas at Austin.

In keeping with his belief that everything is photographable, Winogrand took an estimated one million pictures, 300 thousand of which

were yet to be reviewed, edited and/or developed when he died in 1984. I calculated that to be an average of 72 pictures a day during his adult lifetime - and even in today's digital world seems like a lot. Of course, in the film world, people were much more judicious about taking pictures as the images didn't automatically appear on a computer monitor. One million film pictures is really a lot of pictures - especially if you have to develop, review, curate and store them.

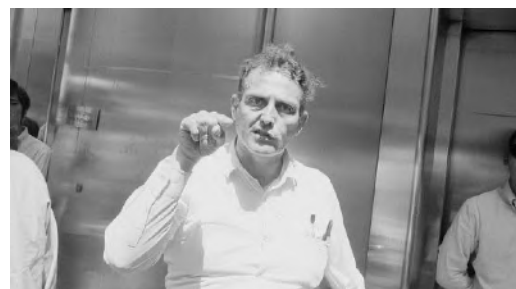


Winogrand was an aggressive photographer - he got close and didn't seem to care if someone noticed him taking their picture - for example, the picture to the left of two people kissing.

I find this image fascinating - and not just for the content, but also the context. I wonder what occurred before and after he took

this picture. Did the subjects say something to him and how did he respond? Was there something in his being and manner that allowed him to take images like this and not get chased down the street?

Here is another eye-to-camera-contact image. Not sure what the official title of this is but I call it: "The World's Angriest Finger".



Again, I think of the context, what happened before and after this image. How did Winogrand defuse the situation and avoid a kick in the backside from this guy?

Of note is the tilt of the image. Heavens to Murgatroid* - the picture is crooked!

Many of Winogrand's pictures are tilted - probably because he was quick to the shutter to shoot in the moment. For a long time, these off-kilter, jangly compositions bothered me. I think most camera club viewers would be disturbed by this violation of a seemingly basic photographic convention - don't take crooked pictures, and if you do, straighten them in post processing - this is the focus of our trained camera club eye.

I once commented to someone that some of Winogrand's compositions looked like they were taken by a third grader - and not today's third graders who are finely camera and image conversant, but a 1970s third grader who somehow got access to their parents' Kodak 110.

I held that opinion for several years - until recently, when it occurred to me that children have a different view of the world and it got me thinking that maybe Winogrand also had a different view of the world. I realized I was being intellectually lazy by dismissing his compositions as immature. Ouch goes my ego.

Who cares if the image is tilted? Just accept it as it is. Now when I look at it, the tilt actually helps to capture the spontaneity of the moment.

One last eye-to-camera-contact image.

This is one of my favorite Winogrand images. Take a quick moment to note your thoughts on this image.

There is so much going on in this image - the boy's smile and his open gait, the strangeness of the huge hat in hand, and the framing with vanishing leading lines provided by the cars and buildings. The boy is front and center - another potential violation of compositional convention.

Supposedly, your eyes tend to veer off an object that is in the center of an image, hence the convention. That is not an issue here, the child is engaging, so engaging that he retains your attention. Usually the payoff to leading lines is in the distance - in this case, the payoff is the child in the foreground. And strangely, the street is empty except for this running child.

I postponed writing about Garry Winogrand as I wasn't convinced of his mastery. I knew I had to eventually address him so I took several more dives into his images over the last year. I realized I had misunderstood his work and his vision.

Here is what I learned from revisiting Garry Winogrand:

- The world is not a perfect place - I should be willing to accept images as they are, they don't need to be "corrected" or "improved".

Here are some internet contents about Garry Winogrand:

1. Article - <https://www.widewalls.ch/artists/garry-winogrand>
2. 1974 interview at MIT with slide show of his work - <https://youtu.be/vUuwdPKLsT0>

And, if you see me taking pictures like Winogrand did, please don't hurt me, I am just a photographer.



*Note: "Heavens to Murgatroid" and other catch phrases by Snagglepuss - <https://youtu.be/xoLCDrOJGV0>

Featured Photographer:

Paul Hampton, Alameda Photographic Society

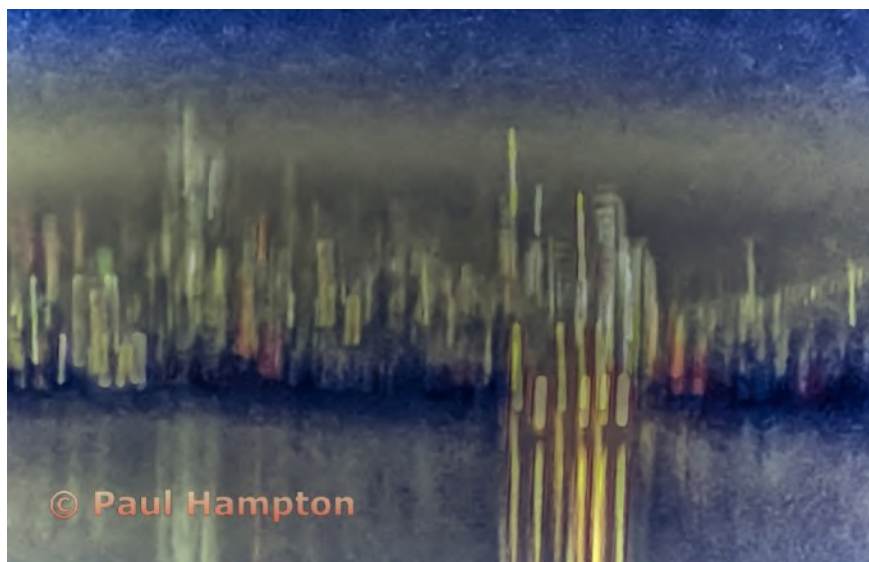
Paul Hampton's start in photography will be familiar to many club members: inspired by a photography course as a high school freshman, Paul and his brother sectioned off a corner of the garage to build a darkroom. Then he graduated, life intervened, and photography took a backseat.



Described by his neighbor as an adrenaline junky, Paul went scuba diving, piloted his own hot air balloon for 8 years, and cruised the bay on his sailboat while working full-time for IBM and flipping houses on the side. Frequent motorcycle trips with friends exposed him to wonderful landscapes yet photography remained an opportunistic pursuit in his very busy life.

While commuting by ferry to San Francisco, Paul met photographers who eventually convinced him to become more focused and deliberate about photography. He joined Alameda Photographic Society in 2013.

Paul recently bought new post-processing software ([CaptureOne](#) and [Affinity Photo](#)) and began looking for images he could practice on. He watched online tutorials and then went to work editing two images he had originally passed over. After editing, his image *City Dream* won Best of the Best in January.



Winning Image

The original two images were produced with a cell phone late in the evening on a moon filled night. Using a slight up and down motion during the exposure created the over-emphasized stature of the buildings in front of the overtaking fog bank.

The two images were superimposed, merging elements of each to create the dream effect. Paul dealt with extreme spotlights in the foreground and overall very bright lights by muting

the colors, warming the whites, changing the blacks to blue and using various dodge and burn techniques along with dehazing to bring focus to the buildings in the lightest parts of the images.

By using slower shutter speeds and allowing motion blur to dominate, some very creative things can happen. Another technique for creative images Paul uses quite often is in-camera double exposures with the twist of turning the camera upside down for the second image.

His advice to others is, "Look behind you. Some of my best photographs were taken when I turned around and noticed much better light and scenery than what I had been focused on in front of me."

Please Join the Northern California Council of Camera Clubs for a Free, Two-Part Webinar



Dates:

Part 1: Tuesday, April 13, 2021, 4:30 pm

Part 2: Tuesday, April 27, 2021, 4:30 pm

What You'll Learn

Exploring this macro world can be simply amazing, seeing detail that is not visible to the naked eye. You'll learn how the use of flash can free you from your tripod both indoors and out, how to photograph greater than one-to-one, and explore extreme macro opportunities using a macro rail. Plus

understanding lens choices and settings to get the most from your macro lens, and how to apply focus stacking in the macro world. *The first session will conclude with an assignment to be reviewed during Part 2.*

About the Speaker

Mike Matthews' passion for wildlife as a master falconer and herpetologist drove him to become a premier macro photographer, capturing nature in its truest form. His photographs can be seen in national publications and university articles, and Mike is well known for bringing exotic reptiles and amphibians for workshop participants to photograph. He leads a variety of guided nature photography tours, birding, floral, and extreme macro workshops, and has been a keynote speaker throughout the USA on these and other topics.



Register Now

There is no charge for these webinars, but we ask that you **register in advance for each webinar** by clicking on these links. After registering you will receive a confirmation email with the login details.

Part 1: Tuesday, April 13, 2021, 4:30 pm. [Click here to register.](#)

Part 2: Tuesday, April 27, 2021, 4:30 pm. [Click here to register.](#)

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NORTHERN CALIFORNIA
COUNCIL OF CAMERA CLUBS
PROMOTING PHOTOGRAPHIC EXPRESSION AND EDUCATION

and

PHOTO & VIDEO
Hunt's

February Competition Results

Pictorial - Projected Images (Judge - Melanie Lewert)

Basic Level (27 entries)			
Award	Title	Member	Club
1	I can hear the bullfrog calling me	Mark Hullinger	Santa Rosa
2	Perseid Meteor, Mars and the Milky Way above the Kaweah Peaks	Fritz Carlson	Santa Rosa
3	Pool Party	Bob Dell	Marin
4	Sand Tufas in sunset at Navy Beach, Mono Lake	Jie Ni	Peninsula
5	Snowy Day at the Beach, snowy egret Marin, CA	Sue Griffin	Livermore
HM	Can I have everyones attention, please	Sandy Eger	Contra Costa
HM	Cityscape Moonrise	Michael Isola	Peninsula
HM	Sutro Bath at Sunset	Sandy Patane	Peninsula



Pictorial Projected - 1st Basic

I can hear the bullfrog calling me

Mark Hullinger

Santa Rosa Photographic Society

Pictorial Projected (cont'd)

Intermediate Level (33 entries)			
Award	Title	Member	Club
1	El Capitan at Sunset on the Merced River	Gary Hromada	Marin
2	A murmuration of Starlings dance at sunset in San Rafael before roosting for the night in the trees at the Mount Olivet Cemetery	Bob Hemstock	Marin
3	Milky Way Over Devil's Tower	John Benet	Marin
4	Galina Creek in Winter	Susan Andrews	Contra Costa
5	Balancing Act	Michael Isola	Millbrae
HM	A Fungus Among Us (13259539)	Douglas Smith	Contra Costa
HM	Frolicking in the Surf	Betty Hovenden	Livermore
HM	snowtree Yellowstone	Bernhard Votteri	Peninsula



Pictorial Projected - 1st Intermediate

El Capitan at Sunset on the Merced River

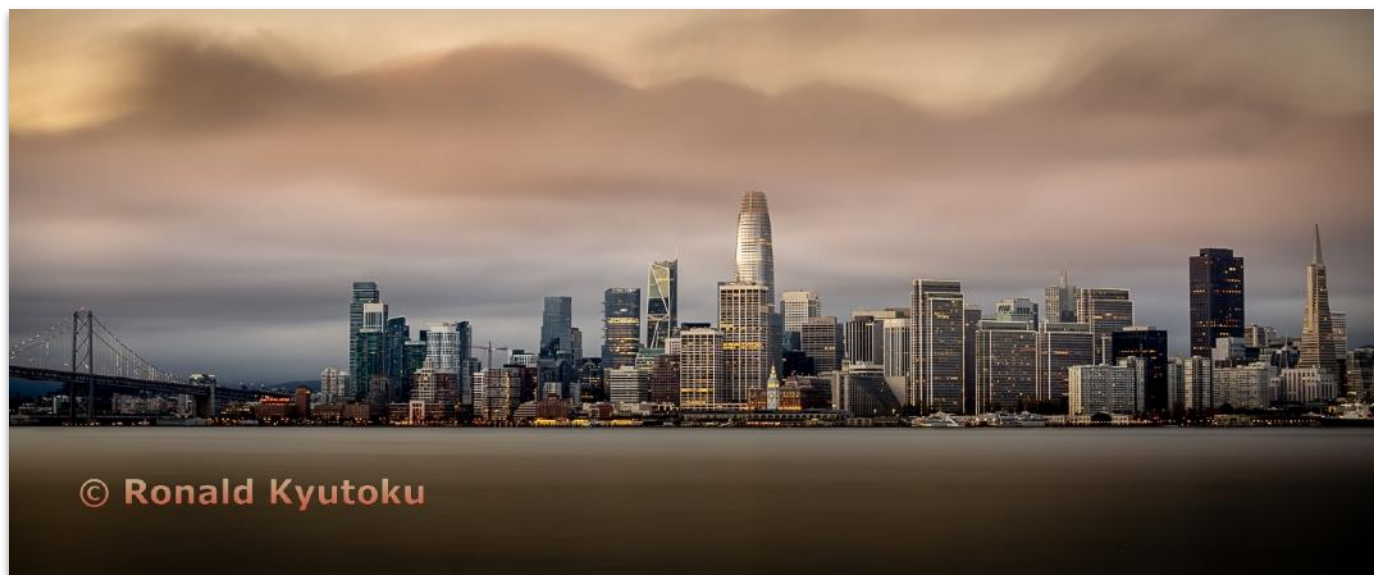
**Gary Hromada
Marin Photo Club**

Pictorial Projected (cont'd)

Advanced Level (39 entries)

Award	Title	Member	Club
1B	Early Morning San Francisco Skyline	Ronald Kyutoku	Livermore
2	A Foggy Early Morning At Fort Point	Sy Gelman	Villages
3	Inhospitable	Roger Kumpf	Santa Clara
4	Footbridge in Maine	Robert Stochak	Peninsula
5	Disregard	Tim Cuneo	Santa Clara
HM	Bald Cypress in the Fall	Fan Xie	Peninsula
HM	Sitting on a Dock of 'a' Bay. Alameda, Ca.	Mara Phraner	Alameda
HM	The Dance	Susan Gerber	Livermore

Best in Show - Pictorial Projected



Pictorial Projected - 1st Advanced
Early Morning San Francisco Skyline
 Ronald Kyutoku
 Livermore Valley Camera Club

Pictorial Projected (cont'd)

Masters Level (34 entries)			
Award	Title	Member	Club
1	The Last Light on Waneka	San Yuan	Contra Costa
2	The Ghosts of Fishermen Past, Present, and Future	Paul Pokrywka	Millbrae
3	Let life dance lightly on the edge of time like a dewdrop on the tip of flower petal..	Euclides Viegas	Diablo Valley
4	The ravage of time	San Yuan	Contra Costa
5	Starry sky with setting moon.	Ernie Murata	Villages
HM	Be Careful	Leonard Stanton	Alameda
HM	Starling Murmuration: Thousands of Starlings Flock Toward Their Roost	Mary Sheft	Marin
HM	Still nature	Stephen Weiss	Contra Costa



Pictorial Projected - 1st Masters

The Last Light on Waneka
 SanYuan
 Contra Costa Camera Club

Monochrome - Projected (Judge - Melanie Lewert)

Basic Level (22 entries)

Award	Title	Member	Club
1	Old factory next to the Petaluma River on a cloudy dark morning	Robert Dahut	Peninsula
2	H o m e l e s s	Michael Brunsfeld	Marin
3	A great old barn in Coffee Creek, CA	Sandy Eger	Contra Costa
4	Coyote watches silently through the dry grasses	Sue Griffin	Livermore
5	Slingshot Hipster	Bob Dell	Marin
HM	3 2 1	Ronald Machado	Santa Clara
HM	Chance of Weather	Carolyn Haile	Diablo Valley
HM	Two ravens caught in an affectionate allopreening moment.	Tessa Burt	Peninsula



Monochrome Projected - 1st Basic

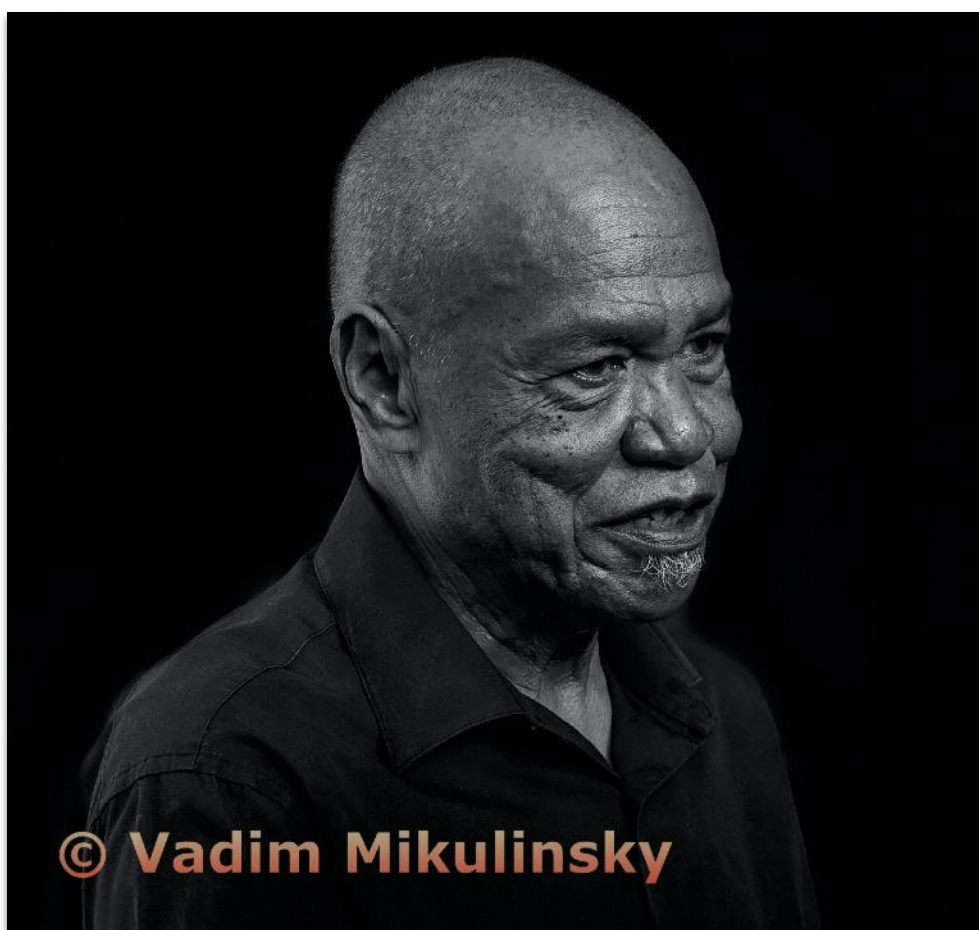
Old factory next to the Petaluma River on a cloudy dark morning

Robert Dahut

Peninsula Camera Club

Monochrome - Projected (Cont'd)

Intermediate Level (32 entries)			
Award	Title	Member	Club
1	Portrait of a Man	Vadim Mikulinsky	Contra Costa
2	Lines & Textures	Marcy Zimmerman	Diablo Valley
3	Urban Widows and Shadows	Al Ludwick	Livermore
4	Survival Struggle	Brando Ho	Alameda
5	Moonlight murmuration	Beth Schriock	Marin
HM	Connecting with Baby Lamb	Sharon Sonsteng	Rossmoor
HM	Dancing water from park fountain spray	Carolyn Rodriguez	Santa Clara
HM	Gerber Folding Pocket Knife	Martin Taylor	Marin



Monochrome Projected - 1st Intermediate

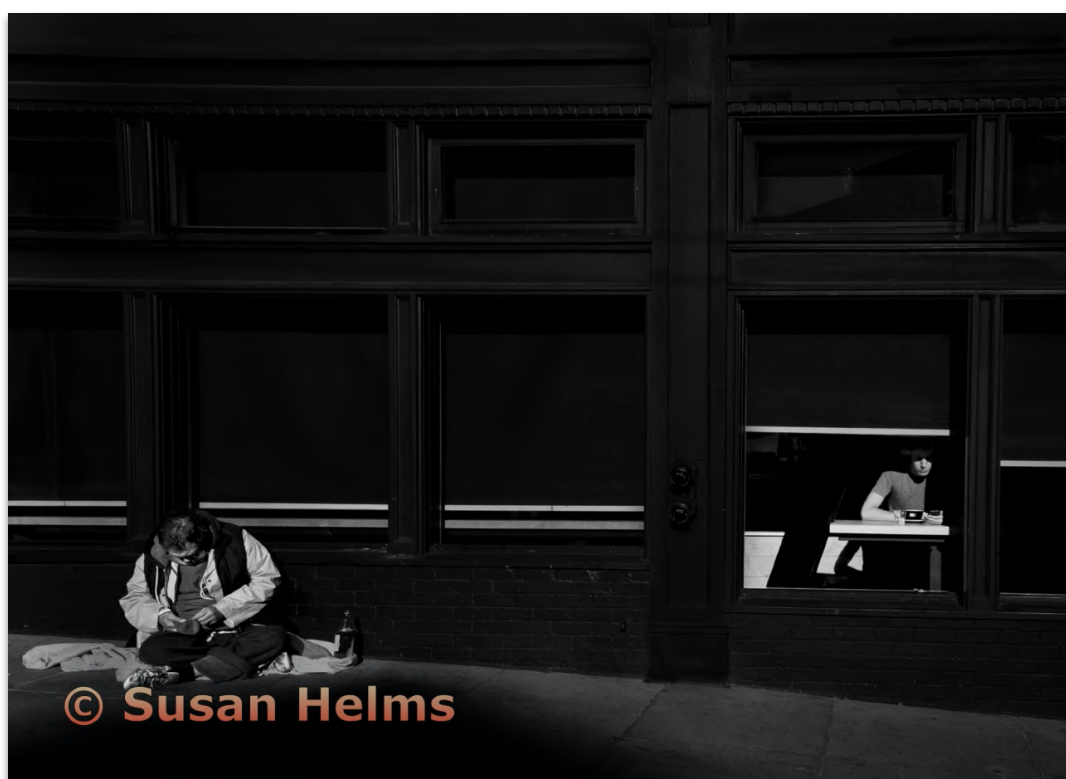
Portrait of a Man
Vadim Mikulinsky
Contra Costa Camera Club

Monochrome - Projected (Cont'd)

Advanced Level (39 entries)			
Award	Title	Member	Club
1BB	Contrast	Susan Helms	Rossmoor
2	Twins...Great White Egret Preening	Lynda Stuber	Santa Rosa
3	Water taxi reflections in Venice	Tina Kelly Green	Marin
4	Patient, but Bored	Bill Stekelberg	Livermore
5	Ripples	Tim Cuneo	Santa Clara
HM	Facing the Clouds	Sean Duan	Fremont
HM	Fun and family on the Ferris Wheel	Mark Brueckman	Alameda
HM	Napa at Night	Dan Simpson	Contra Costa

BEST OF THE BEST

Best in Show - Monochrome Projected



Monochrome Projected - 1st Advanced

Contrast
Susan Helms
Rossmoor Photographic Society

Monochrome - Projected (Cont'd)

Masters Level (34 entries)			
Award	Title	Member	Club
1	Bald Eagle Gathering Sticks For Nest	Sharon Anderson	Contra Costa
2	Bodyscape - Vivian Cove	Louis Cheng	Alameda
3	Homework	Michael Funk	Santa Rosa
4	Stark Agave	Charles Ginsburgh	Peninsula
45	Owl swallows its prey whole, head first. Later regurgitating undigestible items like fur, bones and feathers.	Henry Lam	Contra Costa
HM	Before and After	Fred Goldman	Peninsula
HM	Shadow Traffic Jam	Mary Sheft	Marin
HM	The Shift	Steve Ruddy	Santa Rosa



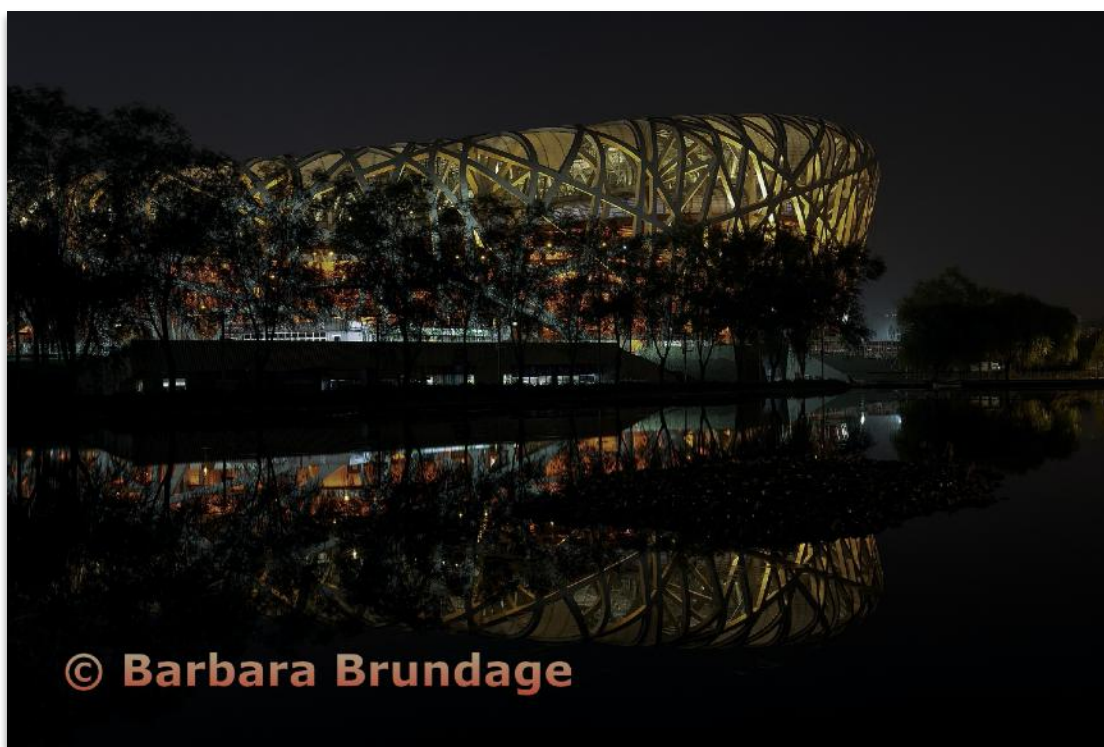
Monochrome Projected - 1st Masters

Bald Eagle Gathering Sticks For Nest
Sharon Anderson
Contra Costa Camera Club

Travel - Projected (Judge - Melanie Lewert)

Basic Level (24 entries)

Award	Title	Member	Club
1	Birds Nest Stadium Beijing China	Barbara Brundage	Santa Clara
2	Street Vendors Muslim Quarter Xian China	Barbara Brundage	Santa Clara
3	Upper Geyser Basin, Yellowstone NP	Dianne Arrigoni	Marin
4	Meenakshi Amman Temple is located in Madurai, in southern India. Pigeons flew by before they settled to roost	Peggy Osterkamp	Marin
5	Elephants have been an integral part of Thai culture for centuries. Once ridden by kings into battle and used to drag logs through the jungle, these large creatures are now part of Thai tourism.	Laura Stansfield	Santa Rosa
HM	Fort Ross State Historic Park between Bodega Bay and Fort Bragg CA is a Russian era compound where visitors may fill a day learning history and hiking through the surrounding coastal redwoods	Carolyn Haile	Diablo Valley
HM	Haleakala Summit- Maui	Qin Pan	Santa Clara
	In Cinque Terre, the village of Manarola is built into a hillside that rises above the Ligourian Sea. This style of architecture is typical of the five villages that give this area its name.	Bruce Lescher	Livermore



Travel Projected - 1st Basic

Birds Nest Stadium Beijing China
Barbara Brundage
Santa Clara Camera Club

Travel - Projected (Cont'd)

Intermediate Level (32 entries)			
Award	Title	Member	Club
1	Sunsets On The Arizona Sonora Desert	Tim Cuneo	Santa Clara
2	A distinguished gentleman in his beautiful gho (Bhutanese national dress) pauses to reflect before visiting the Punakha Dzong (fortress) in Punakha, Bhutan	Marielena Smith	Marin
3	Harpa Concert Hall & reflecting pool at night, Reykjavik, Iceland. The building features a distinctive glass façade inspired by the basalt landscape of Iceland.	John Benet	Marin
4	Antelope Canyon , an amazing slot canyon on Navajo land	Allan Petersdorf	Contra Costa
5	Montserrat Monastery in Barcelona, Spain (13111167)	Debasish Raha	Millbrae
HM	Florence, Italy: As you approach the rush of the Ponte Vecchio, take a pause and enjoy the splendor of the Arno River.	Jeannette Lakness-King	Alameda
HM	Walking on the Columbia Icefield in Alberta, Canada	Peter Ligeti	Villages
HM	When the Saints Go Marching In. Musical performers are found on many street corners in the historic Bourbon Street and Jackson Square areas of New Orleans, considered to be the birthplace of jazz.	Ronnie Rosenbach	Santa Rosa



Travel Projected - 1st Intermediate

Sunsets On The Arizona Sonora Desert

Tim Cuneo

Santa Clara Camera Club

Travel - Projected (Cont'd)

Advanced Level (35 entries)			
Award	Title	Member	Club
1B	Waiting for Sunrise at the Taj Mahal	Angela Grove	Marin
2	On clear days, New York's famed Empire State Building transforms into Manhattan's largest sun dial. (BTW: it's 9:03 a.m.)	Richard James	Villages
3	The Colorful Venetian Cottages of Capitola Beach	Richard Jennings	Villages
4	Bridge Crossing - sunrise over San Francisco	Bruce Paul	Livermore
5	The royal barge of Phaung Daw U Pagoda with the mythological Hintha bird in the bow. Four buddhists idols are placed in the barge and taken throughout Inle Lake during festivals. Myanmar	Bill Clark	Santa Rosa
HM	Camels are still used as beasts of burden in rural India, Ranthambore, India	Stephen Busch	Contra Costa
HM	Grounds keeper at Burma's Bang Pa-In Plalce, transports coconut fiber brooms, used to remove cobwebs and sweep sidewalks, 2015	Jamie Wasson	Contra Costa
HM	We are off for a tour of colorful Camaguey, Cuba in a bici-taxi, the Cuban version of a bicycle rickshaw.	Richard Finn	Livermore

Best in Show - Travel Projected



Travel Projected - 1st Advanced

Waiting for Sunrise at the Taj Mahal
 Angela Grove
 Marin Photo Club

Travel - Projected (Cont'd)

Masters Level (27 entries)			
Award	Title	Member	Club
1	Eiffel Tower From Pont Alexandre III Bridge with wonderful sunset, Paris, France	Jerome Larson	Diablo Valley
2	Burmese monks begging for alms (food) in the early morning	Maureen McGettigan	Marin
3	Only since June of 2017 have women been allowed to worship at HaKotel (the Western Wall) in Jerusalem	Karl Hoenke	Rossmoor
4	Lingering to enjoy the rare beauty of interchanging streaks of colored sandstone. Valley of Fire State Park, Nevada.	Debbie Bergvall	Contra Costa
5	Re-wrapping a turban while looking out over the Moroccan Sahara at sunset.	Tony Reynes	Santa Rosa
HM	Dev Diwali is a festival celebrated in November every year, in the sacred city of Varanasi, India. A ritual prayer to the holy Ganges river is held at dusk, with moving oil lamps to rhythmic chanting.	Rajani Ramanathan	Livermore
HM	Hindu Priest Throws Flower Petals-symbol of Solidity & Gratitude, to honor Goddess Ganga, at the Aarti ceremony, Dasaswamedh Ghat, Varanasi, India	Jane Postiglione	Contra Costa
HM	The Yolo Bypass Wildlife Area is a bird sanctuary and outstanding observation point to see thousands of migratory waterfowl, raptors and local wildlife, located west of Sacramento and the Sierra mountains. Pictured are Snow and Greater White-fronted Geese.	Robert Adler	Rossmoor



Travel Projected - 1st Masters

**Eiffel Tower From Pont Alexandre III Bridge with wonderful sunset,
Paris, France
Jerome Larson
Diablo Valley Camera Club**

Journalism - Projected (Judge - Melanie Lewert)

Basic Level (18 entries)

Award	Title	Member	Club
1B	[Seq] Clean water	Sandy Eger	Contra Costa
2	In Sync Bronc Riding in the Missoula County Rodeo	Dianne Arrigoni	Marin
3	[Seq] Martinez Harbor	Carolyn Haile	Diablo Valley
4	Girls of Leland High School basketball team cheer on their teammates in a game against Leigh High School.	Luke Lang	Santa Clara
5	San Francisco's Chinese New Year Parade dates from the 1860's and is regarded as one of the 10 best parades in the world. It will not be held this year due to the Covid 19 outbreak.	Leonard Stanton	Alameda
HM	Ingesting the betel nut concoction (betel leaf, areca nut and slaked lime) is a social norm and a public health issue in Papua New Guinea. It causes rotting gums and oral cancer.	Janis Phillips	Marin



Journalism Projected - 1st Intermediate

Clean Water
Sandy Eger
Contra Costa Camera Club

Journalism - Projected (cont'd)

Intermediate Level (24 entries)			
Award	Title	Member	Club
1	A Santa Rosa resident, formerly a victim of the 2017 Tubbs Fire, watches the Walbridge Fire grow in size on October 17, 2020.	Betsy Waters	Santa Rosa
2	Would you feel safe having a fish pedicure? They are allowed in 3 states. These fish, called Garra rufa, eat away dead skin found in people's feet leaving newer skin exposed.	Karen Kosmala	Villages
3	Thunderbirds Calypso Pass California Capital Airshow, Sacramento	Michael Courtney	Contra Costa
4	Young Artists Working Together on Their Entry to the Chalk Art Festival, San Jose	Kazuko Hamano	Santa Clara
5	Mill Valley hosted an art and story telling event in Depot Plaza on Oct. 5 & 6 in response to the present social justice movement. Knitted socks climbed the trees and iconic portraits were featured.	Suzanne Grady	Marin
HM	Boats and bikes are primary forms of transportation in Amsterdam, 2019	Jamie Wasson	Contra Costa
HM	David Platt plays the Aeolian-Skinner organ, built for Grace Cathedral in 1934 with 7466 pipes	Jamie Wasson	Contra Costa
HM	[Seq] PJ-Conjunction	Jim Liskovec	Santa Clara



Journalism Projected - 1st Intermediate

A Santa Rosa resident, formerly a victim of the 2017 Tubbs Fire, watches the Walbridge Fire grow in size on October 17, 2020.

Betsy Waters

Santa Rosa Photographic Society

Journalism - Projected (cont'd)

Advanced Level (28 entries)

Award	Title	Member	Club
1	[Seq] Fire Training	Russ Flaum	Marin
2	[Seq] Russian River	Gary Saxe	Santa Rosa
3	Even with hospitals just minutes away, this is how many babies are introduced to their new family during the time of Covid-19.	Richard James	Villages
4	Protestors at a 'Families Belong Together' rally in San Jose, June 2018 demand release of imprisoned children	Poonam Murgai	Santa Clara
5	[Seq] Bamboo Rafts, Myanmar	Bill Clark	Santa Rosa
HM	The US Coast Guard keeps boat traffic out of a safety lane allowing the Oracle plane to perform dangerous stunts impressing a crowd on Alcatraz. San Francisco Fleet Week October 2012	Tracy Lussier	Contra Costa
HM	The Wells Fargo hot air balloon (among the world's largest), shown here landing at the 2019 Albuquerque Balloon Festival, requires a large volunteer crew to secure it when landing.	Bill Stekelberg	Livermore
HM	Village Indian women selling animal dung. There is plenty available in the countryside; it is used for heating or cooking and saves on burning wood.	Phil Meginness	Livermore



Journalism Projected - 1st Advanced

Fire Training
Russell Flaum
Marin Photo Club

Journalism - Projected (cont'd)

Masters Level (24 entries)			
Award	Title	Member	Club
1	Drawing away the angry bull while the fallen rider scrambles to safety - Cinco de Mayo celebration, Calistoga	Bill Stacy	Santa Rosa
2	Massive forest fires produced smoke high in the atmosphere over the Bay Area caused a surreal orange glow even at midday. Pacifica, CA, September 9, 2020.	John Erve	Millbrae
3	[Seq] New Hooverilles	Mark Brueckman	Alameda
4	[Seq] Chanukah	Eddy Lehrer	Alameda
5	Protester at a Black Lives Matter event in Walnut Creek, Oct. 2020. 15 to 26 million people partook in the 2020 BLM protests in the USA, making it one of the largest movements in the country's history	Flo Hendry	Rossmoor
HM	A helping hand to place a poppie on the wall of honour for a lost family member- Australian war memorial- Canberra Australia	Gordon Jalkemo	Villages
HM	Direct Hit at the Holi Festival, Stanford University	Ed Mestre	Livermore
HM	Fire in the hole Filling the Air balloon in the early morning at the Windsor Ca Air balloon show in 2016.	Euclides Viegas	Diablo Valley



Journalism Projected - 1st Masters

**Drawing away the angry bull while the fallen rider scrambles to safety -
Cinco de Mayo celebration, Calistoga**

Bill Stacy

Santa Rosa Photographic Society

Insider Tips on African Safaris

My name is Tamara Krautkramer and I've had the good fortune to live in Kenya for the past few years. During that time I've traveled extensively on the continent, spent months out in the bush on safaris and taken tens of thousands of photos of wildlife, cultures, and landscapes. I've been asked to share my thoughts about what to consider when planning a first photo safari in Africa.



First Things First

Start with deciding what wildlife you want to see: are you dreaming of leopards, aardvarks or elephants with tusks so long they reach the ground? Would a safari be incomplete if you never saw a cheetah? Do you love birds? Is The Great Migration your goal?

A safari is a major commitment of time and money, but for many it is the truly the trip of a lifetime. Do you have restrictions on when you can travel? Would you like to combine a safari with a second destination?

What is your budget? Do frequent flier miles make Cape Town more affordable than Nairobi, stretching your budget so you can stay longer? When comparing rates between lodging options, check if daily park or conservancy entry fees are included as they can be substantial.

Guidebooks on East Africa or Southern Africa safaris may help if you are a planning your own trip or want to understand your options more completely. A tour company, photo workshop leader or agent specializing in African safaris could be invaluable to help choose the right itinerary for you.





Destination Variables

Where you go not only makes a difference in what animals you may see, but in what you are allowed to do. In some parks or reserves, rules are strict and you are not allowed to hike or take a nighttime game drive to see wildlife. Private conservancies are usually much more flexible. Some have camel and horse outings or fishing as options, and complete formal meals which can be prepared and served out in the bush. If these activities interest you, be sure to inquire.

Timing your Visit

Africa is vast and seasons vary but there are options for most any time of year. The Great Migration can be seen in different parts of Tanzania or Kenya at various times of year as the animals follow the rains and food, so again, a knowledgeable agent/tour company can make all the difference.



Wide Range of Accommodations

How much adventure and privacy do you want? A romantic 1920s feel or a western hotel/lodge experience? Accommodations range from intimate “glamping” camps with private plunge pools to large hotels with buffet dining, hard walls, 60 rooms and large swimming pools. There are positives and negatives to both.

Would you prefer a fenced property? Four solid walls or a glamorous tent? If the sound of a hippo feeding on grass outside your canvas tent or roaring lions at night concern you, an unfenced camp or tented room might not be a good option, no matter how huge and luxuriously furnished. Be aware some large hotels have tent rooms and many small luxury camps have cottages rather than tents, so be sure to understand your accommodation.

Personally, I greatly prefer small camps and the sights and sounds of being in the bush but be honest about your ability to get a good night's sleep in an unfamiliar environment. Camps should be well guarded and dangerous animal problems are rare, but you are still in the wild.

About the Cuisine

Lodges and camps generally cater to American and European palates, though ask to be sure. Travelers from all over the world go to Africa and some accommodations focus on certain nationalities and cuisines more than others. As with anywhere, quality varies, though better places manage surprisingly delicious food given their remote locations.

Getting Around While on Safari

The vehicle used for your actual game drives is a very important consideration and would likely not be the same vehicle used as transport to your lodge from an international airport. The more open the game drive vehicle and the fewer passengers, the better for wildlife viewing and photography. A vehicle with traditional windows is not a good option with multiple photographers with long lenses and moving animals, so be sure to check what type vehicle your tour/camp/lodge will use. An open and rugged 4WD fitted for off-road travel will offer much more flexibility to cross a river to find and photograph those roaring lions on the other side.



A Bird's Eye View

Remember the flying scene from “Out of Africa?” Views from the air can be amazing and make for compelling images. Hot air balloon rides are offered in the most popular

least one leg of your trip in a small plane. If traveling on your own, consider chartering a small bush plane from a reputable company to travel between camps. It might be worth the splurge and surprisingly may be less expensive than a short balloon ride, while providing an unforgettable transfer between camps. Knowledgeable safari planners should be able to arrange bush planes as

areas, and some outfitters will have at



they are a common mode of transportation. Even a commercial flight to the Maasai Mara from Nairobi, for example, can be an adventure, landing on a dirt strip after helpers chase off the zebras.

Packing Light and Camera Equipment

Weight limits on in-country planes can be problematic when carrying cameras and long lenses needed for wildlife photography. Some photo tours get around weight limits by providing land transfers for gear while guests fly on to their destination. Game drives are frequently quite dusty and changing lenses in the field is best avoided. I take at least two camera bodies with different focal length zoom lenses and take something to cover my equipment while moving on dusty dirt tracks.

Final Thoughts

While planning travel to such an exotic location may be intimidating at first, when you have identified the wildlife you would like to see, the time of year and your style of travel, a good safari specialist or tour company can narrow it down for you.

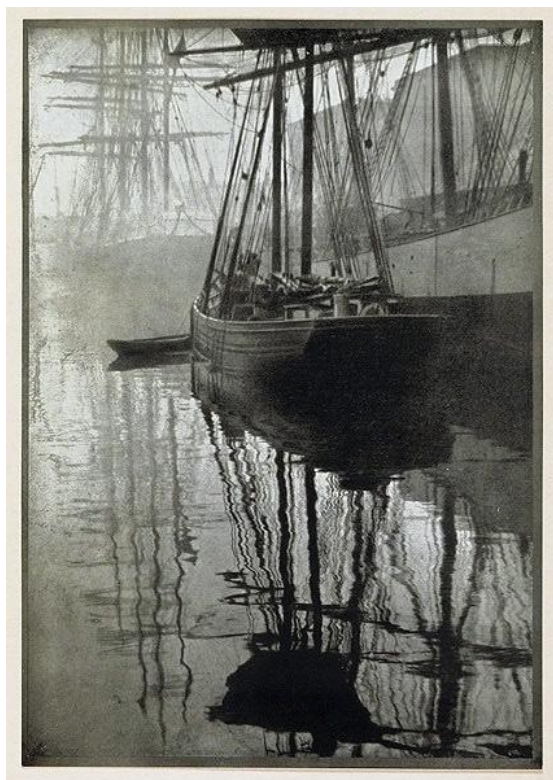
Once you have experienced the thrill of an up-close encounter with a herd of elephants, heard the sounds of wild animals at night or seen a lioness hunting with her cubs, you'll be hooked!



Judging Pictorial Redux

by Richard Haile, CCCC & DVCC

I hope the N4C community will forgive newbie temerity, but Jeff Dunn's excellent article in the November newsletter (How I Judge Pictorial) inspired me to expand his predicate and examine with newbie eyes our rules more generally, starting with Pictorial.



Spider-webs (1908) by Alvin Langdon Coburn

As Jeff points out, N4C is (happily) an outlier among photo clubs, creating its Pictorial categories with a respectful nod to the Pictorialists (Stieglitz, Steichen, Coburn, et al.) rather than as Open (catch all) categories. "Pictorial photography is the use of the photographic medium as an art form." To my mind, that excellent definition puts the emphasis exactly where it belongs (on art) and is quite sufficient for judging Pictorial Color and for Pictorial Monochrome, with only the obvious, additional stricture.

Why then ignore or pass over the rest of the definition? Simply, because more isn't always better. The next sentence, "The emphasis is on interest, visual impact, composition, and technical excellence" does nothing quite so

well as divert our attention from the central issue, artistic intent, towards a mixed bag of vagueries (interest, visual impact) and codified generalizations masquerading as rules (composition, technical excellence). A judge may not find a particular image interesting or impactful, but that says at least as much about the judge as it does the image - *chacun à son goût* and hallelujah, for it. If we were all the same, we wouldn't need art. As for technical excellence, the less said about technical absolutes, the better. One man's technical *faux pas* can easily be another man's artistic choice or inevitable compromise. Composition is no less subject to false absolutes.'Nuff said.

So where does that leave the judging? It invites judges to come a few steps down Parnassus, into the cheap seats with the rest of the audience. To be audience first, reserve judgment until they have "seen" the image. And on those occasions when they can't see the image, to admit it. "I just don't get it," might be the best advice a maker could get. It will most certainly be the most honest and, likely, the best informed. But try to see the image first. Try to see the art. This is not to suggest that technical comment or criticism is unnecessary or unwelcome, quite the contrary, only that such comments and criticism should respect the image makers' intentions.

That leaves us with one controlling law (all the rest being commentary): Pictorial photography is the use of the photographic medium as an art form. That's probably enough, but if I were to add one new rule (or add to the commentary) it would be that Pictorial is not Documentary, and, having opened that vast can of worms, I abandon the field to another day or for someone else to pick up the gauntlet. In closing, I offer in support of my limited rule book view the words of the late Supreme Court Justice Potter Stewart, who said "I shall not today attempt further to define the kinds of material I understand to be embraced within that shorthand description, and perhaps I could never succeed in intelligibly doing so. But I *know it when I see it...*"

Photography for Aging Boomers

Tools from my Toolbox

By Betsy Waters

How many of us are finding it more challenging to go about photography than we used to? Do you live with arthritis, a disability, a chronic illness, or just plain creaking? Does being an aging Boomer mean you have to give up your love of creating images? As someone who has lived with a disabling illness for many years, I have found ways to still continue enjoying photography. Here I'd like to share some of these "tools from my toolbox" with you.

First, let's look at how to prepare for the physical challenges of going out to shoot. The day before you plan to go out, take care of yourself and stay away from too much activity. If planning your outing with companions, be honest with them about your time and energy limitations, even though it can be hard to say these things. Along with your camera gear, consider packing topical or oral analgesics. If you're not allergic to adhesive patches, they can be effective for reducing pain throughout your outing. Finally, check out your walking shoes. When was the last time you treated your dogs to a new pair?

Now, let's say you are at your destination, full of anticipation for that perfect shot. Think: how far will you walk, bend, and perhaps kneel before you sit down to rest? Will you wait until you're overly tired and sore, or can you sit down before then? Really listen to your body, even though it's easy to forget. One solution I've found that works well is to start out together with friends, then sit down to rest while they go on, planning a meet-up place afterward.

Regarding how to carry your gear, what is your biggest concern? If neck and shoulders are the issue, think about lowering your center of gravity. A waist belt system is one

way to accomplish this. It also offers you better balance, as well as leaving hands free for a walking stick. If hips are the issue, there are shoulder harnesses available which can hold your camera front and center on the chest.



If you are still paying too high a price with pain and other symptoms, maybe it's time to get real and lighten your load. The good news is that as technology with smaller cameras improves, we now have more available to us than even a few years ago. Many of us have gone to mirrorless cameras. One friend of mine is thankful for her decision to give up her heavy gear in favor of a good quality point and shoot. Another mainly uses her cell phone, along with the many editing Apps available now. It's important to acknowledge here that there be no shame in lightening your load, if it means you can keep on doing what you love.

During this Covid crisis, many people are finding subjects to photograph closer to home. And what a revelation this has been! How about dusting off that macro lens, or checking out a set of extension tubes? Something handy I've found is a garden kneeler bench: a padded bench in the upright position, and a kneeling pad with arms when turned over - convenient when you're in your yard or at a local park.

Now we have to talk about editing - sitting for long periods of time at your computer. Is this painful for you? It certainly is for me! Perhaps it is time to have another look at the ergonomics of your work station. For most of us, knees and hips bent at ninety degrees is best, with eyes level with the top third of your screen. Do you need to re-think your chair, or look into an adjustable foot rest? We humans are not meant to sit in one position for too long! Getting up and moving around is really key here. (How many just heard the voice of their health practitioner?) We all know how fast time flies when editing, so set that timer for every thirty minutes or so. Seriously, you will thank yourself.

One of the kindest solutions to our computer time is the variable height desk. It is a great way to alleviate soreness in hips, back and neck

from being in one position for too long. After sitting for awhile, you can take a break and raise the height of your work station to a standing position. While you're at it, move around for a few minutes and give your eyes a rest. Another similar tool is the adjustable computer stand for your recliner or couch. A quick Google search will reveal all the different sizes and shapes available. Or, a quick and easy solution is to use books and/or boxes to elevate your laptop to standing height at your kitchen counter. If you need to recline, pillows of the right size and shape can prop your laptop up on your lap or stomach.



Someone asked me recently, "why do you photograph?" It was a good question that I pondered for awhile. Happiness, creative expression, meeting new friends, and being in nature were most closely aligned with my own personal values. To achieve these, over the years I have found ways to make photography work for me. No doubt many of you have as well. The next time your club has a Zoom meeting, or when shooting with friends, share your ideas and gadgets with each other. Better yet, reach out to someone less abled than yourself and

offer to help that person get out with their camera!

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

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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



N4C Inter-club Competition

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.