

# FOTO FANFARE NEWSLETTER



APRIL 2021

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# THIS & THAT

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## Congratulations & Apologies

to **John Templeton** of the Contra Costa Camera Club,  
 who won First Place in Nature Projected Intermediate in the 2021 N4C Annual Awards with **Wolf Pack!**



© John Templeton

## Cover Image March Best of the Best

*Iris After Rain*  
**David Lingenfelter**  
*Berkeley Camera Club*

## 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)

## N4C Calendar

### Board Meetings

April 12 at 7:00pm (Zoom Mtg.)  
 May 10 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](mailto:genea.genea@sbcglobal.net))

Print judging location - contact Joan Field  
 ([joan421@comcast.net](mailto:joan421@comcast.net))

## President's Corner

*By Doug Stinson*



We take a moment to mourn the demise of the Light & Shadow Camera Club. Established in 1938, it was one of our more venerable clubs. Membership and participation dwindled until the organization

was no longer viable. The remaining membership called it quits this year.

Light & Shadow's fate is a stark reminder of the importance of bringing new members into our clubs. For small clubs, it can be a matter of life or death. Even for larger clubs, having a stream of new members brings vitality and new ideas.

This has been on the mind of the N4C Board for a while now, and I am excited to announce our latest initiative. Thanks to the initiative of Marcy Zimmerman of the Diablo Valley Camera Club we now have an Ad Hoc Marketing Committee. The other members are Stephen Hinchey of the Alameda Photographic Society and N4C Webmaster, Dr. Frank Menkel of the Contra Costa Camera Club, Joy Wang of the Fremont Photographic Society, Vicki Stephens of the Livermore Valley Camera Club and N4C Foto Fanfare editor, and myself.

Currently underway are efforts to revamp the N4C.org website to better "sell" the benefits of membership in a camera club and a plan to do follow-up with everyone who signed up for our two webinars.

Other ideas are being developed, particularly ways to help **you** recruit new members. The personal touch is always the most effective.

But our biggest project currently is to create a short video promoting club membership. To make this a reality, we really need your help, now! Specifically, we need:

- People with video production skills, both behind the camera and at the editing station
- Video clips or still photos showing club members having a good time at club events
- A diverse set of people to give on-camera testimonials about what they get out of camera club membership.

If you can provide assistance in any of these areas, please contact Marcy at [marketing@n4c.org](mailto:marketing@n4c.org) or phone her at (510) 912-1819 as soon as possible!

# Notable Photographers and Their Images

By Mark Brueckman

No. 9 - April, 2021

Photographer's Quote: "What is the secret to the art of photography? It's experimenting, experimenting, and endless experimenting." - Fan Ho

Today, we take a trip, across time and place, starting in China in the 1930s. Our guide is the photographer, actor, and director Fan Ho.

Fan Ho was born in Shanghai on October 8th 1931. Less than a month earlier, the Japanese army had invaded Manchuria, an event which could be considered the beginning of World War 2 in Asia. His family fled to Macau in 1941 and then to Hong Kong in 1949. By this time, Fan was 17 years old and what a life he must have experienced so far. He began his photographic journey at 14 with his father's Brownie.

My mother had a Brownie camera, I remember taking a few pictures with it. I only have a few of those pictures - one is of Mae, our English Springer Spaniel sitting on our driveway in front of my 10-speed bike and the other is of a shot of a basketball ball going through a hoop from looking up into the hoop. I put the Brownie away and it disappeared. I assume it was given away, hopefully someone is still cherishing it like my mother did when she was growing up in Hoboken in the 1940s.

Unlike me, Fan continued exploring the world with cameras, he acquired a Rolleiflex twin-lens reflex and took this picture titled "Approaching Shadow" in 1954.



While the angular shadows focus our sight on the woman, the real beauty is the light on her face and arms and the texture of the wall. This image makes me wonder how many times I have walked by walls like this and did not notice the potential for a great backdrop.

Fan Ho documented street life in Hong Kong in the 1950s and 1960s. His images of Hong Kong are exciting and magical. In the next image, he got low and captured light streaming into this underground walkway - what a shot - the women talking, the young boy looking at the camera, and the silhouettes in the background breaking into the light.



I have been to Hong Kong several times. The first time was when I spent two months backpacking across China in the summer of 1990 - I entered and exited via Hong Kong. I remember the vibrance of the city and how it contrasted with the rural villages just across the border in the mainland - this was before the small town of Shenzhen became a special economic zone and a modern city of 13 million people. Crossing the border into China was like going back in time. I remember one of the first words I learned while traveling in mainland China was "meiyou" - which

Fan has so many great pictures, it is difficult to choose. I selected this next one because it reminded me of Robert Frank's "News Orleans Trolley". I don't know if Fan saw Frank's images before he took this picture, but it shows that they were on the same voyage.



In the 1970s, Fan Ho moved into acting and directing. I am a film buff, but I regret to say I haven't seen any of his films - I searched for

them on several of the popular streaming services, but did not find any. Fan's family emigrated to California in 1979. He retired from movie making in 1995 and joined his family in the Bay Area. Fan revisited his old stills and began having shows and the world rediscovered and celebrated the Hong Kong of his youth. He died in San Jose in 2016 at the age of 84.

Back when I was in Hong Kong in 1990, I stayed at a youth hostel on Hong Kong Island, it was at the top of Mount Davis, a peak on the western side of the island. It was quite a walk up and down the hill - 90 degrees heat, 80 degrees humidity, and the only transportation was your feet. Once, I shared the walk up that steep road with young Hong Kongese who I assumed worked or lived somewhere on the hill. He was discouraged and saddened because of the 1987 give-back of Hong Kong to China - he thought his generation was abandoned and doomed. I thought he was correct, but didn't say it, I just listened. Hong Kong did change and is still changing, but Fan Ho left us with great memories of how it was when he roamed the city as a young man with a Rolleiflex strapped around his neck.

You can see more of Fan Ho's images at The Fan Ho Trust and Estate website - <https://fanho-forgetmenot.com/> .

Have a great April.

And look for that wall that needs photographing.



# 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.](#)

## Brought to you by



NORTHERN CALIFORNIA  
COUNCIL OF CAMERA CLUBS  
PROMOTING PHOTOGRAPHIC EXPRESSION AND EDUCATION

and

PHOTO & VIDEO  
**Hunt's**

## Featured Photographer: Susan Helms, Rossmoor Photography Club



Susan Helms has always enjoyed art, frequenting galleries and museums wherever she lived. In 1998, during a sabbatical from her career as a litigation and corporate attorney, she tested out her theory that creating art herself might give her a deeper appreciation of art.

Photography at first held little appeal because Susan's taste ran toward abstract art and she viewed photography as a realistic or documentary medium. Similarly, she recognized that some late 20<sup>th</sup> century paintings also boiled down to essential shapes without any real emotion. This realization led to her taking on the challenge of creating photography that blends both form and meaning.

Susan believes it is good for each of us to find or develop our own personal creative style. To do so, she once spent 2 years photographing the sea and even today likes to work on a series or project as a way to develop a deeper relationship with the subject.

Over the last 20 years her style has evolved into what she thinks of as "Form plus Soul". She seeks out abstract shapes and forms in her photography and adds narrative or emotional content, often by including people. Susan said, **"To me the creative process is about self-fulfillment.** Successful images start with developing images that are meaningful to the photographer, with it hopefully following that some of that meaning will resonate with viewers of the work."

### Combining Form and Soul



Susan's image titled *Contrast*, (Best of the Best winner, March 2021), came about after some searching. She had spent an afternoon shooting in the City without finding anything intriguing. Then as she turned around to cross a street, there it was: a strong, interesting pattern of white lines against a dark building and a man illuminated in the window by great afternoon light.

She quickly took two shots from the crosswalk (while trying not to be run over) then noticed the homeless man sitting on the sidewalk just to the left. The contrast between the two men--one drinking a latte inside the café and one likely homeless on the sidewalk outside--created a tension and the contrast in their fortunes added *soul* to the geometric *form* of the building. She took the shot and did just a bit of post-processing to get the final image.

## Join us for this NEW Two-Part Webinar Series from the Northern California Council of Camera Clubs



### Finishing Touches by Marie Altenburg

#### Dates:

Part 1: Thursday, May 6, 2021, 5:00 pm

Part 2: Thursday, May 13, 2021, 5:00 pm

#### What You'll Learn

If you've ever felt that your images are good but maybe lacked that "wow factor" that judges look for, this webinar is for you. We'll cover a few Photoshop tools and techniques that may be new to you, but primarily we will focus on how to analyze and improve your images to add interest or transform them into something unique that you will treasure. *The first session will conclude with an assignment to be reviewed during Part 2.*

#### About the Speaker

Marie Altenburg is an award-winning photographer, competition judge and instructor with an excellent reputation for delivering inspiring presentations and how-to webinars at photography clubs, conventions, and conferences throughout the country. Learn more at her website: <https://www.mariealtenburg.com>

#### 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: Thursday, May 6, 2021 at 5:00 pm. [Click to register.](#)

Part 2: Thursday, May 13, 2021, 5:00 pm. [Click to register.](#)



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# March Competition Results

## Pictorial Projected Basic (Judge - Burr Preston)

Basic Level (32 entries)			
Award	Title	Member	Club
1	Sunlight gradually fades over the SF skyline	Herb Dietz	Millbrae
2	Painting in the mist at Moss Beach	Herb Hwang	Peninsula
3	Misty early morning at Half Moon Bay	Jie Ni	Peninsula
4	Cherry Blossom Trio	Janet Hathaway	Villages
5	Morning fog at Emily Renzel Wetland. Palo Alto, CA	Mike Oshima	Santa Clara
HM	Clown act, Mainha and Papulya, in Cirque du Soleil's Amaluna show	Eva McDonough	Rossmoor
HM	I am coming!	Daisy King	Sant Clara
HM	Surfing the big waves	DJ Leland	Marin



Pictorial Projected - 1st Basic

**Sunlight gradually fades over the SF skyline**

**Herb Dietz**

**Millbrae Camera Club**

## Pictorial Projected Intermediate

Intermediate Level (35 entries)			
Award	Title	Member	Club
<b>1BB</b>	Iris After Rain	David Lingenfelter	Berkeley
<b>2</b>	The River Crossing	Cindee Beechwood	Marin
<b>3</b>	Anna's Hummingbird at Golden Hour	Ronnie Rosenbach	Santa Rosa
<b>4</b>	Just Around the Corner	Paul Hampton	Alameda
<b>5</b>	Avalanche of Clouds	Jeannette Lakness-King	Alameda
<b>HM</b>	An edge of a glacier in a western bay in Greenland north of the Arctic Circle appears designed by a sculptor	Ralph Freeman	Berkeley
<b>HM</b>	Evening Light	Betty Hovenden	Livermore
<b>HM</b>	Sunrise at the Lighthouse	Avinash Chellaswamy Indirabai	Santa Clara



**Best in Show -  
Pictorial Projected  
Best of the Best**

**Pictorial Projected - 1st Intermediate**

**Iris After Rain  
David Lingenfelter  
Berkeley Camera Club**

## Pictorial Projected Advanced

### Advanced Level (42 entries)

Award	Title	Member	Club
1	Wave rider	Jason Cheng	Fremont
2	Fire in the sky over Martinez	Craig Turner	Diablo Valley
3	Family Trek	Gary Saxe	Santa Rosa
4	Gnat on the bill of an Anna's hummingbird	Peggy Bechtell	Peninsula
5	Valentine Princess	Abby O'Rourke	Diablo Valley
HM	Birds of Feather...	Susan Gerber	Livermore
HM	Cactus at Sunnyside in Palm Springs, Ca	Maureen McGettigan	Marin
HM	I am ready to show you Alaska	Udo Klein	Contra Costa



**Pictorial Projected - 1st Advanced**  
**Wave Rider**  
**Jason Cheng**  
**Fremont Photographic Society**

## Pictorial Projected Masters

Masters Level (35 entries)			
Award	Title	Member	Club
1	Red #2	Dorothy Weaver	Marin
2	Violin Still Life	Claudia Peterson	Light & Shadow
3	Fort Mason Sunrise	Steve Disenhof	Marin
4	Taking Flight From A Perch A Young Male Vermilion Flycatcher Displays His Back, Wing, And Tail Feathers	Bruce Finocchio	Peninsula
5	Firefall	Gary LaMasga	Diablo Valley
HM	Daydreaming	Claudia Peterson	Santa Clara
HM	Doors	Mary DeShaw	Berkeley
HM	Golden View	Eddy Lehrer	Alameda



Pictorial Projected - 1st Masters

**Red #2**  
**Dorothy Weaver**  
**Marin Photo Club**



## Monochrome Projected Basic (Judge - Burr Preston)

Basic Level (31 entries)			
Award	Title	Member	Club
1	Stairway	Jim DuPont	Alameda
2	Majesty	Emily Wheeler	Diablo Valley
3	Gondolier	Daisy King	Santa Clara
4	Full moon rising above the Golden Gate Bridge	Sandy Eger	Contra Costa
5	A lady walking out of the light house	Josephina Shen	Santa Clara
HM	Foggy Morning-; Redwoods State & National Park, CA	Mansoor Assadi	Marin
HM	One of the dormitories on Angel Island's Immigration Station where women and children, mainly Chinese were detained for weeks because they had insufficient funds. The station was used from 1910-1920.	Tessa Burt	Peninsula
HM	Weathered Monterey Cypress	Janet Hathaway	Villages

### Monochrome Projected - 1st Basic

**Stairway**  
**Jim DuPont**  
**Alameda Photographic Society**



© Jim DuPont

## Monochrome Projected Intermediate

### Intermediate Level (36 entries)

Award	Title	Member	Club
1	Mountain Road	Sherri Oster	Santa Rosa
2	Succulent	Mark Eliot	Peninsula
3	2-14-2021 Hollowed arches of building lit up at night in Palo Alto Ca	Herb Dietz	Millbrae
4	Trees and Reflection, West Marin	John Benet	Marin
5	Day Dreaming	Stephens Busch	Contra Costa
HM	Fandance	David Edgar	Berkeley
HM	Ice Mountain~Neko Harbor, Antarctica	Zina Mirsky	Rossmoor
HM	The Choreographer 1979 - ASA 3200	Richard Haile	Diablo Valley



**Monochrome Projected - 1st Intermediate**

**Mountain Road**  
**Sherri Oster**  
**Santa Rosa Photographic Society**

## Monochrome Projected Advanced

Advanced Level (42 entries)			
Award	Title	Member	Club
<b>1B</b>	Marissa	David Morse	Contra Costa
<b>2</b>	Lacy Leftovers, 2	Irene Jones	Livermore
<b>3</b>	Snowy Egret at dusk	Bill Johnston	Berkeley
<b>4</b>	Valley Fog in Mt. Diablo Foothills	Eric Arendt	Contra Costa
<b>5</b>	Up, up and away	Marina Grabovskaya	Fremont
<b>HM</b>	Dramatic clouds envelope Swiss Alps in Grindelwald region, Switzerland	Sree Alavattam	Fremont
<b>HM</b>	Fire in the sky at sunrise	Craig Turner	Diablo Valley
<b>HM</b>	Steel Wave	Guy Miller	Santa Rosa

## Best in Show - Monochrome Projected



**Monochrome Projected - 1st  
Advanced**

**Marissa  
David Morse  
Contra Costa Camera Club**

## Monochrome Projected Masters

### Masters Level (36 entries)

Award	Title	Member	Club
1	Slinkies on Mirror	Doug Kaye	Marin
2	The Look of Distrust	Claudia Peterson	Santa Clara
3	Hellebores	Dorothy Weaver	Marin
4	The Lucent spirit of the dunes	Rajani Ramanathan	Livermore
45	Moonlight Choir	Eric Cox	Rossmoor
HM	The road to Monument Valley	Thomas Cipriano	Alameda
HM	Waiting for Godot 2020	Terry Connelly	Santa Rosa
HM	Weathered Hands Hold Lotus Blossom to Honor the Dead	Jane Postiglione	Contra Costa



### Monochrome Projected - 1st Masters

**Slinkies on Mirror**  
**Doug Kaye**  
**Marin Photo Club**



## Nature Projected Basic (Judge - Burr Preston)

Basic Level (24 entries)			
Award	Title	Member	Club
1W	Great Blue Heron ( <i>Area herodias</i> ) in lift off with its speared Rainbow Trout ( <i>Oncorhynchus mykiss</i> ) after a long time of standing and scanning by the lakeshore at Ed Levin County Park, Milpitas CA. 2021.	May Chen	Fremont
2	[Seq] Red-shouldered Hawk ( <i>Buteo lineatus</i> )	Carolyn Haile	Diablo Valley
3	American White Pelican ( <i>Pelecanus erythrorhynchos</i> )-An unsuccessful attempt to steal fish, while accidentally biting its neck instead!	Josephina Shen	Peninsula
4	[Seq] Great Blue Heron	Susan Elliott	Marin
5	Crystal Salt "Tower", formed from salt pond evaporation over decades of years at San Francisco Bay	Jie Ni	Peninsula
HM	Crystal Salt "Tower", formed from salt pond evaporation over decades of years at San Francisco Bay	Sheila Fitzgerald	Alameda
HM	Ladybugs ( <i>Coccinellidae</i> ) are cold-blooded insects and need to bunch together for a warmer environment during winter hibernation.	Luke Lang	Santa Clara
HM	The Tessalated Pavement in eastern Tasmania was formed over millions of years by sediments compacting into sillstone. The sillstone then cracked, criss-crossing to create the tiled-like appearance.	James Chambers	Alameda

## Best in Wildlife



Nature Projected - 1st Basic

**Great Blue Heron (*Area herodias*) in lift off with its speared Rainbow Trout (*Oncorhynchus mykiss*) after a long time of standing and scanning by the lakeshore at Ed Levin County Park, Milpitas CA. 2021.**

**may chen**

**Fremont Photographic Society**

## Nature Projected Intermediate

Intermediate Level (27 entries)

Award	Title	Member	Club
1W	Great Blue Heron ( <i>Ardea herodias</i> ) stabbed an American Bullfrog ( <i>Lithobates catesbeianus</i> ), Colusa Wildlife Refuge, then it will drown and swallow it whole	Stephen Busch	Contra Costa
2	[Seq] Woodpecker	Betsy Waters	Santa Rosa
3	Female <i>Anas</i> hummingbird, <i>Calypte anna</i> , feeding on a Kangaroo Paw, <i>Anigozanthos</i> .	Thomas Cipriano	Alameda
4	White-tailed Kites, <i>Elanus leucurus</i> , are small raptors that feed mostly on rodents. They share food with their mate and juveniles. The kite on the left is receiving the rodent.	Betty Hovenden	Livermore
5	Elephant twins are very rare, so these two-day-old babies are special. Using their trunks, the herd keeps them close. Their mother is easily recognized by her splayed tusks. ( <i>Loxodonta africana</i> ) Kenya	Tamara Krautkramer	Marin
HM	A White-tailed Kite, <i>Elanus leucurus</i> , raises its wings in readiness to take flight from a favorite perch above the grasslands of Wavecrest in Half Moon Bay.	Tessa Burt	Peninsula
HM	Ann's Hummingbird ( <i>Calypte anna</i> ) feeds a pair of chicks. Only hummingbird commonly found in California in midwinter.	Dean McCoy	Livermore
HM	Playing. Young African bush elephants ( <i>Loxodonta africana</i> ), Etosha National Park, Namibia.	Pat Carlson	Santa Rosa

## Best in Wildlife



Nature Projected - 1st Intermediate

**Great Blue Heron (*Ardea herodias*) stabbed an American Bullfrog (*Lithobates catesbeianus*), Colusa Wildlife Refuge, then it will drown and swallow it whole**  
**Stephen Busch**  
**Contra Costra Camera Club**

## Nature Projected Advanced

Advanced Level (35 entries)			
Award	Title	Member	Club
1	Juvenile Brown Pelican ( <i>Pelecanus occidentalis</i> ) with Catch	Roger Kumpf	Santa Clara
2	A Western Fence Lizard ( <i>Sceloporus occidentalis</i> ) is about to become a Meal for a Great Egret ( <i>Ardea alba</i> )	Dennis Rashe	Livermore
3	A Southern masked weaver, a resident bird species common throughout southern Africa, adds a blade of grass to his nest in the early stages of construction.	Kathy McMullen	Millbrae
4	A green sea turtle ( <i>Chelonia mydas</i> ) – known in Hawaii as Honu, a symbol of good luck and longevity – uses his large flippers to head back to sea after resting on a remote Maui beach	Dan Simpson	Contra Costa
5	great blue heron grabs a fish from amongst the reeds at Sandy Wool Lake in Milpitas, CA	Sree Alavattam	Fremont
HM	[Seq] An American White Pelican ( <i>Pelecanus erythrorhynchos</i> )	Susan Gerber	Livermore
HM	The Tasmanian Devil ( <i>Sarcophilus harrisi</i> ) here devouring a rabbit, are carnivorous marsupials. Their population has dropped precipitously due to a contagious cancer and are endangered. Taranna Australia	John Drake	Berkeley
HM	The Turkey Vulture ( <i>Cathartes aura</i> ), feeds primarily on carrion and performs a vital function by ridding the landscape of deteriorating carcasses and helping to curb the spread of dangerous diseases.	Herbert Gaidus	Santa Rosa



Nature Projected - 1st Advanced

**Juvenile Brown Pelican (*Pelecanus occidentalis*) with Catch**

**Roger Kumpf**

**Santa Clara Camera Club**



## Nature Projected Masters

### Masters Level (32 entries)

Award	Title	Member	Club
1B-W	Zebra Mantis Shrimp hunts with oscillating eyes while hiding 15-inch body in burrow. Spears fish with razor-sharp claw tips. I bled profusely when attacked. <i>Lysiosquilla maculata</i> , underwater.	Linda Rutherford	Peninsula
2	[Seq] Green Heron caught a bullfrog	Pat Prettie	Contra Costa
3	[Seq] Green Heron caught a bullfrog	Claudia Peterson	Light & Shadow
4	Brown Pelican with distended gular pouch, used to catch fish & aid respiration. In water pouch distends, fills with water & fish. Surfaced bird closes mandible, purges water, leaving fish to swallow.	Ginny Meyer	Marin
5	Lioness running full speed to chase vultures from her cape buffalo carcass	Diana Rebman	Millbrae
HM	A Great Egret ( <i>Ardea alba</i> ) Captures a Frog by Spearing it with its Lower Bill	Kevin Westerlunk	Marin
HM	Carmine Bee-eater ( <i>Merops Linnaeus</i> ) The bee-eaters are almost exclusively aerial hunters of insect prey. Prey is caught either on the wing or more commonly from an exposed perch.	Susan Stanger	Livermore
HM	Snowy Egret During Takeoff <i>Egretta thula</i>	Claudia Peterson	Santa Clara

## Best in Competition & Wildlife - Nature Projected



### Nature Projected - 1st Masters

**Zebra Mantis Shrimp hunts with oscillating eyes while hiding 15-inch body in burrow. Spears fish with razor-sharp claw tips. I bled profusely when attacked. *Lysiosquilla maculata*, underwater.**  
**Linda Rutherford**  
**Peninsula Camera Club**



## Creative Projected Basic (Judge - Burr Preston)

### Basic Level (26 entries)

Award	Title	Member	Club
1	Paper Heart	Ally Whiteneck	Contra Costa
2	Bad Moon on the Rise	Mark Hullinger	Santa Rosa
3	The Fairy-lit Wood	Carolyn Haile	Diablo Valley
4	Luscious	Mishaa Degraw	Berkeley
5	Fleeing Darkness	Dennis Rashe	Livermore
HM	Down the Rabbit Hole	Laura Stansfield	Santa Rosa
HM	Hey Bessie - this looks like a way out	Carolyn Haile	Diablo Valley
HM	Rose Swirl	Ally Whiteneck	Contra Costa



Creative Projected - 1st Basic

**Paper Heart**  
 Alice-Ann Whiteneck  
 Contra Costa Camera Club

## Creative Projected Intermediate

### Intermediate Level (27 entries)

Award	Title	Member	Club
1	Shrooms with Attitude	Tracy Lussier	Contra Costa
2	Paying Respects	Steve Kessler	Peninsula
3	It may not qualify for a Rorschach test but what do you see in the picture? a bird, a rat, a crow?	Karen Kosmala	Villages
4	Organza Floret	Lyrinda Snyderman	Berkeley
5	Spirits Ascend	Bob Hemstock	Marin
HM	Birth of a Bird of Paradise	Kathryn Baechle	Villages
HM	Crimson and Gold	Paul Hampton	Alameda
HM	Undercover Heron	Betty Hovenden	Livermore



Creative Projected - 1st Intermediate

### Shrooms with Attitude

Tracy Lussier  
Contra Costa Camera Club

## Creative Projected Advanced

Advanced Level (38 entries)

Award	Title	Member	Club
1	Oh No - He's Flat	Susan Gerber	Livermore
2	I can fly.	Guy Miller	Santa Rosa
3	Skelli rides again	Jamie Wasson	Contra Costa
4	Eternal City vortex of spirit and matter	Marina Grabovskaya	Fremont
5	Looking Through	Eric Brown	Berkeley
HM	Red Ribbons attempt to Contain an Unruly Los Gatos Neighborhood	Chris Cassell	Light & Shadow
HM	The gold thief	Abby O'Rourke	Diablo Valley
HM	Varied Thrush Twirl	Diana Rebman	Millbrae



**Creative Projected - 1st Advanced**

**Oh No - He's Flat**  
**Susan Gerber**  
**Livermore Valley Camera Club**

## Creative Projected Masters

Masters Level (31 entries)			
Award	Title	Member	Club
<b>1B</b>	We Are But Shadows on the Wall	Terry Connelly	Santa Rosa
2	Wednesday's Sky	Louise Williams	Marin
3	Shattered Emotions	Claudia Peterson	Santa Clara
4	Infinity's Portal	David Morse	Contra Costa
5	The Rust King (For Joe)	Ed Mestre	Livermore
HM	Color, Light, and Marble Play	Emily DeMartini	Peninsula
HM	Not Another Alien	Claudia Peterson	Light & Shadow
HM	The Outhouse Ghost	Jane Postiglione	Contra Costa

### Best in Competition - Creative Projected



Creative Projected - 1st Masters

**We Are But Shadows on the Wall**

Terry Connelly

Santa Rosa Photographic Society



# Photographing English Cathedrals

*By Peter Nicholls*



Amongst the most magnificent architectural masterpieces in England are its cathedrals. To stand in the nave of one of these great churches is an awe-inspiring and humbling experience. Centuries of man's yearning for the divine expressed in columns soaring into arches, vaulting on a truly breathtaking scale and fine tracery of windows allowing an ethereal light to enter, bring an appreciation for the love of God made palpable in stone.

Naturally, one wants to capture some of this feeling in a picture and myriads of tourists take countless thousands of images in these great places. Unfortunately, the vast majority of such pictures will be a disappointment, for photographing the interior of a cathedral poses challenges way beyond the limits of automated photography.

The light in a cathedral is typically poor, with vast differences between the highlights of the windows

and the deep shadow of arches and vaulting. And aside from lighting issues, to capture the beauty of symmetries and patterns requires great precision in the positioning of the camera. Nothing looks worse in your image than a skewed window or arches that appear to be falling over backwards.

I'll give a few tips that will help to address these issues and that will enable you to capture some of the magic of these breathtaking places.

A tripod is almost essential, and most cathedrals permit their use. Since you are indoors with no wind and a rock-solid stone floor, it doesn't have to be a big heavy tripod, a small lightweight unit will do really well. You will need an accurate leveling device on the tripod and a good ballhead for easy adjustment. For those big shots down the length of the nave you will need a fairly

wide-angle lens to capture the row of arches receding down either side. On a full frame camera, a 24mm focal length will do well (for the same field of view you need 16mm on an APS-C and 12mm on a micro four thirds camera). For that nave shot you should be positioned in the center of the main aisle facing east towards the altar, but well back towards the west door. With the camera mounted on the tripod, make sure it is perfectly level both side to side and front to back and pointed directly down the nave. The camera must be in manual mode with a fairly small aperture - say f11 - and the lowest native ISO that your

camera supports (usually ISO 100). You should also shoot "raw" to give you the most options in post processing. Set the white balance according to the conditions outside. Set your focus to manual and focus about halfway down the nave. Now all that's left is to control shutter speed for the correct exposure, and spot metering is critical here. It is so easy to overexpose that

great east window, typically filled with beautiful stained glass. This where any sort of automatic exposure gets it wrong and renders that glorious colored glass as one giant blob of pure white. The procedure here is to take at least three shots. First, spot meter on the window, then on the nave floor and finally on a dark area, perhaps in the roof. Use a remote shutter release or timed release for these shots - they are typically going to be in the 1/10 to 5 second range. Check these three shots with the histogram displayed and be really sure that the

first one (spot metering on the window) does not have any areas overexposed. I would now repeat the whole process with the camera in portrait orientation and this will give you a stunning picture of the vaulted ceiling all the way down.

With three images taken at different exposures you have a great deal of flexibility in post processing. Start with the image that you took first - the one with the window correctly exposed - and try to bring up the dark areas. This will often work, especially if the camera has a good

dynamic range. If not, and the darker areas are too underexposed, then work with the two darker images - the ones where you metered on the window and then on the nave floor. Bring up the dark areas in the second one and use a mask in photoshop to blend in the correctly exposed window from the first shot. I find that this will almost always yield a good result. You can also use this exposure blending



technique with all three images - time consuming but giving excellent results. Another, more automated, possibility is to use all three photos in some HDR blending program - although some find the results tend to look overly "processed".

These techniques work for the big, wide angle views in all parts of the cathedral - keep the camera level and parallel to the ground and be sure to take more than one exposure, spot metering at points of differing brightness.



How about the ceiling and vaulting? Looking up in a cathedral will almost always give a stunning view of patterns and symmetries in carved stone or painted wood. I find that the best approach for these shots is to use a longer lens - say 50mm focal length on a full frame camera and to concentrate on a piece of the pattern. Since modern cameras have so many pixels, you can easily leave the 24mm lens from your nave shot mounted and crop the image later. The lighting is not so challenging as it was shooting down the nave and exposure bracketing with two shots will usually be enough. Depth of field is also much shallower and so an aperture of f5.6 or f4 will be fine. The biggest challenge is keeping everything square and level so that the symmetries of the patterns are preserved. The camera must be pointing straight up with its back perfectly parallel to the floor - use of a tripod with good leveling capabilities will be essential. But the trickiest part is focusing - particularly if you have a fixed rear screen. If this is the case, and you can't perform the contortions necessary to look at the screen or viewfinder, then you will have to trust to autofocus. However, if you have an articulated screen, or even better, a remote monitor, then you can get really precise results by focusing manually in live view with a magnified image.

What if the cathedral does not permit the use of tripods? Some don't and you should always check with a vergier before deploying one. Of course, your subject isn't moving (it probably hasn't moved for hundreds of years) so you have two worries. Firstly, can you hold the camera steady enough? Remember the rule of thumb about 1 over the focal length. If you're shooting with a 50mm lens, then you can hand hold anything faster than 1/50th second provided you haven't consumed too much coffee. You can extend the time a bit if you can brace yourself against something, but if you start to get into the 1/20th second range or longer then you will have to increase the ISO. Some cameras, such as the higher end Olympus micro four thirds cameras, have several stops of image stabilization built in (as many as 5 or 6) and you will get sharp images handheld with



exposure times in the 2 second range. But whatever camera you're using, always remember that noise from high ISO can be greatly reduced in post processing, but that blown out highlights or soft focus from too long an exposure cannot be fixed.

The second concern with no tripod is getting the camera level and "square on" so as to avoid distortions. For ceiling and vault shots you can simply set the timer and lay the camera, face up, on the floor. This often works well, and you usually have only to do a rotation in post processing. If you don't mind the embarrassment, you can lie down on the floor and shoot straight up. For the longer shots down the length of the cathedral you can use a small bean bag and press the camera firmly up against a pillar or some other solid object.

Finally, try to take your pictures early in the morning or later in the evening. At other times there may well be strong sunlight coming in the south windows making for great differences in lighting on the two sides of the nave. Also, always ask if photography is permitted and be prepared to pay a small fee, particularly if you use a tripod.

# Photography Movers and Shakers

*By Marcy Zimmerman, DVCC*

No, this is not about famous photographers (see Mark Bruekman's article elsewhere in this newsletter). Instead let's look at how to use motion to add life to your images.

We've been trained to do everything we can to completely freeze motion, to eliminate blur, to get those coveted "tack-sharp" images. So it takes an adventurous streak and conscious effort to embrace motion as a powerful photographic tool.

According to masterclass.com, "Many of the best photographs are not static: instead, they use motion techniques to communicate a sense of speed, activity, and the passage of time."

Here are four basic ways to use motion blur:

## 1. Blurred Subject – Background in Focus

With this technique, your background stays clearly in focus while an object moves through the frame. Using a long exposure, the moving object is blurred in its transit. This stunning image to the right transforms the water moving under the pier into a carpet of white, while keeping the rest of the image sharp.



## 2. Blurred Background – Subject in Focus (Panning)

As an object moves across the plane of the image, the photographer pans or tracks it. By matching your camera movement to the moving object, the key elements of the subject (like the motorcycles in this image) remain clear while the background becomes slightly blurred providing a sense of movement.





Panning takes practice as you must exactly match your camera's movement to the speed of the moving subject. Your angle to the moving object is also critical: an object coming toward or directly away from the camera may simply look blurred while a subject moving across (left to right or vice versa) will contrast nicely with the surroundings.

### 3. Blurred Subject AND Background (Abstract)

When you move the camera during a very long exposure, the light and colors become more prominent and a more abstract image emerges.



The image to the left used a slight up and down motion to create an ethereal effect that highlights the shimmering autumn leaves. The actual location is obscured--reduced to vague shapes, light and colors. (Photographed in an Oakland cemetery at ISO 100, f16, 1/4 second)

You can create endless variations by changing the camera movement: up and down, side to side, diagonal, circular, et cetera and experimenting with different shutter speeds.

### 4. Light Painting

The final technique is light painting. Here you move light sources through your field of vision during a long exposure. In this example, photographer Marcel Fuhrmann's subject swirled a torch round and round to imply a vigorous battle and stopped long enough to firmly capture his silhouette.



#### Where to Start?

Mastering any of these techniques requires experimentation and practice. To get started, pick a subject that is colorful or high contrast (or both). Set your camera so you can do a 1/2 second shutter speed (give or take) without overexposing the subject. For panning you might want to start with 1/8 second exposure and experiment.

#### Three Tips from [masterclass.com](https://www.masterclass.com/):

1. **Use a Slower Shutter Speed.** Motion blur requires a longer exposure time. The best way to get this long exposure by slowing your shutter speed. (You can also reduce your ISO and use neutral density filters to force longer exposure times.)
2. **Be Aware of Lighting.** Because a slower shutter speed allows more light into your camera, you run the risk of overexposing or blowing out a photo. As a result, many photographers choose to shoot in low light situations, such as at dawn or at dusk.
3. **Stabilize your camera.** When capturing motion blur, use a tripod or rest your camera on another stable object. Otherwise, that long shutter speed is going to result in everything looking blurry. In most motion photography situations, you'll still want some elements of your image to be crisp and in focus—and there's no way to do that if your camera is moving, particularly with a long exposure.

#### Learn More:

**50 Stunning Examples of Motion Blur Photography** <https://expertphotography.com/motion-blur/> Photographing Motion Blur: Various Examples and Practical Tips & Tricks. <https://contrastly.com/photograph-motion-blur/> **Masterclass article:** <https://www.masterclass.com/articles/how-to-capture-motion-blur-in-photography>

# 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](http://www.psa-yerbabuenachapter.org/Home_Page.html)

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

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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](https://n4c.org/competitions) for more information regarding N4C inter-club competitions.

\* No competitions scheduled in December.