Foto fanfare newsletter

NORTHERN CALIFORNIA
COUNCIL OF CAMERA CLUBS
PROMOTING PHOTOGRAPHIC EXPRESSION AND EDUCATION

© Laura Stansfield

Featured Articles!

THIS & THAT

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Apologies

To Kazuko Hamano, who image *Anna's Hummingbird Raising Chicks* actually won the Image of the Month for June!

Cover Image
June Image of the Month
SaPa, Vietnam
By Laura Stansfield
Santa Rosa Photographic Society

We have Instagram!

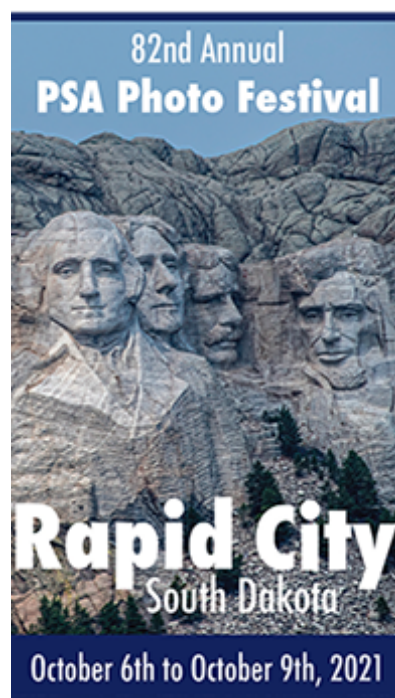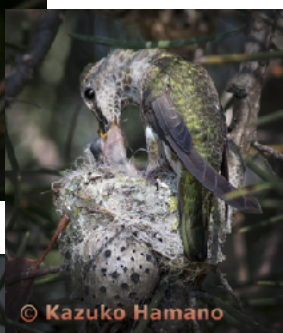N4C now has it's own Instagram page. The address is ***northerncacouncilofcameraclubs.*** Check it out! We'll be posting a selection of winners from the previous month's competition, as well as advertisements for webinars and presentations. If your club is opening up an event and would like to invite others, please let me know and we'll advertise it.

If you haven't already done so, please let Ronnie know (ronnie.rosenbach@icloud.com) if you're okay with having your winning images posted. Images will not be posted without consent.

President's Corner

By Doug Stinson

FotoClave is probably the best photographic conference in California with fantastic keynote speakers, breakout sessions and workshops. It is also an opportunity to connect with friends from across the state and make new friends. Planning for the 2022 FotoClave has begun. One place we could use your help is: **Who would you like to hear as a keynote speaker?** We are looking for suggestion of photographers that would really pique your interest. Previous keynote speakers came from around the globe. Please send your suggestions to Joan Field at joan421@comcast.net.

We are also in need for someone to augment our FotoClave planning team. We are particularly interested in anyone who has experience planning events and/or good project management skills. If you can see you way clear to helping us out, please contact Joan. Also note that club dues pay for less than 1/3 of the cost of operating N4C; we really need events like FotoClave to be financially successful. You can help.

Another position on the N4C Board that needs to be filled is *WebMaster*. We can train you with any specific knowledge you need. And you will have several people you can call on for support. If interested, please contact Stephen Hinchey at shinchey@barbary.com.

N4C has made some changes to the competition schedule for 2022. We have tried to keep the Creative and Nature divisions in different months as these require very different judging/critiquing skills. We also tried to have Journalism and Nature Projected Images in different months as these both allow multi-file sequences which can result in longer meetings. A copy of the 2022 schedule is reproduced in this newsletter. Note: as some 2021 club competitions result in winning images being submitted to 2022 N4C Interclub competitions, clubs may need to make some adjustments to their 2021 schedules or procedures.

Month	Print				Projected			
Jan	P	M	J	C	P	J	C	
Feb	P	M	N	T	P	N	T	M
Mar	P	M	S	J	P	J	C	
Apr	P	M	J	C	P	N	T	M
May	P	M	N	T	P	J	C	
Jun	P	M	T	C	P	N	T	M
Jul	P	M	N	S	P	T	C	N
Aug	P	M	J	C	P	N	J	
Sep	P	M	N	T	P	J	C	M
Oct	P	M	J	C	P	N	T	M
Nov	P	M	N	T	P	T	C	J
Dec								

N4C 2022 Competition Schedule

N4C is always looking for ways to improve the quality of judging. Consequently, our Vice President, Gary Oehrle, conducted a survey of our judges to determine what feedback was most helpful to them in improving their judging. Out of this came a set of core questions which we are asking all clubs to include in surveys of their members after each competition. Not surprisingly, judges found written comments much more helpful than "1 to 5" ratings. Therefore, each question provides space for written comments. **We strongly encourage all club members to provide constructive feedback to the judges**. Judges really appreciate this and *do* modify their behavior as a result.

Notable Photographers and Their Images
By Mark Brueckman
No. 12 - July, 2021

Weegee and Ouija

"To me a photograph is a page from life, and that being the case, it must be real." - Arthur Fellig (aka Weegee)

Ouija, the fortune-telling game. I played it a few times as a pre-adolescent with my sister and my friends. We placed our hands on that heart-shaped plastic planchette, asked a question and watched it mysteriously wander the board and spell out the answer. It was the occult. Monsignor McHugh didn't like it. But then again, he didn't like anything that was fun for us.

Ouija was only a game to us. But, there was a time where the Ouija board was very popular, right after World War I and the Spanish Flu epidemic. The death of millions, many of them young people, had created a collective grieving and the survivors used this "talking spirit board" to communicate to the dead. Or attempt to.

I went to university in Buffalo in the late 1970s. There was a woman who lived in the house next door to my off-campus apartment. She was old and delicate and sat on her front steps to take in the afternoon sun. I would come home from class and stop for short chats. She told me her first husband died of "the flu", she was in her early 20s at the time of his death and they were newly married. Years later, I would learn she was talking about the Spanish Flu which, while it killed more people than the Great War, had been almost completely forgotten. She also told me that she remarried, she married a man named Baker, but he was a banker. She thought that was amusing. It was comforting to hear she had restarted her life with her second husband. She had good stories.

It must have been very painful to lose the one you loved when you were just starting life together. I am sure it took the shine out of life. Now that I am older, I wish I had spent more time talking to her. But as is the case, the young are not really interested in listening to or learning from their elders, at least I wasn't. I was concerned with doing well in my Differential Equations class. That and belonging.

Back to my childhood. I didn't buy into the Ouija board experience. I just assumed the other player was moving the planchette around the board to toy with me. Strangely, I never thought of moving it around and tricking my playing partner. Not sure if that makes me trustworthy or naive.

Arthur Fellig was born in the Austria-Hungary Empire in 1899. His family immigrated to America in 1909. He became a freelance photographer in 1935 and shot crime and street scenes in Manhattan's Lower East Side in the 1930s and 1940s. He used the pseudonym of "Weegee '' which was a phonetic spelling of Ouija. He used a portable police band short-wave radio to race to tragedies and shoot images of resulting violence. It was joked that his ability to show up at crime scenes got him the nickname Ouija.
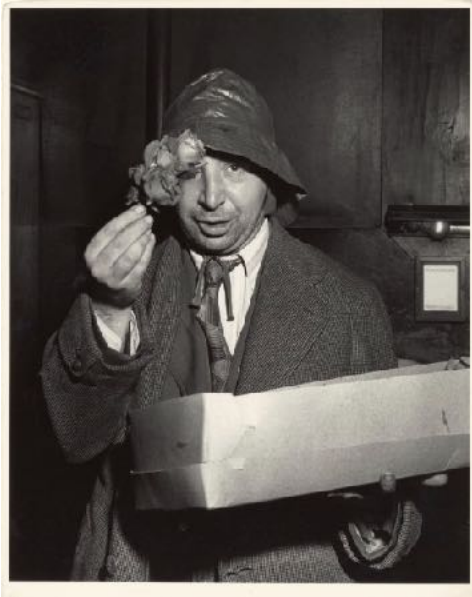
Weegee perfected "urban photography". The public loved it and it sold newspapers. Here is a shot he took of a fireman rescuing torahs. Note the Buy Bonds poster in the window.

Fireman Rescues Torahs

Weegee also took pictures of urban people doing everyday things, like this Flower Peddler in front of the Metropolitan Opera House.

The Flower Peddler Near the Old Metropolitan Opera House 1941

Later, Weegee did more creative images, this is titled Ocean Dancer.

It looks like he duplicated a negative and placed it on top of the original. Very creative.

Weegee spent four years in Hollywood shooting celebrities. He did straight shots but also melted copies of negatives and shot through a kaleidoscope lens. The second image is a self-portrait.

Marilyn Distortion

Ocean Dancer Distortion

Self Portrait Distortion

Lastly, here is a rather straightforward picture Weegee took of Frank Sintra singing in 1944.

Frank Sinatra at the Paramount

Frank Sinatra was from Hoboken, the same town as my mom. Sinatra was born in 1915 and my mom was born in 1933. She and her friends would go to Sinatra's mother's house and ask for signed pictures. Sinatra's mom gave them the pictures, but told them not to tell anyone as she didn't want to be overwhelmed with teenage photo-seekers. You can imagine how that turned out. I have this image in my head of Sinatra's mother cooking in the kitchen and being interrupted by the much-too-frequent clang of her doorbell.

I mention this as my mom died last week. She was 87 and had been in decline since she was isolated from COVID-19 in her nursing home in Rochester, Minnesota. I flew out there and we buried her in a small, old pioneer cemetery located on a high hill.

My mom had a good life and was a great mother. We talked on the phone and she told me stories about her relatives. Her mother was born in Little Italy, New York City and was a seamstress. Her father was an off-the-boat Italian from Bari and worked as a longshoreman. She had two uncles in the Italian Navy during World War Two. One was sunk and killed and another was sunk and captured. The surviving uncle was imprisoned by the British in

India. The British taught him English and when the war was over, Uncle Nick immigrated to New Jersey and started a successful trucking company. These are the types of stories that I will miss from my mom.

Josephine Brueckman

Josephine DelMedico Brueckman - July 22, 1933 to June 20, 2021

Not sure this column is the most appropriate place for a conversation about my mom, but she was a great mother and I want to share that - she deserves it.

Here are two articles about Weegee - one from the New Yorker and one from the BBC.

https://www.newyorker.com/magazine/2018/05/28/weegee-the-famous-the-voyeur-and-exhibitionist

https://www.bbc.com/culture/article/20200227-weegee-photos-of-crime-scenes-and-people-on-the-margins

Goodbye Mom. Thanks for everything.

The Northern CA Council of Camera Clubs and Hunt's Photo & Video proudly present

MARIE ALTENBURG

in two NEW FREE Zoom presentations:

TEXTURES - Wednesday, August 4, 5:00 PM and an

Image Review Session

Wednesday, August 18, 5:00 PM

Textures

A texture can transform a simple snapshot into a work of art. In this presentation, you will learn how to apply textures to your photographs for creative and artistic results. While it works beautifully with flower images, it's also a great way to hide distracting backgrounds on any image, as you will see during this program.

Image Review Session

 An image review session will allow participants the ability to have their own work on using textures shown and reviewed, with suggestions made when necessary. Since questions often arise while participants are actually trying the techniques on their own, this would allow any additional questions about techniques to be answered -
almost like a mini-course with the instructor there to help.

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. Siince each registration is unique, it is important to save the reigstration link to your calendar or some other safe place for reference at the time of the meeting.

Wednesday, August 4, 5:00 PM, (PDT) TEXTURES.
https://us02web.zoom.us/meeting/register/tZUldOCurD8tE9Ha7LgU1sTKp2zGtImpfafP
Wednesday, August 18, 5:00 PM, (PDT) Image Review Session
 https://us02web.zoom.us/meeting/register/tZAodeupqjsiEtdP6KSozGuEu1ag9Zo1qx5k

About Marie

   Marie Altenburg is an award-winning photographer, competition judge and instructor with an excellent rep utation 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

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WHAT IS "CREATIVE" PHOTOGRAPHY AT N4C?

PART 2: The Importance of Originality in N4C Creative Photography
By Jeff Dunn

Last month, I discussed the importance of *imaginative skill* or *originality of thought* in a detailed analysis of N4C's definition of Creative photography. I suggested that "imaginative skill" can refer to the use of uncommon tools to produce uncommon-looking images. More importantly, I emphasized the importance of "original thoughts," or *ideas*, or *concepts* in evaluating Creative images, especially for ones that are realistic. Here again is the N4C definition of Creative:

> Creative photography is producing an image through the use of imaginative skill or originality of thought including the altering of reality.
>
> No image should be eliminated from competition simply because it looks realistic, provided it shows originality of concept.

This month, I'll conclude the article with my take on what is meant by "originality" at N4C, and continue with more examples that apply four steps toward the evaluation of images in N4C Creative contests.

How to experience Originality

Originality can appear in many guises, but should be recognizable in some aspect in an image. Originality may be manifest in concept, in techniques used, or both, and should generate interest and impact. I take originality as an attribute on an Originality scale like this one:

COMMON ➡ UNCOMMON ➡ ONE OF A KIND

Originality should be evaluated in the context of American culture, *not* the scale of the individual photographer. Why? Suppose, for the first time, you take a photo of a reflection in the rear-view mirror of your car. "What an original idea!", you might say to yourself. Should you get credit for it? Not necessarily. You can be congratulated for trying something new to you, as a *study*. It's one of the best ways to grow as a photographer. But studies don't necessarily have to be published, or awarded.

Photographers thinking they're doing something original must take one last step with their concept, or the results of techniques used. For instance, enter "image in a car mirror" as a

search criterion in Google Images and see what most others have done with it. That's a better way to get an idea of *cultural* originality. You will see ...
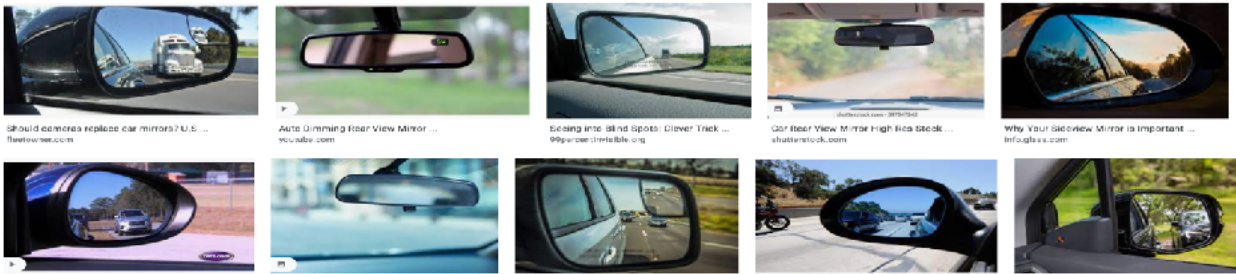
... oodles of car-mirrors. If you see too many images that look like yours, do something special to it to make it stand out from the others! Your concept may need to be revised so it's not just "Rear View Idea." The mirror should be a part of a larger, more original concept, not the concept itself. Then, to add to the originality, you can put something "original" into that mirror that supports the revised concept. In addition, you could warp the image or add a mix of filters and montages to make the image less realistic.

Experiencing Creative images: Examples (continued from Part 1)

The following images (other than my own) are club winners that were automatically submitted to N4C for its Creative contests from March 2020 to March 2021. Their makers kindly allowed me to include them in this article for discussion and your enjoyment.

Each image will be evaluated using the four-step process I outlined in Part 1 for Creative images.

Step 1:   Determine what **concept** or concepts might be present and evaluate their strength.
Step 2:   Evaluate the strength of **originality** in images and their concepts, considering their degree of **realism**. Realistic images require greater originality of concept in order to be competitive. Unrealistic images should at a minimum display an originally due to techniques used. Expressing an original concept as well is even better.
Step 3:   Downrank images with weaker concepts and/or weaker originality.
Step 4:   Evaluate the pictorial aspects of images with regard to interest, impact, composition and technique.

Example 1: *Sunrise and Breakfast*

The title informs the viewer that this is a sunrise (as opposed to a sunset), and not too obviously refers to the possible breakfast on the fisherman's hook, which might be missed with a casual glance at the image. A pastoral beauty is evoked by the placidity of water reflecting clouds of dissipating fog.

Step 1: Determine the Concept and its strength. The concept, such as it is, seems something like "Oh, what a beautiful morning!" Sheer beauty? Descriptive? I'd classify it as weak.

Step 2: Evaluate Originality relative to realism. In the context of photography as an art, this is a very realistic image. Yes, there is slight HDR and saturation, and the maker chose to frame a chunk of reality to match aesthetic principles, so it's not *real* reality processed by the makers eyes and brain. Moreover, since it's my image, I know it's *altered* reality because I pasted in the fisherman from another photo farther up the estuary. Note there is no evidence of his shadow in the water, or that of the fish.

"The altering of reality" phrase in the N4C Creative definition refers to a competition category called "Creative" by the Photographic Society of America (PSA). A key element of PSA's definition is that images "must obviously display a change in natural color, form,

shape or any combination of these three." N4C allows such images, but expands the PSA definition to include *any* image that shows "originality of concept." Sunrise *and Breakfast*'s alteration of reality is not strongly apparent, hardly "obvious," so it wouldn't qualify as Creative under PSA standards, especially since PSA states "High Dynamic Range (HDR) images without further changes are not considered "Altered Reality." Any techniques displayed in this image do not seem very original.

We're left with the N4C definition that realistic images must show "originality of concept." Put "sunrise fisherman" into a Google Image search and you'll see that there's nothing particularly original about *Sunrise and Breakfast*, however pretty it may seem.

Step 3: Downrank images with weak concepts and/or weak originality. With a weak concept and little originality, I'd have to place this image below others with strong concepts and/or originality unless the other images had considerable technical errors or other detrimental features.

Step 4: Evaluate pictorial aspects. Pictorially, the image is not weak at all (I hope, since it's mine!). If this were another maker's, I'd probably not place it, depending on the number and quality of competing entries, but would explain its weaknesses with respect to the category and recommend that the maker resubmit it in Pictorial.

Example 2: *Sunrise and Breakfast*
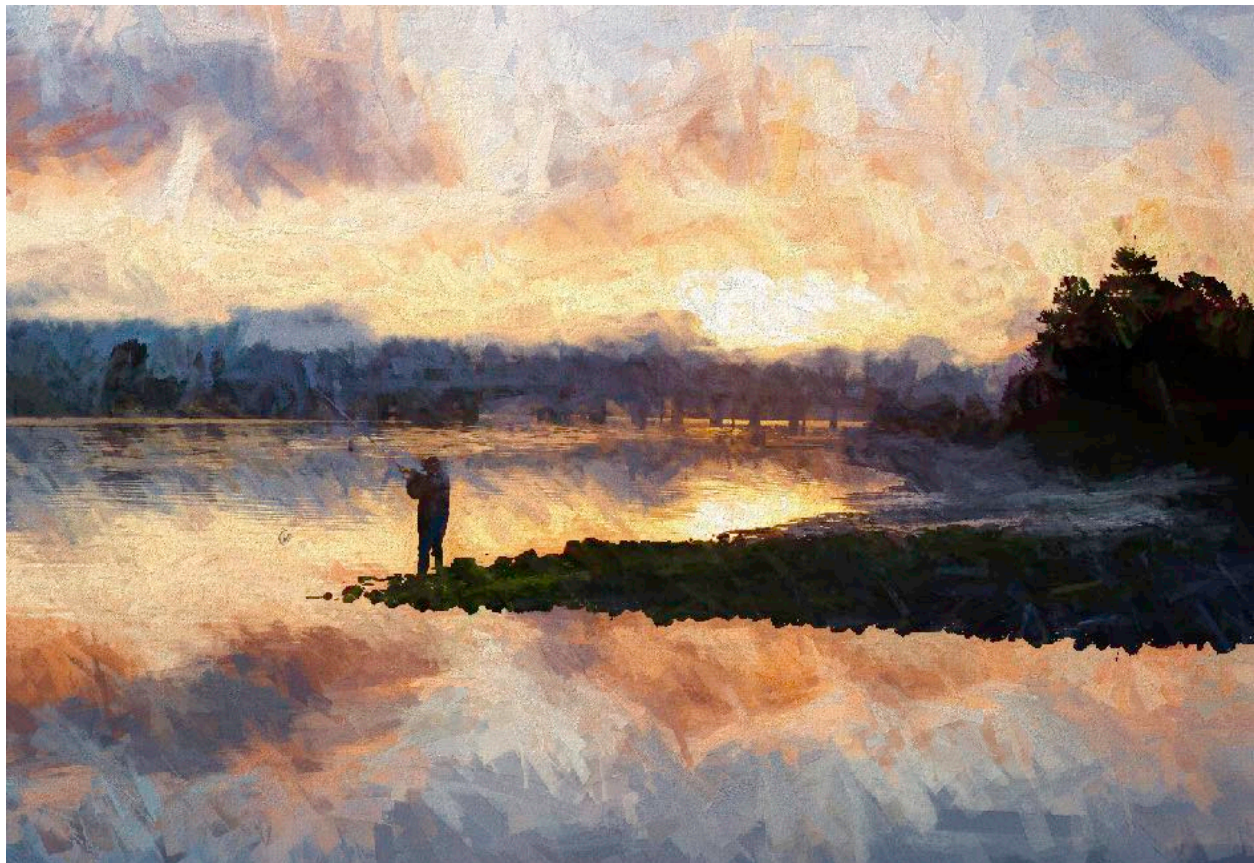
Step 1: Determine the Concept and its strength. This is the same image as Example 1, with the Topaz Impression 2 "Fine Brush Scumble III" filter applied. The title now is now even less helpful in conveying a concept. A sunrise is there, but the "breakfast" fish is nearly obliterated. A viewer would have to figure out a concept on their own based on the feelings and thoughts generated by the image. I feel *action*, *fireworks, burning sun*. Perhaps, *anger.* Maybe the fisherman had a fight with his partner, and is seething inside.

I'd advise the maker (if this were not my image) to come up with a title better associated with the feelings possibly generated by the image. I would suggest that the quasi-irrelevant title makes it more difficult for a viewer to experience the image conceptually. I'd rate the unstated concept weak to moderate at best.

Step 2: Evaluate Originality relative to realism. The maker has applied a painterly effect to the image. Topaz and its competitors have come up with sophisticated algorithms to alter pixels in ways to imitate brush stroke styles and paint viscosities. If a maker applies one of these algorithms to an *entire* image, the result will not be very original, for others have done the same. Many judges can recognize specific filters commonly used.

I would rank this image as "somewhat" original at best and recommend that the maker (me) increase the originality of technique by using different filters (or lack thereof) on different parts of the image, in an effort to do something more unusual with tools that are becoming standards.

Step 3: Downrank images with weak concepts and/or weak originality. While slightly more N4C creative than Example 1, I would downrank Example 2 compared to more conceptual and original images.

Step 4: Evaluate pictorial aspects. I would suggest that images resulting from the use of single, common filters to create painterly effects might be better appreciated for their beauty in Pictorial contests.

Example 3: *Imagination*

© 2020 by Claudia Peterson

Step 1: Determine the Concept and its strength. The most obvious interpretation of the title is that the image is an illustration of what the concept of "imagination" is. Two planes are apparent in the image, a window with broken glass, and a colored graphic of a peacock. Continuing with the interpretation based on the content, a reasonable and more complete statement of the concept would be "Imagination is breaking free from the humdrum [old, paint-chipped window frames that formerly had frosted glass] to experience beauty [the colorful peacock]." Note that the frame itself is not broken. The viewer does not "leave the building," but instead at least is able to see something beyond a previous condition. However, the peacock is a two dimensional representation of something beautiful, so one might consider the thought of there being something else behind the false peacock. Can we break through *that* plane? So, a strong concept.

Step 2: Evaluate Originality relative to realism. Only one plane is realistic, the graphic peacock less so. Therefore the requirement of originality is less pressing as far as concept is concerned. A Google search shows plenty of peacocks in windows, and plenty of broken windows, but I couldn't find the two together, confirming my initial impression that this is a considerably original idea. And the two-plane technique is fairly original as well.

Step 3: Downrank images with weak concepts and/or weak originality. Strong concept and originality suggests an upgrade of this image relative to others weaker in these aspects.

Step 4: Evaluate pictorial aspects. The vignetting of the peacock supports the concept, along with the cropping of the peacock's tail by the window frame. I really like the frosted glass treatment and the gradations of brightness. The concept and treatment all contribute to what might be lasting interest for many viewers.

Example 4: *Where to Go?*

© 2020 by Vadim Mikulinsky

Step 1: Determine the Concept and its strength. This is a good example of the PSA "Altered Reality" definition of Creative, which requires an originality of concept at N4C. Superimposed on a realistic image is a firestorm of electrical emanations coming from frisbee-like Van de Graaff generators. A pedestrian, biting her knuckles, seems definitely unsure "where to go," faced with the supernatural event. Moreover, with a clever bit of wry humor, Vadim has inserted a wild hog to threaten an escape by the woman to the lower left. Humorous indecision seems to be the concept.

A different approach to this filmic scene would be to turn it into a sci-fi recreation. The pedestrian would be a model (not sure about this in Vadim's case) and would be told to be screaming and trying to flee. Many images in the Altered Reality category imply narratives, a great way to generate interest in viewers.

In any case, there is a strong concept here.

Step 2: Evaluate Originality relative to realism. Static electricity is a standard trope in images. I immediately thought of *Ghostbusters* and the street use of it there. Also, electricity flies into the air in real life around SF streetcars. But I felt the deadpan take of the knuckle-biter, especially if she's not considered a model, makes for a fairly original take on the concept. And technically, the "frisbees," gratuitous presence of a stone wall, and the wild hog, are original additions.

Step 3: Downrank images with weak concepts and/or weak originality. No downgrading here.

Step 4: Evaluate pictorial aspects. The bent lamppost with the unlucky "13" on it is a nice happenstance framing the left half of the image. The white car helps prevent eyes from leaving the right. Perhaps spotlighting the woman more and vignetting the bottom of the wall would further contain the image and better highlight the woman as the personification of the concept.

Example 5*: Lucifer's Hammock*

For this image, based on what we've discussed so far, you be the judge.

Step 1: Determine the Concept and its strength. The title suggests something evil and challenges the viewer to "find" the hammock in the image. As can be seen by examining the original photo, the viewer has no sense of reality from the rotated and highly processed image. Only an area stretching diagonally from the lower left to the upper right that is brightened might enable to construct a "hammock" out of it for Lucifer to rest(?) on.

This is an example of a totally abstract image. In general, although not always, concepts will be more general and related to feelings associated with the impact of the image. In this case, the viewer and judge can decide if cultural attributes associated with Lucifer apply to the impression induced. Would you say it has a moderately strong concept, or a weak one?

Step 2: Evaluate Originality relative to realism. Have you seen any other images like this? Since it's unrealistic, originality of concept is less important as a requirement. Multiple techniques have been applied to achieve the final, fairly original result.

Step 3: Downrank images with weak concepts and/or weak originality. Would you upgrade or downrank the image relative to others of equal pictorial aspects?

Step 4: Evaluate pictorial aspects. Does this image have impact? Does it provide extended interest? Do you want to examine its details and spend time with imagining Lucifer "relaxing"? Is it humorous? All in all, where would you place this image relative to the seven others explored in this article, for a Creative contest? Why?

Highly abstract images can be the most difficult to judge in Creative contests because abstracts are the most subjective. A sizable percentage of the population has trouble trying to appreciate abstracts, and would rather move on instead. Concepts in abstract images are usually more generalized, and usually have to do with impressions generated by things like dreams, color, and feelings. Nevertheless, you should try to articulate what concept you want to convey by means of a title. Originality comes into play if a particular abstract looks a lot like others you've seen, such as in-motion camera blurs. It's always a good idea to see if you can find too many similar images on Google, or on the websites of your club or the Competition tab on the www.n4c.photoclubservices website. If this happens, think of ways you can differentiate your image compared to the others.

Conclusion

Many find the Creative category the most difficult to comprehend and excel in. If you have original *ideas* to portray, try to help viewers understand them by making them either obvious in the image or suggested by your title. If you feel you don't have a very original concept, steer away from realistic images and work with unusual techniques to create more abstract images.

Nevertheless, still make sure there aren't many lookalikes on Google. Here's an abstract I created by aiming my camera at trees at 1/20th and sweeping the camera across them. All I can say is the concept, say, is "Greensweep." The technique is somewhat non-standard, but the result, however, is not very original. Just enter "green camera motion blur" in Google. While certifiably "creative," other more original images will beat this one, even though it's abstract.

And remember, if you have a realistic image of sheer beauty, even a painterly one, but it doesn't portray a strong concept, it probably should belong in a Pictorial contest. Finally, if you feel strapped for ideas, take a look on the web under "creative photography ideas," and you'll find plenty of them to perhaps inspire you.

June Competition Results

Pictorial Projected Basic (Judge - Lois Shouse)

Basic Level (27 entries)			
Award	**Title**	**Member**	**Club**
1B	Spooky moon over Coit Tower	Yemay Hsieh	Santa Clara
2	Puppy Kiss, mother red fox with two of her young kits	Sue Griffin	Livermore
3	Stream of Lilies	Laura Stansfield	Santa Rosa
4	Young Equestrian is practicing jumping	Jie Ni	Peninsula
5	On top of the world!	Ally Whiteneck	Contra Costa
HM	Esplanade-Theatres by the Bay, Singapore	Josephina Shen	Peninsula
HM	Light ripples toward the lingering mist	Susan Elliott	Marin
HM	Tiny Dancer After The Rain	Leslie Baker	Marin

Best of Division - Pictorial Projected

Pictorial Projected - 1st Basic

Spooky moon over Coit Tower
Yemay Hsieh
Santa Clara Camera Club

Pictorial Projected Intermediate

Award	Title	Member	Club
Intermediate Level (33 entries)			
1	Sipping the nectar on a windy day at Filoli Gardens	Frances Williams	Marin
2	An Early Morning Walk in Death Valley's Badlands	Eric Gold	Santa Clara
3	Beautiful bird of prey -- Cooper's Hawk, with a tinge of blood on its beak.	Bill Johnston	Berkeley
4	Monument Valley after the Storm	Eric Gold	Santa Clara
5	Chick Lupine Flowerhead	David Lingenfelter	Berkeley
HM	Evening Pause	Betsy Waters	Santa Rosa
HM	Hamilton Lake at High Sierra in Sunrise	Maria Ley	Contra Costa
HM	Shifting sands uncover beach treasures	Marcy Zimmerman	Diablo Valley

Pictorial Projected - 1st Intermediate

Sipping the nectar on a windy day at Filoli Gardens
Frances Williams
Marin Photo Club

Pictorial Projected Advanced

Advanced Level (36 entries)			
Award	Title	Member	Club
1	Evening's Last Glow	Bill Stekelberg	Livermore
2	PA~Camping Under The Milky Way~3318346~RYK 0000	Ronald Kyutoku	Livermore
3	Magnolia	Gary Saxe	Santa Rosa
4	Dreamer 2.	Mara Phraner	Alameda
5	Sunset in Martinez on the Carquinez Strait (Gary get out of my shot)	Craig Turner	Diablo Valley
HM	Butterfly and Flower	Wendy Watling	Rossmoor
HM	Guy Time	Melissa Brookmire	Peninsula
HM	Imagine...	Lynda Stuber	Santa Rosa

Pictorial Projected - 1st Advanced

Evening's Last Glow
William Stekelberg
Livermore Valley Camera Club

Pictorial Projected Masters

Award	Title	Member	Club
Masters Level (34 entries)			
1	Sahara Desert Night	Bill Chambard	Contra Costa
2	Milky Way Rising- Escalante, Utah	Mansoor Assadi	Marin
3	Female Cardinal Flying into a Perch	John Klingel	Marin
4	Arctic Sunset.	Lucy Kiang	Livermore
5	Taking a Break	Peter Nicholls	Villages
HM	Beautiful Asian Lady With Umbrella	Claudia Peterson	Santa Clara
HM	Floating on Cloud 9	Rajani Ramanathan	Livermore
HM	The Blue Boat	Susan Mayne	Marin

Pictorial Projected - 1st Masters

Sahara Desert Night
Bill Chambard
Contra Costa Camera Club

Monochrome Projected Basic (Judge - Lois Shouse)

Award	Title	Member	Club
Basic Level (24 entries)			
1	The Horns, Torres del Paine, Chile - Patagonia	Leslie Baker	Marin
2	Waiting for Dinner	Mark Hullinger	Santa Rosa
3	Peek-a-Boo Owlet, great horned owl	Sue Griffin	Livermore
4	Convertible cruising in Cuba	Sandy Eger	Contra Costa
5	A brown pelican gets in position to dive for its next fish catch.	Tessa Burt	Peninsula
HM	Rough Rocks and Silky Water	Jie Ni	Peninsula
HM	Strawberry Overdose	Dennis Herman	Marin
HM	Watching	Yaniv Sherman	Alameda

Monochrome Projected - 1st Basic

The Horns, Torres del Paine, Chile - Patagonia
Leslie Baker
Marin Photo Club

Monochrome Projected Intermediate

Award	Title	Member	Club
Intermediate Level (33 entries)			
1	Sharing	Betty Hovenden	Livermore
2	Caught!	Dana Christensen	Marin
3	Southern Magnolia	Suresh Yeola	Millbrae
4	Simple and Curved.	Fragrance Liu	Rossmoor
5	Moroccan School Child	Dick Weston	Santa Rosa
HM	Calla Lily	Carolyn Rodriguez	Santa Clara
HM	Interference (15045323)	David Edgar	Berkeley
HM	Mt. Hood Summit	Fan Xie	Peninsula

Monochrome Projected - 1st Intermediate

Sharing
Betty Hovenden
Livermore Valley Camera Club

Monochrome Projected Advanced

Advanced Level (34 entries)			
Award	Title	Member	Club
1B	Amaryllis	Susan Stanger	Livermore
2	Geyser Field, Yellowstone NP	Bill Stekelberg	Livermore
3	Lands End	Gary Saxe	Santa Rosa
4	Reflecting on Breakfast	Lynda Stuber	Santa Rosa
5	Alone at the Park	Kazuko Hamano	Santa Clara
HM	450 Sutter Street Fantasy	Doug Stinson	Fremont
HM	Anasazi Ruins, Monarch Canyon Utah	Kazuko Hamano	Santa Clara
HM	Helsinki flower ## 4	Selden Parmelee	Contra Costa

© Susan Stanger

Best in Division - Monochrome Projected

Monochrome Projected - 1st Advanced

Amaryllis
Susan Stanger
Livermore Valley Camera Club

Monochrome Projected Masters

Masters Level (33 entries)			
Award	**Title**	**Member**	**Club**
1	Going Home	Rajani Ramanathan	Livermore
2	Splashing in the pond	Clarence Luckett	Livermore
3	Prima ballerina Adji Cissoko on China Beach, San Francisco	Bruce Paul	Livermore
4	Susie's Beach	Obie Gilkerson	Berkeley
45	After a Day of Hard Work Going Home	San Yuan	Contra Costa
HM	The Glance	Claudia Peterson	Santa Clara
HM	Waves, Rocks,Sand	Jane Postiglione	Contra Costa
HM	Weaver woman at work	Jamie Wasson	Contra Costa

Monochrome Projected - 1st Masters

Going Home
Rajani Ramanathan
Livermore Valley Camera Club

Travel Projected Basic (Judge - Lois Shouse)

Award	Title	Member	Club
	Basic Level (28 entries)		
1BIM	Sa Pa is located in the NorthWest region of Vietnam. Rice is a staple of the ethnic residents and terraced fields cover the mountain slopes surrounding this village that sits at 4,921 feet elevation.	Laura Stansfield	Santa Rosa
2	Riding from the ancient pyramids of Giza to the modern city of Cairo, Egypt	Josephina Shen	Peninsula
3	Chefchaouen, Morocco is a very old and remote mountain town, but it's youth are very modern	Carolyn Rodriguez	Santa Clara
4	Wearing the Yukata, summer Kimono, and Amigasa, straw hat, dancers perform the Awa Dori dance. The dance is a combination of intricate hand and head movements. This fall Parade was in Iwakuni, Japan.	Dennis Tungate	Livermore
5	Sunrise on the Sahara, Morocco	Carolyn Rodriguez	Santa Clara
HM	Family prepares for Temple. In Bali at the age of two children are parented by fathers for proper cultural upbringing. Ubud, Bali, Indonesia.	Elizabeth Springs	Santa Rosa
HM	Mekong River Market, Early Morning. February 2019, Vinh Long, Vietnam, Shop and restaurant owners en route to purchase the day's supplies.	Bob Levy	Marin
HM	The Silver Cave in Yangshuo, China got its name from the crystal clear stalactites that sparkle like silver. Its massive cavern dwarfs the visitors below.	Luke Lang	Santa Clara

Image of the Month

© Laura Stansfield

Best in Division - Travel Projected

Travel Projected - 1st Basic

Sa Pa is located in the NorthWest region of Vietnam. Rice is a staple of the ethnic residents and terraced fields cover the mountain slopes surrounding this village that sits at 4,921 feet elevation.
Laura Stansfield
Santa Rosa Photographic Society

Travel Projected Intermediate

	Intermediate Level (30 entries)		
Award	**Title**	**Member**	**Club**
1	A Tuarag Tribesman and his camels, in a remote corner of the Sahara Desert	Eric Gold	Santa Clara
2	Horseshoe Bend, Glen Canyon National Recreation Area, Marble Canyon, Arizona. Tourists watching the sunset on a May evening in 2021	Ally Whiteneck	Rossmoor
3	Havana, Cuba. Cathedral of the Virgin Mary in the Plaza de la Catedral. Baroque style architecture. Has been an important religious center since 1789 and is one of Cuba's frequently visited sites.	Robert Strochak	Peninsula
4	Haleakala, aka House of the Sun, is a dormant volcano that rises 10,023 feet above sea level and towers over the island of Maui	Laura Simpson	Contra Costa
5	No vehicle larger than a golf-cart sized can fit through the narrow gates and streets in Dubrovnik, Croatia.	Marcy Zimmerman	Diablo Valley
HM	A guide gives history lesson to tourists seated on lawn by Dublin Castle. This complex was the seat of 800 years of ; British rule of Ireland, which finally ended in 1922.	Sharon Sonsteng	Rossmoor
HM	Harvesting takes place on a street where a rice hulling machine separates the rice from the husk. The women collect the rice in baskets that are taken to the mill to be processed. Barauli, Nepal.	Cindee Beechwood	Marin
HM	Traditional fisherman slaps the water with his oar to drive fish into his underwater net. Lake Inle, Myanmar	Tamara Krautkramer	Marin

Travel Projected - 1st Intermediate

A Tuarag Tribesman and his camels, in a remote corner of the Sahara Desert
Eric Gold
Santa Clara Camera Club

Travel Projected Advanced

Award	Title	Member	Club
	Advanced Level (30 entries)		
1	Mass at St. Peter's Basilica. Considered the largest active church by volume, St Peter's is the heart if Vatican City, the smallest country in the world.	John Drake	Berkeley
2	A young boy training to be a Buddhist monk lights a candle for the evening prayer at the Marpha Monastery in Marpha, Nepal.	Bob Sturm	Berkeley
3	A windy day in Perast, Montenegro, a historic coastal town on the Bay of Kotor; which was on a key route for Venetian and well as Austro-Hungarian traders.	Peche Turner	Millbrae
4	Uyghur food at the Kashgar Animal fair, the largest in central Asia. Here Uyghurs, who are ethnically Turkic, prepare plov which is a mutton stew, cooking it over a wood fire.	Angela Grove	Marin
5	Ginger peeling is family business in Cambodia	Frank Menkel	Contra Costa
HM	Exploring Brown Bluff, Antarctica	Clarence Luckett	Livermore
HM	The university town of Coimbra, Portugal. The University of Coimbra sits above the town and is the seventh oldest university in Europe, dating from 1290.	Bill Clark	Santa Rosa
HM	Typical village along the Nile River in Egypt. Many houses are left unfinished because of the tax structure, which assesses no taxes if a building has not been totally completed. December, 2019	Sharon Strochak	Peninsula

Travel Projected - 1st Advanced

Mass at St. Peter's Basilica. Considered the largest active church by volume, St Peter's is the heart of Vatican City, the smallest country in the world.
John Drake
Berkeley Camera Club

Travel Projected Masters

Masters Level (27 entries)			
Award	**Title**	**Member**	**Club**
1	Reinebringen Peak overlooking the village of Reine offers challenging hikes during the summer Lofoten Norway	San Yuan	Contra Costa
2	Petermann Island. A small island off the Antarctic Peninsula is frequented by cruise ships. Travelers love to watch penguins, immerse in another worldly scenery and enjoy kayaking among icebergs.	Shinnan Kiang	Livermore
3	Pub Street, Siem Reap, Cambodia, November 2019. Siem Reap is next to Angkor Wat and the Pub Street area is normally crowded with tourists, vendors, and restaurant hawkers.	Mark Brueckman	Alameda
4	The Ramayana refer to Pushkar Lake as the "original sacred water-body." Among the top 5 holy pilgrimage sites for Hindus, pilgrims throng in large numbers to the ghats (steps) to take a sacred bath.	Lyrinda Snyderman	Berkeley
5	Santaria Dancer in Cuba performing traditional dance	Fred Goldman	Peninsula
HM	Later in the day this group of camels will be carrying tourists in the Timanfaya National Park on the island of Lanzarote, in the Canary Islands, Spain.	John Erve	Millbrae
HM	Pushkar Fair: A camel trader prepares dinner during the camel fair held each year in November at Pushkar, India. The fire also helps keep him warm as the desert cools down quickly at night.	Rajani Ramanathan	Livermore
HM	St. Saba Monastery was founded in 489 AD, and once housed hundreds of monks. Today it is run by the Greek Orthodox Church in Palestine.	Phil Meginness	Livermore

Travel Projected - 1st Masters

Reinebringen Peak overlooking the village of Reine offers challenging hikes during the summer. Lofoten Norway
**San Yuan**
Contra Costa Camera Club

Journalism Projected Basic (Judge - Lois Shouse)

	Basic Level (11 entries)		
Award	**Title**	**Member**	**Club**
1	Visitors to the Immersive Van Gogh exhibit, San Francisco, maintain social distance while viewing a digital projection of his; most famous works. The exhibit uses 40 projectors and covers 300,000 ft.	Dorothy Weaver	Marin
2	Enough Is Enough. September 2016, West 79th Street and Amsterdam Avenue, New York City.	Bob Levy	Marin
3	African American Man restrained by San Francisco Police on Market Street, San Francisco 2016	Gabriel Castillo	Berkeley
4	Here are two three-rower kayaks departing San Francisco Bay at dawn on May 31 in the 2021 Great Pacific Race to Hawaii. They will row 2400 miles over 70 days to reach their goal	Bob Hemstock	Marin
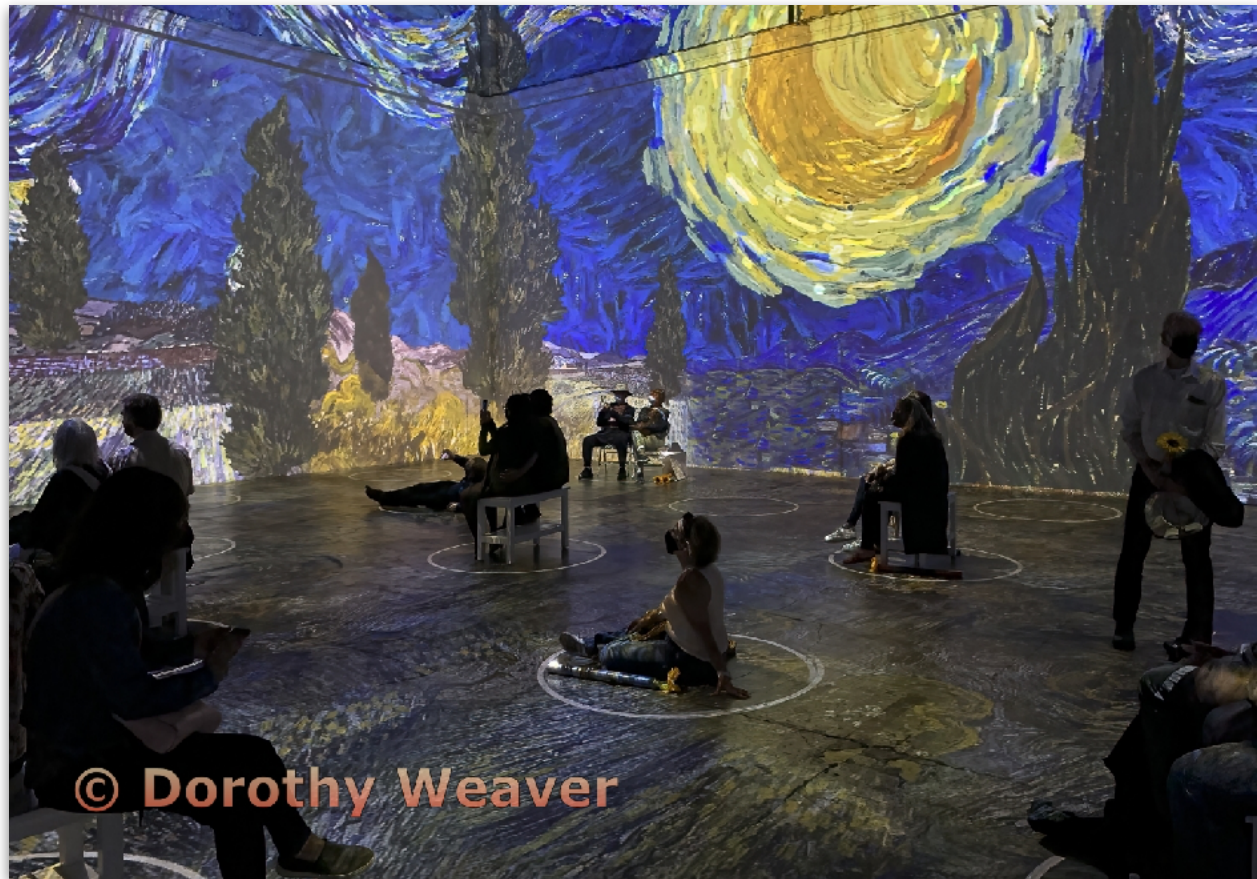
Journalism Projected - 1st Basic

Visitors to the Immersive Van Gogh exhibit, San Francisco, maintain social distance while viewing a digital projection of his most famous works. The exhibit uses 40 projectors and covers 300,000 ft.
Dorothy Weaver
Marin Photo Club

Journalism Projected Intermediate

	Intermediate Level (33 entries)		
Award	**Title**	**Member**	**Club**
1	Mexico's player's aggressive and risky play helps them to a nine point victory over Canada in the 2019 Little League Intermediate 50/70 Baseball World Series. Livermore, California	Gary Oehrle	Livermore
2	[Seq] Remembering Mario	Bruce Lescher	Livermore
3	A reciprocating saw is used to remove the horn of an endangered white Rhino as part of a strategy to deter poaching. Kruger Park, South Africa 2018	Sharon Thorp	Santa Clara
4	[Seq] End White Silence	Mishaa Degraw	Berkeley
5	Albany Little League catcher stirs up dust as he covers home plate. First year players learning new skills provide excitement for the viewers as well as customers for Tide laundry detergent. May 2021	Debbie Lindemann	Livermore
HM	News Rock~Deep grooves show how the Puebloans (A.D. 200-1300) sharpened their tools for writing. Many petroglyph stories were told along the San Juan River, Utah, for archaeologists to decipher.	Zina Mirsky	Rossmoor
HM	Sean 'The Shark' Becker Wings Over At Calistoga, June 2017	Michael Courtney	Contra Costa
HM	The Big Basin fire destroyed many homes in addition to the state park	Eric Gold	Santa Clara

Journalism Projected - 1st Intermediate

Mexico's player's aggressive and risky play helps them to a nine point victory over Canada in the 2019 Little League Intermediate 50/70 Baseball World Series. Livermore, California
Gary Oehrle
Livermore Valley Camera Club

Journalism Projected Advanced

Award	Title	Member	Club
Advanced Level (21 entries)			
1	Blue Angels dazzle San Franciso Bay boaters with their Opposing Knife Edge Cross maneuver at the San Francisco Fleet Week, Oct. 10 2015	Tracy Lussier	Contra Costa
2	Dog and master surf together at Santa Cruz, CA	Bob Rogers	Contra Costa
3	Social distance circles improve "Immersive Van Gogh", reducing crowds experiencing being enveloped in color, light & movement of his art projecting around 4 2-story walls. San Francisco, 5/11/21.	Jennifer Isaac	Marin
4	U.S./Mexican border wall under construction in March 2020 in Arizona's Organ Pipe Cactus National Monument. Fragile habitat is shown degraded by new roads, debris, and vehicles raising clouds of dust.	Ron Shattil	Berkeley
5	Winter Driving In Lamar Valley in Northern Yellowstone National Park, Always Needs To Share The Snow-covered Roadway With Bison. February, 2018.	Lucy Kiang	Livermore
HM	Competition senior rider and horse, tackle the water jump with ease Woodside Ca.	Cindy Micheli	Livermore
HM	[Seq] Omaha Beach Les Braves memorial	Marina Grabovskaya	Fremont

Journalism Projected - 1st Advanced

Blue Angels dazzle San Franciso Bay boaters with their Opposing Knife Edge Cross maneuver at the San Francisco Fleet Week, Oct. 10 2015
Tracy Lussier
Contra Costa Camera Club

Journalism Projected Masters

Award	Title	Member	Club
1B	Youth Surfer Slides Off in Wipe Out at Mavericks, Santa Cruz	Sherry Grivett	Contra Costa
2	Traffic jam. Co-driver Sean McNamara leaps clear as Brian McNamara steers their winch-assisted vehicle through the boulders. 2020 King of the Hammers, Johnson Valley, CA.	Bill Stacy	Santa Rosa
3	Skateboarder Takes Air, Venice Beach, Los Angeles, May 13,2021	Jane Postiglione	Contra Costa
4	Jessica DiCostango rides Cocoa Z over a cross country obstacle in the Preliminary Challenge Event at The Horse Park at Woodside May 29, 2021.	Susan Gerber	Livermore
5	Freestyle Motorcross Rider Performs Trick Above the Trees, Alameda Fair, Pleasanton, CA,2015	Jane Postiglione	Contra Costa
HM	Around the world, the smart phone is a major competitor for the DLSR	Jon D'Alessio	Marin
HM	Leading a peaceful March - BLM organizer leads a march down Main Street, Walnut Creek Ca. June 5th, 2020	Sean McDonough	Rossmoor
HM	Participant in a religious festival, St. Paul Catholic Church, San Pablo, CA	Joanne Gabel	Berkeley

Masters Level (33 entries)

Best in Division - Journalism Projected

Journalism Projected - 1st Masters

Youth Surfer Slides Off in Wipe Out at Mavericks, Santa Cruz
Sherry Grivett
Contra Costa Camera Club

Fun with Fisheye
by Douglas G. Stinson

Part 1: Capture

Fisheye lenes are defined by their ability to capture at least a 180º field of view. There are several reasons to work with a fisheye lens. One example is working in a confined space, such as interior architectural photography. In this case the image will likely require extensive post-processing, a topic we will cover in part 2. Another reason is to use the barrel distortion, shown in figure 1, for creative effect. With a fisheye lens, only straight lines passing through the exact center of the frame remain straight; all others are curved. The effect increases as the edge of the frame is approached. This causes the center of the image to appear to bulge out. Other ultra-wide-angle lenses can have this effect to a lesser extent; when corrected, these are called rectilinear lenses. With a fisheye, objects close to the lens appear much larger compared to objects only slightly further away. I enjoy exaggerating the relationship between subjects with a wide-angle lens. So, it was inevitable that I would eventually purchase a fisheye lens.
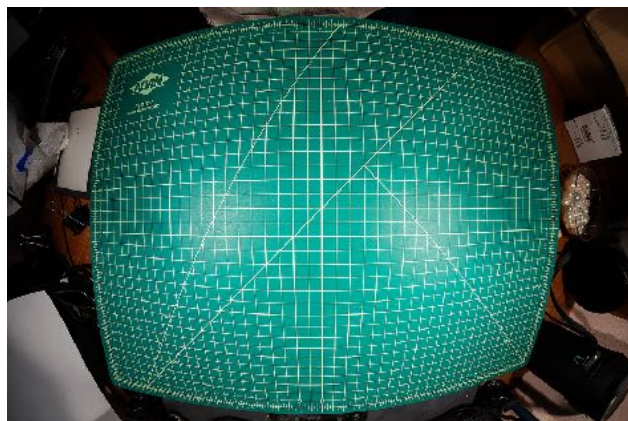

Fig 1. *Barrel Distortion* is illustrated by this fisheye photo of grid squares on a flat sheet. Note the photographer's shirt at the top center of the frame. Keeping oneself out of the picture is one of the challenges when using a fisheye lens.

Lens Tech

When selecting a fisheye lens, the first thing to know is that they come in two basic varieties: Full-Frame Fisheye, and Circular Fisheye. A Circular Fisheye is what most people think of. These lenses take a 180˚ hemisphere and project it as a circle within the frame, surrounded by black. Although the
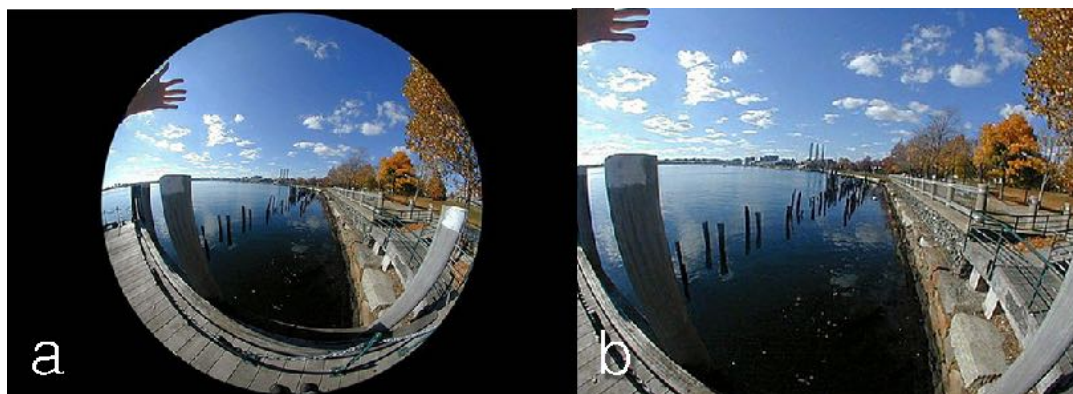

Fig 2. The same scene photographed through a circular fisheye (a) and a diagonal fisheye (b). Credit http://oneslidephotography.com.

image is smaller than the frame, it covers a full 180º in all directions. A Full-Frame (or "Diagonal") fisheye takes in a 180º angle of view when measured corner to corner. The horizontal field of view is around 147º. The image fills the entire frame but has the same characteristic barrel distortion as a circular fisheye. Examples of the two are shown in figure 2. Note there is nothing magical about the full frame fisheye. The same composition can be achieved by cropping the circular image. However, the cropped image will have many fewer pixels than the sensor could provide.

There are a wide range of fisheye lens available from most lens brands. They range from rather expensive to surprisingly inexpensive. If you are willing to pay over $1000, Canon and Nikon full-frame camera owners don't even need to choose between circular and full-frame lenses. They can buy the *Canon EF 8-15mm f/4L Fisheye USM* or the *Nikon AF-S 8-15mm f/3.5-4.5E ED Fisheye*. At the other end of the price spectrum is the *Lensbaby Circular Fisheye 5.8mm f/3.5* at under $300, designed for APS-C cameras. (Note: it seems Lensbaby no longer manufactures this lens. There are a few still available new for some cameras, otherwise investigate a used lens.)

If you are not ready to commit to a real fisheye lens, you could experiment with the *Opteka 52mm 0.2x HD Professional Super AF Fisheye Converter Lens* for about $40. This unit screws into the filter threads of a regular lens and changes its focal length by a factor of 0.2x (e.g. a 50mm lens becomes a 10mm lens). If your lens does not take 52mm filters, you will need to also buy adaptor rings. According to reviews, it loses sharpness toward the edges, exhibits some vignetting and chromatic aberration. But customers were satisfied given its price.

The difference in focal length between the Canon/Nikon lenses and the Lensbaby brings up an important point. The "crop factor" of the different sensor sizes means that while a 16mm lens will give a good fisheye effect on a full-frame sensor, you need a focal length of $16/1.5 \cong 11$mm or less to get that same effect with an APS-C sensor which has a 1.5 crop factor.

I will rarely use a fisheye lens, so I am unwilling to pay a premium. For my photography, I can think of few situations where a Circular Fisheye is necessary, or even desirable. It screams "*fisheye!*"; I don't want my viewers focusing their attention on the lens I am using. I have a full-frame camera, so I'm only interested in lenses that take full advantage of that sensor size. I found two lenses that meet these criteria, the *Rokinon 12mm f/2.8 ED AS IF NCS UMC Fisheye Lens*, and the *Sigma 15mm f/2.8 EX DG Diagonal Fisheye Lens.* The Rokinon is currently available for under $400 while the Sigma costs ~$200 more. The Rokinon lens is designed by Samyang and a similar lens is sold under that brand. The two lenses are shown in figure 3.

Fig 3. Rokinon and Sigma fisheye lenses. Photo of the Rokinon by the author using a Tamron SP 24-70 mm f/2.8 USD Di lens. Photo of the Sigma lens credit B & H Photo Video.

Most fisheye lenses have a bulbous front element; the glass extends beyond the end of the lens barrel. One needs to be careful to protect the glass from damage. This also makes them susceptible to lens flare. Both the Rokinon and the Sigma lenses come with a lens hood to partially ameliorate these concerns. The Rokinon comes with a lens cap that fits over the lens hood, which is particularly convenient.

To create exaggerated perspective, one wants a lens that focuses close. The Rokinon focuses to just under 7.9 inches. The Sigma lens beats that at 5.9 inches. Set to their closest focus and wide open at f/2.8, everything between 7.2" and 9.0" will be in focus with the Rokinon lens while the Sigma will have a depth of field from 5.7" to 6.3". At f/22 the corresponding values are 4.2"-81" for Rokinon and 4.4"- 10.3" for Sigma. While the Sigma focuses closer, the shorter focal length of the Rokinon gives it greater depth for field.

The biggest difference between the two lenses, and the one that probably accounts for the price difference, is that the Rokinon is a manual focus/manual aperture lens. The degree of automation on the Sigma lens depends on the camera model. I don't think manual focus is a big deal. Ultra-wide-angle lens have incredible depth of field. For relatively distant objects, at f/2.8 and the lens set to the HyperFocal distance of 6 feet, everything between 3 feet and infinity will be in focus. Dropping to f/22 will bring everything from 8" to infinity in focus. You can pretty much set the focus to ~6 feet and forget it. Both lenses have a depth of field indicator etched on the barrel. For close-up work, I tend to have my camera on a tripod and manually focus using LiveView anyway. Manual aperture is a bigger deal. For (semi) automatic operation the camera can be set to Aperture Priority; manually set the aperture and let the camera choose the shutter speed. But if a particular shutter speed is important to you, for example, to give flowing water a particular effect, you have no choice but to go full manual with the Rokinon. To get the viewfinder bright enough to compose the image, you may have to open the lens to f/2.8 and then

stop down before clicking the shutter. I am almost always going for maximum depth of field and not worried about shutter speed, so I just spin the aperture ring from its maximum opening stop to its minimum opening stop. But if you want to be more careful with your setting, this could slow you down.

Composition

In situations that don't include people or obvious straight lines, the fisheye lens allows an extreme wide-angle view and/or dramatic foregrounds without the barrel distortion being noticeable. This is frequently the case in landscape photography. Consider figure 4, a photograph of a field of mustard flowers. The use of a fisheye lens allows the width of the field to be captured, creates a sense of depth, and provides detail of the individual flowers in the foreground. To capture this image, I needed to be inside the field of flowers. With a fisheye lens you need to get much closer to your subject than you may be used to. A fisheye lens can also be useful in confined situations such as a cave or slot canyon.

Fig 4. A field of mustard plants in bloom, near Rancho Higuera in Fremont, CA.

Another situation where the visual impact of barrel distortion can be minimized is when you can arrange for the visually strongest straight lines to pass through or converge on the center of the frame. An example is shown in figure 5 where the tree trunks are the strongest straight lines. In this case, these lines will appear approximately straight while you take advantage of the extreme perspective distortion to increase the perception that the subjects are disappearing into the vanishing point. Other lines may appear to curve around the center, which can add to the effect.

Fig 5. Shooting straight up through a cluster of Redwood trees.

Composing an image with a fisheye lens can produce some interesting effects, but one needs to be careful when people are involved. You may have seen the result of official White House photographer Adam Schultz using a very wide-angle lens to capture a photo of the Bidens and the Carters (figure 6). Since journalism ethics prevented the use of post-processing, that photo appears to have been taken with a very wide-angle rectilinear lens, not a fisheye. With a fisheye, the image would be even more exaggerated. An example of this is figure 7 where the subject near the edge appears bent and stretched. Probably not a flattering look. Meanwhile, the subject near the center is almost normal (at least in appearance). If the twin on the right were not in the picture this might be an acceptable wide-angle shot.

Fig 7. The author, centered, vs. his evil twin near the edge of the frame

Fig 6. Jimmy Carter and his wife, Rosalynn, received a visit from President Biden and Jill Biden at their home in Plains, Ga. The photo caused a stir. Credit...Adam Schultz/The White House.

Alternatively, one can embrace the distortion, as in figure 8.

Fig 8. The author examines the lens close-up and is amazed by what he sees.

The distortion produced by a fisheye can be employed for purposes other than humor. With careful camera placement and appropriate cropping, the distortion can be used to increase the drama in an image. This can be seen in figure 9, where the automobile appears to recede into

Fig 9. Bel Air in the shade of a mushroom tree, a vertical slice cropped from the center of a full frame fisheye image.

the distance. Attention is focused on the grill and headlamps. The curved horizontal lines and converging vertical lines further focus attention

Fig 10. 10 Battery Street, San Francisco.

on the main subject. Also, consider shooting straight up (or down) in, for example, a canyon of city skyscrapers as shown in figure 10.

More to come

The fun with fisheye does not end with the push of the shutter button. Corrections and creativity abound in post-processing as well. That subject will be covered in Part 2, next month.

Note: All photos in this article were taken by the author using the *Rokinon 12mm f/2.8 fisheye lens* unless otherwise noted.

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/
LV	Livermore Valley Camera Club	http://livermorevalleycameraclub.com
MR	Marin Photography Club	http://www.marinphotoclub.com/
ML	Millbrae Camera Club	https://millbraecameraclub.photoclubservices.com/
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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Webmaster	Open		

N4C

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

* No competitions scheduled in December. *NOTE new schedule for 2022 on following page.

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

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

P =Pictorial	M = Monochrome	N = Nature	T = Travel	C = Creative

J = Journalism	S = Sequence

N4C Board Calendar

Board Meetings
July 12 at 7:00pm (Zoom Mtg.)
August 9 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)

New Schedule for 2022!

Month	Print				Projected			
Jan	P	M	J	C	P	J	C	
Feb	P	M	N	T	P	N	T	M
Mar	P	M	S	J	P	J	C	
Apr	P	M	J	C	P	N	T	M
May	P	M	N	T	P	J	C	
Jun	P	M	T	C	P	N	T	M
Jul	P	M	N	S	P	T	C	N
Aug	P	M	J	C	P	N	J	
Sep	P	M	N	T	P	J	C	M
Oct	P	M	J	C	P	N	T	M
Nov	P	M	N	T	P	T	C	J
Dec								

N4C Competition Schedule for 2022