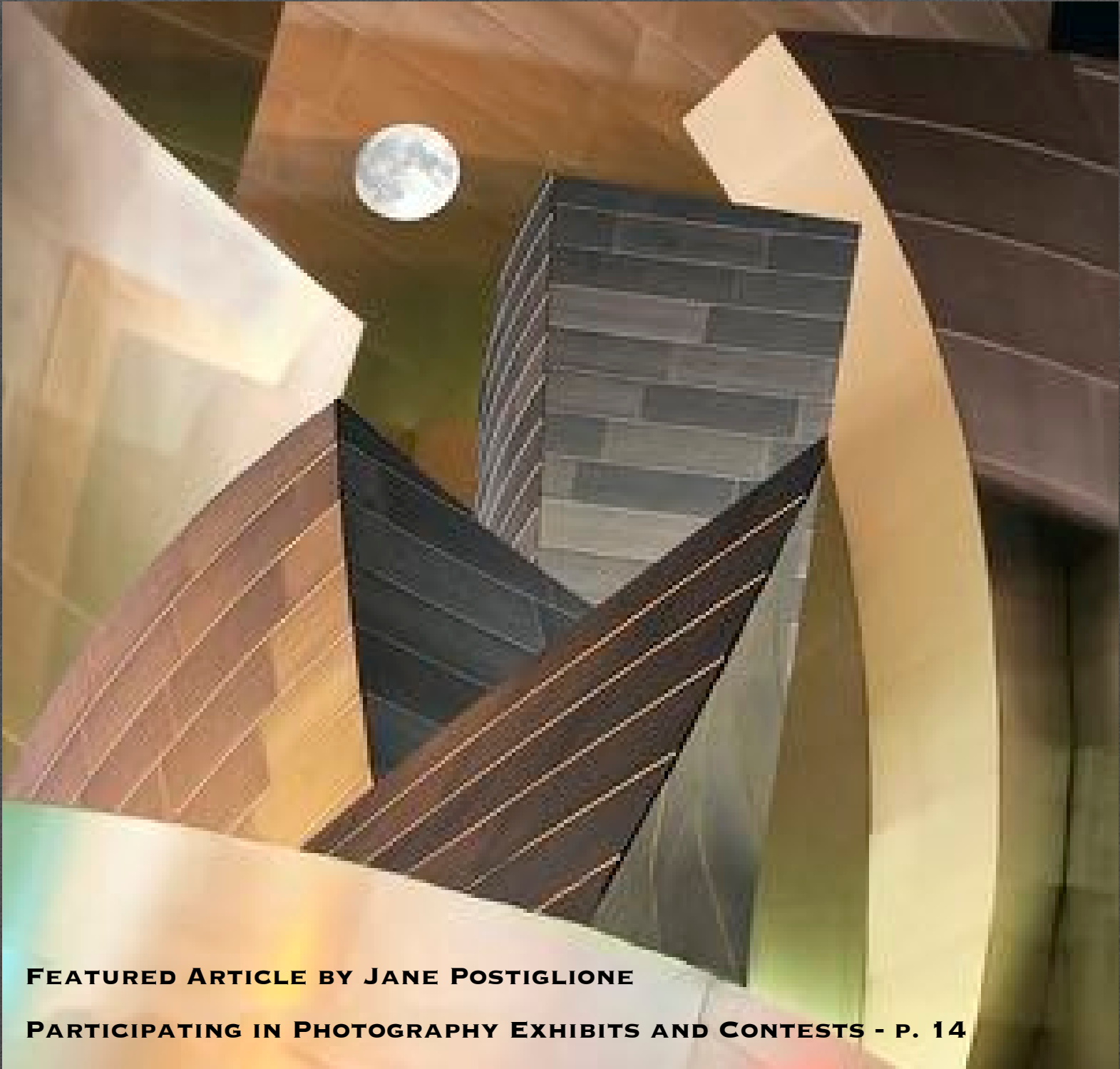


FOTO FANFARE NEWSLETTER



SEPTEMBER 2021



FEATURED ARTICLE BY JANE POSTIGLIONE

PARTICIPATING IN PHOTOGRAPHY EXHIBITS AND CONTESTS - P. 14

THIS & THAT

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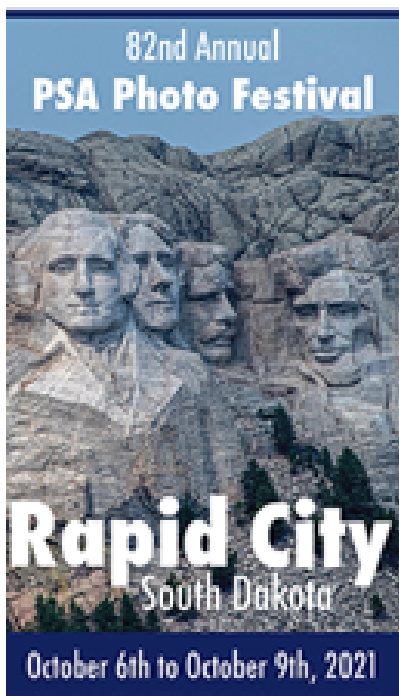
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PSA Photo Festival

The PSA Photo Festival is fast approaching! It's not too late to register. There will be loads of photo tours and break out sessions. I'm looking forward to a week of photography immersion!

Tours include sunrise and/or sunset at the Badlands, Mt. Rushmore, Spearfish Canyon Waterfalls, Reptile Gardens and more. Hotel rooms are relatively inexpensive, and I heard there is an awesome graffiti walk in Rapid City. Hope to see you there! For more information, go to <https://psa-programs.org/photo-festival-2021/>

Vicki Stephens



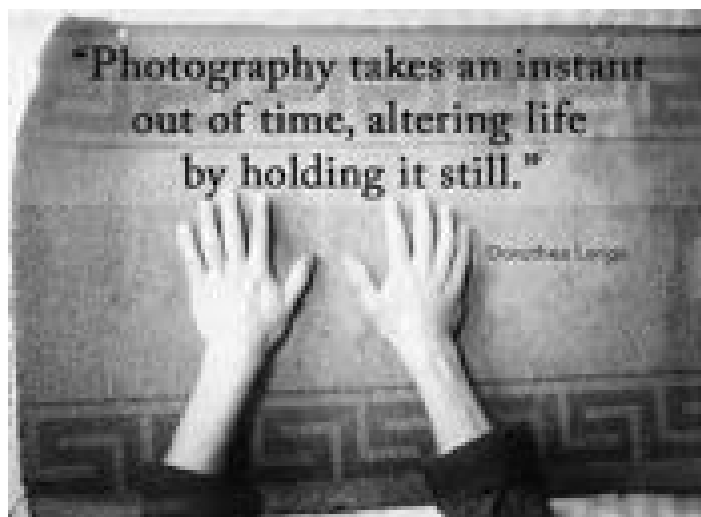
Cover Image *Reimagined* By Jane Postiglione

Photoshop Virtual Summit

October 4 - 8, 2021

20 expert instructors teaching 40 classes - over 30 hours of content! And you can watch it for free!

[Click here to register.](#)



Delay of Competition Winners

This issue of Foto Fanfare will **NOT** include the August competition winners. Sorry for the delay, but the judging has not taken place as of this publication. Look for it in a future or special issue.

President's Corner

By Doug Stinson



The Print's the Thing

I enjoy experimenting with alternative photographic processes. This generally involves hand coating paper with some light sensitive material, placing it in intimate contact with a photographic negative and exposing it to a light source. Things being what they are today, the source image almost always originates as a digital file, not a large

format film negative. This means

I must create a so-called “digital negative”: converting the image to black and white, inverting it, and printing it on transparency film using my inkjet printer.

In the middle of a series of trials (AKA “failures”), for no particular reason I made a straight print on watercolor paper. I was stunned. Now remember, I had already been admiring this image on my computer screen when I selected it for my alternative process experiments. But viewing the print was an entirely different experience; it struck an emotional chord in a way the image on the screen never did.

This was the first print I made since the pandemic started. It reminded me of how much I miss our print competitions. It also made me think about photographic prints in general. As an artist it is frustrating to know that with digital images I have so little control over what the viewer sees: not the size of the image, the resolution, the colors, the contrast. Pretty much nothing other than the relative position of objects on the screen. Everything else is left to the vagaries of the viewer's device and software. I have no idea if viewers are seeing what I intend them to see. As a judge, I feel a bit foolish giving advice on blown highlights or shadow detail in a projected image competition when I have no idea what the image looks like on the photographer's screen. And now with meetings over Zoom, I have no idea what the image looks like on anyone's screen! I have seen artifacts in images when I previewed them that weren't there on the competition night and vice versa.

Beyond control, printing provides additional degrees of artistic expression. The type of paper makes a big difference in how an image is perceived. There is a reason why Ilford, to give just one example, makes 35 different papers specifically for inkjet printing of

photographs. And that doesn't count a myriad of other papers that can be used for printing photographs.

Yet another issue is longevity. A well made and cared for pigment print will last hundreds of years. More importantly, it can be “decoded” with just your un-augmented eyes and brain. A future archeologist uncovering a photographic print will instantly understand and appreciate it. Ironically, when I worked for Eastman Kodak, digital image storage was my thing. Image lifetime was considered critical so one thing my colleagues and I did was determine how long an image would last if stored digitally on a Kodak CD-R disc: approximately 217 years. But how many people have CD-ROM drives anymore? All digital storage methods suffer from rapid obsolescence.

N4C and PSA

Sometimes people are confused about the relationship between the Northern California Council of Camera Clubs (N4C) and the Photographic Society of America (PSA). N4C is a member of PSA, not a subdivision of PSA. Which is to say, PSA has no control over N4C. Where this distinction most often comes into play is around understanding competition rules. N4C sets its own competition rules entirely separate from PSA. When N4C writes competition rules, various sources are consulted, and the PSA is a great source of information and suggestions. But in the end, N4C does not attempt to make its rules consistent with PSA. When differences of opinion exist regarding an interpretation of N4C rules, those differences cannot be resolved by appealing to PSA.

In fact, there is no “supreme court” to adjudicate disputes over the interpretation of the rules; each judge's decision is final. N4C strives to make judge's interpretation of the rules as consistent as possible by providing training and trying to make the rules as clear as possible. Quite a bit of the Board's time each year is spent revising the rules for specifically this purpose. The Board also publishes explanatory “Clarification” documents about the rules. These can be found in section 4.8 of “Documents and Files to Download” on <https://n4c.photoclubservices.com/>. It is well worth checking out the information in this section.

One of the things membership in PSA does provide is the opportunity to participate in PSA-sponsored competitions such as the “Council Challenge”. Be sure to read about the results of the latest challenge elsewhere in this issue.

2021 PSA Council's Challenge

By Gary Oerhle

This year, as in past years, N4C participated in the PSA Councils Challenge in the three categories of Nature, Color and Monochrome. Makers worked to tailor image titles, provide publication releases and to narrow sequences to a single image to meet the PSA requirements.

My thanks to all in helping N4C achieve full participation in each category. All participating makers enabled N4C to place fourth overall in the 2020 PSA Councils Challenge. Specific category notables are:

Nature Category



**Jennifer O'Donnell (Peninsula) awarded First for
“Mother Elephant Helps Baby Out Of Mud”.**



**Polly Krauter (Livermore) awarded Second for
“Fall Rut Fight for Dominance”.**



**Sharon Anderson (Contra Costa) awarded HM for
“Cormorant With a Mouthful” .**



**Anita Rama (Contra Costa) awarded HM for
‘Mother Watches Surroundings As Cubs Eat’.**

Color Category



**Claudia Peterson (Santa Clara) awarded HM for
“Wrapped in Love”.**



Visual Design Instruction with Ian Plant

Biography: Whether hanging over the rim of an active volcano, braving the elements to photograph critically-endangered species, or trekking deep into the wilderness to places most people will never see, world-renowned professional photographer Ian Plant travels the globe seeking out amazing places and subjects in his never-ending quest to capture the beauty of our world with his camera. Ian seeks out the hidden spaces in between the familiar, relying on long exposures, unique lighting conditions, non-traditional perspectives, and special natural events to show his subjects in a new light. Known for his inspiring images and single-minded dedication to creating the perfect photo, Ian has reached hundreds of thousands of people around the world in his mission to inspire and educate others in the art of photography. Ian is a frequent contributor to many leading photo magazines, the author of numerous books and instructional videos, and founder of Shuttermonkeys.com, a community of creative photographers connecting passionate enthusiasts with top pros. You can learn more about Ian and see his photos at <https://www.ian-plant.com>



© Ian Plant 2021

FREE ZOOM PRESENTATIONS

October 20 & November 3 both at 5:00 PM (PT)

Sponsored by the Northern California Council of Camera Clubs and Hunt's Photo and Video

Visual Design Techniques for Making Stunning Photos

In this presentation, professional photographer Ian Plant will share some of his favorite photos from around the world, as well as some of his top composition techniques for making compelling photographs that get noticed. You'll gain a better understanding of visual design principles from this inspiring presentation.

His main presentation on October 20 will set the stage for his critiques on November 3 of YOUR images created using his techniques.



© Ian Plant 2021

REGISTER OCT 20

REGISTER NOV 3

You must register in advance to join and participate.

You will be given instructions on how to submit your images for review after the first session.



NORTHERN CALIFORNIA
COUNCIL OF CAMERA CLUBS
PROMOTING PHOTOGRAPHIC EXPRESSION AND EDUCATION

Hunt's
PHOTO & VIDEO

Notable Photographers and Their Images

By Mark Brueckman

No. 14 - September, 2021

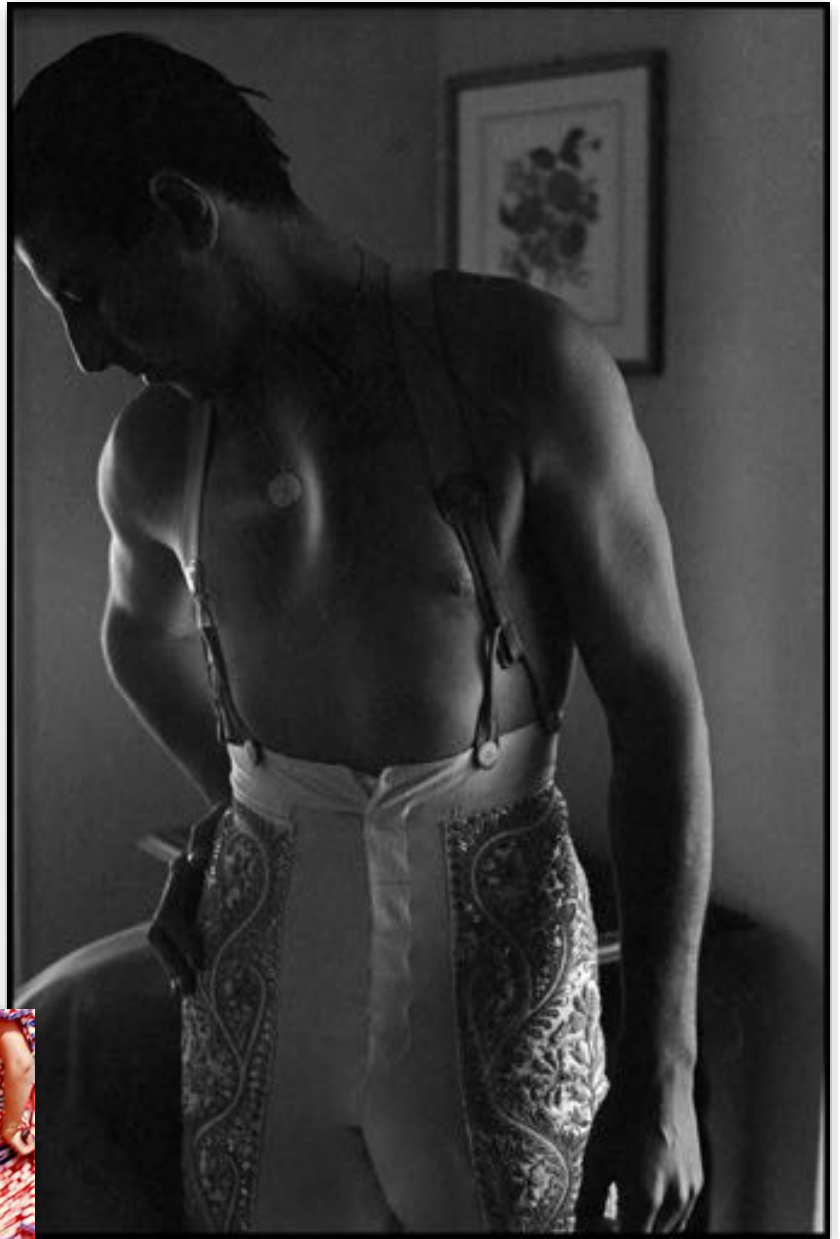
Inge Morath - The Photographer Who Saved Audie Murphy

["Photography is essentially a personal matter - a search for inner truth."](#) - Inge Morath

Inge Morath was born in Graz, Austria, in 1923. Aside from becoming a world famous Magnum photographer, Morath saved the life of Audie Murphy. Murphy was one of the most decorated American soldiers in World War II. I hadn't known much about Morath, but reading that story lured me into investigating her life and work.

At university, Morath was a language student, she studied English, French, and Romanian. She was in Berlin during World War II and she had to keep her opinions to herself for fear of being persecuted. Scary stuff at a scary time.

Morath worked as a translator and was a friend of photographer Ernest Haas. Haas and Robert Capa invited her to join Magnum in 1953 as an editor. She assisted Henri Cartier-Bresson in 1953 and 1954. She became a full-time member in 1955, one of the few women in Magnum. She lived and travelled to many places and added Spanish, Russian and to her inventory of languages. I started studying French at the start of COVID pandemic and seeing that she mastered all those languages made me feel like a slacker and lit a fire under my butt to get more serious about learning French.



Here are two images from her travels to Spain in the mid-1950s -- Matador Torero Antonio Ordóñez before a bullfight and the twirling skirt of a Spanish dancer.



Like other Magnum photographers, Morath took portraits of celebrities and Hollywood stars, including this image of Jane Mansfield.



Jayne Mansfield was a singer, actress and early Playboy Playmate. She was an over-the-top caricature of Marilyn Monroe, a persona she actively cultivated - that was her shtick. Mariska Hargitay, the lead actress of "Law and Order: Special Victims Unit" TV show, is Mansfield's daughter.

These images reminded me of a quote by Richard Avedon - "*All photographs are accurate. None of them is the truth.*"

Ready for your exercise?

Let's compare this Mansfield image with the earlier image of the matador.

1. Take a sheet of paper and draw a vertical line down the center of the sheet.
2. On the top left side write "What I See".
3. On the top right side write "What I Feel and What I Find Interesting".
4. You now have two columns with a title for each column.
5. Starting with the matador image, complete the left side of the sheet and then the right side.
6. Go half way down the sheet and do the same for the Mansfield image.

I am not going to list what I wrote on my sheet, but will summarize my findings below.

Both were staged photos, neither is the "truth". But the matador image is a delicate and imposing study of the human form and shadow. The shadows accentuate the beauty of the matador's body. His face is in silhouette and turned down and slightly away from the camera. It has a classical feel. It reminds me of "*The Dying Gaul*".



In contrast, the Mansfield image is a poorly constructed charade. Her pose, the environs, and the composition are as subtle as a brick through a window. The harsh light of the tall windows which dominates the image is an ineffective use of negative space. Some carpeting on the front of the tub is missing, exposing what looks like the tub supports which adds to the tawdriness of the scene. It is a poorly executed "cheesecake" photo, it lacks even the smallest amount of finesse.

Wouldn't a fully or partially clothed Mansfield posed in the restrained style like the matador image make a much more inviting and interesting picture?

It got me wondering what Morath was thinking during the Mansfield shoot. How did she reconcile this work with the images she had taken in Spain and her work with Cartier-Bresson? Was she fully in the moment or thinking of the coming paycheck? Or was she laughing inside as to the absurdity of Mansfield's factitious gaze while stretched out in a bubble bath?

Continuing with the concept of absurdity, here is a famous image Morath took of a llama in a taxi. It was published in Life magazine in 1957.



Morath had entered her Hollywood period. She befriended the director John Huston and became the movie set photographer for some of his movies. She met playwright Arthur Miller on the set of *The Misfits* in 1960. Here is her image of Marilyn Monroe dancing with Eli Wallach while Clark Gable watches.

I like the authenticity of this image, Gable is really enjoying the moment. The tilted angle adds the dynamic "feel" of movement. *The Misfits* was Gable's last film, he died of a heart attack in 1961 at age 59. Miller would soon divorce Monroe and marry Morath in 1962.

And now on to Morath rescuing Audie Murphy.

Huston was filming *The Unforgiven* with Burt Lancaster and Audie Murphy and Morath accompanied Huston and Murphy on a duck hunting trip to Mexico. Murphy and another man capsized a boat and were struggling. Morath stripped down to her underwear, swam out to the boat and hauled both men ashore, supposedly using her bra as a rescue harness.

I don't believe the part about the bra being used as a rescue harness, but it makes for a gaudy, yet easily marketed story.

The kind you can too frequently find in Hollywood.

À bientôt, mes amis.



I wondered about this image and how it came to be - it didn't seem possible this was a candid shot. It isn't, here is a backstory - <https://www.magnumphotos.com/theory-and-practice/making-the-image-a-llama-in-times-square/>

FEATURED PHOTOGRAPHER:**Bruce Paul, Livermore Camera Club***By Marcy Zimmerman*

Bruce Paul built a solid career working in Silicon Valley, specializing in sales and marketing training, until extreme workplace fatigue drove him to quit, cold-turkey.

Bruce had been a photo hobbyist for years. When his wife (also a tech executive) would sleep late on weekends, he'd grab his camera and go hiking. Photography gave him a reason to go out and explore new places. He shot landscapes, street photography, and occasionally friends' weddings.

So, when Bruce ditched his tech job, he took up a friend's invitation to participate in a fashion photo shoot. The client liked his work and kept inviting him back to more shoots. Another friend, Vinny Arrigala, (an accomplished pro photographer), took Bruce to other photo shoots and coached him on the craft of studio photography. A new career was born.

Bruce built [his photography business](#) answering publishers' calls for work, where the publishers solicit additional content. His dramatic, moody portraits have graced the covers of dozens of magazines in the USA, Europe, Africa, Australia, and elsewhere.



“Most fashion clients require that the model NOT look at the camera, to keep the focus on the subject – the clothing or jewelry,” explained Bruce. But he believes that a timeless photo is one where you see something in the model... you are drawn in, spellbound, wondering what’s in the mind of the subject.

This image of model Amin Simone was taken during her first ever modeling session. A ballet dancer and hip-hop

dance instructor, she instinctively knew how to perform in front of a camera. “I start off with a set of poses in mind,” explains Bruce, “and then I interpret how the models express themselves. Trust and rapport make all the difference in portraiture.”

See Bruce's new business: art-forums.net (under construction).

Stab from the Past

*An occasional informal history of the Northern California Council of Camera Clubs,
ripped from the pages of Foto Fanfare*

1960

The May cover photo showed all but a few of the contestants who will compete for the Photo Queen title of Northern California and for the title of Miss San Francisco in the Miss Universe Beauty Contest.

Readers are informed “to bring your camera and plenty of film for photographing all the gorgeous gals, the amazing club booths, and your friends and fellow camera club members” at the Stern Grove Photography Day, May 22nd.



1960 Photo Queen Contestants. Photo by Ruth McNitt

Stern Grove Photography Day events include Print and Camera Club booth displays, color slide shows, outdoor movies by the Northern California Council of Amateur Movie Makers, awards for the best camera club booths, photo shoot of models, folk dancing, singing, antique automobiles, children in colorful costumes, a miniature circus and crowning of the Photo Queen and Miss San Francisco.

To be eligible for Photo Queen the girl must have been born prior to July 1, 1942, must have resided in California for the past 6 months, affirm she has never been married, be in good health and have beauty, charm and poise. An accepted contestant will receive a specially fitted Catalina swim suit, a pair of shoes to wear with the swim suit and a coveted cultured pearl "Universe" pin among other gifts.

Reg Sanders, Junior Past President of the Alameda Photographic Society had a poem published in *Foto Fanfare* which ended with these two verses:

Now he goes by with his chin in the sky,
And his friends gather 'round by the score.
He's all over the place; a big grin on his face.
And no one can say he's a bore.

Oh, he's not a sensation at his new avocation,
On the other hand he's not a dub.
But why tell you the rest? Since you've probably guessed
He took a FIRST at his Camera Club.

An article titled "San Francisco's Fabulous Community Photography Center" appeared in the February 1959 issue of *Popular Photography*.

About her first experience with photography, Claire Webster writes "As though a flash of light had grandly illuminated my surroundings – my eyes were opened. I found that I was surrounded

by fascinating subjects which I had never really looked at before!"

Judges wanted to know what camera clubs expected of them. "How much teaching is desired along with picking winners?" Should we honestly pick what we consider the best, or what we think will win in the Interclub Competition?" "How much should we encourage originality and creativity?"

Organizing committee for the August 14-18, 1962 PSA convention in San Francisco was appointed.

The Vallejo Camera Club joined N4C.

Oakland Camera Club's newsletter *Panoram* has been published for 26 years without missing an issue.

Contra Costa had what they call a Project Night for assignments. Guy Spenser went all out with an original idea with a housing project for worms. Photochrome had one of those field trips you wonder about – they paid a visit to the San Francisco County Jail. They plan to go to the Channel Islands on Memorial Day week end. Berkeley went down to defeat by Oakland in the Feud Dinner.

San Leandro Camera club certainly put on their Photo Queen contest with a flourish. They put out a printed program; obtained the help of several dance studios in the Hayward area; utilized the services of a Hollywood Cosmetic Company. Nine girls competed and the winner was Penny Lovelock of Castro Valley.

There is a Tri-Club Competition going on again in the Peninsula. Peninsula Color will host the San Carlos Camera Club and the Palo Alto Camera Club. These clubs will each enter 10 slides that have been taken since January 1959, no two slides by one maker.

Doug Stinson

Participating in Photography Exhibits and Contests

By Jane Postiglione, CCCC member and past N4C President, Vice President & Secretary
June 2021

The world's first photo.

Many photographers know that most records state that the world's first photo (or oldest surviving photo) was taken around 1822, 1826-1827 or in the late 1830's, by Joseph Nicéphore Niépce from an upstairs window at his estate in Burgundy, France. He created a technique known as heliography (to fix the images of objects by the action of light) and used a portable pin hole camera called a camera obscura, to expose a pewter plate coated with bitumen to the light. Additional sources point out that the earliest known written record of the camera obscura was found in Chinese writings by [Mozi](#), dated to the 4th century BCE, but what about the world's first photography exhibit?

The world's first photography exhibit.

According to some sources, the world's first photography exhibition was in 1845 at Frankfurt, Germany's Städel Museum, the first art museum in the world to have exhibited photographic works. The 1845 exhibition featured portraits by the photographer Sigismund Gerothwohl of Frankfurt, the proprietor of one of the city's first photo studios. What about photography galleries?

The first gallery to show photographs.

The web notes that in the beginning of the 20th century "there had been major exhibitions of photography in Europe and in the U.S., all of them had been judged by painters and sculptors. Photographers were not considered "real" artists, even though many photographers had won awards in international salons." In 1905 a photographer, Alfred Stieglitz founded an art gallery called "The Little Galleries of the Photo-Secession", which was later referred to in 1908 as "291", because of its location at

291 5th Avenue in Manhattan, NYC. His gallery is important because exhibitions there helped bring art photography to the same stature in America as painting and sculpture.

The first photography contest.

Although I searched on the web for the first photography contest, I wasn't able to find the very first one. However, the web did indicate that members of the Dutch photojournalists' union (Nederlandse Vereniging van Fotojournalisten, NVF) had been holding a national photography contest for 25 years (since 1930) before holding the world's first international photography contest in 1955 when they created the first World Press Photo award.

So why participate in a photography exhibit or contest?

Some of the more obvious reasons are: to win money or prizes, to get publicity and exposure for your work, or to increase your credibility and stature in the photography community.

Some reasons why I compete in juried shows and contests are: to fuel inspiration, creativity and learning by seeing what others are doing, to determine how my work stacks up against other competitors, to get a

better sense of what others appreciate about my work, to have the opportunity to meet (in person or online) fellow photographers, and to achieve personal satisfaction.

How do you find out about Open Calls for photography exhibits in museums, galleries and online?

These days everything is on the web. Some sites aggregate Calls for Art and Photography from the US and internationally. Depending on the gallery or organization holding the exhibit or contest, acceptable mediums may include photography, but also other 2D and 3D mediums.



Mist and Snow by Jane Postiglione

Here are two sites that list calls for art and photography:

artshow – This site lists Calls for Art by regions of the USA, outside the USA and online.

CaFÉ (Call For Entry) – This site is online application and jurying system established by the Western States Arts Federation (WESTAF) a



Blue Heron in Flight by Jane Postiglione

regional nonprofit arts service organization. You can search their call database by call type and select only Photography calls in the west.

If sorting through calls for art in all media looking for just photography exhibits and contests is too tedious, here's a sample of some providers that only list calls for Photography exhibits and contests both nationally and internationally:

Photo Contest Insider <https://www.photocontestinsider.com/> who bills themselves as "The world's largest collection of Photo Contests"

Photo Contest 2021 <http://photocontests2021.com/index.php>

Photo Contest Guru <https://photocontestguru.com/all-contests/>

You can search the top photography contests for 2021 and get lists like the one below that rank the contests. Each article will be using different criteria for the ranking so the lists will vary.

1. International Photography Awards, 2. Nikon Small World, 3. iPhone Photography Awards, 4. ND Awards (Neutral density), 5. Sony World Photography Award, 6. The Comedy Wildlife Photography Awards, 7. Monochrome Photography Award, 8. Istanbul Photo



Chapel in the Snow, Yosemite by Jane Postiglione

Awards, 9. All About Photo Awards, 10. BigPicture Natural World Photography Competition, 11. MonoVisions Photography Awards, 12. Fine Art Photography Awards, 13. Wix Photography Contests



Gallopig Horses by Jane Postiglione

Some others are: Blur Magazine, Proify Awards, GuruShots™, Digital Photo Pro, National Geographic, Popular Photography, PPA Photography Competitions, Shoot the Frame, Viewbug, Wedding and Portrait Photographers, Two Bright Lights

In addition, some image sharing, or photo sharing sites have contests. The first photo sharing sites originated during the mid to late 1990s, primarily from services providing online ordering of prints (**photo finishing**), but many more came into being during the early 2000s. **Webshots**, **SmugMug**, Yahoo Photos and **Flickr**, **Shutterfly**, and **Snapfish** were among the first, and later there was **Photobucket**, **Google Photos**, **SmugMug**, **Imgur**, **Amazon Prime Photos**, **ImageShack**. **Apple iCloud**, and **Adobe Bridge**.

How do you determine which exhibits or contests to enter and what image(s) to enter? For each call for entry, you should check for answers to the following questions:

Who can enter? Does the call include Professional, Amateur and Student photographers, and how does the contest provider define professional, amateur and student photographers. Is there a different submittal fee for each of these categories of photographers?

What categories and subcategories of images or prints can be submitted? Every contest has their own categories so check carefully to see if your images will fit into their categories. Here is just one an example of categories and subcategories:

ADVERTISING

Automotive, Beauty, Fashion, Food
Music, Product, Self-Promotion, Other

ARCHITECTURE

Bridges, Buildings, Cityscapes, Historic,
Interiors, Industrial Other

BOOK

Documentary, Fine Art Monograph,
Nature, People, Other, Self-Published

DEEPER PERSPECTIVE

A series of images and a body of text that
tells the story behind the images.

EDITORIAL

Environmental, Feature Story/ Photo
Essay, General News, Personality,
Political, Sports, War/Conflict Other

EVENT

Competitive Events, Social Cause,
Traditions and Cultures, Wedding, Other

FINE ART

Abstract, Collage, Landscape, Nudes,
Portrait, Still Life, Other

MOVING IMAGES

A short, cohesive moving image piece, no
longer than 5 minutes. Film, video,
slideshows, etc. are all accepted.

NATURE

Aerial, Flowers, Landscapes, Seasons,



Reimagined by Jane Postiglione



Portrait of a California Sea Otter by Jane Postiglione

Sunset, Trees, Underwater, Wildlife, Other

PEOPLE

Children, Culture, Family, Lifestyle, Portrait,
Self-Portrait, Wedding, Other

SPECIAL

Digitally Enhanced Night Photography,
Micro, Panoramic, Pets, Special Effects,
Travel/Tourism, Other

SPORTS

Court Sports, Extreme Sports, Field Sports,
Water Sports, Winter Sports, Other

Is there a limit to the number of photos I enter?

Submittal quantities vary greatly. Example: No limit and entry fees are per photograph.

Can a series of images be submitted? If a series is accepted, what is the contest provider's definition of a series, what is the maximum number of images allowable in a series, and what is the submittal fee for a series?

Is there a fee for submitting and if so, what is the fee structure and what is it based on? Example: Some exhibits and contests are free to enter, but most have an



Noon at Antelope Slot Canyon AZ by Jane Postiglione

entry fee which can vary based on submittal timing (early or final submittal), image submittal quantity (a single image, group of single images, or a series of images). Here's one fee structure example: Single Image: \$35 in Professional Categories, \$25 in Non-Professional Categories. Series (2-9 images): \$60 in Professional Categories, \$50 in Non-Professional Categories

If you are submitting to a juried show for a gallery, many galleries have fee structures for members and non-members. In addition, many galleries are setup as co-ops

which mean in addition to a submittal fee, you may have to volunteer time at the gallery setting up the exhibit, helping with the opening or helping to sell the art.

Is there a time limit within which the photographs should have been taken? Many exhibits and contests do not stipulate this parameter so if you don't see this mentioned in the call for entry, you don't have to check your image metadata to see when it was shot. Others say the submittals must be within the last five years, or last two years.

When is the submittal deadline? Are there Early Entry & Final Entry Deadlines, and do the submittal fees vary for Early Entry and Final Entry? To incentivize photographers to enter, early entry fees are typically lower than the final entry fees. Also, if the exhibit or contest provider does not have enough submittals by the final entry deadline, it is common to receive email messages or posts of their Facebook page extending the final entry date.

What are the rules (code of ethics) about submitting images? Some contests state what submissions are ineligible. Examples are: Photos that violate or infringe upon another person's rights, including but not limited to copyright and photographs of persons without the



Spring at The Palouse by Jane Postiglione

necessary consent required by law in your jurisdiction. Images that involve putting any individual or animal in danger. Photos that contain sexually explicit, nude, obscene, violent or other objectionable or inappropriate content.

The rules should also cover what type of post processing and manipulation is allowable and not allowed. For example: Cropping, sharpening, color correction and exposure manipulation are acceptable. All other editing such as cloning, removal of distractions and composites are not allowed.

Do you as photographer retain the rights to the image and if not, who has rights to the image, for what use and for how long?

You may want your image to appear on their website, in

What are the image specifications and requirements to enter online?

Image Size: example-long dimension of at least 1000 pixels and less than 3000 pixels

Resolution: 72 ppi 300 ppi (or dpi if printing)

File extension: Save file as (JPG) with maximum quality. Color Space: sRGB, Adobe98, or untagged color space.

File Size: The file should be no more than 4 Mb

It is common to NOT include watermarks, signatures, stamps, or other identifying marks on your submittal



*The Cactus Flower
by Jane Postiglione*

their winners gallery or slideshow but you may not want to grant the contest provider a royalty-free, nonexclusive right to do some of the following: allow third-parties to share the photograph on social media, be used in their web publications, fact sheets, fund raising publications, advertising, multimedia, presentation, membership services, or retain a digital copy of your photograph.

What is the process for submitting an image or print? These days most exhibits and contests have online submittals. Many contest sites require the submitter to register before starting the submittal process. If you have submitted before to the same contest provider, you may not have to register again. This varies by contest provider.

images

Image Titling: Example: Photographer's last name, followed by a hyphen and title. (Ex. Smith-Evening Flight.jpg), or no name, just the image title.

Are FAQs posted as part of the call information or on the contest providers website or Facebook page?

This is useful to read because information that is not covered in the call information, rules and how to submit etc. may be covered in the FAQs.

Who do you contact and how, if you have problems uploading an image online. Hopefully, the contest provider site has an email, chat box or phone number for this purpose.

What else do you as the photographer need to provide besides your image submittals: Here are some examples - Biography, Business cards, a backstory writeup for each image, location of the image, inclusion of the scientific name (for nature wildlife) and if the image was taken in the wild (as opposed to zoo or captive animal reserve), details of how the photo was, the photo's original metadata, or the Raw image of the submitted JPEG if selected as a winner.

Will you receive a confirmation of fee payment and a confirmation of image submittals received? If so, when and how e.g. via email?

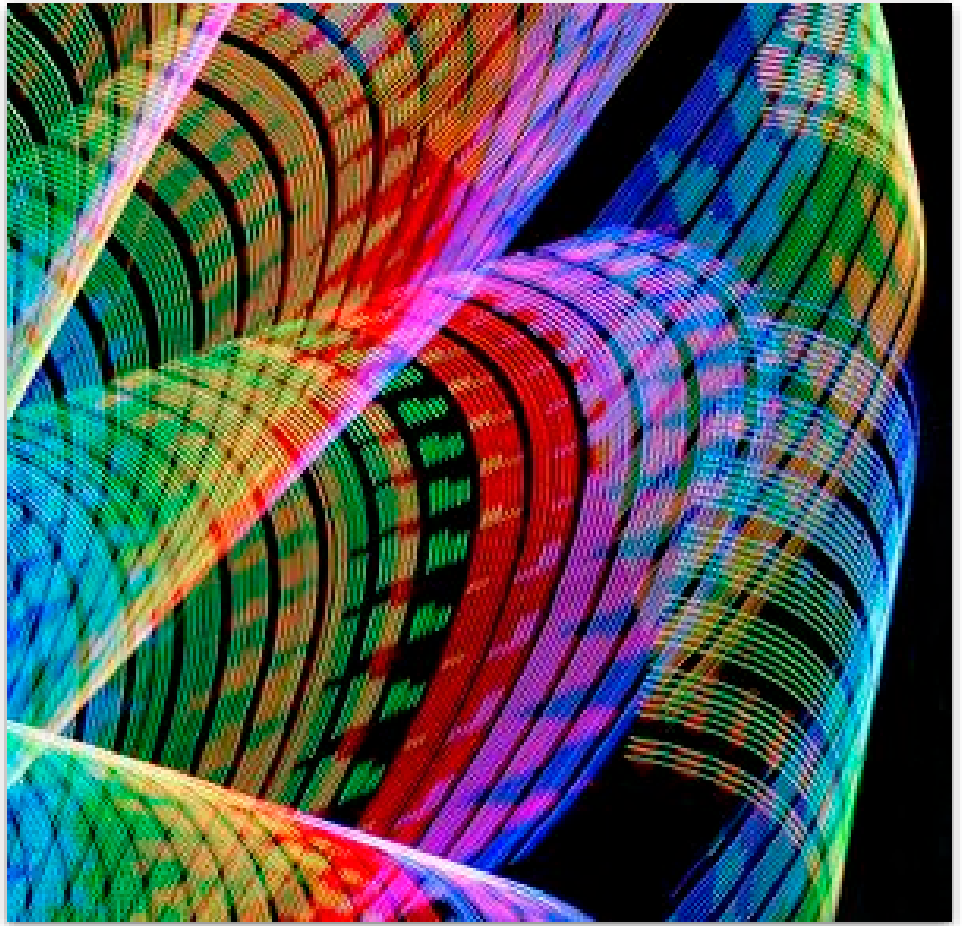
Who is on the jury, what is the judging process, how many winning places are awarded, does the jury select HMs, what prizes or money does each place winner or HM receive? Example: Prizes: \$3,000 First Prize, \$2,000 Second Prize, \$1,000 Third Prize, \$800 - \$200

When and how will I know if my images(s) were accepted and whether or not they received a place? Most exhibit places and contest providers send an email thanking you for submitting and tell you your images were or were not accepted. If accepted, they tell you if you placed or received an HM.

How and when are winning images or prints shown: Some typical ways to display winners and often all accepted images or prints, are in a gallery or museum exhibit space, (the Bay Area museums and galleries are starting to open again after sequestering due to Covid 19), in a book for sale, or in an online gallery associated with the exhibit or contest vendor's website.

About Me:

Over the years I have had my images selected and published in the Photographer's Forum, the Best of Photography 2014 and 2017, and the IPA (International Photography Awards) 2015, & 2020.



Ribbons of Light at the Edge of Darkness by Jane Postiglione

I have also exhibited at the Awe Gallery, SF, Blackhawk Gallery, Danville, the Alamo Danville Artist Society Rotating Galleries (now defunct), the Sun Gallery, Hayward, Bankhead Theater Gallery, Livermore, Filoli Mansion and Gardens, Woodside, the Alameda County Fair, Pleasanton, the Lindsay Dirx Brown Gallery, San Ramon.

Most recently I will be included in the **Triton Museum of Art statewide 2D Art Competition & Exhibition: Salon at the Triton 2021, showing at the Museum in Santa Clara from June 26 - September 12, 2021.** The show will consist of 120 works out of 1400 submissions, a large variety of medium.



Barry Zupan

In Memoriam

By Steven and Brian Zupan and Betty Hovenden

Barry was an unassuming, kind and enormously talented photographer that was a friend and mentor to the Livermore Valley Camera Club. Barry drew much of his inspiration from the beauty of the Livermore Valley and enjoyed combining his love of photography with bike riding. He mounted camera bags to his bicycles so he could stop and take pictures of what caught his eye during his rides along the back roads of Livermore. Many of his photos were shot while out riding and in an impromptu manner, yet his images reflected a distinct level of artistry.



He encouraged LVCC members to always carry a camera and not miss a shot because one's tripod is at home. Barry would share that a fence post, ledge, or flat surface would do. Some of his stunning historical European interior shots were made with his camera placed on top of a bean bag on the floor or railing.



Barry loved using photography to capture and share the beauty of what he saw. He would offer his photos free of charge to local publications and was always excited when they published his work, often sharing the publication with LVCC. Over the years you could find his photos in: *The Independent*, *Livermore Patch*, *Pleasanton Weekly*, as well as on Facebook and in local Livermore groups. Barry's photographs usually won a ribbon at the Alameda County Fair and the judges favorite in multiple years. He won first place at the 2018 Freeze Frame Photo Competition from the Tri-Valley Conservancy and swept the competition with an additional 5 placements out of the 25 images that showcased the Tri-Valley. Some of his photographs beautifully decorate a Livermore dentist's office.



Barry was the unofficial photographer of the **Livermore Valley Winegrowers Association**. Multiple vineyard owners provided him access to drive his truck onto the backroads of their property to take photos. The Association used a collection of his photos for a billboard marketing campaign to drive local tourism to Livermore wineries. Ten billboards were purchased in San Jose, featuring his photography and large prints of his work can be seen in multiple tasting rooms in Livermore.



In addition to sharing his photographs, Barry liked learning new techniques, experimenting with HDR, focus stacking, and new Lightroom plugins. He freely shared his expertise, spending the time to go over how he used the sliders and the myriad of selective edits. Those of us at LVCC who would try out his techniques, never quite achieved his level of artistry, though we were inspired to keep trying.



Barry was inspired by his father. Sam was an avid photographer and while stationed in France during WWII, he documented his time there by shooting and developing hundreds of rolls of film. Sam taught Barry the basics of photography and how to develop film in a dedicated darkroom in their home. With this background, Barry became a photographer for his middle school newspaper in Santa Rosa. In high school he was involved with yearbook and journalism class and frequently traveled with the sports teams to take pictures of their away games.

Throughout his young adult life, Barry continued to photograph and document memories but had not yet honed his craft the way he did in his later years. He owned various SLR's, including the venerable Nikon F2 system in the 80's, then switching to Canon's EOS in the 90's for their advancements in autofocus.

In the late 90's he became interested in the rapidly improving trend of digital cameras. He tried a few models but jumped in with both feet when Canon introduced the Digital Rebel.

In the early 2000s he rekindled his love for traditional film photography when his son Brian started taking high school photo classes from Mr. Moser at Livermore high. He stocked the house with gallons of photo developing chemicals, dusted off his father's old projector, and converted the kitchen into a temporary darkroom.



During this time, Barry pulled out his beloved Rolleicord he had used for shooting yearbook photos while in high school and taught his son how to use a medium format camera.

When Barry started spending more time on photography in the 2010's, he made the jump to full-frame. He enjoyed the dynamic range available in RAW, frequently and favorably comparing it to his experience with film.

Barry's experience in actual darkrooms served as a foundation to hone his skills in the digital darkroom. He loved being able to manipulate his photos to highlight and bring out the beauty he saw in person.

When his son Steven first bought a drone in 2017, Barry immediately realized the new technology's value for getting shots from previously impossible vantage points. He immediately bought one of his own, and later upgraded it to an advanced model so he could shoot in RAW.



In addition to inspiring and helping his sons with photography as well as LVCC members, Barry volunteered to teach his class on ***Lessons Learned from Shooting Landscapes*** to budding photographers. A portion of his presentation, held at the Robert Livermore Community Center, was devoted to instructing newbies in post processing techniques, with emphasis on his before and after image. The response was an instantaneous gasp and ripple of inspiration throughout the room.



On Wednesday, June 16, 2021, Barry passed away eight months after he was diagnosed with a glioblastoma brain tumor. Barry Zupan: a friend and mentor, N4C Rep, tremendously talented, and good-hearted person. He is sorely missed and leaves a huge void in the hearts of those who knew him. Our world needs more like him.

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

N4C Officers & Committee Chairs

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

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

* 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

September 13 12 at 7:00pm (Zoom Mtg.)

October 11 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!

N4C Competition 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								