

2009

N4C INTERCLUB COMPETITION SCHEDULE

The following list indicates the slide and print competition topics for each month which will be in addition to the usual monthly pictorial print and projected images competitions

Month	Prints (Loc.)	PIs (Loc.)	Month	Prints (Loc.)	PIs (Loc.)
Nov*	T/C/J (M)	N/C/T/J (R)	Dec*	Annual (R)	Annual (R)

B= Berkeley Area; Contact Gene Albright for information
 M= Contact Gene Morita for Infromation • R= Rossmoor
 All N4C competitions are open to camera club members.
 *Print Return Months at Board Meetings

N4C OFFICERS & COMMITTEE CHAIRS 2009

President	Joan Field, Contra Costa	jfzgf@att.net
Vice-President	Tom Debley, Alameda	tdebley@aol.com
Treasurer	Teri Schoech, Livermore Valley	teri@eyelaugh.com
Secretary	Amory Donaldson, Diablo Valley	senilbat@hotmail.com
Electronic Images Coordinator	Gene Albright, Berkeley	genea.genea@sbcglobal.net
Electronic Images Co-Chair	Walt Braun, Rossmoor	walterabraun@hotmail.com
Print Chair	Eugene Morita, Marin	etm@lvha.net
Judges Chair	Joe Hearst, Livermore Valley	joe@jhearst.com
PSA	Joe Hearst, Livermore Valley	joe@jhearst.com
FotoClave Director	Joan Field, acting	jfzgf@att.net
Foto Fanfare Editor	Joan Field, Contra Costa	jfzgf@att.net
Webmaster	Wayne Miller, Contra Costa	wayne@wmpotos.com
	N4C Website Address	http://www.n4c.org
	N4C Website Photo Club Services	http://n4c.photoclubservices.com

N4C Mission Statement

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

November, 2009



“Crossing the Color Line”
 by Claudia Bodmer
 of Peninsula Camera Club
 Winner: Creative A Projected Images and Creative Print of the Month

IN THE SPOTLIGHT

NOVEMBER

- Board Meeting
 9 7:30 pm First Methodist Church,
 1600 Bancroft, San Leandro
- Interclub Competitions
 21 Projected (P/N/C/T/I)
 10:00 am
 Contact Gene Albright for place
- Prints (P/T/C/I)
 21 10:00 am
 Contact Gene Morita for place

DECEMBER

- Board Meeting
 14 7:30 pm First Methodist Church
 1600 Bancroft, San Leandro
- Interclub Competitions
 19 Annual Competition
 9:00 am - Rossmoor
 Gateway Clubhouse

JANUARY

- ANNUAL LUNCHEON
 10 11:30 am
 Irish Cultural Center, San Francisco
- Board Meeting
 11 7:30 pm First Methodist Church
 1600 Bancroft, San Leandro
- Interclub Competitions
 16 Projected (P/T/I)
 Contact Gene Albright for Place
- Prints (P/N/S)
 16 Place to be announced

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Foto Fanfare is the official publication of N4C, the Northern California Council of Camera Clubs, a federation of 11 Camera Clubs located in the greater Bay Area. Its goals are to hold monthly competitions among member clubs and present special informative programs whenever possible. Any articles, letters to the editor or editorial comments are the opinions of the authors, and not official N4C policy. Articles or other information published in Foto Fanfare may be copied for camera club use, provided proper credit is given.



PRINTS - MONTHLY COMPETITION

Chair: Gene Morita • Judge: • October 2009

Color Print of the Month

"Chinese Fishing Boats Emerging from Mist" by Bob Fournier of Peninsular Camera Club

Color Basic (CO/B) (7 prints)

- | | | | |
|---|--------------------------|--------------------|-----------|
| 1 | Lost Rope Revealed _____ | Irene Jones _____ | Livermore |
| 2 | Pt Reyes at Sunset _____ | John Sundsmo _____ | Marin |

Color Intermediate (CO/I) (18 prints)

- | | | | |
|----|----------------------------------------|-------------------|--------------|
| 1 | Dahlia del Doge _____ | Pat Silveri _____ | Marin |
| 2 | Great Egret in Mating Pose _____ | Al Gould _____ | Contra Costa |
| 3 | Irish Lake Scene _____ | Phil Harris _____ | Millbrae |
| 4 | Yosemite Valley in Morning Light _____ | John Nygren _____ | Marin |
| 5 | Two Canoes _____ | Ron Winter _____ | Millbrae |
| HM | Far Away Eyes _____ | Ed Mestres _____ | Livermore |

Color Advanced (CO/A) (15 prints)

- | | | | |
|---|--------------------------------|------------------------|---------------|
| 1 | The Forgotten Fordson _____ | Jim Ludwig _____ | Diablo Valley |
| 2 | Montreal Skyline at Dusk _____ | Eric Ahrendt _____ | Livermore |
| 3 | Waiting _____ | Lee Daley _____ | Marin |
| 4 | Window on Birches _____ | Michael Fredrich _____ | Livermore |
| 5 | Pier at San Simeon _____ | Jeff Barton _____ | Millbrae |

Color Masters (CO/M) (17 prints)

- | | | | |
|----|------------------------------------------------|-----------------------|-----------|
| 1M | Chinese Fishing Boats Emerging from Mist _____ | Robert Fournier _____ | Peninsula |
| 2 | Nike No More _____ | Martin Taylor _____ | Marin |
| 3 | Outside the Museun _____ | Gerald Hill _____ | Marin |
| 4 | Three Colors _____ | Joe Hearst _____ | Livermore |
| 5 | Point Yosemite and the Merced River _____ | Bob Cossins _____ | Millbrae |

Monochrome Print of the Month

"Ghost Trees" by Jane Postiglione of Contra Costa Camera Club

Monochrome Basic (MO/B) (5 prints)

- | | | | |
|---|-----------------------------------------|-------------------|-------|
| 1 | Yosemite Falls & Valley in Winter _____ | John Nygren _____ | Marin |
|---|-----------------------------------------|-------------------|-------|

Monochrome Intermediate (MO/I) (15 prints)

- | | | | |
|---|--------------------------------------------------------|--------------------|--------------|
| 1 | Old Building Alcatraz _____ | Jim Harais _____ | Marin |
| 2 | Abandoned _____ | Rich Penny _____ | Contra Costa |
| 3 | The Mosque of Mohammed Ali at the Citadel, Cairo _____ | Ed Mestres _____ | Livermore |
| 4 | Bell Tower Courtyard _____ | Ron Winter _____ | Millbrae |
| 5 | Contemplating Daffodils _____ | Ken Brockman _____ | Contra Costa |

Monochrome Advanced (MO/A) (12 prints)

- | | | | |
|---|------------------------------------------|----------------------|--------------|
| 1 | Tribal Elder, India _____ | Ginna Fleming _____ | Marin |
| 2 | Divided Flow _____ | Joe Hearst _____ | Livermore |
| 3 | Cubical Adobe Walls of Taos Pueblo _____ | Sherry Grivett _____ | Contra Costa |
| 4 | Wall with Sundial _____ | Eric Ahrendt _____ | Livermore |

Monochrome Masters (MO/M) (17 prints)

1M	Ghost Trees	Jane Postiglione	Contra Costa
2	Light on Coastal Rocks	Allan Smith	Livermore
3	Table for Two, Bodie	Bob Cossins	Millbrae
4	Exposing a Layer of History, Bodie	Bob Cossins	Millbrae
5	Waterfall Detail	Joan Field	Contra Costa

Nature Print of the Month

“Female Cheetah and her Cub Resting, but Alert, Africa” by Bilha Sperling of Contra Costa

Nature Basic (N/B) (8 prints)

1M	Female Cheetah and her Cub Resting, but Alert, Africa	Bilha Sperling	Contra Costa
2	Three Male Hyenas Courting A Very Disinterested Female, Africa	Bilha Sperling	Contra Costa
3	Wild Cheetah Mother with two cubs, South Africa	Lee Daley	Marin

Nature Advanced (N/A) (13 prints)

1	Lionesses (Panthera leo) Share Early Morning Zebra (Zebra quagga) Kill, Tanzania	Carol Zychowski	Marin
2	Baby African Elephant (Loxodonta africana) throws Trunk back to Nurse on Mother, Tanzania	Mary Toalson	Millbrae
3	Polar Bear Mother and First Year Cub Walking on Drift Ice, Svalbard, Arctic	Jane Allen	Marin
4	American Avocets (Recurvirostra americana) mating in Shallow Slough, Redwood Shores	Mary Toalson	Millbrae

Sequence (S) (10 prints)

1	Freestyle Motocross Flying Sequence at Half Moon Bay	John Nygren	Marin
2	The Initial Steps to a Piece of Wedgewood China, Staffordshire, UK	Ed Mestre	Livermore
3	Man's Best Friends	Jane Postiglione	Contra Costa



“Freestyle Motocross Flying Sequence at Half Moon Bay”
 by John Nygren of Marin Photography Club
 Winner: Sequence Prints

PICTORIAL IMAGES - MONTHLY COMPETITION

Chair: Gene Albright • Judge: Joan Field, APSA • October, 2009

Pictorial Electronic Image of the Month

“Dawn on the San Francisco Bay” by Keith Cockerham of Marin Photography Club

Pictorial Basic (24 entries)

1M	Dawn on the San Francisco Bay	Keith Cockerham	Marin
2	The Last Carriage Ride	Lori Hill	Diablo Valley
3	Haystacks	Jianmei Jia	Millbrae
4	Hal & Peter	Dean McCoy	Alameda
5	Close Up of a Snow Monkey Infant in His Winter Coat	Diana Rebman	Berkeley
H	Some Domes of the Sultan Ahmet Mosque (Blue Mosque), Istanbul, Turkey	Richard Finn	Livermore

Pictorial Intermediate (27 entries)

1	Sunrise at Sequoia National Forest	Roger Li	Livermore
2	Nicasio Land Office	John Klingel	Marin
3	Trees	Lee Aurich	Alameda
4	Autumn Evening, North Lake, Eastern Sierra, September 2009	Rob Aramayo	Berkeley
5	Honey Bee	John Liebenberg	Livermore
H	T.J. and Lilies	Michael Slack	Berkeley

Pictorial Advanced (26 entries)

1	Golden Gate Bridge	Kiminari Akiyama	Peninsula
2	Up the Down Staircase	John Vilet	Berkeley
3	Fitzroy Massif	Denny Weigand	Contra Costa
4	Cattle Heading Home at Sunset, India	GINNA FLEMING	Marin
5	Dark Secrets	Denny Weigand	Contra Costa
H	Yosemite Point and Merced River	Bob Cossins	Millbrae

Pictorial Masters (25 entries)

1	Dunes of Gold	Georges Pelpel	Contra Costa
2	High Key #1	John Bowden	Berkeley
3	Owl Portrait	Claudia Bodmer	Peninsula
4	Avasa #2	Gail Pierce	Marin
5	Solitude	Dick Stahlke	Contra Costa
H	Allen's Hummingbird	Greg Wilson	Berkeley

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NATURE ELECTRONIC IMAGES - BI-MONTHLY COMPETITION

Chair: Gene Albright • Judge: Joan Field, APSA • October 2009

Nature Electronic Image of the Month

“Eastern Garter Snake (*Thamnophis Sirtalis*) Utilizes the Surface Tension of Water to Glide across a Pond in Quebec” by Steve Wynn of Berkeley Camera Club

Nature Basic (22 entries)

- 1 American White Pelican (*Pelecanus Erythrorhynchos*)
Scoops Up Prey from the Water _____ Boris Dmitruk _____ Contra Costa
- 2 Double-crested Cormorant (*Phalacrocorax Auritus*)
Swallows Large Trout _____ Boris Dmitruk _____ Contra Costa
- 3 Juvenile Ring-Billed Gull (*Larus Delawarensis*) Landing in
Snake River, Idaho _____ Richard Finn _____ Livermore
- 4 Male Walkingstick (*Eurycantha Calcarata*), Papua
New Guinea _____ Gene Dominique _____ Berkeley
- 5 The Pied Kingfishers (*Ceryle Rudis*) Landing for a Rest,
Chobe National Park, Botswana _____ Xian Zhang _____ Livermore
- H Mating Scarabs (*Eudicella Woermanni*), Africa _____ Gene Dominique _____ Berkeley

Nature Intermediate (21 entries)

- 1M & W Eastern Garter Snake (*Thamnophis Sirtalis*) Utilizes the Surface
Tension of Water to Glide across a Pond in Quebec _____ Steve Wynn _____ Berkeley
- 2 Brown Pelicans near Bodega Bay Dive to the Sea to
Catch Fish. This Pelican Luckily Caught at Least Three
Fishes in His Mouth. The Pelican Was Waving His Beak
to Swallow the Fish _____ Roger Li _____ Livermore
- 3 Turkey Vultures Compete for Floating Carcass _____ Celie Placzek _____ Berkeley
- 4 Male White-Crowned Sparrow (*Zonotrichia Leucophrys*)
Brings a Beakfull of Insect Back to the Nest to Feed Its
Young, Devil's Slide, May 2009 _____ Rob Aramayo _____ Berkeley
- 5 Chestnut-mandibled Toucan (*Ramphastos Swainsonii*)
Plucking Palmito Berries, Osa Peninsula, Costa Rica _____ Carol Etchebarren _____ Marin
- H Snowy Egrets in Mating Plumage _____ Bill Chambard _____ Contra Costa

Nature Advanced (24 entries)

- 1 Grooming Is an Important and Sometimes Painful
Necessity for Many Animals in the Wild - Japanese
Macques, Yudanaka Japan _____ John Goyer _____ Alameda
- 2 Alaskan Grizzly Bear (*Ursus Arctos Horribilis*) Fends Off
Hungry Gulls to Protect Its Salmon Meal _____ Wendy Hannum _____ Marin
- 3 Marbled Godwit Flapping Wings _____ Roseanne Smith _____ Berkeley
- 4 Snowy Egret Landing _____ Sue Zhou _____ Berkeley
- 5 Alaskan Brown or Grizzly Bear (*Ursus Arctos*) Eating
Salmon in the Chilkoot River, Haines, Alaska _____ Jim Harais _____ Marin
- H White-tailed Eagle Displays Spread Feathers in a Tight Turn _____ John Goyer _____ Alameda

Nature Masters (11 entries)

- 1 & W Elk Sparring, One Displaying Rare 'Dropped Tine' Antler _____ Vicki Rupp _____ Marin
- 2 Female American Goldfinch Feeds on Persimmon Tree _____ Stephen Weiss _____ Contra Costa
- 3 Cougar Cub Running (*Puma Concolor*) _____ Carol Zychowski _____ Marin
- 4 Sandhill Crane in Flight (*Grus Canadensis*) _____ Robin Braunfeld _____ Marin

CREATIVE ELECTRONIC IMAGES - BI-MONTHLY COMPETITION

Chair: Gene Albright • Judge: Joan Field, APSA • October 2009

Creative Electronic Image of the Month

“Crossing the Color Line” by Claudia Bodmer of Peninsula Camera Club

Creative Basic (21 entries)

- 1 Daydreaming. _____ Anand Rane _____ Marin
- 2 Come Ride with Me in My California Machine _____ Lori Hill _____ Diablo Valley
- 3 Electrified _____ Monique Wong _____ Millbrae
- 4 Mailboxes _____ Barbara Lee _____ Berkeley
- 5 Charging Out of the Scrum _____ Frances Goldstein _____ Livermore
- H Planet Golf _____ Ernie Glover _____ Contra Costa

Creative Intermediate (23 entries)

- 1 Photographers _____ Carmen Cavaliere _____ Livermore
- 2 Bridge of Sighs _____ Barbara Fredericks _____ Contra Costa
- 3 Beyond the Obvious _____ Vicky Richardson _____ Rossmoor
- 4 I Auto Watch You _____ Steve Zimmerman _____ Alameda
- 5 The Surprising Message _____ Vicky Richardson _____ Rossmoor
- H Surfer Joe _____ John Anunti _____ Diablo Valley

Creative Advanced (23 entries)

- 1 Spiral of Windows _____ Terry Ryder _____ Berkeley
- 2 San Francisco Skyline _____ Bill Stone _____ Contra Costa
- 3 Mondrian with Beams _____ Mike Hancock _____ Marin
- 4 Spark of Life _____ Sue Zhou _____ Berkeley
- 5 Caught in the Cabbage Patch _____ Rose Bower _____ Contra Costa
- H In a Summer Garden _____ Dick Stahlke _____ Contra Costa

Creative Masters (10 entries)

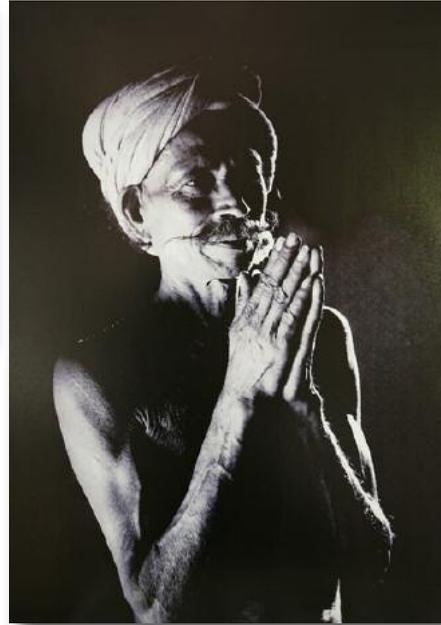
- 1M Crossing the Color Line _____ Claudia Bodmer _____ Peninsula
- 2 Passage _____ Claudia Bodmer _____ Peninsula
- 3 Galaxy Nebulas Station 12 _____ Wayne Miller _____ Contra Costa
- 4 Picasso in the Southwest _____ John Goyer _____ Livermore

*Happy
Thanksgiving!*





"Dahlia del Doge" by Pat Silven of Marin Photography Club
Winner: Color Intermediate Prints



"Daydreaming..." by Anand Rane of Marin Photography Club
Winner: Creative Basic Electronic Images

Upper right: "Tribal Elder, India" by Ginna Fleming of Marin Photography Club
Winner: Monochrome Advanced Prints

To right: "Dawn on the San Francisco Bay" by Keith Cockerham of Marin Photography Club; Winner: Pictorial Basic Electronic Images and Pictorial Image of the Month

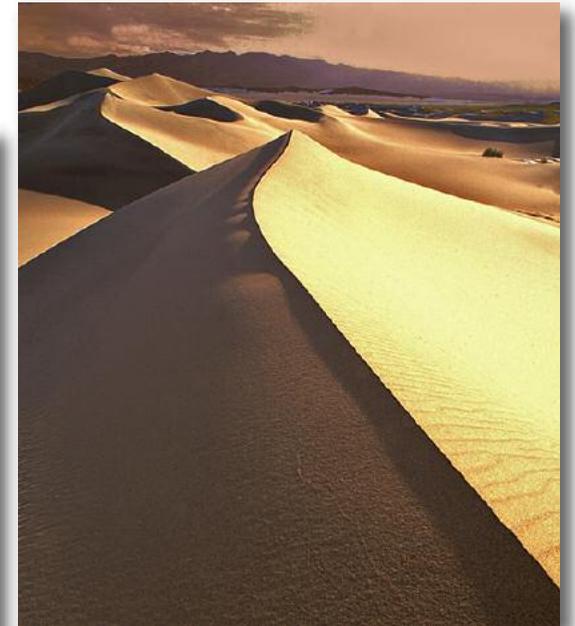


"The Forgotten Fordson" by Jim Ludwig of Diablo Valley Camera Club
Winner: Color Advanced Prints



"Spiral of Windows" by Terry Ryder of Berkeley Camera Club
Winner: Creative Advanced Electronic Images

"Ghost Trees" by Jane Postiglione of Contra Costa Camera Club
Winner: Monochrome Masters Prints and Monochrome Print of the Month



"Dunes of Gold" by Georges Pelpel of Contra Costa Camera Club; Winner: Pictorial Masters Electronic Images



"Photographers" by Carmen Caviieri of Livermore Valley Camera Club; Winner: Creative Intermediate Electronic Images



"Sunset at Sequoia National Forest" by Roger Li of Livermore Valley Camera Club; Winner: Pictorial Intermediate Electronic Images



"Eastern Garter Snake Utilizes the Surface Tension of Water to Glide Across a Pond, Quebec" by Steve Wynn of Berkeley Camera Club; Winner: Nature Intermediate and Nature EI of the Month (W)



"Elk Sparring, One Displaying Rare Dropped Tine Antler" by Vicki Rupp of Marin Photography Club; Winner: Nature Masters



"Female Cheetah and her Cub Resting, but Alert, Africa" by Bilha Sperling of Contra Costa Camera Club; Winner: Nature Basic Pictorial Images and Nature EI of the Month

HOW I DID IT

"Crossing the Color Line" by Claudia Bodmer (Cover)

The original shot of a tank on Treasure Island was the inspiration. (See upper right)

I cropped it to 4x10 and cloned out the fence at the bottom. Then I put it on an 8x10, copied it and flipped it horizontally to get a mirror image. I added a gradient for some color and inverted the color on the left. Used a gradient to desaturate the bottom half. Finally, pasted in the figure from another photo. I thought it needed to pop a little more so I put a pale yellow gradient over the top half and set it on Difference at 100%. (See final outcome on upper right, next page.)

The image, Crossing the Color Line, connotes those



"Ghost Trees" by Jane Postiglione (page 9)

The image was nearly Black and White because it was shot on a gray day in a snow storm. I used "Invert" under Adjustments to reverse the Black and White, which created a ghostly effect of the trees against a dark sky.

"Daydreaming..." by Anand Rane (page 8)

I am glad to share how I made that photo. The kid in that photo is actually a boy, my nephew.

"I was fortunate to get this amazing expression from my nephew, when I was taking pictures on his 3rd birthday with a simple Canon S3 IS point and shoot camera. The original colored photo looked ordinary and lacked impact. So I converted it to black and white using Photoshop and it turned out to be a beautiful timeless portrait. I did some adjustments with Levels, Brightness/Contrast



and then applied Gaussian Blur filter to make the skin look very smooth. I added slight warmth to the photo in the end. After all these adjustments, I thought the photo would be appropriate for Creative category."

"Spiral of Windows" by Terry Ryder (page 9)

I started with a rectangular window, made a copy of it and distorted it so that one side was shorter than the other and the two sides were no longer parallel. Next, I copied the distorted window and reduced it in size so the long side of the smaller window was equal to the short side of

times in life when we might risk a great leap toward something that seems radically different only to learn that it is substantially the same. A racial divide, for example.

the larger window. Then I placed the two windows together along their equal edges. Note that this required rotating the smaller window. I merged the two layers and then repeated the previous steps resulting in two layers each with two adjacent windows. I reduced one by the same amount as the previous reduction. So now I had one layer with [large / medium] windows and the other had [medium / small] windows, with the "medium" windows identical in size. Next, I rotated the [medium / small] combination through the same angle as the first rotation and moved it so that the two "medium" windows overlapped each other exactly. Merging these two layers resulted in a curved row of three windows, forming the start of a spiral.

I repeated the processes above, that is, copying, reducing, rotating, overlapping and merging, each time yielding a longer curved row of windows. This sounds really tedious, but it goes faster and faster with each generation. The number of windows in each generation grows like this: 2, 3, 5, 9, 17, 33, 65, 129..., each generation is twice the previous minus one.

For my "spiraloid", I continued the process until the small end of the spiral was a dot. Then I copied that and reversed it left to right and made the copy larger than the other. I placed the smaller version on top of the larger one and moved them around until I got an arrangement I liked and then merged those layers. Finally, I found a shot of the moon in my files and placed it so it would appear "outside" the "spiraloid".

SEES (not just) MACRO

©Trenkins I. McClain

Though “seeing” macro is my specialty, this is a column expressing some of the thoughts I have from time to time, on other things that I “see” going on in photography. The opinions are my own; the editor (and I) welcome your comments.

I recently saw a comment about the choices that judges make that got my dander up a bit.

“Let’s not forget that ‘the nature story’ does not just pertain to fur and feathers. But also to fauna, as well as nature-over-time, such as erosion’s effects to create such things as the Grand Canyon.

“In my opinion, too often judges seem to favor the fur and feathers, leaving landscape photographers the pictorial category as their only possible means of critique.”

For what it is worth, in my judging experience, the landscape photographers take a landscape picture with no specifics in mind, and then look around for something to submit on Nature Night and put in these landscapes. Their landscapes do not usually hone in on the nature story detail, and they (usually) definitely do not have a nature story title (and you know me and titles!). As a judge, I have placed well-told erosion stories and weather stories to well-researched and well-titled “landscapes.” The speaker I quoted is right; there are other nature stories besides those of “fur and feathers.”

I have seen wonderful landscapes of hoodoos submitted in Nature, but for the title, the maker gave the name of the park. He had no idea that the formations in front of his lens were called hoodoos. No idea whether they were formed by wind or water or the ice ages. No idea that the caps on the top were of a different composition of stone. I’m sorry, but no matter how great the landscape, if the maker does not know the nature story, I’m not giving him squat. (Or is it that I am giving him squat?)

The major thing is, as always, the education of the photographer, and unfortunately, also, the education of the

judge. Judges are more familiar with the fur and the feathers, especially if they are of African descent. There is no mistaking a zebra or a giraffe. But a white tailed deer? Or a mule deer? Do they know the differences between the antler shapes and who “wears” what and whether or not it is shed? Have they ever looked in a book or attended a ranger’s talk or read the info at a zoo or natural history museum?

At this point, I’m not sure I’d recognize a strato-cumulus from a “strato”-varius. But I know where the juvenile science section is in my local library, and I know that they have lots of easy reads on the subjects that are great reviews for the knowledgeable or great intros for those new to various subjects. You don’t have to dig into college texts, huge tomes of scholarly depth (though I did in the years when I had to). Who cares? Give me something in large print with pictures and an easy explanation. Give me a guide book. Let me look at pictures of fungi. Let me learn the difference between a fungus and an alga and a lichen and a moss. Let me learn the difference between a saprophyte and a parasite. Let me be curious so that I can do well the job I have to do, be it submit an image or judge it.

Coming up is the perfect time of year for such an activity. Many photographers don’t like to get out in the cold and damp that is prevalent this time of year (though the photo opportunities are wonderful). Instead of spending the time at your computer learning the newest version of PhotoShop, why not pick up a guide book on North American mammals or a book on the geology of a park you have visited and photographed? Visit your local natural history museum. Ask the docent questions about how to ID something, about what the critical indicators are. Get active in the other side of photography.

We can give training seminars until the cows come home on the general “specifics” of judging, but until the people on both sides of the image become inquisitive, and self-educate, nothing is going to change.

Please contact the editor with your comments:
jfgzf@att.net

Trenkins is still in “temporary” residence in Louisiana, but will welcome reading your comments.

Something to Chew On

by Claudia Bodmer

Food is all the rage these days. Films from Julie and Julia to Food, Inc. light up theater marquees. The latest weather forecast is Cloudy with a Chance of Meatballs. Television has whole channels devoted to food preparation. Chefs have become celebrities. Food today has style and fashion. However loosely defined organic may be, organic is in...if you can afford it. Perhaps you are not yet caught up in this trend. Maybe cookbooks aren’t the largest collection in your personal library. Maybe your frying pan is not endorsed by a favorite chef. Maybe your spice rack has not spilled over into neighboring cupboards. No matter. If you do not yet live to eat, you still must eat to live. And eat we do. Super-sized portions have created super-sized Americans. Discriminating super-sized Americans, it should be noted. No more standard hotdog-and-a-beer at the ballpark. How about pulled pork, a spicy tuna roll or a burrito? And, to accompany it, would a microbrewery pilsner, lager or hefeweizen bring you true hoppiness?

What can one take away from the Foodie Era besides refined tastes and weighty worries? By analogy, one might gain some nourishing insights into photography. Here are a dozen to amuse the bouche.

Ah, the flavor of a vine-ripened home-grown tomato! We can and should both connect with the earth and save the earth by eating locally grown food. Travel, like eating, can be wonderfully broadening. Might we not make a similar case for discovering the visual treasures closer to home, thereby reducing our carbon/digital footprint on the planet?

It seems the more upscale the restaurant, the less food on the plate. Instead the plate becomes a canvas with color, shape and texture all hinting at a dining experience that will carry one to the heights (and a bill that will likewise defy gravity). Should one approach photographic presentation with similar attention? How might projected images be introduced to hint at and create a sense of expectation for what is to come? How significant is matting and framing and placement? An image has seconds to grab and hold the viewer’s attention.

A gleaming, newly remodeled kitchen with top of the line appliances can be a great place to create a gourmet meal for family and friends. It can also be a lovely like-new setting to admire while enjoying a

cocktail before dinner out. The Viking stove does not make the dinner. The chef does. The latest photographic equipment can be similarly used to great effect or with quite ordinary results or be just for show. The camera doesn’t make the photograph. The photographer does.

Cookbooks, recipes, how-to-shows all help us prepare food well. It is flattering to be asked for one’s recipe after a good meal. Photographs have recipes too: camera settings, lighting, special equipment, etc. Just like recipes are handed down in families, photo recipes can be handed down in camera clubs. In both settings, not everyone has the same success with the same recipe.

Atypical ingredients, limited time and four competing chefs are featured in Chopped. Each chef works with the same four ingredients to prepare a course that will outshine the others in presentation, taste and originality. With each successive course, a competitor is ‘chopped’ by the judges until the meal is completed and a winner remains. Four photographers shoot the same subject at the same time in the same light. One time it’s a landscape, the next time a person, the next a still life, the next an animal. Who will be chopped?

A hundred years ago, the odds were 50-50 you were a farmer. Mass production and distribution of food has dramatically reduced those odds and distanced the food consumer from the process of food creation. Has the automation of photography likewise made us memory card consumers, insensitive to the photographic process? What does it take to see the light?

How does one properly prepare a grasshopper, a rooster’s comb, a duck’s foot, an unlaidd egg with fallopian tube attached? If one is an aspiring Iron Chef, conquering the unusual is part of the challenge. Sure it makes for good television, but does the ‘eeew factor’ also speak to the narrowness of acquired tastes? What is the photographic parallel? Is it encouraged or discouraged by what is conventionally considered pictorial?

The smell of freshly baked bread still warm from the oven can awaken one’s senses, bring back a flood of memories and hopefully give one pause to savor the moment, the texture, the fragrance, the warmth, and then the taste. In a time of ever faster shutter speeds snapping at our multi-channeled lives, can the Slow

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Something to Chew on (Continued)

Food movement teach us about the merits of slow photography? Isn't it OK to say, 'I'm just looking'?

Veganism as a diet and lifestyle is not that new but it is much more visible of late. As a result, there is more awareness of animal rights issues. Being a healthy vegan takes some careful meal planning and perhaps some dietary supplements. Is there a group of purists in photography that parallels vegans? What insights does their work provide? What nutritional elements might be lacking?

Speaking of nutritional value, more people are reading the labels on food packages. Still, everyone has a favorite junk food or two, delicious and addictive, just not particularly nutritious. An extreme example is the Luther burger: a bacon cheeseburger with a glazed doughnut for a bun. What is the junk food of photography—attractive, marketed, habit-forming, and ubiquitous—that can fill one up visually while doing little to nourish the heart or mind? Are cell phone cameras and the web the delivery system?

Sugar, shakar, zucchini, sucre, whatever it's called, it calls out to the taste buds. Good for one in moderation, sugar provides energy. Too much can be sickeningly sweet or even just sickening. Is color the sugar of photography? Does saturation drive the glucose level of our visual experience? Are there some photographs that are smooth as honey and others that rot one's eye teeth?

To feed us, our food must die. Animals are slaughtered, crops harvested, ingredients mixed and mashed and chopped and cooked. Something is lost, transformed and consumed. We laugh at the primitive fear that a taking photograph steals the soul of the subject. And yet, photography is filled with predatory verbs like aim, shoot, capture, and grab what is in our cross-hairs. The life we viewed is stolen, frozen and transformed into an object: a photograph to be consumed by our memories and our imaginations.

If we are what we eat, then our refrigerators could be windows into our souls. Besides being a great subject for a photo-essay, a way to gain insight into our friends or an opportunity for self reflection, one could also draw a parallel with what's in our photo files. Are we what we shoot? Is one's photo collection visual beer or broccoli, fresh or frozen?

Insights can grow organically in the intersection of two ideas: phood and photography. May these analogies may provide food for thought and shed light on both subjects. Bon appétit!

FotoClave a Roaring Success

Many thanks to Tom Frazier, Bill Cunningham and the FotoClave committee under the auspices of SJVCCC that spent so much time and effort to put forth a really worthwhile Fotoclave this late October.

Of particular interest were the two programs that were presented by George Lepp. Saturday evening he told of his favorite photographic places, while on Sunday morning he covered a wide range of the latest photographic techniques that are on the hot list. For example, High Dynamic Range (HDR), which combines a wide exposure range into a single image, preferably using Photomatix Pro. The combining of multiple focal lengths can be accomplished in both Photoshop CS4 and with the third party program Helicon Focus. The use of Helicon Focus can substitute to a certain extent for the expensive shift-tilt lenses available from both Canon and Nikon. If you have a long landscape and want close-up objects as sharp as those in the distance. set the camera to focus at different points in the entire composition, then combine them. This also works quite well in CS4 (Auto-Align, then Auto-Blend).

George also showed us magnificent panoramas made in multiple rows the results of which he called a Gigapan. Immense files and prints can be produced in which every little item can be seen, such as the faces of people in a car crossing a huge bridge in a large landscape. Not for all of us, it is still intriguing to be able to generate such high resolution prints. George also combines HDR with the large panoramas, making sure the HDR work is completed first and only then stitching the panorama.

He demonstrated the capabilities of a long lens that was hand-held to capture a 15 foot panorama of birds on a log; even the ones flying looked good. His use of vertical rather than horizontal individual frames to put the panoramas together is a good technique for all of us to use. It provides higher resolution for each panel so that the final output is incredibly sharp.

Additionally, SJVCCC chose to bring in outside photographers for almost all of the Saturday short lectures. Usually, we use local camera club people and spend our monies on the well-known presenters.

I'm sure that those who attended were quite impressed with Marilyn Newton, a life-long photojournalist from a Reno newspaper, Charles Guildner's

large format pictures of cowboys and west evoked great memories of times gone by. Sam Shaw showed up how to make colored smoke photos and how to combine them into abstract art (Watch out Bill Stone!). Richard Menzies, a humorist and photographer held us intrigued with his great

stories and pictures, while Dolores Frank helped beginners get a start with Photoshop. Even us old experts may have learned a thing or two. Kieth Walklet and two co-authors showed us beautiful shots taken in the Yosemite wilderness on Friday evening.

Also you should know that in the total of print and projected images competition, N4C led the pack! Print Winners FotoClave 2009

Monochrome				
Name of Print	Maker	Club	Council	Place
Hooves in Dust and Light	Gene Morita	Marin	N4C	1
Fishermen at Sunset, Inle Lake	Jane Allen	Marin	N4C	2
Military Cemetery, San Francisco	Joan Field	Contra Costa	N4C	3
Abandoned Pews	Loye Stone	Fresno	SJVCCC	4
The Raven	Tom Crouse	Marin	N4C	5
On Display (Ancient Vase)	Bernie Mulaskey	Marin	N4C	HM
Early Morning Sand Dunes, Death Valley	Mary Toalson	Millbrae	N4C	HM
On the Riverbank	DonShremp	Los Gatos	6C	HM
Color				
Turbulent Wave Before the Golden Gate	Gaylen Grover	Santa Clara	6C	1
Mono Sunrise	Mike Kiskila	Santa Clara	6C	2
Mono Lake Sunrise	Roger Kumpf	Santa Clara	6C	3
Tail Light	Shirley Stevens	Modesto	SJVCCC	4
Rotunda de Young Museum	Leonid Sheikman	Light/Shdw	6C	5
California Condor	Greg Magee	Padre Trails	6C	HM
Fishing Boats Emerging from Mist-China	Rbt. Fournier	Peninsula	N4C	HM
Morning Light	Loye Stone	Fresno	SJVCCC	HM
N4C Winners Projected Images				
Color Projected Images				
Uplift	Barbara Lee	Berkeley	N4C	HM
Lone Tree & Raincloud Reflections	Robin Braunfeld	Marin	N4C	HM
Journalism Projected Images				
Frog Leaps, Calavaras County Fair	Joan Field	Contra Costa	N4C	2
Barrel Racer Making Tight Turns, Woodbridge	Bob Fournier	Peninsula	N4C	3
Keeping Her Eyes on Her Maker- San Rafael	Robin Braunfeld	Marin	N4C	4
Small Aircraft Perform at Fleet Week Air Show	Anand Rane	Marin	N4C	HM
Flying Freestyle Motocross at Dream Machines	John Nygren	Marin	N4C	HM
Travel Projected Images				
Domes at Sunrise, Santorini	Deborah Hall	Marin	N4C	2
Gobi Shadow Caravan, Dunhuang, China	Ed Mestre	Livermore	N4C	5
Ring Vendor, San Miguel De Allende	Joe Hearst	Livermore	N4C	HM
Champs Elysees at Dusk	John Goyer	Livrmore	N4C	HM
Nature Projected images				
Mating Dance of Sandhill Cranes, Bosque del Apache	John Goyer	Livermore	N4C	2
Great Egret Head Detail with Alligato Lizard	Greg Wilson	Berkeley	N4C	HM
Soldier Beetle Clinging to a Blade of Grass	Nicole Marshall	Diablo Valley	N4C	HM
Creative Projected Images				
Bodie Church at Night	Tom Crouse	Marin	N4C	2
Cosmic Bee	John Goyer	Alameda	N4C	5