



FOTO fanfare



Mark your Calendars for these upcoming events!

SAVE these DATES:

September 16 - 22, 2012
2012 PSA Conference in SF

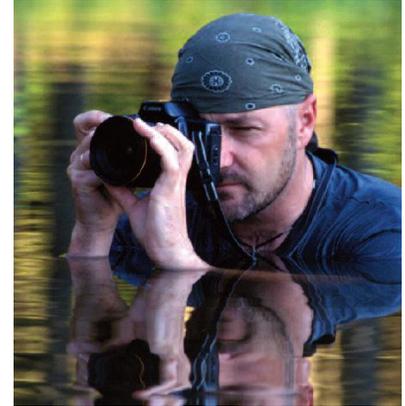


November 2 - 4
FotoClave 2012
Modesto

Northern California Council of Camera Clubs June 2012
www.n4c.org & n4c.photoclubservices.com
Member of the Photographic Society of America N4C Incorporated 1952

A Day with André Gallant

Saturday June 9, 2012,
Chapter Day
9 am - 4:30 pm
Andrew Carnegie Lecture
Hall,
San Leandro Library



300 Estudillo Avenue, San Leandro

Fee: \$45 PSA member; \$70 PSA member couple
\$60 non-member; \$90 non-PSA- member couple

REGISTRATION FORM

Name _____
Name _____
Address _____
City, State, Zip _____
Phone () _____ E-mail _____
Camera Club or Other Affiliation _____

How did you learn about this Seminar?

Tickets: PSA Members \$45 _____ PSA Couples \$70 _____
Non-PSA Members \$60 _____ Non-PSA Couples \$90 _____

Tickets after June 6 and at Door, add \$5.

(Lunch is not included)

Total Enclosed _____

Please send registration form and check made out to "Yerba Buena Chapter of PSA"
to Marcia Brandt, 3409 Touriga Drive, Pleasanton, CA 94566

For more information contact Dick Stahlke at baleaf@aol.com or Marcia Brandt at mxbrandt@comcast.net

Please carpool to the Library if at all possible & get there early so you have parking!

N4C Calendar

June 2012

9 – A Day with Andre' Gallant

11 – Board Meeting

7:30 pm First Methodist Church
1600 Bancroft, San Leandro

16 – Competitions Judging

Contact Gene Albright for EI location
genea.genea@sbcglobal.net
Contact Dean McCoy for Print location
mccoyda@sbcglobal.net

17 – Happy Father's Day!

July 2012

4- Happy 4th of July!!!



9- Board Meeting

7:30 pm First Methodist Church
1600 Bancroft, San Leandro

21 – Competitions Judging

Contact Gene Albright for EI location
genea.genea@sbcglobal.net
Contact Dean McCoy for Print location
mccoyda@sbcglobal.net



18mm lens; ISO 1600; 30 seconds at f5.6
I clicked Auto Enhance and loved the purple sky!
Shot by me ... Amory Donaldson on Mt. Diablo.



38mm lens; ISO 1600; 3 seconds at f5.6
Shot by me ... Amory Donaldson on Mt. Diablo.

Starpoints and Startrails

From Jan Lightfoot at Exploring Photography
MeetUp Group

The following guidelines are exactly that... guidelines. The guidelines for **starpoints** are fairly standard, boilerplate type. However, the guidelines for **startrails** are intended as a basic starting point only, since there are many factors which can affect the end result of startrails, including the quality of equipment, ambient temperature, lighting, software, etc. If you have never done **startrails** before, the guidelines below should get you off to a pretty good start. You can also Google **startrails** to gather more of your own information.

STARPOINTS / Camera Settings

ISO: start with 1600, and you can go to 2500+ if needed.

Aperture: use your widest setting, for example 2.8, 3.5, 4. The larger the aperture, the more stars will appear in your image, because dimmer stars will not be recorded with smaller apertures.

Quality: RAW, and be sure long-exposure noise reduction is OFF.

Lens: a wide angle lens will give you more real estate in the sky. Turn OFF image stabilization (IS) or vibration reduction (VR). Switch your lens to manual focus.

Focusing: a few ways to do this, you can pre-focus during the twilight hour (recommended), or set your focus ring to infinity. You can also use Live View mode if your camera has it, then 'magnify' the image and focus manually. This will work best during the twilight hour. Do not try and focus by shining a flashlight out to an object that is at infinity or beyond, because it will simply not go that far and you will most certainly annoy other people.

Shutter speed: this is the fun part! To create no motion of the stars, divide 500 by the focal length of your lens. For example, on a full frame camera, if you are using a 17mm lens, divide 500 by 17. Your shutter speed will be 29 seconds. If you are using a camera with an APS sensor, or crop body, you'll need to remember that the 17mm lens is effectively a 27mm lens (using Canon's 1.6x crop factor). Divide 500 by 27, and your shutter speed will be 18.5 seconds. You'll want to have an exposure of at least 20 seconds for proper exposure, but no longer than 30 seconds because the stars are moving and you'll start to see 'trails' past 30 seconds. Adjust your ISO so that you stay within that 'window of opportunity'.

Post processing: In Photoshop or Lightroom, you can use the exposure slider and the black slider to adjust exposure, and use the clarity slider to really make the stars pop. No special or additional software is necessary for post processing star points.

STARTRAILS / Camera Settings

ISO: 100 or 200 (or the camera's native ISO setting).

Aperture: use an aperture between f2.8 and f8.

Quality: RAW, and be sure long-exposure noise reduction is OFF.

Lens: wide angle, and turn off IS or VR, set camera to manual focus.

Focusing: focus manually using Live View or setting focus ring to infinity.

Shutter speed: use manual mode, set camera to BULB exposure mode. Make sure your camera battery is FULLY charged. Before you start a sequence of shots, it is a good idea to do one full length exposure (in this case, four minutes) to test the direction of the star trail movement in your shot. Although there is no set rule on the number of shots or total length time, program your timer to take a series of consecutive shots of four minutes with a 1-second interval for a total time of at least 1 hour plus. Ambient temperature and camera quality factor into the actual exposure times, so four minute exposures will most likely be a good starting point if you have not done star trails before. Longer intervals of more than one second between exposures will result in gaps in the star trails, making them appear as dotted lines. If you do not have an intervalometer, use a cable release and set your camera up for 30 second exposures on continuous drive, and lock the cable release. You will end up with many more frames and a huge file on your computer, but it can be done this way. You can also simply use a cable release with your camera in BULB mode, and create one long exposure of 30 minutes or longer, but you will generate a lot of noise in your image.

Star trails get shorter when they are closest to the north star, so the longer you are willing to have your camera making multiple exposures, the longer your star trails will be after you have "stacked" them in post processing.

Stacking a series of relatively short exposures and blending them in post processing will result in minimizing noise and achieving exposure times that are not possible to do in a single frame. There are several ways to stack images in Photoshop, which I won't go into here, but there are some stand-alone applications designed specifically for startrails. One that I recommend is startrails.exe (or startrails.de), but it only works on a PC. Under the software tab, scroll down to startrails.zip and download the program. It is a freeware program, and very easy to use. For Mac and PC, you can try StarStax <http://markus-enzweil...> or Dr. Brown's Stack-A-Matic <http://russellbrown.c...>

OTHER CONSIDERATIONS

Where to point the camera: In the northern hemisphere, all the stars in the sky appear to revolve around Polaris, or the north star, which is actually the closest star in alignment with the northern polar axis of the earth. Therefore, photographs of the northern sky will show relatively short star trails circling the north star. The eastern sky star trails will look like curved forward slashes, and the western sky will look like slightly curved back slashes. In the south, star trails will show up as fairly straight and parallel to the horizon. Apps, such as Sky View for the iPhone, will help to identify the location of the north star. Light painting is another technique that can be used in conjunction with shooting startrails, but I suggest that you try that in a more secluded location and also after you feel comfortable with startrail techniques.

What to bring: Warm clothes, throw a blanket and even a chair in the car. A small flashlight, a headlamp that has a RED LED so that you can still see what you're doing without disturbing your exposures. Something hot in a thermos, hand warmers (can be used also to wrap around your lens to ward off condensation although I've never tried it), intervalometer or cable release with a way to track the time (Smartphone or stopwatch), and PATIENCE. Bring something to help pass the time.

Prints May 2012 Color Prints (57 Prints), Judge: Bob Schmiedeskamp

Color Prints, Basic Level (8 Prints)

1B	Oregon coast sunrise on small bay	Phil Shaw	Marin
2	Sister Phyllis Withe-Lightaday of the Sisters of Perpetual Indulgence, Easter Sunday in Dolores Park	Doug Kaye	Marin
3	Silhouetted Surfers at Sunset	Devin Roberts	Millbrae

Color Prints, Intermediate Level (18 Prints)

1	Foggy Afternoon in Golden Gate Park	Charles Kiene	Marin
2	Desert Dunes against a Black Sky	Fred Goldma	Peninsula
3	Autumn rain falls on Mabry Mill	Jim Toalson	Millbrae
4	Day-Glo	Jan Schmidt	Millbrae
5	Calabogie Lake Sunset	Ojars Kratins	Contra Costa
HM	Painting of a Butterfly -1	Grant Kreinberg	Diablo Valley

Color Prints, Advanced Level (15 Prints)

1	Blue Gondolas	Dorothy Weaver	Marin
2	Colorful Stamen	Barbara Masek	Peninsula
3	Scott Kelby & Band Rehearsing for House of Blues @ Mandalay Bay	Lance Guelfo	Diablo Valley
4	Robert on a rainy evening	Jim Harais	Marin
5	The setting moon over Pigeon Point Lighthouse	Clarence Luckett	Livermore

Color Prints, Masters Level (16 Prints)

1	Two Birds	John Klingel	Marin
2	Three windows	Joe Hearst	Contra Costa
3	Santa Fe Passageway	Gail Pierce	Marin
4	Seadance	Ojars Kratins	Rossmoor
5	Field of Clouds	Joan Field	Contra Costa
HM	Taj Mahal Passageway	Bob Cossins	Millbrae

Monochrome Prints (58 Prints), Judge: Bob Schmiedeskamp

Monochrome Prints, Basic Level (12 Prints)

1	MacWorld 2012 conference attendees meander through Moscone Center, San Francisco.	Debbie Lindemann	Livermore
2	Locked Up	Devin Roberts	Millbrae
3	Extra! Extra! Read All About It!	Debbie Lindemann	Livermore

Monochrome Prints, Intermediate Level (12 Prints)

1	A Friendly Face in the Desert	Fred Goldman	Peninsula
2	Tethered Scraper	Jan Schmidt	Millbrae
3	Popping	Jan Schmidt	Millbrae

Monochrome Prints, Advanced Level (17 Prints)

1	A Nightmare About the End of Time	Cindy Sowa	Millbrae
2	Nicole leaping	Frances Goldstein	Livermore
3	In Light And Shadows	Dean McCoy	Livermore
4	Misty at 18	Ken Brockmann	Contra Costa
5	A Beguiling Smile	Ken Brockmann	Contra Costa

Monochrome Prints, Masters Level (17 Prints)

1B	Looking Upward	Bob Cossins	Millbrae
2	Two iron horses warming up in their barn	Bob Fournier	Peninsula
3	Mesquite Dunes, Death Valley	Leslie Crandell	Contra Costa
4	Mission Santa Barbara #2	Bob Cossins	Millbrae
5	Single Tree in the Harsh Landscape	Tim Christoffersen	Rossmoor

Travel Prints (34 Prints), Judge: Bob Schmiedeskamp**Travel Prints, Basic Level (14 Prints)**

1	Young Monk at Temple in Myanmar	John Klingel	Marin
2	San Francisco Waterfront with Claus Oldenburg Sculpture	Charles Kiene	Marin
3	Long neck women from the Karen Tribe in Northern Thailand start wearing brass neck rings at a young age. They are part of a 400 year old tradition.	Phil Meginness	Livermore
4	Pictographs Great Valley, Canyonlands N.P.	Daniel Wagner	Contra Costa
5	New Terra Cotta Warrior Unearthed in Xi'an China.	Fred Goldman	Peninsula

Travel Prints, Advanced Level (20 Prints)

1	A type of vehicle common in Vietnam in 2010	Bob Fournier	Peninsula
2	Carpet salesmen in Morocco	Maureen McGettigan	Marin
3	A Simple Mode of Transportation at a fishing harbour in Vietnam	Bilha Sperling	Contra Costa
4	Woman in Oaxaca	Joe Hearst	Livermore
5	Kylemore Abbey, the oldest of the Irish Benedictine Abbeys, has a community of nuns who have resided here since 1920	Kathy Konesky	Rossmoor
HM	A Florence cityscape and the Ponte Vecchio taken from the Piazza Michelangelo	Robert Strochak	Peninsula

Journalism Prints (35 Prints), Judge: Bob Schmiedeskamp**Journalism Prints, Basic Level (15 Prints)**

1B	For the Win!	Doug Kaye	Marin
2	Tribal Baroque Performs at the Pedestrian Tunnel, Conservatory of Flowers, Golden Gate Park	Jan Schmidt	Millbrae
3	Down the Stretch	Bruce Kocen	Marin
4	STREET MUSICANS ENTERTAIN THOSE WAITING FOR THE CABLE CAR ON POWELL STREET IN SAN FRANCISCO	Richard Nicholes	Rossmoor
5	HUGE FARMER MARKET --LOS ANGELES	Angie Martin	Rossmoor

Journalism Prints, Advanced Level (20 Prints)

1	There is always contact in Women's Lacrosse	Richard Silva	Peninsula
2	Gritting Teeth While Hanging on the Bronco, Rowell Ranch Rodeo	Jane Postiglione	Contra Costa
3	Shot on Goal, St. Mary's College goalie makes a save on a shot by a Santa Clara University player	Michael Geib	Livermore
5	Sprinting for the finish. A UC Davis cyclist at the collegians race in Davis.	Mauritz Botha	Marin
HM	Occupy Oakland Protestors Shuts Down Intersection as Concerned Passenger Looks On	Sean McDonough	Rossmoor

Here is the new PSA Travel definition ... PSA has a new Travel Definition: A Photo Travel image must express the feeling of a time and place, and portray a land, it's distinctive features or culture in its natural state. There are no geographical limitations. Close-up pictures of people or objects must include distinguishable environment. Techniques that add to, relocate, replace or remove any element of the original image, except by cropping are not permitted. All adjustments must appear natural. Conversion to monochrome is allowed.

Editor's Question ... Over the years and also since I have been the FanFare Editor, I have noticed that members sometimes compete at different levels in the different categories and even, sometimes in the same category. This has always bothered me because it seems to me that they are "double dipping" as they say.

When I have brought the question up before, I have been told "I'm in two clubs and haven't accrued the necessary points" or "I'm not very good in that category yet so shouldn't advance to the next level".

But, in my opinion, even if you are in two clubs or don't enter a certain category very often, if you are in the Intermediate level say, you should be in the Intermediate level in all categories and in whatever clubs you belong to!

Does anyone else have an opinion on this subject or does it just bother me?

fotofanfarenewsletter@yahoo.com

Pictorial Images, May 2012, Judge: Pat Prettie

Pictorial B: 24 Total Images: 24 Electronic, 0 Slides

1	Spring Breezes. A California Quail at Pt Reyes National Seashore.	Catherine D'Alessio	Marin
2	1928 Chevy, Miller's Ghost Town, Nevada	David Grube	Contra Costa
3	Zabriskie Sunset	Paul Hampton	Alameda
4	The Jury's Still Out	Debbie Lindemann	Livermore
5	Sleeping On The Job	David Grube	Contra Costa
HM	Airplane and Stream at Sunset	Devin Roberts	Millbrae

Pictorial I: 27 Total Images: 27 Electronic, 0 Slides

1	Spring splendor in orange shoes	Leonard Hantz	Peninsula
2	Blue Nails	Jim Toalson	Millbrae
3	Playing with water drops on a foggy day.	Laura Hanson	Diablo Valley
4	On the Rocks	Doug Kaye	Marin
5	Country Classics	John Klingel	Marin
HM	Airplant (tillandsia xerographia)	Helen Sweet	Contra Costa

Pictorial A: 25 Total Images: 25 Electronic, 0 Slides

1B	Healdsburg Night Sky	Joe Messina	Marin
2	DayThree	Gene Dominique	Berkeley
3	Oscar Jonesy	Gene Dominique	Berkeley
4	Table and Chairs, Provence	William Lamkin	Peninsula
5	Oaxaca shadows #5	Joe Hearst	Contra Costa
HM	Historic Yellowstone touring bus takes a break near wildflowers	Betty Prange	Diablo Valley

Pictorial M: 26 Total Images: 26 Electronic, 0 Slides

1	Forgotten Treasure Island	Steve Gumina	Berkeley
2	Two Boats	Bob Cossins	Millbrae
3	Succulent	Irene Hightower	Marin
4	After the Rain, Burano, Italy	Mary Macey Butler	Marin
5	The Old Homestead	Dick Stahlke	Contra Costa
HM	The Essence of a Red Rose	Jane Postiglione	Contra Costa

Nature Images, May 2012, Judge: Pat Prettie

Nature B: 24 Total Images: 24 Electronic, 0 Slides

1	Mature Female Humpback Whale (Megaptera novaeangliae), Maui, Hawaii	Doug Kaye	Marin
2	Spider Awaits As Dragonfly Emerges From Nymph Stage	David Grube	Contra Costa
3	Fish trying to scape from gulls	Ileana Pacheco	Millbrae
4	Rugged Plant, Oahu, Hawaii	Leonard Stanton	Alameda
5	Colorful display of breeding plumage, Brown Pelicans (Pelecanus occidentals) Richardson Bay, CA	Debbie Lindemann	Livermore
HM	Big Horn Sheep (ovis canadensis canadensis) on rocky slope in Zion National Park	Emily DeMartini	Peninsula

Nature I: 26 Total Images: 26 Electronic, 0 Slides

1	Anise Swallowtail caterpillar, Papilio zelicaon excreting scent from orange forked gland.	Laura Hanson	Diablo Valley
2	[Seq] The Great Blue Heron	Leonard Hantz	Peninsula
3	[Seq] Stilt Mating Sequence	Barbara Grimes	Livermore

4	Grebe Chick vies for food with a newly hatched sibling. Rednecked Grebe family (Podiceps grisegena) in British Columbia.	Catherine D'Alessio	Marin
5	Mantled Howler Monkey, called Mono Congo in Papagayo, Costa Rica	Cesar Ricasata	Livermore
HM	Blue sparrow with a beak full of termites to feed the baby birds	Ernie Glover	Contra Costa

Nature A: 24 Total Images: 24 Electronic, 0 Slides

1	3 Hungry and wet Black Backed Jackal cubs(Canis Mesomelas) wait for their mother to bring food	Bilha Sperling	Contra Costa
2	Female Bison at Yellowstone in winter	GINNA FLEMING	Marin
3	Juvenile Painted Storks Beg for Food, Keoladeo National Park, India	Bob Cossins	Millbrae
4	[Seq] Killdeer	Vicky Richardson	Rossmoor
5	Alpha vulture(Cathartes aura) working on road kill in Sonoma	Linda Brown	Alameda
HM	Snow Geese at Dawn	Terry Toomey	Alameda

Nature M: 17 Total Images: 17 Electronic, 0 Slides

1B-W	Two month old polar bear cub (Ursus maritimus) tries to get her mom's attention, Churchill, Canada	Wendy Hannum	Marin
2-W	Portrait of a Brown Pelican in mating colors	John Goyer	Livermore
3	Profile of Double-crested Cormorant (Phalacrocorax auritus) With Trout	Boris Dmitruk	Contra Costa
4	Snowy Egret (Egretta thula) Catches a Small Fish and Flies Off	Kevin Westerlund	Marin
5	[Seq] Blackback Mountain Gorilla Antics	Diana Rebman	Berkeley
HM	Three baby double-crested cormorants (phalacrocorax auritus) waiting for mother to feed them at La Jolla Cove in San Diego.	Cathy Cooper	Diablo Valley

Creative Images, May 2012, Judge: Pat Prettie

Creative B: 18 Total Images: 18 Electronic, 0 Slides

1	The Road Ahead	Sherry Mullin	Contra Costa
2	Hot music	Bob Strachan	Millbrae
3	The Alien Hand Emerges	Bill Rauch	Contra Costa
4	Night Lights#1	Stephen Busch	Contra Costa
5	Reflection of an inner goof	Devin Roberts	Millbrae
HM	Flame	Steve Haimovitz	Berkeley

Creative I: 23 Total Images: 23 Electronic, 0 Slides

1	Self Portrait - Inside Out - The Weather Report	Jan Schmidt	Millbrae
2	Luminous jacks	Bob Rogers	Contra Costa
3	Three Leaf Clovers	Marichu Pereira	Livermore
4	Sunrise	Marilyn Lemmon	Berkeley
5	The Smoker	John Silva	Berkeley
HM	VanGogh Paints a Pansy	Ed Langthorn	Rossmoor

Creative A: 22 Total Images: 22 Electronic, 0 Slides

1	Sundial Bridge Fun	Selden Parmelee	Rossmoor
2	Tic Toc	Gene Dominique	Berkeley
3	Fantasia of the Blessed Isles	Ojars Kratins	Rossmoor
4	Double Helix	Rose Bower	Contra Costa
5	Greenways	Sherry Grivett	Contra Costa
HM	Galactic Storm at Space Port Knott 2 Sirius	Ed Mestre	Livermore

Creative M: 13 Total Images: 13 Electronic, 0 Slides

1B	Brainwashed	Burt Johnson	Berkeley
2	Day & Night on a Nearby Planet	Terry Ryder	Berkeley
3	The way of the eye	Jeff Fisher	Livermore
4	Inside Out	Ann Baldwin	Berkeley
5	Gibberish	Stephen Weiss	Contra Costa

B = Best in Show W = Authentic Wildlife

Go to <http://n4c.photoclubservices.com/Competitions/CompetitionResults.aspx> to see all the winning images. No need to log in, just click on Competition Results and there they are for your viewing.

Best in Show!



**Best in Show
First Place**
Color Prints - Basic
Oregon coast sunrise on small bay
Philip M. Shaw, Mr.
Marin Photo Club

**Best in Show
First Place**
Journalism Prints - Basic
For the Win!
Doug Kaye
Marin Photo Club



**Best in Show
First Place**
Monochrome Prints - Masters
Looking Upward
Bob Cossins
Millbrae Camera Club



**Best in Show - Best Wildlife
First Place**
Nature Projected Images - Masters
*Two month old polar bear cub (Ursus maritimus) tries
to get her mom's attention, Churchill, Canada*
Wendy Hannum





Best in Show

First Place

Pictorial Projected Images - Advanced
Healdsburg Night Sky

Joseph Messina
Marin Photo Club

Best in Show
First Place
Creative Projected Images - Masters
Brainwashed
Burt Johnson
Berkeley Camera Club



Red!



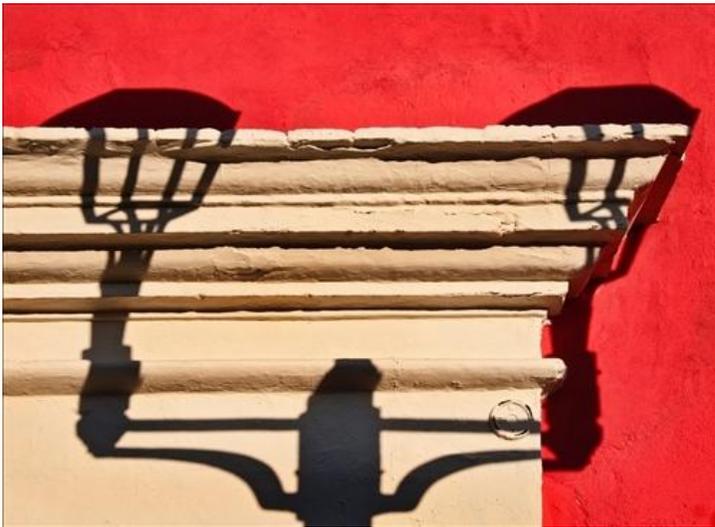
Honorable Mention

Creative Projected Images - Basic
Flame

Steve Haimovitz
Berkeley Camera Club

Second Place
Pictorial Projected Images - Advanced
DayThree
Gene Dominique
Berkeley Camera Club





Fifth Place

Pictorial Projected Images - Advanced

Oaxaca shadows #5

Joseph Hearst

Contra Costa Camera Club

Honorable Mention

Pictorial Projected Images - Masters

The Essence of a Red Rose

Jane Postiglione

Contra Costa Camera Club



First Place

Travel Prints - Basic

Young Monk at Temple in Myanmar

John Klingel, Mr, Bert Hersch Print Maker Award 2009

Marin Photo Club

Second Place

Travel Prints - Advanced

Carpet salesmen in Morocco

Maureen McGettigan

Marin Photo Club





County Fair Time!

Solano County Fair

Entry deadline July 2

<http://www.scfair.com/scfair.html>

Image Analysis, what is it all about?

By

Jon Fishback

Image analysis is very subjective. Film critiques analyze and criticize film based on years of watching the movies. Their analysis is nothing more than their opinion of the film with an emphasis on making an interesting discussion around the analysis.

Still photography is much like this. There must be a reason for the image to exist. If the photographer creates only for self-gratification, then he or she should do the analysis. For a second party to dare and comment on this type image would be a mistake. It is when the image is created for competition that image analysis becomes a most valuable tool for the maker. Images sent for competition have, by default, been sent in for the express reason of competing. If the photographer wishes to be successful in dealing with salon judges, there are certain norms that may apply.

Rules and regulations, or norms, have been passed down through the centuries in art, and through decades of judging in PSA and Camera Club (PSA/CC) competition. If you show three landscape photographs to random members of PSA/CC, more times than not they will pick the one, as the best, that follow the most norms.. They may not know why and when asked why may not be able to articulate it. They have been bombarded their entire lives by images that meet certain criteria and have been told this is good and will compete well.

These norms may have little relevance in the larger photographic environment. Much of the massive photographic community may not subscribe to norms of any kind. Relevance of images in this environment may have a much broader acceptance, and analysis takes on a much different role, one that may be more esoteric.

It is the phenomenon of rules or norms that causes the analysis to be a valuable tool, especially in the PSA/CC environment. The photographer must

be aware of the norms that cause judges to react favorably to their images, if she or he is to be successful in exhibiting. Sure, one can just muddle along and see what gets accepted, then make more just like that. This is a very slow process and one that can stifle the creative juices as well as being very costly. Knowing the norms leaves the photographer open to all types of experimentation. Norms can be applied or not in a myriad of ways.

Many photographers, who have been in the Camera Club environment for years, have picked up the hackneyed rules that may make images more successful in that environment. This is not a bad thing, if one wishes to compete one must follow the rules. It does, however, perpetuates image making by formula. $A = S + C$ Acceptance equals Subject plus compliance. The photographer that knows what is considered normal for a specific purpose and then works outside that, will know why the images was or was not successful, and will intelligently accept that outcome. The sensitive analyst may recognize fine images by persons working outside the norms and reward them for doing so. This may, in time, cause a reduction of the use of the hackneyed rules and norms, and broaden the spectrum of acceptable images.

Photographers must be emotionally prepared for critical analysis of their images. Analysis can be one of the most painful aspects of a photographer's life. Most images are not finished to the point of showing them unless the maker has an emotional attachment to them. Seldom have I heard someone say about their image, "I just hate this image, can you tell me why?" In almost every case the photographer is looking for reinforcement of his/her reason for making the image. Some times the maker is looking for additional reasons for the image to exist. Seldom is anyone prepared for reasons the image could have been made better, and worst of all, reasons it should not have been made at all. This is part of the reason the image must have a purpose. The purpose opens up the discussion to specifics regarding how the image does or does not fit that purpose. It allows photographers to distance themselves from the emotional attachment to the image and focus on the way to make it successful based on this purpose. The analyst's role at this point is a simple matter of discussion regarding what norms have been broken,

or not applied, and make a recommendation based on this.

Jon Fishback FPPW, LRPS
Director PSA Education Services
Jpf1@aol.com
360-546-2776

More Member's articles like this one following can be found on the N4C website at <http://www.n4c.org/?p=members-articles.html>

RAW vs JPEG: Is Shooting RAW Format For Me?



Article by Jim Goldstein

One of the most frequently discussed questions amongst experienced photographers and those just starting out in digital photography, is whether to shoot in RAW or JPEG format with a digital SLR (dSLR) camera. Numerous articles have been written on this question, online and in various photographic magazines, yet several key discussion points are often glossed over.

The Basics:

To put everyone on the same plane of knowledge, whether you're an experienced digital photographer or someone that is just now looking into digital photography, the file formats in question should be defined.

RAW format is often a proprietary format of a particular camera make. RAW files hold all the RAW data captured by the camera. Unlike conventional photography where light is exposed against film with a specific chemical formulation to provide deep saturation or soft skin tones that would otherwise be automatically applied based on the type of film used, RAW digital files contain raw data that is uninterpreted and unaltered. RAW files in their simplest description can be thought of as digital negatives. They are a pre-production starting point.

JPEG format compresses image data into a smaller file size. In theory, a JPEG file contains less data (how much depends on the specified size and compression/quality settings) than an equivalent RAW file, but is able to closely reproduce an image once fully loaded. When saving an image with photo editing software it is possible to save an image with different levels of JPEG compression. This enables you to create files that take less storage space sacrificing how well the file displays

or take up more storage space to more accurately reproduce the original image.

Know Thy Self Key Questions To Ask Yourself

Unlike recommendations in other articles I've read, the best way to immerse yourself into this question of whether to use (capture and/or edit) RAW or JPEG file formats is to ask yourself the following questions:

"What are your goals as a photographer?"

Surprisingly, this is often alluded to in articles I've read on this subject, but never explicitly stated. The significance of this question is quite important, as you'll want to select the right file format to match the following: your output goals (print, online display, etc), your technical comfort level, your available storage capacity, your computer software/hardware capabilities, and the amount of time you're willing to commit to the post-production of your work.

"How comfortable are you with editing images on a computer?"

Many long-time photographers are technically excellent and seldom need to make substantial edits in post-production; while newer photographers just starting out in the digital format may need to employ many post-production editing features available to them to clean up their images. Realistically assessing your technical skill level behind the camera and behind a computer is a key factor in deciding what file format to use.

Format Pros & Cons:

The Pros of RAW format:

- RAW is a digital negative holding all of the data captured by your camera providing you a foundational element to which to apply all of your edits to with no sacrifice of image quality.
- RAW file software editors allow you to quickly and easily change the output of your image such as adjusting exposure, white balance, noise reduction, image size (interpolation), saturation, contrast, levels, curves, sharpness, output resolution, bits/channel, etc.
- RAW file software editors allow you to load saved adjustment settings and some even enables users to batch process a group of files versus making changes to one file at a time.

The Cons of RAW format:

- RAW files take up more space on your camera's compact flash card or microdrive than other formats.

- RAW files require you conduct some degree of post processing via photo editing software to convert your image to an editable file type for editing, printing and/or online display.
- RAW file software editors have a learning curve, even if mild, and for the uninitiated can be intimidating at first.
- Batch processing and/or loading multiple files may tax slower machines and require more computer RAM to keep your software running smoothly.

The Pros of JPEG format:

- JPEG is a file format that has been adopted as a standard and can be loaded in a variety of programs making display easy and simple.
- JPEG files take up less space on your camera's compact flash card or microdrive than other formats.
- JPEGs can be loaded easily by most all image editing software applications, requiring no intermediate steps.
- Most dSLRs enable you to choose what size JPEG files (S, M, or L) to save to your compact flash card or microdrive when shooting. This enables you to use smaller images that are easier to handle for email attachments, web display or as an alternate preview mechanism if your camera supports saving files in JPEG and RAW formats simultaneously.

The Cons of JPEG format:

- JPEGs are not a lossless file format. Each time the file is saved data is compressed, with some data being lost in the process. The net impact can be loss of color saturation, color range and sharpness.
- JPEG files reflect a one-time interpretation of your subject based on the settings of your camera (white balance, exposure settings and output resolution, etc.). Altering these settings and re-outputting a new file, as you can with a RAW file, is not possible. What you capture is what you get.
- Interpolating or upsizing an image initially saved as a JPEG can result in less than ideal results. Some 3rd party software applications can do this better than others, but you're still dependent on using another software application to get the job done.

- With specific types of photographed scenes JPEG compression artifacts can appear in prints.

Which Format Is The Better Format To Use?

Only you can say which is the correct file format to use after matching the pros and cons to your photographic needs and goals. An argument can be made for both formats. Some photographers will feel more strongly in backing the use of one versus another, but it is ultimately an individual choice. Personally, I shoot RAW + L (large) JPEG as my camera supports it and it provides me greater flexibility. For photographs that I've exposed correctly, JPEGs allow me a faster path to share images online and selectively use for printing. For photographs that I am interested in having published or printed, I begin my post-processing from the RAW file and make alterations in lossless file formats (PSD or TIF). The end result is the production of images that I feel are of the highest quality.

If you happen to have an eye to the future, then RAW may be the way to go as it will afford you the greatest long-term flexibility. I would anticipate that, as digital photography and photo editing software mature, greater editing options will become available to those shooting RAW. Image development has undergone a revolution where complicated algorithms, complex mathematical equations, are run against RAW data to produce new output for an image. In the future you may find it possible to load RAW files and run software that will change how an image looks on the fly. This may allow you to mimic the output equivalent to any number of film types. Digital photography is in its early stages; as cameras and software mature a variety of new opportunities will be made to photographers. The trick with anything digital is looking to the future and aligning yourself to be ready for those opportunities.

Read more: http://www.img-galleries.com/articles/raw_vs_jpeg_is_shooting_raw_right_for_me.html#ixzz1vcYBbDdE



Northern California Council of Camera Clubs

Check out these web sites:

N4C

<http://www.n4c.org>

<http://n4c.photoclubservices.com>

PSA

<http://www.psa-yerbabuena.org>

<http://www.psa-photo.org>

Camera Club Name Abbreviations:

AL ...	Alameda Photographic Society	http://3011933.photoclubservices.com/
BK ...	Berkeley Camera Club	http://www.berkeleycameraclub.org/
CC ...	Contra Costa Camera Club	http://contracostacc.homestead.com/
DV ...	Diablo Valley Camera Club	http://3013855.photoclubservices.com/
LV ...	Livermore Valley Camera Club	http://www.livermorevalleycameraclub.com/
MR ...	Marin Photography Club	http://www.marinphotoclub.org/
ML ...	Millbrae Camera Club	http://www.millbraecameraclub.org/
PA ...	Palo Alto Camera Club	http://www.pacamera.com/
PE ...	Peninsula Camera Club	http://www.peninsulacameraclub.com/
PH ...	Photochrome Camera Club of San Francisco	http://photochrome.org/Photochrome Club
RO ...	Rossmoor Camera Club	http://rossmoorcameraclub.photoclubservices.com/

N4C OFFICERS & COMMITTEE CHAIRS 2012

President	Jane Postiglione	Contra Costa	posti9j@comcast.net
Vice-President	Jim Cutler	Millbrae	photgolfer@yahoo.com
Treasurer	Teri Schoech	Livermore	teri@eyelaugh.com
Secretary	Helen Sweet	Contra Costa	hrsweet@pacbell.net
El Coordinator	Gene Albright	Berkeley	genea.genea@sbcglobal.net
Print Chair	Dean McCoy	Livermore	mccoyda@sbcglobal.net
Judges Chair	Joe Hearst	Livermore	joe@jhearst.com
PSA	Joe Hearst	Livermore	joe@jhearst.com
FotoClave Dir.	Gene Albright	Berkeley	genea.genea@sbcglobal.net
Special Programs	Joan Field	Contra Costa	jfzgf@att.net
Foto Fanfare	Amory Donaldson	Diablo Valley	fotofanfarenewsletter@yahoo.com
Webmaster	Sam Berzin	Millbrae	sb@berzin.net

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.

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.

Copyright Notice:

All images appearing in this newsletter are copyrighted by the maker.

Any attempt to utilize these images without consent of the maker is fully prosecutable by law.

The **Foto Fanfare** is ©2012.

Camera clubs may use these articles without author consent, unless specifically requested by Author, but proper attribution must be given. If you are not a camera club but wish to use an article, please notify the editor. fotofanfarenewsletter@yahoo.com



**Northern California Council of Camera Clubs
Board Meeting Minutes, 5/14/2012**

**Call to Order, 7:40 by VP Jim Cutler for President,
Jane Postiglione, who is absent**

Roll Call: All were present except Ernie Glover, CCCC; Mary Asturius, Photochrome; Jane Postiglione, President; Dean McCoy, Print Chair; Amory Donaldson, Fotofanfare; and Sam Berzin, Webmaster

Secretary: Helen Sweet: The minutes from the April 9 meeting were approved.

Treasurer's Report: Teri Schoech
Monthly Financials:

The rent was paid through June, \$ 129.60
Judges have been paid, April - June, \$ 260.00
The deposit for the annual meeting, Lafayette Park Hotel, \$ 500.00
TOTAL \$ 889.60

Checking account balance 4/30/12 \$ 5,483.08
CD balance 4/30/12 \$ 5,318.89
TOTAL CASH ASSETS \$ 10,801.97

Annual Dues: Photochrome's dues have not been paid.

A financial audit/review will be arranged by Teri with Chris Kibre.

President's Report: Jane Postiglione was absent.

Vice President's Report: Jim Cutler

Update on Annual Banquet: Millbrae's screen is smaller than the one used for the previous banquet. Jim will look into renting a larger one, and Helen will see whether the Lafayette Park's banquet room wall is a suitable surface for the projected the images without a screen.

Judges Chair: Joe Hearst

In April Joe judged instead of Ellie Webster, who is in the hospital.

Judges are scheduled through July:

May: Bob Schmiedeskamp, prints and Pat Prettie, PI

June: Bob Ginn, prints and Wendell Delano, PI

July: Rose Bower and Chuck Honek, categories to be decided

Competition Committee Chairs

Prints: Ed Menstre has all the prints that were brought in tonight and will pass them on to Dean McCoy, Chair.

EI Coordinator: Gene Albright

Prints from Millbrae disappeared and reappeared too late for judging. They will be resubmitted and judged next month.

Due to apparent glitches in Larry's program, Rossmoor prints disappeared, but they resubmitted. Competitions closed without being "told" to due to bugs in the new code Larry had installed for CCCC. It has been fixed.

Club members have been polled regarding adding a separate Black and White Projected Image category. Marin, Berkeley, and CCCC voted "No." The other six clubs in attendance have voted "Yes." The new category will go into effect in January of 2013. Meanwhile, this board will decide whether it should be a separate category, a sub-category, or a special category, after asking Larry the ramifications of each within his program.

Foto Fanfare: Amory Donaldson was absent.

PSA: Joe Hearst

We did not enter the Council Challenge, which is now closed for this year.

Yerba Buena Chapter Chair, Dick Stahkle is ill and cannot serve. Lois Shouse will take over.

FotoClave Trustee: Joan Field

For the first weekend in November, the FotoClave organizers, the San Joachin Valley Council of Camera Clubs, have two main speakers. Joan asked Jim Cunningham whether they are going through with it as we hadn't heard from them for a long time.

Special Programs Chair: Joan Field

About 45 have signed up for Andre Gallant's June 9 seminar. We need about 80 to break even and 90 or 100 not to be embarrassed. We will have Andre's books for sale.

Joan will ask Dean McCoy to put an ad in the *San Leandro Times*.

Webmaster: Sam Berzin was absent.

Unfinished Business:

George Pempel of CCCC worked directly with Larry and established a system whereby CCCC can upload winning images to Larry's site for N4C level competition.

While there is still no backup for Gene's position, there is a member of his club who whom he will ask. The Website Content Committee, Joan, Jane, and Teri, met to review the existing N4C and Photoclub Services websites and determine what content should be on each. They have made preliminary suggestions and webmaster, Sam Berzin, was amenable to making changes.

New Business:

Joe suggests we change our term “sequence” because we are allowing Nature and Journalism images which are related but not sequential in time, which is the dictionary definition. We were asked to bring suggestions of new terms for the next meeting. However, Larry’s new method, to be used by clubs such as Contra Costa and Millbrae, doesn’t allow for sequences.

Ed wants us to address our definition of monochrome which differs from PSA’s. This was tabled for future discussion.

Good and Welfare: Ellie Webster is in the hospital and may require ulcer surgery.

The meeting was adjourned at 9:40.

Next Board Meeting: Monday, June 11th, 7:30 p.m., First Methodist Church, 1600 Bancroft, San Leandro.

Respectfully submitted, Helen Sweet, Secretary

2012

NEW N4C INTERCLUB COMPETITION SCHEDULE

Month	2012			
	Print		Proj	
Jan	N	C	N	C
Feb	T	J	T	J
Mar	S		N	C
Apr	N	C	T	J
May	T	J	N	C
Jun	N	S	T	J
Jul	C	T	N	C
Aug	J	S	T	J
Sep	N	C	N	C
Oct	T	J	T	J
Nov	S		N	C

The list indicates the Competition topics for each month including Color & Monochrome in Print and Pictorial in Electronic Images.

Mark your Calendars!

FotoClave 2012

November 2-4

A full weekend of photography



Moose Peterson

Darrell Gulin

Canon Explorer of Light



Doubletree Hotel Modesto, CA