

2006

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	Slides (Loc.)	Month	Prints	Slides (Loc.)
Aug	Trav/Creative	Nat/Creative (SM)	Nov	T/C/J	N/C/T/J (R)
Sept	Journalism	Trav/Journ (R)	Dec	Annual (R)	Annual (R)
Oct	Nat/Seq	Nat/Creative (SM)			

Contact Print Chairs for site; R = Rossmoor; SM = San Mateo

N4C BOARD MEMBERS 2006

President	Dick Stahlke, Contra Costa	baleaf@aol.com
Vice-president	Mike Johnson, Diablo Valley	mikewj@ix.netcom.com
Treasurer	Teri Schoech, Livermore Valley	teri@eyelaugh.com
Secretary	Trenkins I McClain, Peninsula	seesmacro@yahoo.com
Electronic Images Collector	Gene Albright, Berkeley	genea.genea@sbcglobal.net
Projected Image Advisor	Joe Hearst, Contra Costa	hearst@ix.netcom.com
Pictorial Slide Chair	Mary Asturias, Photochrome	(415) 731-1637
Creative Slide Chair	Wendell DeLano, Alameda	wendell@wendellconsulting.com
Nature Slide Chair	Mary Toalson, Millbrae	mary.toalson@comcast.net
Travel Slide Chair	Baha Fahmy, Rossmoor	bhafahmy@comcast.net
Journalism Slide Chair	Kay Kennedy, Rossmoor	zkdken@comcast.net
Print Chairs	Gene Morita, Marin	etm@lvha.net
	Gloria Fraser, Marin	gloriafraser@comcast.net
	Dorothy Weaver, Marin	djweaver2@comcast.net
Judges Chair	Glenn Corlew, Rossmoor	glennfcorlew@comcast.net
PSA	Eleanor Webster, Peninsula	elliwebster2@sbcglobal.net
FotoClave Directors	Jan DeLano, Alameda	jan@delanoconsulting.com
	Susan Glasgow, Peninsula	glasgow@callan.com
Foto Fanfare Editor	Joan Field, Contra Costa	jfzgf@earthlink.net
Webmaster	Wayne Miller, Contra Costa	wmphotos@comcast.net
	N4C Website Address	http://www.n4c.org



*"The Sundial Bridge" by Dick Stahlke
of Contra Costa Camera Club; Winner Masters Projected Images*



IN THE SPOTLIGHT

AUGUST

Board Meeting

14:00 pm First Methodist Church,
1600 Bancroft, San Leandro

Interclub Competitions

19 Projected (P/N/C)

9:00 am Beresford Recreation
Center, San Mateo

Call: Prints (P/T/C)

SEPTEMBER

3-9 PSA International Conference
Baltimore, MD

Board Meeting

11 8:00 pm First Methodist Church,
1600 Bancroft, San Leandro

Interclub Competitions

16 Projected (P/T/J)

11:00 am Gateway Clubhouse,
Rossmoor

Call Prints (P/J)

OCTOBER

Board Meeting

8 8:00 pm First Methodist Church,
1600 Bancroft, San Leandro

Interclub Competitions

21 Projected (P/N/C)

9:00 am Beresford Recreation
Center, San Mateo

Call Prints (P/N/S)

NOVEMBER

4-5 Chapter Rally-Concord

TABLE OF CONTENTS

"The Sundial Bridge"	Page 1
In the Spotlight	Page 2
Print Winners	Pages 3-4
"Waiting for the Parade"	Page 4
"Fishing Boat Returning, Solarized"	Page 4
Pictorial Projected Images	Page 5
Travel Projected Images	Page 6
"Entrance of Stars and Stripes"	Page 6
Journalism Projected Images	Page 7
"Lauren"	Page 7
"Peaceful Dreamin'."	Page 7
Board Notes	Page 8
Member News	Page 9
"Winter Scene"	Page 8
"Pensive Monk"	Page 8
Long Exposures of Moving Water.....	Page 10
"Face Painting at Stanford..."	Page 11
"Panther Pitcher"	Page 11
"London Tower"	Page 11
"Buddhist Monk at Shiboazhia Temple"	Page 13
2006 Chapter Rally Flyer	Page 14
Eddie Soloway Flyer	Page 15

Foto Fanfare is the official publication of N4C, the Northern California Council of Camera Clubs, a federation of 13 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.



A Natural Eye A Day of Photography Insights & Ideas with Eddie Soloway

Saturday, December 2, 2006, 9:00 am to 4:00 pm
Laurel Heights Conference Center, San Francisco
Sponsored by the Northern California Council of Camera Clubs

After the concert, a young student told the virtuoso, "Your violin makes such beautiful music!" Puzzled, the musician held the violin at arm's length and said, "My, but I don't hear a thing!"



Join Eddie for a full day of informative and entertaining presentations designed to open new doors of seeing, bring the photographic process back to what really matters, and leave you with some practical steps to help your image-making rise to your expectations.

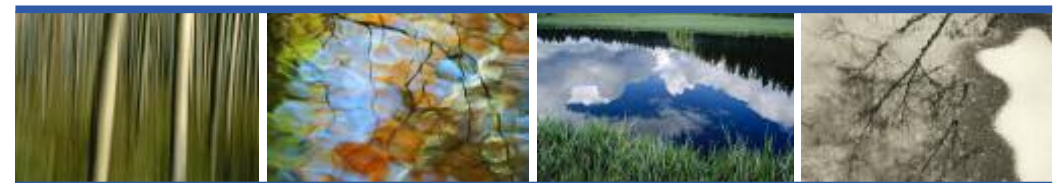
Sessions include:

- **Lighting the Fire** (Re-kindling a sense of joy and wonder.)
- **Two Basic Skills** (That's all.)
- **How Come Mine Don't Look like That?** (Fine-tuning techniques that help make a good photograph better.)
- **Play** (Breaking out of your box and entering new ways of seeing and imagemaking.)
- **Making a Photograph** (The spirit and the steps.)
- **Equipment** (Two paths lay before all travelers. . . and all photographers.)
- **7 Ideas to Help You Get Back on Your Creative Path** (including the sad story of the man who loved to take photos but only looked at them once.)
- **Questions and Answers: Bring your questions.**
Can you find a style? Making a portfolio? Self-publishing? Stock? Editing? Marketing? Printing?

Eddie Soloway's photographs are the expression of his passion and fascination with the natural world. His major work has been divided between representational presentations of wilderness moments - where the essence of the place is of utmost importance, to the celebrations of the abstract - where he distills the shape, color, and light in many forested communities. Additional works include photogravures celebrating a sense of place, and a whimsical series of images created "On The Road."

His eye has evolved during years of exploring the earth's wild places. He spent ten years working for the Institute for Earth Education, where he helped develop wilderness journeys and school curricula and con-

ducted educational workshops in five countries. His technical skills were honed working at a Bay Area custom photographic lab that specialized in the now historic dye transfer process. In 1998 **Eddie was the first recipient of the Excellence in Photographic Teaching Award presented by the Santa Fe Center for Photographic Arts.** Today he divides his time between making fine prints, teaching week long workshops at leading photographic schools around the world, and creating stock images for Getty Images. His book of images and essays, *One Thousand Moons*, was released in 2004. An impassioned teacher, Eddie brings experience in both nature and photography to his popular workshops and seminars.



4	Silver Sword	-----	Skip Sandberg	-----	Marin
5	Giant Panda Eating Bamboo Shoots, Chongqing, China (ailuropoda melanoleuca)	-----	Dennis Fisher	-----	Livermore
HM	Red Shouldered Hawk Cries Out (buteo lineatus)	-----	Eugene Morita	-----	Marin
HM	Flower of the Medicinal Plant Aloe Saponaria	-----	Claudia Bodmer	-----	Peninsula

Sequence Prints (S) 14 prints

1	Panther Pitcher	-----	Bob Cossins	-----	Millbrae
2	Zero to One Foot in 20 Sec.	-----	Wayne Miller	-----	Contra Costa
3	Acrobat	-----	Eric Ahrendt	-----	Livermore
4	Three Variations Via Photoshop	-----	Barrie Bieler	-----	Contra Costa
5	Lunar Eclipse 2004	-----	Jim Goldstein	-----	Photochrome



Left: "Waiting for the Parade" by Wayne Miller of Contra Costa Camera Club; Winner Journalism AA Projected Images
 Above: "Fishing Boat Returning, Solarized" by Joan Field of Contra Costa Camera Club; Winner Monochrome Salon Prints

fix the histogram, rotate the polarizer back a bit and try again. Be careful not to overexpose; you may want to check the "blinkie" view.

Waterfalls are the easiest subjects to practice on, because they don't change much in short times. So you can try different exposure speeds and see what you prefer. You can go from slight smoothing to what one judge disparagingly calls "cotton candy." When you are comfortable with the technique you can go on to reflections and waves. The changes in reflections depend on the wind; sometimes long exposures won't do much, and other times there will be a lot of difference. They are, however, fairly predictable. Waves are the hardest, because each set of waves is different, and you need to time the shot for the best wave action. And of course the action may be different in different parts of the frame. Make many exposures and vary the exposure time.

Don't forget that composition is just as important when using long exposures as in any other situation, and of course you are able to work on the image in Photoshop as usual. And, as usual, you can combine images to cope with high dynamic range. The long exposure is only one of the many methods in your bag of tricks, but it is one that it is nice to have there.



"Face Painting at Stanford MBA Reunion, 2006" by Jenny Gu of Peninsula Camera Club; Winner Journalism B Images



From top: "Panther Pitcher" by Bob Cossins of Millbrae CC; Winner Sequence Prints
 "Tower Bridge, London by Donita Hohenstein, Contra Costa; Winner Travel AA Images
 "Buddhist Monk at Shiboazhia Temple, Fendu, China" by Molly Fisher of Livermore; Winner Travel B Images



TRAVEL IMAGES – BI-MONTHLY COMPETITION

Chairman: Baha Fahmy • Judge: Rose Bower • July 2006

Travel B (7=4E+3S)

- | | | | | | | |
|---|---|---|-------|-----------------|-------|---------------|
| 1 | E | Buddist Monk at Shiboazhia Temple Fendu China | ----- | Molly Fisher | ----- | Livermore |
| 2 | E | Yap Traditional Dance | ----- | Carol Zychowski | ----- | Marin Digital |
| 3 | S | Great Wall - Spain | ----- | Bette Hollis | ----- | Marin |

Travel A (29=21E+8S)

- | | | | | | | |
|---|---|--|-------|--------------------|-------|---------------|
| 1 | E | Yavapai Point-Grand Canyon | ----- | San Yuan | ----- | Contra Costa |
| 2 | E | Visitors Dwarfed by Salto Bosetti at Iguazu Falls, Argentina | ----- | Sallie Bernstein | ----- | Peninsula |
| 3 | E | Bustle in Grand Central, New York City | ----- | Stacey Flurschheim | ----- | Diablo Valley |
| 4 | S | Stone Fences in Yorkshire Dales, England | ----- | Anne Mahnken | ----- | Millbrae |
| 5 | S | Brunie Island Lighthouse | ----- | Gabrielle Riemer | ----- | Contra Costa |
| H | S | Delicate Arch in Late Light | ----- | Robin Braunfeld | ----- | Marin |

Travel AA (21=7E+14S)

- | | | | | | | |
|---|---|--|-------|-------------------|-------|--------------|
| 1 | E | Tower Bridge, London | ----- | Donita Hohenstein | ----- | Contra Costa |
| 2 | S | Washing at the Ganges | ----- | Ann Rivo | ----- | Marin |
| 3 | S | Rice Harvest, Vietnam | ----- | Nancy Welch | ----- | Peninsula |
| 4 | S | Church of Reykjavik Rises Above Skyline, Iceland | ----- | Sherry Grivett | ----- | Livermore |
| 5 | S | Bicyclist Approaches the Ancient Wall, Jingzhou, China | ----- | Shiela Saxby | ----- | Rossmoor |
| H | S | Catedral Mexico | ----- | Margie MacDonald | ----- | Photochrome |

Travel AAA (19=7E+12S)

- | | | | | | | |
|---|---|--|-------|-------------------|-------|-------------|
| 1 | E | Man of Prayer Pushkar India | ----- | Stacy Boorn | ----- | Photochrome |
| 2 | S | Library of Celsus, Turkey | ----- | Burr Preston | ----- | Photochrome |
| 3 | S | Holy Week Procession of Silence, Queretaro, Mexico | ----- | Nancy Belcher | ----- | Berkeley |
| 4 | S | Monks From Cambodia | ----- | Mary Ann Whitlock | ----- | Rossmoor |
| 5 | E | Plowing his Rice Field-Bali | ----- | Bob Fournier | ----- | Peninsula |
| H | S | Teton Landscape, Wyoming | ----- | Charles Mahnken | ----- | Millbrae |

Near right: "Entrance of Stars and Stripes" by Tina Kelly of Livermore Valley Camera Club; Winner Pictorial B Images

Left on page 7: "Lauren" by Eric Ahrendt of Livermore Valley Camera Club; Winner Monochrome Advanced Prints

Right on page 7: "Peaceful Dreamin'" by Dorothy Weaver of Marin Photography Club; Winner Monochrome Amateur Prints



MEMBER NEWS

Some Shows by N4C Members

Visions of Architecture

Linda Brown, Kevin Levesque, & Terry Toomey of Alameda Camera Club are presenting a Photography Exhibition August 1 – August 31, 2006 at the Alameda Historical Museum, 2324 Alameda Ave., Alameda, CA; Hours: Wed-Sun 1:30-4:00; Sat: 11:00-4:00.

A group photography show at the **Monadnock Building** will be held from July 8 – September 29. It features works by **Ed Lim** and Michael Crawford. Lim is a member of the Alameda Camera Club. The show will be held on the 3, 4 & 5 lobby areas of the building located at 685 Market Street, San Francisco, 9 am – 6 pm, Monday – Friday.

At the **Photography Center**, 50 Scott St, San Francisco, at 2:00 pm: August 19, Saturday

Jo-Ann Ordano – The Desert in Bloom

Heavy rains in 2004/05 led to spectacular wildflower displays throughout the dry areas of So. California. Anza Borrego Desert State Park, near the Mexican Border, north to Joshua Tree and Death Valley and Antelope Valley are on the agenda for this wildflower show.

Rex Morey of Livermore Valley Camera Club won the top prize in prints at the Alameda County Fair this summer – Best of Show.

In Memoriam

Jim Morrow of the Contra Costa Camera Club died on August 2. Not only was Jim an enthusiastic photographer, a lovely person, and a willing worker, but he had served as a delegate to N4C for several years. We will miss him very much.

Herbert S. Kaufman, MD of the Marin Photography Club passed away on July 6. He had been active in the club for many years and a mentor to members such as Gene Morita.



"Winter Scene" by Steve Stuckey of Alameda Camera Club; Winner Pictorial AAA Images



"Pensive Monk" by Dorothy Weaver of Marin Photography Club; Winner Color Advanced Prints



Treasurer's Report: The CD is maturing this month. It was suggested that the Board set up an ING Orange account which is piggy-backed to the checking account so you can take money out. It's a form of savings account with no commission and an approx. 5% yield. A motion passed to put **\$4,000 into the ING account;** remainder into the checking account.

The Board also passed motions to obtain a debit card relating to our checking account and to apply for PayPal so that we can register members for various events on line.

The Vice-president was absent. It was noted that it was necessary to get the **Honors forms** out to the clubs and that the **Nominating Committee** needed to be established.

December 16, the third Saturday, is slated for the Annual Competition, at Rossmoor

Print Chairs were not able to be present, so any mandatory labeling was postponed another month, as the Board wanted to run various possibilities through them.

Dave LaTrobe is no longer available as a judge.

If a club cannot get its images in on time for the month due to unexpected circumstances, it has been the policy of the Board to allow it to enter two sets at the next appropriate competition.

The following clubs are using Larry Salverson's program for electronic image competitions: Alameda, Peninsula, Berkeley, Marin Digital, and Diablo Valley.

FotoClave 2007 still needs these positions filled. N4C is in charge of the 2007 FotoClave:

Treasurer: Typical duties, collect registration fees, pay hotel and speakers, etc.

Registration: Keep track of all registrants. Possibly we would be using PayPal and some on-line registration as well as standard check submission. Be able to keep an accurate list, computer required.

Equipment chair would require some knowledge of setting up the audio/visual in each room. The hotel would probably help with this.

Print Chair: There is a print competition held in advance of FotoClave and winners are shown at the conference. The Print Chair would collect and keep track of the prints, arrange for judging, etc.

Raffle Chair: responsible for finding raffle prizes and selling tickets at the conference.

All chairs listed above could set up committees to help them.

Please, we really need you to step up to the plate, or there will be no FotoClave next year!

Competition Definitions need updating again. A draft should be available.

There is still confusion about **sequences** for both prints and projected images. It was recommended that N4C allow up to four sequence photos for Nature projected images.

Requested Print Labeling

Color Amateur	CO/AMA
Color Advanced	CO/ADV
Color Salon	CO/SAL
Monochrome Amateur	MO/AMA
Monochrome Advanced	MO/ADV
Monochrome Salon	MO/SAL
Nature	N
Journalism	J
Travel	T
Creative	C
Sequence	S

Please make sure that the label is located in the upper left corner of the print

JOURNALISM IMAGES – BI-MONTHLY COMPETITION

Chairman: Kay Kennedy • Judge: Rose Bower • July 2006

Journalism B (10=6E+4S)

- 1 E Face Painting at Stanford MBA reunion 2006 ----- Jenny Gu -----Peninsula
- 2 E Get the Flag ----- John Liebenberg -----Livermore
- 3 E Remembering the heroes at Arlington National Cemetery, Washington DC ----- Jenny Gu -----Peninsula

Journalism A (25=19E+6S)

- 1 E Windsurfing on San Francisco Bay -----Don Johnson -----Berkeley
- 2 E Preparing the Vineyard for a New Year ----- Ed Welch-----Peninsula
- 3 S Festival Firecrackers - China ----- Ginna Fleming -----Marin
- 4 E Frisbee Dog at Rodeo ----- Eric Ahrendt -----Livermore
- 5 E Navy Rugby Player Hopes to Get Past Cal Defenseman ----- Ed Welch-----Peninsula
- H E To the Fire ----- Dan Friedman -----Photochrome

Journalism AA (28=13E+15S)

- 1 E Waiting for the Parade ----- Wayne Miller-----Contra Costa
- 2 S Climbing Filmore Hill at SF Bike Race ----- Steve Reed-----Marin
- 3 S Crew Fires Up Hot Air Balloon ----- Sherry Grivett -----Contra Costa
- 4 S Rodeo Rookie Gets Grounded ----- Sherry Grivett -----Livermore
- 5 E Equestrian Competition Takes off in Carmel ----- Claudia Bodmer -----Peninsula
- H E The Launch at the Temecula Balloon Festival ----- Barbara James -----Alameda



An Inexpensive Variable Neutral Density Filter

OR

Long Exposures of Moving Water in Bright Light

by Joseph Hearst

Moving water is a fascinating subject. We can find crashing waves, roaring waterfalls, or tranquil reflections in a pond or a stream. As photographers, we can show these features in ways that cannot be perceived with the naked eye. We can turn a view of the ocean from suspended spray to misty clouds, we can change waterfalls from curtains of drops to sheets of foam, and we can vary reflections from precise shapes to colored washes, merely by changing our shutter speed. But it isn't quite as easy as it sounds.

We all know how to freeze action with a fast exposure. All it takes is plenty of light or a high ISO. And in low light, long exposures work well. But it is harder to slow the exposure down to several seconds when the light is bright. To make long exposures in bright light, you need a very dense neutral-density filter. It is, of course, possible to buy such filters, but you need different ones for different conditions. Moreover, it is hard to compose a picture while looking through a very dense filter. A variable neutral-density filter that can go very dark is available, and with it you can first compose the scene and then darken the filter. Unfortunately, such a filter costs over \$300.

There is a less expensive solution, at least for the digital photographer: crossed polarizers. Unpolarized light can be thought of as a mix of light polarized in two directions, 90° apart. If light passes through two polarizers in succession, the first one will remove all of the light polarized in the direction 90° to its axis of polarization. If the incident light is already partially polarized, and we turn the polarizer to remove the glare or darken the sky, what we are actually doing is setting its axis at 90° to the angle of polarization of that light, and so that is the light

removed by the first polarizer. If the remaining light then impinges on a second polarizer, with its axis 90° to the axis of the first one, it will remove the rest of the light. If, however, the second polarizer is at some other angle with respect to the first, only part of the light will be removed, and the amount can be controlled by changing the angle. (In fact, the polarizing material normally used in photographic polarizers actually allows a small amount of blue light through, even when they are crossed at 90°.)

If your regular circular polarizer has front threads, all you need to do is buy an inexpensive **linear** polarizer of the same size and attach it to the front of the circular one. **A second circular polarizer will not work**, because a circular polarizer is actually a linear polarizer with a device called a quarter-wave plate attached to the back. This plate converts the linear-polarized light to what is called circular-polarized light, which behaves as a mix very much like unpolarized light, so the second polarizer cannot remove all of the light, even at 90° to the first one.

To make a long exposure, first go into aperture-preferred mode and stop the lens down as far as you can, and set your ISO to the minimum your camera allows. Set the camera up on a tripod. Then, to control the amount of light reaching the camera, first set up the circular polarizer as you usually would for the scene, which will remove any polarized light, and then add the linear one and rotate it in either direction and watch the image as it changes. It may get darker or lighter, depending on how the linear polarizer was originally oriented to the circular one. If it gets lighter, just go the other way. Watch the exposure time as you rotate. If you are using an SLR, cover the viewfinder with your finger if you are not looking through it, to prevent light from the back interfering with the meter. If the image starts to turn blue, or you can no longer see the scene, you have gone too far. When the exposure is as long as you want, or as long as you can get it without the image turning blue, shoot a picture (with the viewfinder still covered), and look at the histogram. If the histogram is crammed towards the left, use a positive exposure compensation (which will increase the length of the exposure still more) until the histogram looks good. If you can't

PICTORIAL IMAGES – MONTHLY COMPETITION

Chairman: Mary Asturias, FN4C • Judge: Rose Bower • July 2006

Pictorial B (5=4E+1S)

- | | | | | |
|---|---|-------------------------------|------------|---------------|
| 1 | E | Entrance of Stars and Stripes | Tina Kelly | Livermore |
| 2 | E | Garden Path | Tom Crouse | Marin Digital |

Pictorial A (18=13E+5S)

- | | | | | |
|---|---|---------------------------|----------------|---------------|
| 1 | E | Greg Portrait | Dan Lent | Berkeley |
| 2 | E | Water Lily | Darlene Mayhew | Livermore |
| 3 | E | Bryce Canyon Photographer | Steve Busse | Alameda |
| 4 | E | Rockville Cemetery | Steve Busse | Alameda |
| 5 | E | Crimson Morning | Dorothy Weaver | Marin Digital |
| H | S | The Rain in Spain | Bette Hollis | Marin |

Pictorial AA (15=10E+5S)

- | | | | | |
|---|---|---------------------------|------------------|--------------|
| 1 | S | Light and Shadow w Mexico | Margie MacDonald | Photochrome |
| 2 | E | Golden Sunset | Dale Mead | Berkeley |
| 3 | S | Cypress Shadows | Jeanne Azen | Marin |
| 4 | E | Portrait #1 | Bill Stone | Contra Costa |
| 5 | S | Boat at Pier, China Camp | Steve Reed | Marin |

Pictorial AAA (19=12E+7S)

- | | | | | |
|---|---|---|---------------|-------------|
| 1 | E | Winter | Steve Stuckey | Alameda |
| 2 | E | Yellow Mountain, China | Joe Chan | Berkeley |
| 3 | S | Guatamalan Boy | Ann Rivo | Marin |
| 4 | E | Arctic National Wildlife Refuge Rainbow | Jim Goldstein | Photochrome |
| 5 | S | Camel Riding on the Sahara | Vicki Rupp | Marin |
| H | S | Shoreline in Marin | Mary Asturias | Photochrome |

Pictorial M (16=6E+10S)

- | | | | | |
|---|---|---------------------------|-------------------|--------------|
| 1 | E | The Sundial Bridge | Dick Stahlke | Contra Costa |
| 2 | E | Deserted Balcony | Joan Field | Contra Costa |
| 3 | S | Study in Rust | Dorothy Berndt | Marin |
| 4 | S | Summer in Paradise | Richard Stacks | Photochrome |
| 5 | S | Old Trucks in the Palouse | Shirley Tervo | Millbrae |
| H | S | Moon Light On River | Mary Ann Whitlock | Rossmoor |

TOUGH PHOTO QUIZ

Submitted by Leo dosRemedios, FN4C, ARPS

- 1) What is the significance of the number "291" in the history of 20th century art and photography in America?
- 2) Who used "Plato's Cave" as a metaphor "On

Photography"?

- 3) Robert Frank was Swiss, Why were his photographs of seminal importance to "The Americans"?
- 4) What's "The Decisive Moment"?
- 5) What's "bokeh"?

Answers next month.



PSA Yerba Buena Chapter
presents

2006 CHAPTER RALLY

November 4-5, 2006
Crowne Plaza Concord Hotel
Concord, California

Join us in Concord for a weekend of photographic exploration featuring informative and entertaining programs by Steve Traudt, APSA.

Steve calls his photographs Synergistic Visions, and he defines photography as synergism of such elements as the brain, emotions, vision, film, lenses and the camera.

Steve will share his knowledge and experience to help us learn to create our own synergistic images. His timely programs include *The Magic of Panoramas, Getting Great Prints, Histograms and RAW, Digital Slide Shows, and Creativity.*



Copyright © 2006 Steve Traudt

**Saturday Evening Program
Shooting at the Bosque**

Every winter, Bosque del Apache in New Mexico offers nature photographers world-class photography when thousands of sandhill cranes and snow geese arrive in a cacophonous display of sound and color. See some amazing images and learn how to maximize photo ops in this avian wonderland. This promises to be an entertaining evening as well as an instructional one

Save the Date -- Mark your calendar today!

To reserve your room and insure the \$79 rate, contact:
Crowne Plaza Concord Hotel
45 John Glenn Drive
Concord, CA 94520
Reservations: (877) 348-2424

Be sure to tell them you will be attending the Photographic Society of America meeting.
The cutoff date for the special rate is October 7, 2006.

Complete program and registration forms will be available very soon.
Registrar: Kenna Mawk, 408-365-1875, kmawk@sbcglobal.net

Pre-conference, Hands-on Workshop: Photoshop CS2

Friday November 3, 9:00 am - 4:30 pm
Beresford Recreation Center, San Mateo

Bring your laptop for this all-day, hands-on workshop with Steve Traudt. This is a bargain at \$99 for a full day of practical instruction. Space is limited to ten students so reserve your spot early!

PRINT DIVISION – MONTHLY COMPETITION

Chairs: Gene Morita, Gloria Fraser, Dorothy Weaver • Judge: Barbara Mallon • July 2006

Monochrome Amateur (MO/AMA) 6 prints

- 1 Peaceful Dreamin' ----- Dorothy Weaver ----- Marin
- 2 Blooming Thistle ----- Karen Laufer ----- Marin

Monochrome Advanced (MO/ADV) 10 prints

- 1 Lauren ----- Eric Ahrendt ----- Livermore
- 2 Quiet Sea ----- Allan Smith ----- Livermore
- 3 Fernando ----- Ginna Fleming ----- Marin
- 4 Three Wheel Driven, Mission District, S.F. ----- Jane Postiglione ----- Contra Costa

Monochrome Salon (MO/SAL) 12 prints

- 1 Fishing Boat Returning, Solarized ----- Joan Field ----- Contra Costa
- 2 Rock Swirls Arches NP ----- Deborah Hall ----- Marin
- 3 Bobcat ----- Sherry Grivett ----- Livermore
- 4 Creations in the Artist's Hand ----- Gene Morita ----- Photochrome

Color Amateur (CO/AMA) 8 prints

- 1 Pensive Monk ----- Dorothy Weaver ----- Marin
- 2 Point Arena Lighthouse ----- Ted Laufer ----- Photochrome
- 3 Cub at Akiyoshida Safari-Japan ----- Cecilia Vidal ----- Millbrae

Color Advanced (CO/ADV) 17 prints

- 1 Curve and Flow ----- Sherry Grivett ----- Livermore
- 2 Portrait of the Pink Glasses Guy -
Gay Pride Parade 2006 ----- Jane Postiglione ----- Contra Costa
- 3 Mother & Daughter ----- Marti Cagwin ----- Marin
- 4 Old Tucson Landmark ----- Sherry Grivett ----- Contra Costa
- 5 Baby and Black ----- Eric Ahrendt ----- Livermore
- HM Fence & Shadow ----- Sandra Ruhl ----- Millbrae

Color Salon (CO/SAL) 17 prints

- 1 Portrait Adult Male Peregrine Falcon
-Distinct Feather Pattern ----- Mary Toalson ----- Millbrae
- 2 Horseshoe Magnet Lock ----- Deborah Hall ----- Marin
- 3 Reed, Red Lamp, Truck, and Light ----- Eugene Morita ----- Marin
- 4 Sicilian Landscape ----- Joan Field ----- Contra Costa
- 5 Stop and See Sally ----- Wayne Miller ----- Contra Costa
- HM Mesa Arch ----- Michael Miller ----- Marin

Nature N) 20 prints

- 1 Sandhill Crane in Flight ----- Deborah Hall ----- Photochrome
- 2 Malachite Butterfly (Siproeta stelenes) ----- Bill Stone ----- Contra Costa
- 3 Elk in Rutting Season Urinates to Mark his Territory,
Pt. Reyes (Cervus elaphus) ----- Ellie Webster ----- Peninsula