

MARIN PHOTOGRAPHY CLUB

APRIL 2025

PRINT Competition, April 7

BEST IN SHOW

Alternate - Shadows: STEVE BERKLEY

See page 3



DIGITAL Competition, April 15

BEST IN SHOW

Pictorial - BOB GINGG

See page 5



Have fun and improve your skills -
2 SIGs are looking for new members:
iPhone SIG 1
Macro & Close-Up
See page 22

EDITOR'S NOTE:

Hello all - Every time I finish putting together a new issue of Focal Plane I am struck by how very vibrant and diverse a Club and community we have:

Competition winning images include a wide range of subjects and photographic styles; we have members participating in Marin Open Studios and its time now to think about exhibiting at Marin County Fair; our Special Interest Groups (SIGs) and Field Trips are really fun and help us all learn and grow; we have members willing to share their experiences, be it on first year judging, or Antarctic photography, or the power of the image. Surely, MPC has something for everyone. If you don't agree - what's missing and how can you help fill the void? Let the Board know. Board members and their email addresses are on the Dashboard here, page 31.

Heads up - there will be no Focal Plane at the end of May due to my travel schedule. After this, you will next receive the combined May/June issue on June 30th. Till then, happy shooting!

Jennifer Isaac

*** Please send comments & material for publication to me at jsisaac2.0@gmail.com ***

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PLAUDITS:

MPC PRINT COMPETITION: APRIL 7

Judge: Charles Ginsburgh

BEST IN SHOW

ALTERNATE - SHADOWS: BEST IN COMPETITION & 1st Place - Advanced

STEVE BERKLEY: "Rays and Shadows in New Zealand's Fiordland"

Behind the image:

In November 2023, I went on an 11-day photography tour in New Zealand's South Island. I took this image from a helicopter at sunset over New Zealand's Fiordland National Park. Fiordland is one of the most dramatic and beautiful parts of



New Zealand. Carved by glaciers over 100,000 years, the landscape here is one where waterfalls cascade hundreds of meters into deep black fiords, where ancient rainforest clings to mountains and where shimmering lakes and granite peaks look as they did a thousand years ago. Our group had spent the day visiting remote locations by helicopter and at the end of the day we flew above the mountains around Doubtful Sound at sunset, hoping to catch the rays, shadows and layers that can appear. We were very lucky to see this and many other scenes, however this was one of my favorite compositions. Shooting from the helicopter was very challenging because we were moving fast and I had a very small window to use for my camera. While I normally shoot in manual mode, for this situation I used shutter priority mode so I could shoot quickly and ensure the images would be sharp given the movement. I used Photoshop, Nik Collection and Topaz Labs to post process. Nikon Z9, Nikkor Z 24-200mm, f/22 @ 55mm, 1/400, ISO 400

[... Steve Berkley](#)

Cont...

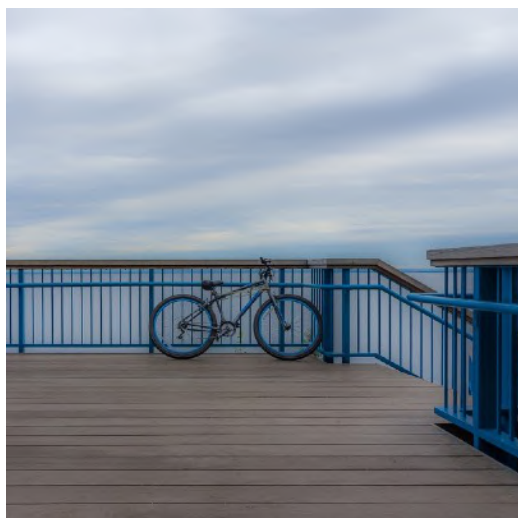
PLAUDITS:

MPC PRINT COMPETITION: APRIL 7....

BEST IN COMPETITIONS

COLOR: 1st Place - Advanced

DENNIS HERMAN: "Blue"



CREATIVE: 1st Place - Advanced

MARY PIEPER-WARREN: "Faded Memories"



JOURNALISM: 1st Place - Advanced

TJ CAMPBELL: "Bull Riding-The cowboy must withstand the bull jumping, twisting, bucking, head lowering, falling, getting horned and possibly trampled to survive for the next ride. Duncan Mills Rodeo 24."



MONOCHROME: 1st Place - Basic

BONNIE MARMOR: "DSC0688-2"



PLAUDITS: MPC DIGITAL COMPETITION: APRIL 15
Judge: Ian Bornarth

BEST IN SHOW

PICTORIAL: BEST IN COMPETITION & 1st Place - Advanced

BOB GINGG: “Steam drifts on California street as the sun rises through one of the Bay Bridge towers. This phenomenon, known as California Henge, only occurs twice a year in April and September.”

Behind the image:

I arrived early to California and Powell streets to grab a spot for the sunrise. About 20-25 photographers showed up a little later for the event. As the sun started to rise, shutters were heard all around. We were all standing and sitting in the middle of California street on the cablecar tracks snapping away. Luckily it was too early for the cablecars to run.

I took this shot with my Sony a7CR and an older Sony 55-300mm set to 82mm 1/125 sec at f/18. I did a lot of masking and color work in Lightroom to bring out the details of the buildings and street.

I shot many images that morning, but this one stood out because the steam rising from the street made this photograph the best of the bunch.

[... Bob Gingg](#)



Cont...

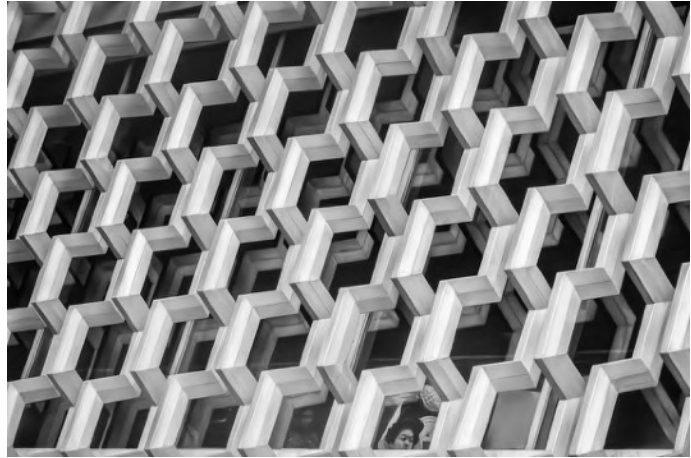
PLAUDITS: MPC DIGITAL COMPETITION: APRIL 15....
BEST IN COMPETITIONS

ALTERNATE - PATTERNS:

1st Place - Basic

SUZANNE GRADY:

“National Museum of Anthropology, Mexico City”



NATURE:

1st Place - Masters

JON D'ALESSIO:

“Atlantic Puffins are not aggressive except when defending their burrows. Then they can become very physical, locking their beaks and engaging in wrestling matches. This ended with no harm to either.”



TRAVEL:

1st Place - Advanced

BOB GINGG:

“Downtown Reykjavik's Rainbow street was painted in celebration of Reykjavík Pride, but now the colors are maintained year-round. The Hallgrímskirkja Church towers beyond.”



PLAUDITS:



N4C PRINT COMPETITION: MARCH 15

Judges: TJ Campbell, Steve Hinchey

COLOR:

BEST IN COMPETITION & 1st Place - Basic

BONNIE MARMOR: "Serendipity"

Behind the image:

While walking on a fall day in Santa Rosa, I stopped to take a photo of my dog in front of a picturesque yard blanketed with bright colored Pistache leaves. It was serendipity that I stopped and chanced upon this unusual succulent plant (I learned later that it was a Mangave Bloodspot), flat against the ground. Its striking cactus-like leaves caught my eye as they spread out like tentacles in a circle, forming a rosette that radiated out from the center. Fallen leaves in the middle and around the plant in a serendipitous arrangement of brilliant red, yellow and orange accentuated the contrasting plant's colors and textures.

iPhone 14 Pro, 24 mm, *f*1.78, 1/328 sec

[... Bonnie Marmor](#)



Cont...

PLAUDITS:



**N4C PRINT COMPETITION: MARCH 15...
COLOR PRINTS...**

1st Place - Intermediate

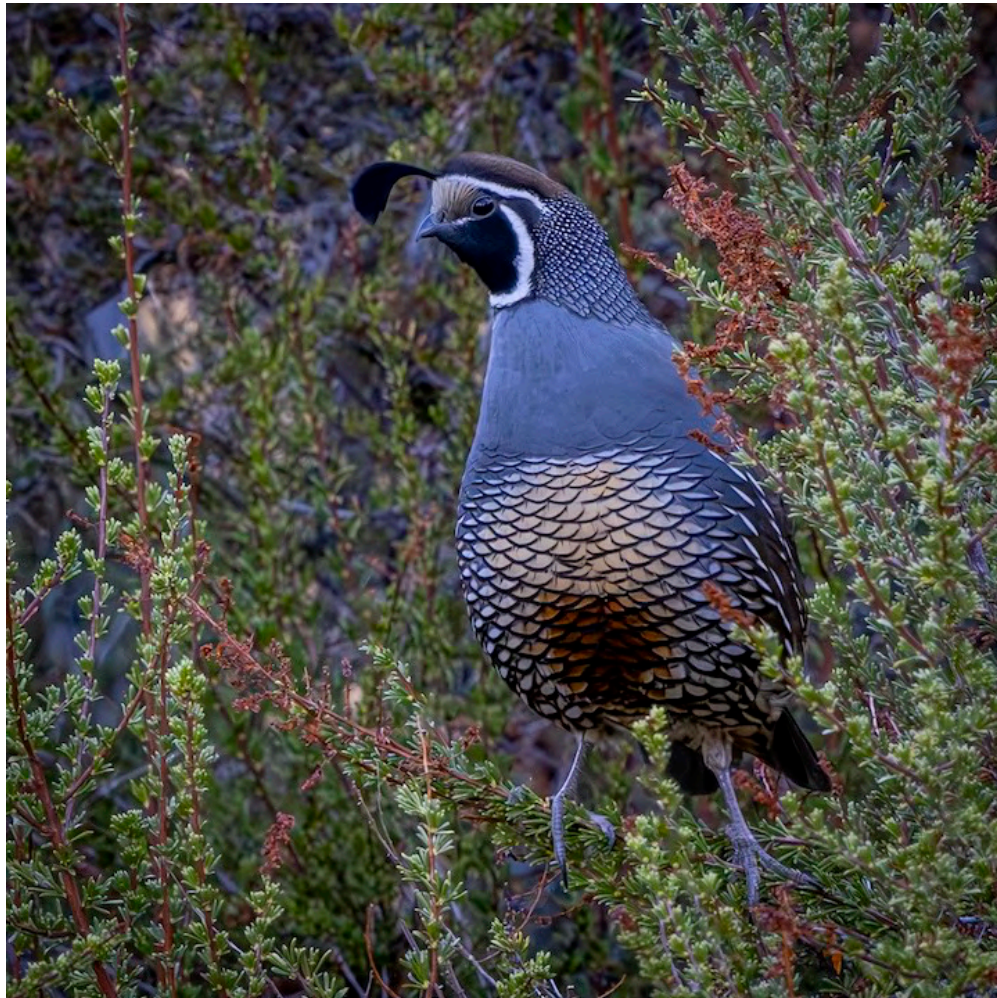
PAM LLOYD: "Male California Quail"

Behind the image:

Taken October 27, 2024 at Ramrod Ranch with Bruce Finocchio.

Canon R5, 1/500 f/13, ISO 10000, 600mm (RF100-500 with extender RF2x)

[... Pam Lloyd](#)



Cont...

PLAUDITS:



**N4C PRINT COMPETITION: MARCH 15...
COLOR PRINTS...**

1st Place - Advanced

BILL SUMITS: "Masked"

Behind the image:

Fairfax has a Halloween parade where the parents have more elaborate costumes than the kids. I was sitting at a sidewalk café and photographed some of the costumed parents, this masked guy included.

Nikon 6III, Nikon Z 24-200mm Zoom lens@175mm, f6.3, 1/250 sec, ISO 1100

Printer: Canon Prograf Pro 300

[... Bill Sumits](#)



Cont...

PLAUDITS:



**N4C PRINT COMPETITION: MARCH 15...
ALTERNATE**

ALTERNATE - INTENTIONAL CAMERA MOVEMENT (ICM):

BEST IN COMPETITION & 1st Place - Basic

SUZANNE GRADY: “Blue sky day on the Bay”

Behind the image:

Santa Fe Workshop was offering an ICM class with Roxanne Overton as an online class in January. Mary Butler joined me in the class and we were working on one of our assignments, in the hills of Belvedere hoping for sailboats in the bay. We got very lucky with a race just forming up from the Corinthian Yacht Club. It was a misty day and with those slow moving sail boats we had plenty of time for compositions and subtle changes in the light. I did some whining about the grey day which Mary set me straight on. The gray pallet allowed me to overlay a blue texture to create the perfect day. Like so many successful photographs we just chanced into a magical moment. I used my a6600 Sony mirrorless at 1/15th of a second, ISO 100, F/13, 266 mm.

[... Suzanne Grady](#)



Cont...

PLAUDITS:



**N4C PRINT COMPETITION: MARCH 15...
ALTERNATE - ICM...**

1st Place - Advanced

BONNIE MARMOR: "Sheer Splendor"

Behind the image:

The sun was beginning to rise as I began shooting Egrets, Black-necked stilts, and a Great Blue Heron landing on the small pond behind my home. I set the ISO at 8000 to use a high shutter speed to freeze the action of the birds as they flew in and jumped across the water. I had been experimenting with ICM (Intentional Camera Movement) so, for several shots, I closed down the aperture to slow the shutter speed. The result was some ethereal images. Here, the sheer appearance of the egret with its diaphanous wings, the golden hues of the marsh grasses, and the glowing water combined to convey the splendor of the moment.

Sony a7c, 1/10 ISO 8000, 196 mm on 150-600mm Sigma. 9/20, 6:33 AM

[... Bonnie Marmor](#)



Cont...

PLAUDITS:



N4C PRINT COMPETITION: MARCH 15... MONOCHROME PRINTS

1st Place - Basic

RANDALL SMITH: "There be goblins. Tufas in a dry wash in the Eastern Sierras"

Behind the image:

While the tufas in the water in various locations at Mono Lake garner most attention, there are areas away from the lake to the southeast that contain many smaller "sand" tufas. They are very delicate and thankfully well preserved. Their appearance is fascinating.

Nikon D810, Nikon 14-24mm at 24mm, f11, 1/40", EV 0

[... Randall Smith](#)



Cont...

PLAUDITS:



**N4C PRINT COMPETITION: MARCH 15...
MONOCHROME PRINTS...**

1st Place - Advanced

CATHERINE D'ALESSIO: "Cara Cara"

Behind the image:

[... Catherine d'Alessio](#)



Cont...

COMPETITION CORNER: What Was That Judge Thinking?

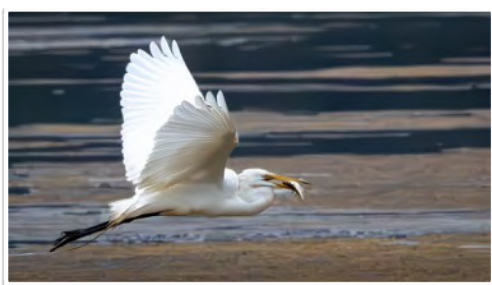
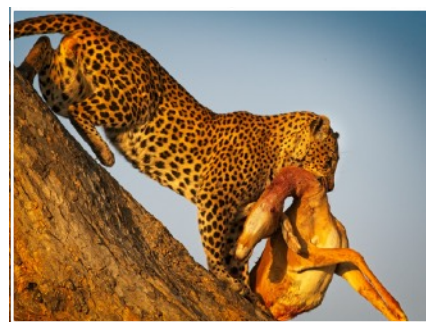
The Nature Edition

Nature - should be easy, right? Seems simple: Subtract out what is human-made, -domesticated, -cultivated and/or -modified (and then humans themselves), and done, yes? Well, there's much more to this story . . .

First, Nature includes all aspects of the physical world - animate/inanimate subjects, botany, geologic formations, the cosmos, and land, water and atmospheric events.

It is one of our more complex categories - considerations include image capture, storytelling, identification, insight into the natural world, and more. A judge is looking at many different factors as they evaluate your image, and we try to touch on a number (but not all - see end of article). Overall, the informative and storytelling value of a photograph must be weighed more heavily than its pictorial quality.

1. Factual Images and Storytelling: In the Nature category, the image and the story should be intertwined, one supporting the other, with the sum being greater than the two alone. "Truth" is required in the image - minimal processing is allowed, no cloning nor removal of objects, etc. The text should explain and elaborate, educating the viewer in a factual manner. This image deftly combines the moment with an apt title which captures the what, the why, the who and the location: *"A leopard making one of several deliberate positioning changes in a tree with a killed impala, protecting his prey from lions and other leopards. Okavango Delta, Botswana". By Randall Smith*



2. Capturing Behaviors: When your Nature subject is animated, a judge often looks for if and how you captured a behavior. As animals or birds or insects interact with others as a part of their daily lives, whether for safety, mating, hunting, obtaining food, companionship, or play, these activities can draw the viewer into the scene while highlighting an essential quality. Here we learn

that *"Although stalking the wetlands is the most common way for Egrets to feed, this Great White Egret (Ardea Alba) swooped down from the sky and captured this fish with its deadly yellow bill."* By Pamela Lloyd

Cont...

COMPETITION CORNER: What Was That Judge Thinking? The Nature Edition...

3. Subjects and Their Surroundings:

A Nature story may be enhanced by including the surroundings with the subject (whether animate or not). The natural world consists of interdependencies, and by viewing subjects in their surroundings, we can learn about their daily lives in ways not seen in a tighter shot.

In *"Sandhill Cranes at Dusk- Bosque del Apache"* the cranes carefully step single file through the shallow waters of a reed-edged waterway. *By Henriette Brasseur*



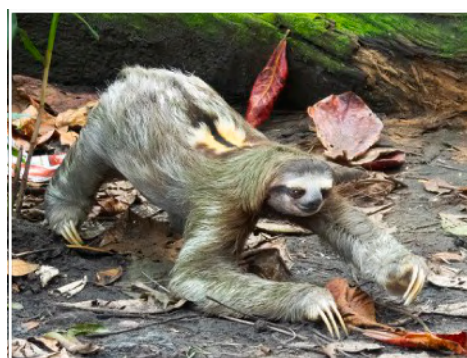
4. Natural World - Atmospheric Events and More:

Nature stories may be found in land, sea and atmospheric events and phenomena. Geological subjects such as layers of rock and sediment, canyons and fjords, as well as more active subjects such as landslides, avalanches, tornados, eclipses and tsunamis, are all in play. This storm image is an impactful example with its added punctuation of lightning: *"A dissipating supercell thunderstorm with the lower flanking lines and mammatus clouds forming in the anvil. Even a weakening storm can bring heavy rain and lightning. East Texas, May 2024"*. *By Jeff Davis*



5. Unique Viewpoints and Behaviors: A Nature subject may show up in a manner unusual to its expected behavior or presentation such as a tree growing in an unique location, a river otter at the ocean, or a sea creature fossil on a high mountain. At these times, being able to recognize and capture the moment is dependent upon the photographer's alertness and knowledge of the subject. *"Male three-fingered sloth crawling on the ground in Costa Rica."*

Deforestation is causing sloths to come down from trees to continue their journey on the ground, seriously exposing them to predators". By Bruce Burtch



Cont...

COMPETITION CORNER: What Was That Judge Thinking? The Nature Edition...

Some key points for your prints and images:

1. It's Nature, so it needs to look, well, natural. From the rules: Images may be cropped but no other technique that removes, adds to, or moves any part of the image is allowed (adding, deleting or moving image pixels). All other adjustments made must appear natural.
2. Certain human components are allowed if they are part of the nature story - if a wild animal has adapted to living in a drainpipe or where human elements are in situations of natural forces like hurricanes or tidal waves.
3. Color: Full color and complete conversion to grayscale monochrome are allowed. Partial conversion, single color toning, and infrared captures or conversions are not.
4. To Sequence or Not?: Events and activities in Nature may be shown through sequences. These may be helpful for things like a chase, an avalanche, a battle, a metamorphosis or a courtship. Up to four images are allowed in both Print and Digital, although their physical presentations are different. Think about whether a single image is more impactful, or whether two to four images tell the story better.
5. Authentic Wildlife - There is a checkbox when you submit an image labeled Authentic Wildlife. While there is no recognition in MPC competitions, there is in N4C. If your subject is wildlife not in a man-made enclosure (like a zoo, aquarium or controlled sanctuary), you may check the box. Please read the rules first, though.

Finally, Resources:

- Visit the 2025 Marin Photo Club rules (p. 8-10) for more Nature information.
- Explore past competition results (MPC and N4C) for inspiration and ideas.
- Join the Wildlife SIG (Special Interest Group), if available. Or start a new one.
- Watch education videos on the MPC YouTube channel.
- Seek guidance and support from fellow MPC members.

The natural world is waiting for you to capture its essence - the beauty, drama, joy, heartbreak and wonder, all starting at your door and extending well beyond. How exciting to have an opportunity to share our images of this glorious subject!

And many thanks to those who contributed their images!

—[Nancy Wright](#) and [Patti Cockerham](#), your Competition Chairs

Thoughts of a First Year Judge... by Keith Cockerham

When I first considered judging, I was filled with a mix of excitement and trepidation. Do I have enough experience to comment on other work? Do I have something to say or teach?

Judging can not only sharpen your eye for detail, but also deepen one's appreciation for the art of storytelling through images. What is the subject? What is the story? Often while judging I have said to myself, "now why didn't I see that?"

Judging takes work.

Clubs contact me and ask for a commitment several months in advance.

It takes time to prepare. A few days before the competition the images are released to the judge – if the club has that capability – for review. I then look at the divisions and review the N4C rules.

- Does it meet the criteria?
- Can a suggestion be made to make it comply or is it appropriate for another division?

Easily, 2-4 hours can be spent on the tasks above, depending on the number of images in the competition.

Now the difficult part. Meeting with the host club over zoom and articulating a critique that is thoughtful and complimentary to the image maker – all while offering suggestions to do something different while appreciating the author's intent – not always easy to discern. Also, the division level is considered – is it basic or masters? Much more is required of a master, even though work at the basic division is often at a masters level.

Even with notes and having reviewed the images one can get a bit lost in the critique. A pause, deep breath, a drink of water, can help calm one's nerves and get one back on track.

I like print judging in person. Everyone sees the same image and doesn't depend on Zoom for the quality. There can be more interaction with the attendees and the energy of the audience can be uplifting – or deflating. However, one can sense the room and hopefully adjust the presentation, speeding up or slowing down.

Cont...

Thoughts of a First Year Judge...

It is interesting to see other clubs' operations in contrast with Marin. Not all clubs compete in Print, in fact, only 6 of the 15 clubs do print. Not all clubs compete at all levels in each Digital division. Sometimes only Basic and Advanced. Other clubs have fewer members and do Print and Digital on the same evening.

What is true is that there are quite talented photographers in every club, and every club is unique. Some clubs like "punny" titles. Creative in some clubs is applying many photoshop filters, others emphasize intentional camera movement, or infrared photography. Every club likes flowers, egrets and the Golden Gate Bridge.

I was asked why I wanted to be a judge. One of my reasons was that if one can critique an image and describe what makes it work, and what could change to make it even better, it would make me a more thoughtful and better photographer.

At the end of the night, the critiques and image placement are only the opinion of one person. Having read other critiques of judges I know that there is no pleasing everyone. I probably suggested a change to a maker who thought the image was perfect. How could I do such a thing? No one will agree with all the suggestions and a judge needs to be prepared for that.

One judge's 2nd place choice will be next month's N4C Best of Show.

Judges don't do this for the money. We do this to share, give suggestions, and to be inspired by the images we see.

[...Keith Cockerham](#)

PUBLICITY:

A number of MPC members are participating in Marin Open Studios. Check [this link](#) for full details on all artists, dates and locations.



MAY 3 - 4 and MAY 10 - 11



CATHLEEN EVANGELISTA:

419 Town Center, Corte Madera

May 3 - 4 & 10 - 11. 11 am - 6 pm each day.

A group exhibition (12 artists) here.

My work includes mostly encaustic paintings and some photography.



DENNIS HERMAN:

**Marin Art & Garden Center, "The Cottage"
Sir Francis Drake Blvd., Ross.**

May 3 - 4 & 10 - 11. 11 am - 6 pm each day.

This is a new Open Studios venue this year.

I will be displaying three new handmade books I've created, pulling together some recent bodies of work: Roadside Attractions, a collection of images gathered during my travels along back roads in the Western U.S.; Jihanki, a meditation on Japanese vending machines; and Agave, an accordion-fold book of images of the desert plants. I'll also have a selection of recent prints and other work on hand. Do stop by if you get a chance!



And do look out for these other MPC participants:

MANSOOR ASSADI

JOY PHOENIX

BRENNAN WENCK-REILLY

THE MARIN COUNTY FAIR IS COMING - VOLUNTEERS NEEDED!

The Fair is coming! The Fair is coming! In keeping with tradition, MPC is going to be very active in making sure the Fine Arts Photography section of the Fair is run smoothly. Over the years, MPC has played a large part in the receiving and the pick-up part of the event and it has always been a fun experience for our volunteers. We do hope that our Club members will again step up to fill many of the volunteer slots and NOW is the time to sign up. Please note:

- **Each 4 hour volunteer shift gets you 2 free tickets to the Fair**, to a maximum of 6 tickets;
- These roles do require the physical ability to lift, carry and move around framed photographs between the receiving area and the exhibition spaces, and the ability to handle alphabetized systems.

Shift Choices: Need 6 per shift - if you can, please sign up for 2 shifts.

Friday June 13th: Entry Drop Off/Receiving, Fine Photography: 12 - 6pm

- 11:30am - 3:30pm: Receiving Assistant
- 3:00pm - 6:30pm: Receiving Assistant

Saturday June 14th: Entry Drop Off/Receiving, Fine Photography: 10am - 3pm

- 9:30am - 1:00pm: Receiving Assistant
- 12:00 - 4:00pm: Receiving Assistant

Sunday June 15th: JUDGING - Fine Photography: 10am - 5pm

- 9:30am - 1:30pm: Judges Assistant
- 1:00pm - 5:00pm: Judges Assistant

Monday June 16th: JUDGING - Fine Photography: 10am - 5pm

- 10:00am - 2:00pm: Judges Assistant
- 2:00pm - 7:00pm: Judges Assistant

Monday July 7: ENTRY PICK UP - Fine Photography: 10am - 7pm

- 9:30am - 1:30pm: Entry Pick Up Assistant
- 1:30pm - 4:30pm: Entry Pick Up Assistant
- 4:00pm - 7:30pm: Entry Pick Up Assistant

Tuesday, July 8: ENTRY PICK UP - Fine Photography:

- 3:00pm - 6:00pm: Entry Pick Up Assistant

To volunteer, please send an email choosing the shift days and times you would like to work to Merrill Mack at Mack94939@gmail.com

MARIN COUNTY FAIR:

Fine Photography

COMPETITIVE EXHIBITS



Competition Calendar:

Online Entry Forms Deadline:
June 12, 11.59 pm

Entry Receiving & Dropoff:
June 13, noon - 6 pm
June 14, 10 am - 3 pm

Entries Released:
July 7, 10 am - 7 pm

Print Classes (Categories):

Monochrome
Color
Creative
Mobileography
Fair Theme - Bug-tastic!
Special Print - Barnyard Buddies

Entry fees: \$12 per print
Entry limits: 3 prints per class

Click on these links for:

[Full information on Fine Photography Competitive Exhibits](#)

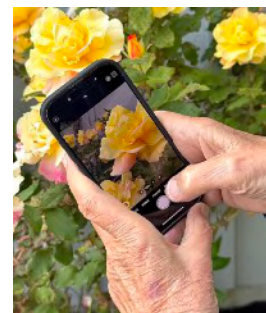
[Registration link for the 2025 Competitive Exhibits](#)

iPHONE SIG 1 SEEKS NEW MEMBERS:

Zoom meetings, 4th Thursday each month, 10 am - Noon

Come have a good time, learn and grow your skills! Images must be taken on a mobile device of some kind and may be straight out of camera or post-processed in any way: apps, desktop Lightroom, Photoshop, etc. Submit up to 3 images a month - any topic, any style, except snapshots - and give and receive feedback. If interested or have questions, please email the Co-Leaders:

[Dorothy Weaver](#)
[Jennifer Isaac](#)



Jennifer Isaac



Dorothy Weaver

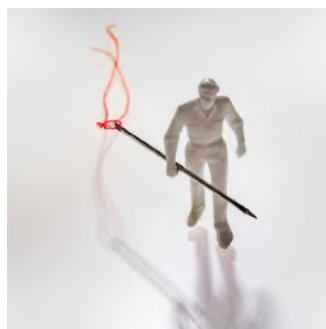


MACRO & CLOSE-UP SIG:

The Club's Macro & Close-Up SIG has space available for any members who wish to join and participate. We meet on the 4th Monday of the month at 6:30pm, using Zoom. Members can submit up to 3 images for review and discussion each month. These are fun meetings and an excellent learning experience. Don't be deterred if you don't own a macro lens - it is possible to get good images for this SIG using your existing gear. A few of the images from April's meeting are shown here. If interested in learning more, or if you have any questions, please contact either me, Noel Isaac, or Mary Sheft:

Noel Isaac: ndisaac@comcast.net 415 902 5354

Mary Sheft: msheft@comcast.net 415 269 6387



David Vaughan



Bonnie Marmor
Mary Sheft



ALLEN SCHUSTER: TALKING PICTURES...

We wield the power of the image. With Election Day not so long ago, we're well into the silly season. All around us electronic and printed media howl their stories, vie for our attentions. As photographers our tool is the still image, that in a captured instant tries to crowd all the competing messages into a single meaningful document. We are recording a moment in time that has the ability to interrogate and even to affect the historical record.

Let's explore how this magic might happen: Here's Hillary, talking to the camera while with her right hand she presents Donald to us, and us to him. Can we look at her image on stage in front of a national audience without remembering who she was, who she is now, and what happened in between? And that outstretched hand, pointedly reminding us of the powerful presence of her



Still from live Presidential Debate, CNN, Oct. 9, 2016.

antagonist on the stage. And then what do we think as we see them standing there? Can we separate the picture of them from the memory of who they were, what they said, and ultimately what they have been doing? And when we look away, is there an afterimage where memory jostles with either hope or frustration?

There is a third element to this scene, the audience. They look attentive, engaged. They seem to sense that ultimately the choices are – or should be – theirs. We can make judgements about them and their backgrounds from the clothes they wear, but not much else, except for the fact that they were there. As someone said, 90% of life is just showing up. We might even say that they are us.

We, the members of this club have also 'shown up'. We have come to an agreement that we have something to say in this singular format. We are engaged in making statements visually. Some may be attempts at the esthetic, some may have pretensions to the political, and some are just for the creative joy of showing the rest of us something no one else has noticed. This common interest binds us into a group and sustains us in this ongoing war against all the competing technologies vying for our attentions. In this war the power of the image is our weapon of choice. And it is powerful.

... [Allen Schuster](#)

Photographing in Antarctica with Visionary Wild... by DJ Leland



Nikon Z8 with Nikkor Z 100-400 at 150mm, 1/500 sec, f/13, ISO 200

Visiting Antarctica has been near the top of my bucket list ever since I mentally compiled that list. Doing it on a very small ship, whose only passengers were 10 other photographers, made this adventure even more special. “Adventure” is the correct term. This was not a luxury cruise, but rather a photographic expedition organized by Visionary Wild and led by Chris Linder, a well-known wildlife photographer, and Michael Frye, an accomplished landscape photographer.

Our route began with a flight from Punta Arenas, Chile, to King George Island in the Shetlands, with a sight landing that ducked below low hanging clouds at just the right moment to land on a snow covered gravel runway. From there we boarded zodiacs to join the excellent crew of the Hans Hansson, operated by Quixote Expeditions, awaiting our arrival offshore. The zodiacs would be our prime means of exploration around the tiny islands that lie off the shore of the Antarctic peninsula.



Cont...

Photographing in Antarctica with Visionary Wild...

Antarctica did not disappoint. Its frozen vistas were often otherworldly and its animal life fascinating. But the photography was challenging. Until this trip, I almost always used a tripod, which of course was not suitable for a rocking ship and zodiac. So, I shot handheld at fairly high shutter speeds to compensate for this motion. Composition was usually done on the fly—anticipating a possible scene as we approached in zodiac or ship and then shooting in continuous mode as the scene floated by, hoping for a magical moment. I used my Nikon Z8 and Nikon Z711 cameras with only two zoom lenses: Nikkor Z 100-400 mm f/4.5-5.6 and Nikkor Z 24-120 f/4.5.

Daily, we were greeted by glaciers and the icebergs formed by glacier calving. This iceberg arch was spotted from the ship's bow in the distance, and as we approached, the ship's captain was willing to circle it several times so that each of us could capture our favorite angle. That was just one of the benefits of traveling in a very small ship devoted solely to photography.

This ornate iceberg, floating in calm seas on an overcast day, was elaborately decorated by the action of wind and temperature over time. Notice that little heart on the left side!



Nikon Z8, Nikkor Z 100-400 @ 100mm, 1/500 sec, f/13, ISO 200



Nikon Z711, Nikkor 24-120 @ 49mm, 1/1250, f/13, ISO 500



Nikon Z711, Nikkor 24-120 @ 35mm, 1/1000, f/13, ISO 160

Cont...

Photographing in Antarctica with Visionary Wild...

I was particularly fascinated by the formations at the base of some of the icebergs. I shot this from a zodiac at f/22 hoping to get all aspects of this little ice cave in focus.



Nikon Z8, Nikkor 100-400mm @ 175mm, 1/640, f/22/ISO 320

The icebergs and seas are populated by Antarctic wildlife. I am not a wildlife photographer and so attempting to photograph wildlife on the fly was a new challenge. Daily we encountered Adele, Chinstrap or Gentoo penguins as well as Crabeater, Leopard, Antarctic Fur, and Weddell seals. And on some days we encountered humpback whale pods, and on occasion orcas. For me, the penguins were an endless delight to watch, and encountering a whale next to the zodiac was quite the thrill.



Nikon Z8, Nikkor 100-400mm @ 160mm, 1/320, f/11, ISO 200.

On shore landings we were able to observe several penguin rookeries with their adorable fluffy babies. Both male and female penguin parents watch over and feed their chicks. The chicks we saw were already quite mature.

This Weddell seal was resting on an iceberg, but lifted its head just long enough to check out our passing zodiac with cameras clicking. The Weddell Seal is the southernmost breeding mammal. They can dive up to 2,000 feet and stay under for up to 45 minutes.



Nikon Z8, Nikkor 100-400mm @ 160, 1/800, f/16, ISO 1000

Cont...

Photographing in Antarctica with Visionary Wild...

We encountered an abundance of humpback whales, spotted both from the ship and up close and personal from zodiacs. What magnificent mammals! I very much wanted to make a landscape image with a humpback fluke in the foreground. With a moving ship and moving whales, this was quite the challenge, but I managed to get a few.

On shore landings, we took precautions against spreading bird flu, including not placing our camera backpacks on the ground and disinfecting our muck boots and any item of clothing that touched the ground. Some areas were closed to humans due to suspected bird flu or as a precaution against disturbing nesting birds.



Nikon Z8, Nikkor 24-120 @120 mm, 1/1250, f/10, ISO 400

The days were long (approximately 22 daylight hours) and often windy, overcast, and snowy. One day we encountered wind gusts of up to 101 mpg and took shelter in a cove. But the hardships we sometimes encountered were eclipsed by the amazing sights and sounds of Antarctica, the comradery of photographers, and the efforts of the Hans Hansson crew to make our voyage safe and enjoyable.

If I could, I would do it all over again, and again.

[... DJ Leland](#)



Nikon Z8, Nikkor Z 24-120mm at 110mm, 1/800, f/14, ISO 500

FIELD TRIP: ICM, APRIL 11

By [Mary Macey Butler](#),
[Suzanne Grady](#) & [Judy Burgio](#)

We had a very successful ICM (Intentional Camera Motion) field trip on April 11 to the redwoods of Old Mill Park in Mill Valley. Thirteen members, including both those experienced in ICM and those new to the technique, enjoyed sharing tips and learning from each other as we photographed with both the 'big camera', and the iPhone using the Slow Shutter app. It was also really nice that some new club members attended.

We all had an enjoyable time and some good laughs as we meandered along the creekside and paths of the Park, amongst the many tall trees.



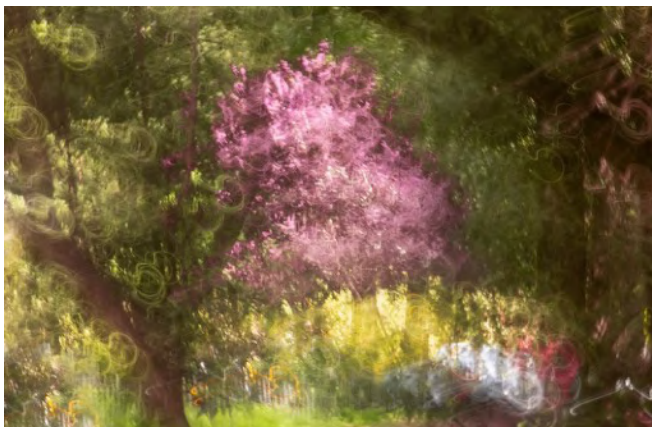
Rebecca Baraoni
Cokie Lepinski



Merrill Mack



Janice Hughes



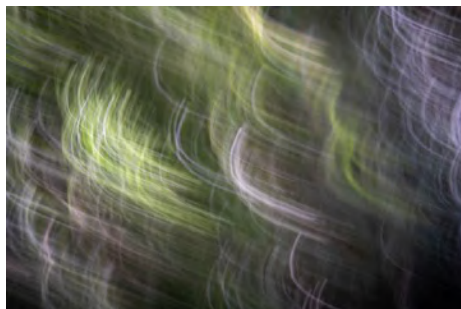
Pam Lloyd



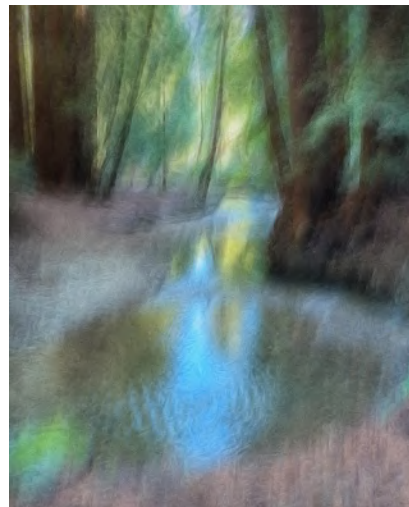
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FIELD TRIP: ICM...

Following the morning spent photographing these beautiful trees while practicing the ICM technique, we enjoyed lunch outside at the nearby Le Marais restaurant.



Suzanne Brown

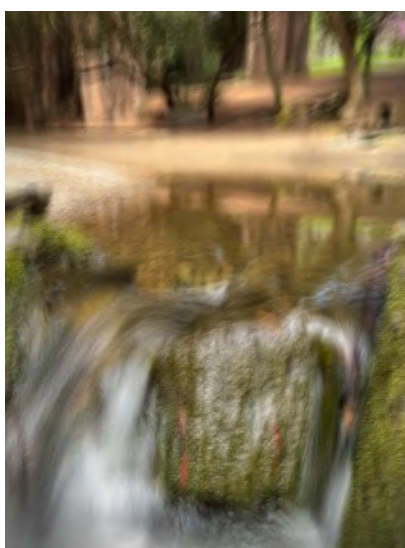


Judy Burgio



Bonita Palma

Suzanne Grady

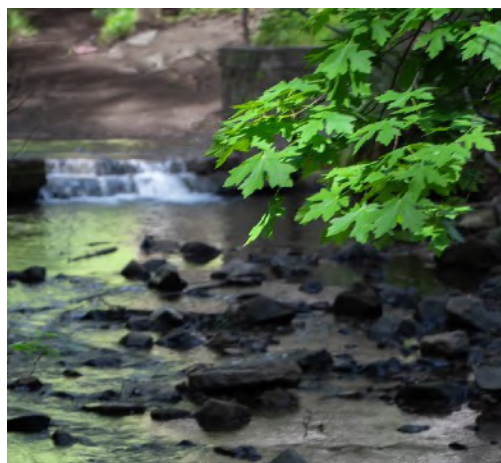


Steve Berkley



Mary Macey Butler

TJ Campbell



EVENT CALENDAR: MAY

- **Friday, May 2, 11.30 pm: Print Competition entry deadline**
- **Monday, May 5:** American Legion Hall, 500 Magnolia Ave., Larkspur
 - **5.30 pm: Social Hour**
 - **6.30 pm: Print Competition:** Color Pictorial, Nature, Alternate - People at Work (break) Monochrome, Travel
- **Monday, May 12, 7 pm Zoom: Education Night -**
Becky Jaffe: “How do I start with Nothing and create Something?”
- **Thursday, May 15, 11.30 pm: Digital Competition entry deadline**
- **Tuesday, May 20, 6.30 pm Zoom: Digital Competition:** Journalism, Monochrome (break) Creative, Pictorial
- **Friday, May 30, 11.30 pm: June Print Competition entry deadline**

Future Field Trip Calendar: [Check current schedule here](#)

*** Always check email Monday Announcements for new & more event details ***

2025 Marin Photography Club (MPC) Board Members:

Officers:	Name & Email Link:
President	Cindee Beechwood
Vice President	DJ Leland
Secretary	Judy Burgio
Treasurer	Jon d'Alessio
Directors:	
Immediate Past President	Suzanne Grady
Membership Chair	Merrill Mack
Focal Plane Editor	Jennifer Isaac
Print Chair	Patti Cockerham
Digital Chair	Nancy Wright
Education Chair (Acting)	Cindee Beechwood
N4C Representative	Gary Topper

MPC Social Page links:

[MPC Facebook page](#)

[MPC Instagram page](#)

[MPC Meetup page](#)

MPC Member Websites:

Want to see more of our members' photos? Please visit their websites, via this link on MPC's public website: [MPC members' photography websites](#)

Zoom access link to all regular 2025 MPC meetings: [2025 MPC Zoom link](#)

If you have problems with the link, then go to Zoom and enter:

Meeting ID: 960 839 4400 Meeting Password: MPClub24ZM

Focal Plane back issues? [MPC member website, Organization tab](#), then:

> Club & Committee Information, > 06 Newsletters, > 06A Fan Fare & Focal Plane
> 06A1 for Focal Plane, then click on year and month issue you want.

Marin Photography Club (MPC) is proud to be a member of:



N4C: Northern California Council of Camera Clubs: <http://www.n4c.org/>



PSA: Photographic Society of America: <https://psa-photo.org>

