

2007

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.)
Feb	Trav/Creative	Nat/Creative (SM)	Aug	Trav/Creative	Nat/Creative (SM)
March	Journalism	Trav/Journ (R)	Sept	Journalism	Trav/Journ (R)
April	Nat/Seq	Nat/Creative (SM)	Oct	Nat/Seq	Nat/Creative (SM)
May	Trav/Creative	Trav/Journ (R)	Nov	T/C/J	N/C/T/J (R)
June	Journalism	Nat/Creative (SM)	Dec	Annual	Annual (R)
July	Nat/Seq	Trav/Journ (R)			

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

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*"In the Belly of the Bean" by Tom Crouse of Marin Digital  
Winner: Projected Images Pictorial B*

# IN THE SPOTLIGHT

## FEBRUARY

### Board Meeting

**12 8:00 pm** First Methodist Church,  
1600 Bancroft, San Leandro

### Interclub Competitions

**17 Projected (P/N/C)**  
**9:00 am** Beresford Recreation Center,  
San Mateo

### Call Prints (P/T/C)

## MARCH

### Board Meeting

**12 8:00 pm** First Methodist Church,  
1600 Bancroft, San Leandro

### Interclub Competitions

**17 Projected (P/T/J)**  
**11:00 am** Gateway Clubhouse,  
Rossmoor

### Call Prints (P/J)

## APRIL

### Board Meeting

**9 8:00 pm** First Methodist Church,  
1600 Bancroft, San Leandro

### Interclub Competitions

**15 Yerba Buena Huntington  
Witherill Seminar**

**21 Projected (P/N/C)**  
**9:00 am** Beresford Recreation Center,  
San Mateo

### Call Prints (P/N/S)

## TABLE OF CONTENTS

"In the Belly of the Bean" .....Page 1  
 In the Spotlight .....Page 2  
 Print Winners-Monthly .....Pages 3-4  
 "Flower Hmong Tribes Woman, Vietnam" .....Page 4  
 "Gold Leaf Cluster" .....Page 4  
 Pictorial Projected Images .....Page 5  
 Travel Projected Images .....Page 6  
 "Night Construction of the Bay Bridge" .....Page 6  
 Journalism Projected Images .....Page 7  
 "Historical Canada Place at Vancouver Harbor" Page 7  
 Board Notes .....Page 8  
 "Three Eggs Balanced on a Stick.." .....Page 8  
 "Man with Cigar" .....Page 9  
 "Long Ago and Far Away" .....Page 9  
 "Chinese Fisherman Fixing His Net" .....Page 9  
 "Palouse Dust Trail" .....Page 9  
 Continuing Judging Comments .....Pages 10-12  
 Sierra Club Photo Contest .....Page 12  
 Upcoming Huntington Witherill Seminar .....Page 13  
 Annual Schedule .....Page 14

**Foto Fanfare** is the official publication of N4C, the Northern California Council of Camera Clubs, a federation of 12 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.

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## The New Photographic Paradigm Photography in the 21st Century

A One-Day Seminar with Huntington Witherill  
 Sunday, April 15 • 10 AM - 5 PM • Central Park Recreation Center, San Mateo  
 Sponsored by the Yerba Buena Chapter of PSA



HUNTINGTON WITHERILL

Nationally acclaimed photographer Huntington Witherill will present a one day seminar on the subject of digital imaging and its effects upon the practice of photography in the 21st Century.

Technology has had a profound effect on the art and craft of photography. The advent of new and different methods for producing and sharing pictures have brought both advantages and disadvantages to the medium. During this one-day seminar Witherill will attempt to demystify the often bewildering world of digital imaging, while

exploring the new realities in terms of their implementation and effects upon the art and craft of photography.

Having studied photography in the early 1970's with such notables as Ansel Adams, Wynn Bullock, Steve Crouch and Al Weber, Witherill has remained faithful to his classical photographic training while progressively transitioning toward a more contemporary approach to the medium. Since beginning photography in 1970, his images have been featured in more than 90 individual and group exhibitions in museums and galleries throughout the world. His photographs represent a remarkably diverse approach to the medium and include landscapes, studies of pop-art, botanical still-lives, urban architecture, and digital imaging. Additionally, his work has been the subject of two award winning hard-cover monographs entitled: *Orchestrating Icons* (2000) and *Botanical Dances* (2002). In 1999, Witherill received the "Artist of the Year" award from the Center for Photographic Art, Carmel, CA.

For additional information and/or to view some of Witherill's photographs please visit his comprehensive web site at: [www.huntingtonwitherill.com](http://www.huntingtonwitherill.com)

During this one day seminar, Huntington Witherill will present an overview of his personal approach to digital photography. Through the use of various software programs including Photoshop CS2 and the new Adobe Lightroom, Witherill will explain how he uses these tools, together with decision making based upon a personal aesthetic, to produce and refine his photographs.

Topics to be explored through discussion and demonstration will include:

1. Composition and lighting considerations.
2. Using a digital camera in the field.
3. Developing digital images using both Lightroom and Photoshop (CS2).
4. Refining your images through the use of Photoshop's layer masks.
5. Printing and distribution of your images.
6. Strategies for organizing and archiving your image library.

This seminar will provide an opportunity to obtain common sense answers to specific questions you may have with respect to most all aspects of digital imaging. The ideas and strategies presented should be able to be directly applied to your own working methods. Presented in a relaxed and informal atmosphere, Witherill will endeavor to explore both the advantages and disadvantages of working digitally.

Registration form will be sent electronically.



Sequence Prints (9)

- 1 Serious and Playful \_\_\_\_\_ Wayne Miller \_\_\_\_\_ Contra Costa
- 2 Street Artists, Young to Old \_\_\_\_\_ Marge Dingfelder \_\_\_\_\_ Marin Photo
- 3 Brick Faces \_\_\_\_\_ Joe Hearst \_\_\_\_\_ Livermore



*"Gold Leaf Cluster" by Richard Perkins  
of Contra Costa Camera Club  
Winner: Color Advanced Prints*



*"Flower Hmong Tribes Woman, Vietnam"  
by Daley Lee of Marin Photography Club  
Winner: Color Amateur Prints*

well:

"Would you like the picture as well if the figure were absent?"

Do you think the rock at the left is necessary?

What gives this picture impact?

How do you determine the scale in this picture?

Would you like the picture if . . . ?"

Of course, you then proceed to answer the question without waiting for an answer. Speak in an enthusiastic manner. If you are not vitally interested in what you are seeing, how can you expect to hold your audience's attention? Don't give the impression your words are being squeezed out of you under duress. If you don't know what to say, pause and take time to think. Babbling on to give yourself time to think doesn't usually fool people. On the other hand, don't jump in before you are sure of what you want to say. Let your tongue give your head time to think.

Don't describe what is in the picture. Perhaps this serves as babbling on for time to think. However, it is condescending and insulting to your listeners. They too have eyes and a brain. Here are some actual examples taken from club competitions.

"Here we have another flower picture.

The sky is overcast.

That one petal has more texture than the other one, as you can see.

Now we have an abstract.

Here is another sand dune.

Here is one of those pictures they have done something to -- " (it was a derivation).

Even worse are comments about what the picture is not, or speculations about it:

"Rushing water. This wasn't taken with a slow shutter speed like some of them are . . .

"Here we have a waterfall that looks like Yosemite, but it could be somewhere else . . .

"This looks like the Golden Gate Bridge. A sail boat going under it on a hazy day . . ."

One is usually pressed for time to bring the evaluation to a close before the evening goes too late. Describing what everybody sees on the screen only increases the pressure to finish on time.

Don't be afraid to take a stand. After all, that is why you are the evaluator. Indecision doesn't enhance your reputation nor help the listeners to improve.

If you are unsure of yourself, then don't say anything about that particular aspect of the picture. One exposes one's lack of knowledge (or qualification) far more quickly by saying too much rather than too little.

Encourage creativity. Comment on unusual techniques, non-standard camera angles, moods that are visually communicated strongly, and unique treatments of cliched subjects. It isn't too difficult to put one's tripod in the well-worn tripod holes at a popular scenic location and create a picture just like the thousands of others taken at this location. The challenge is to use that same cliched subject matter and create a photograph that is unlike any seen before in club competition, to make a personal statement that is one's own and does not reflect those of others. The evaluator's comments should be directed toward helping the entrant make such a statement. Such statements may result from a very low or high angle of view, extreme weather conditions, lighting conditions rarely present, special filters, and unusual picture format -- skinny vertical, long narrow horizontal -- to name a few possibilities.

Try to be unbiased and fair in your evaluation. Do not allow your personal preferences to be reflected in your choices. Do not express your personal tastes regarding your favorite kind or type of photography or subject matter. At the end of the evaluation process, the audience shouldn't have a clue whether you hate cats, love flowers, can't stand derivations, like abstracts, have a favorite color, detest certain colors, or don't like portraits.

Try to give all proficiency levels equal time. The sometimes-voiced opinion that beginners need more comments and experienced workers less is often ill founded. Beginners can be more proficient than the older experienced folks who may rest on their laurels, create no new material, and submit from their archives. Since winning material cannot be used again, the more the archives are tapped, the lower the quality becomes.

Vary your speaking speed. Emphasize certain words and phrases. Use unusual words. Express an idea in a

non-standard way. If humor is your style, use it. Use inflection to make a point and above all keep up the pace. In short, try to make your performance interesting and exciting. Yes, I said performance. Your audience is looking for information, but they also want to be entertained.

Take a friend with you when you are the evaluator. Ask your friend to give you an honest appraisal of words and expressions you use too frequently, of the variety in your patterns of speech, of your enthusiasm, of any annoying mannerisms, and of your pacing.

Practice at your own camera club. In your mind formulate what you would say about each picture if you were the evaluator. Then compare your analysis with what he or she says.

Rate each evaluator at your camera club. Did you like him or her? Why? Which of his or her characteristics should you emulate? Which should you avoid?

The July 1998, issue of *Opera News* is devoted to opera criticism in the press. Tim Page in his article *Critical List* gives some excellent advice to the would-be opera critic. His points are easily transferred to the photographic critic and make a nice summary for this article.

“Remember your position, but don't let yourself be seduced by it. A good critic should be able to keep two opposing ideas in mind at all times. While it would be absurd to pretend that you are only another member of the audience — other listeners do not have the privilege of writing reports that reach thousands of people — you should also avoid becoming puffed up with self-importance. I prefer reviews that come across as one person's plausible, informed opinion, rather than ex-cathedra pronouncements delivered from on high. And never feel self-conscious about going out

**Let me also recommend this insightful article on Judging by Robert A Baron of the Westchester Photographic Society.**

***What's Wrong with the Way we Judge Competition Photography, and How Did it Get That Way.***

<http://www.studiolo.org/Photography/Judging/Judging01.htm#top>

on a limb; a critic without passion and independence is a person in the wrong field. Carefully considered heresy about established masters is well within your rights -- and don't be afraid to challenge the new and unusual. We need some fresh thinking.”

**LOCAL CHAPTERS,**

**SIERRA CLUB PHOTO CONTEST**

The local Sierra Club chapters are holding their third annual photography contest. The contest is entitled "Nature in California." All images must have been taken in California and may be in either black and white or color. The six categories for photos are: (1) landscape (a broad, expansive view of California land); (2) water (water, ice, fog, etc.); (3) patterns (an arrangement of accidental or natural patterns in nature); (4) flora (a native California plant in a natural setting); (5) animals in nature (native California animal in a natural setting); and (6) nature with people (a nature scene with people involved).

A photographer may enter up to five photos, a maximum of two in any category.

Entry requirements: prints must be unmounted and received between 3/1/5 and 3/8/5. Entry forms and full entry guidelines are available at

[http://sanfranciscobay.sierraclub.org/yodeler/html/2005/01/yod\\_about3.htm](http://sanfranciscobay.sierraclub.org/yodeler/html/2005/01/yod_about3.htm)



“Randy Fishing Trips” by Rexford Morey of Livermore Valley Camera Club: Winner: Color Salon Prints

**PRINT DIVISION – MONTHLY COMPETITION**

Chair: Gene Morita • Judge: Eleanor Webster • January 2007

**Monochrome Amateur (MO/AMA) (5)**

- 1 Palapus and Palms (infrared) \_\_\_\_\_ Bernie Mulasky \_\_\_\_\_ Marin Photo

**Monochrome Advanced (MO/ADV) (9)**

- 1 Passageway \_\_\_\_\_ Denny Weigand \_\_\_\_\_ Contra Costa
- 2 Sea Palms \_\_\_\_\_ Allan Smith \_\_\_\_\_ Livermore
- 3 Fort Point \_\_\_\_\_ Cindy Fellows \_\_\_\_\_ Millbrae

**Monochrome Salon (MO/SAL) (12)**

- 1 Kaylani Rapture \_\_\_\_\_ Wayne Miller \_\_\_\_\_ Contra Costa
- 2 Snow on the Trees, Dead Tree Forest \_\_\_\_\_ Eugene Morita \_\_\_\_\_ Marin Photo
- 3 Mascone Falls \_\_\_\_\_ Kevin Lozaw \_\_\_\_\_ Marin Photo
- 4 Rhegina in the Studio \_\_\_\_\_ Ernest Zeiter \_\_\_\_\_ Marin Photo

**Color Amateur (CO/AMA) (7)**

- 1 Flower Hmong Tribes Woman Vietnam \_\_\_\_\_ Daley Lee \_\_\_\_\_ Marin Photo
- 2 Rainy Sunset Clear Lake \_\_\_\_\_ Bernie Mulasky \_\_\_\_\_ Marin Photo
- 3 Death Valley Dunes \_\_\_\_\_ Merrill Mack \_\_\_\_\_ Marin Photo

**Color Advanced (CO/ADV) (13)**

- 1 Gold Leaf Cluster \_\_\_\_\_ Richard Perkins \_\_\_\_\_ Contra Costa
- 2 Canyon Overlook, Zion \_\_\_\_\_ Dan Van Winkle \_\_\_\_\_ Marin Photo
- 3 Old Prison, Tasmania \_\_\_\_\_ Dick Schneider \_\_\_\_\_ Millbrae
- 4 Oasis \_\_\_\_\_ Steve Laudick \_\_\_\_\_ Peninsula

**Color Salon (CO/SAL) (14)**

- 1 Randy Fishing Trips \_\_\_\_\_ Rexford Morey \_\_\_\_\_ Livermore
- 2 Checking the News \_\_\_\_\_ Richard Silva \_\_\_\_\_ Millbrae
- 3 Portrait of Miao Woman (106 years old) \_\_\_\_\_ Jason Young \_\_\_\_\_ Contra Costa
- 4 Stationary \_\_\_\_\_ Wayne Miller \_\_\_\_\_ Contra Costa
- 5 Harbor Scene Maine \_\_\_\_\_ Martin Taylor \_\_\_\_\_ Marin Photo

**Nature Prints (14)**

- 1 Sandhill Cranes Combat for Domiance, Bosque Del Apache (grus canadensis ) \_\_\_\_\_ Eugene Morita \_\_\_\_\_ Marin Photo
- 2 Bison Nursing, Bison bison, Yellowstone \_\_\_\_\_ Joe Hearst \_\_\_\_\_ Contra Costa
- 3 Male Flightless Cormorant Watches Mate Build Nest with Twigs He Gathered, Galapagos Islands (Nannopterum harrisi) \_\_\_\_\_ Dennis Fisher \_\_\_\_\_ Livermore
- 4 Wild Male Koala Reaches to Feed on Tender New Leaves in Australian Eucalyptus Tree Top (Phascolarctos cinereus) \_\_\_\_\_ Sherry Grivett \_\_\_\_\_ Livermore
- 5 Bull Elk with Large Abscessed Puncture Wound Rut Injury (Cervus elaphus) \_\_\_\_\_ Sherry Grivett \_\_\_\_\_ Livermore

**TRAVEL PROJECTED IMAGES – BIMONTHLY COMPETITION**

*Chairman: Baha Fahmy • Judge: Joan Field • January 2007*

**Travel B (7=7E+0S)**

- 1 E Umbrellas at Eiffel Tower \_\_\_\_\_Janice Hughes \_\_\_\_\_Marin Digital
- 2 E Bhutanese Cowherder \_\_\_\_\_Dorothy Weaver \_\_\_\_\_Marin Digital

**Travel A (23=20E+3S)**

- 1 E Historical Canada Place at Vancouver Harbor \_\_\_\_\_Jenny Gu \_\_\_\_\_Peninsula
- 2 E Nomadic Camel Trader in Pushkar India \_\_\_\_\_Ann Brooks \_\_\_\_\_Marin Digital
- 3 E Atacama Sunset \_\_\_\_\_Herb Steinhardt \_\_\_\_\_Contra Costa
- 4 E Late Night Shopping, Montmartre \_\_\_\_\_Ojars Kratins \_\_\_\_\_Rossmoor
- 5 E Snow Geese and Sandhill Cranes  
at Bosque del Apache, Dawn \_\_\_\_\_Teresa Duddy \_\_\_\_\_Contra Costa
- H E Arab Bath \_\_\_\_\_Thu Bellomo \_\_\_\_\_Livermore

**Travel AA (22=16E+6S)**

- 1 E Chinese Fisherman Fixing his Net \_\_\_\_\_Gail Pierce \_\_\_\_\_Marin Digital
- 2 E Leaving the City Behind \_\_\_\_\_Stephen Weiss \_\_\_\_\_Contra Costa
- 3 S Cappadocia - Turkey \_\_\_\_\_Laraine Ferguson \_\_\_\_\_Marin
- 4 E Boy and Chicken, Nendo Island, Solomons \_\_\_\_\_Joe Hearst \_\_\_\_\_Livermore
- 5 E Dzong in Bhutan \_\_\_\_\_Elaine Bachelder \_\_\_\_\_Marin Digital
- H E Boy in Window, Viwa Island, Fiji \_\_\_\_\_Joe Hearst \_\_\_\_\_Contra Costa

**Travel AAA (13=7E+6S)**

- 1 S Young Man Plowing Rice Paddy \_\_\_\_\_Dorothy Berndt \_\_\_\_\_Marin
- 2 E Abbey near Croagh Patrick \_\_\_\_\_Jim Halpin \_\_\_\_\_Contra Costa
- 3 S Berber Gentleman \_\_\_\_\_Launa McCarthy \_\_\_\_\_Rossmoor
- 4 E Floating Market Transaction, Damnern,  
Saduak, Thailand \_\_\_\_\_Dick Kramer \_\_\_\_\_Contra Costa
- 5 S Balinese Field Workers \_\_\_\_\_Launa McCarthy \_\_\_\_\_Rossmoor
- H S Forecourt Entrance, Sydney Opera House,  
Australia \_\_\_\_\_Sherry Grivett \_\_\_\_\_Contra Costa



*“Night Construction of the Bay Bridge”  
by Greg Wilson  
of Berkeley Camera Club  
Winner: Journalism A Projected Images*



*Top left: “Man with Cigar” by Tim  
Christofferson of Rossmoor Camera Club  
Winner: Pictorial A Projected Images*

*Top right: “Long Ago and Far Away” by  
Richard Silva of Peninsula Camera Club  
Winner: Pictorial Masters Projected  
Images*

*Left: “Chinese Fisherman Fixing His Net”  
by Gail Pierce of Marin Digital  
Winner: Travel AA Projected Images*



*Lower left: “Palouse Dust Trail” by Robin  
Braunfeld of Photochrome Club  
Winner: Pictorial AAA PIs*

**Thoughts on How to Present Your Comments**

**As a Photography Club Judge**

By Burr Preston

Your first words about each photograph should be a positive statement about the picture. This may be difficult in some cases, but identify some quality that is good in the picture. If you can find none, then make a relevant, friendly, positive general statement:

We all have pictures like this, which bring back fond memories of past events.

Isn't it wonderful to take pictures of our travels?

I certainly enjoy experimenting with photography as this photographer has done.

When you have a friendly relationship with people they are more willing to listen to you, more open to your ideas and opinions, and more easily persuaded by you. They are also more apt to overlook your mistakes and shortcomings, and not to let a minor difference of opinion interfere with the interchange of ideas or with hearing what you are actually saying.

You are being asked to help photographers improve their pictures, not to criticize and find fault. To improve is the half-full approach. To criticize, to find fault is the half-empty approach. The half-full perspective is the positive approach. The half-empty is the negative approach.

It cannot be emphasized too strongly, that you should concentrate on what is successful in the picture, and explain how and why these elements create success. By identifying the successful elements, they can be repeated in future pictures and not left to chance. One or two areas for improvement can be identified along with tactful specific suggestions for making the improvements. However, the major portion of the evaluation should be devoted to identifying and explaining the successful elements of the photograph. This is the positive and helpful approach. It is usually best to consider all the positive factors first, before finishing with just a few comments on improvements. In other words, accentuate the positive and downplay the negative.

Artistic evaluation is subjective. There are no absolutes. Everything is a matter of opinion. Since

there is no correct opinion, it is not the final conclusion or opinion that is important, but the reasoning that leads one to that position that really counts. Therefore, an evaluator's opinions are virtually worthless without an explanation of why he or she holds that opinion, allowing photographers whose work is being discussed to improve their work in the future. This explanation also allows everyone else listening to profit from the analysis of another's work.

To be specific, statements such as:

- "The composition leaves something to be desired;
- The angle of view could be improved;
- The exposure is not exactly right;
- I love this picture;
- This is a very successful picture;
- Not bad, not bad at all"

offer the makers little help for improvement. They need the how's and the why's. Perhaps the comment Not bad, not bad at all needs a further comment. Not only does it not tell how or why, but it is the negative approach as well. At least the evaluator could be positive and say Pretty good, really quite good.

Rather than make statements such as:

- " The correct approach here is . . .
- The right way to . . .
- You'll find . . . much more pleasing
- The picture would be better if . . ."

it is usually more effective to put recommendations in terms of one's own opinion:

- "I would prefer to see . . .
- If the picture were mine, I would . . .
- I find it more pleasing to have . . .
- For my taste . . .
- In my experience, I've found . . ."

Recommendations can also be generalized to more than your opinion:

- "People generally prefer to see . . .
- Most people prefer . . .
- One usually finds . . .
- It's generally accepted . . .
- In our society we tend to . . ."

Rhetorical questions can be an effective way to involve the audience and get your opinions across as

**PICTORIAL PROJECTED IMAGES – MONTHLY COMPETITION**

*Chairman: Mary Asturias, HN4C • Judge: Joan Field, HN4C • January 2007*

**Pictorial B (6=6E+0S)**

- |   |   |                                |                     |               |
|---|---|--------------------------------|---------------------|---------------|
| 1 | E | In the Belly of the Bean _____ | Tom Crouse _____    | Marin Digital |
| 2 | E | Asilomar Weekend _____         | Dan VanWinkle _____ | Marin Digital |

**Pictorial A (20=18E+2S)**

- |   |   |   |                          |              |
|---|---|---|--------------------------|--------------|
| 1 | E | Man with Cigar _____                            | Tim Christoffersen _____ | Rossmoor     |
| 2 | E | Beach Fog _____                                 | Selden Parmelee _____    | Contra Costa |
| 3 | E | Amsterdam _____                                 | Janet Kinney _____       | Rossmoor     |
| 4 | E | White Sands Sunset _____                        | Keith Song _____         | Photochrome  |
| 5 | E | Porto Poturgical Street Scene in the Rain _____ | Selden Parmelee _____    | Rossmoor     |
| H | E | Where's my Chevy _____                          | Fred Fago _____          | Alameda      |

**Pictorial AA (19=12E+7S)**

- |   |   |  |                        |               |
|---|---|--|------------------------|---------------|
| 1 | S | A Lamp _____                                   | Arthur King _____      | Photochrome   |
| 2 | E | Sundial Bridge, Redding, CA _____              | Jane Postiglione _____ | Contra Costa  |
| 3 | E | Moon Rising _____                              | Eric Lee _____         | Contra Costa  |
| 4 | E | Mama's Saris _____                             | Ann Brooks _____       | Marin Digital |
| 5 | E | Boy on a Walking Trail, Kalpa, Himalayas _____ | Elijah Nouvelage _____ | Berkeley      |
| H | S | Blue Angels Roar in the Sky _____              | Siegfried Arndt _____  | Livermore     |

**Pictorial AAA (21=16E+5S)**

- |   |   |  |                         |              |
|---|---|--|-------------------------|--------------|
| 1 | E | Palouse Dust Trail _____               | Robin Braunfeld _____   | Photochrome  |
| 2 | S | Cabin in the Eastern Sierra #2 _____   | Steve Reed _____        | Marin        |
| 3 | E | Gears _____                            | Armando Picciotto _____ | Berkeley     |
| 4 | E | Portrait _____                         | Claudia Bodmer _____    | Peninsula    |
| 5 | E | The Window _____                       | Jan DeLano _____        | Alameda      |
| H | E | Catching the First Morning Light _____ | Jason Young _____       | Contra Costa |

**Pictorial M (21=18E+3S)**

- |   |   |                                       |                         |               |
|---|---|---------------------------------------|-------------------------|---------------|
| 1 | E | Long Ago and Far Away _____           | Richard Silva _____     | Peninsula     |
| 2 | E | En Pointe _____                       | Stephen Weiss _____     | Contra Costa  |
| 3 | E | Last Light on the Palouse Hills _____ | Robin Braunfeld _____   | Marin Digital |
| 4 | E | Santorini Shapes _____                | Stacy Boorn _____       | Photochrome   |
| 5 | E | Boy with Chicken _____                | Joe Hearst _____        | Contra Costa  |
| H | S | Rock Swirls _____                     | Maryann Danielson _____ | Peninsula     |

**Berkeley Camera Club members hold shows of their work**

**Eleanor Briccetti's** show "Nature's Offspring" at the Albany Community Center library is from February 25 - May 13. Gallery Opening: Sunday, February 25th from 4:00 - 6:00.

**Stan Brandes** has a show in the month of February at the Faculty Club on the Cal Campus: 14 monochrome images from Peru.

**Dorothy Gantenbein** and **Aphra Pia** are participating in a 15-photographer group show at PhotoCentral in Hayward. Through March 5, Mondays only 5 - 10 pm.

# BOARD NOTES

**Secretary:** New Rosters are in preparation.

**Treasurer's Report:** Total including \$3000 CD is \$9,127.38 as of the end of December. Eddie Soloway seminar made just over \$5000.

**President's Report:** All is going well for the Annual Luncheon (which was held on January 14.)

Gene Albright has calibrated the projector with the screen at the Irish Center (for current and future usage).

**Judges Chair:** the Judges List is being updated. Carolyn Ramsey, Don Lyon and Charlie Patterson have been removed from the list and Joe Hearst has been added.

**Print Chair:** Gene Morita has two assistants on a regular basis and two on a part-time basis. He can use more help. The individual who had offered to update the Excel information each month has renegged. They are considering using Larry Salvesson's program. Ellie Webster will ask Larry if the program can be adapted for use with prints.

**Nature:** Jan DeLano volunteered to handle the Nature Chair. Thank you, Jan.

**Electronic Images Coordinator:** Prefers to retain the position of Electronic Images Advisor aka Joe Hearst.

**Foto Fanfare:** Will not be present at next meeting. **Please note that the first place winners for the Annual Competition are available to see on our website: [www.n4c.org](http://www.n4c.org).** Only the images of the year were included in the January newsletter.

**Webmaster:** Not present but provided a schedule for charging for advertising on our website. Because some of this was controversial, the discussion was tabled until Wayne is present at a Board meeting.

**FotoClave:** Council gave approval to conclude a

contract with the Sheridan Hotel in Burlingame at \$89 per room per night. Minimum of 50 rooms per night to cut costs of presentation room rentals. Parking fee is \$3 per day for guests, \$1 per hour for visitors. Ellie will try to negotiate a lower rate for visitors. Prints will be on display only on Saturday as the room costs \$100 per day rental. Total estimated cost of presentation rooms is \$700. That includes a complimentary suite for the workers party. The weekend would provide the options for a luncheon and the banquet.

**FotoClave still needs a print chair - someone willing to collect, organize and have prints judged for the competition.**

**Leveling Proposal:** In a reversal of last month's vote, the Board turned the four groups back to **B** (Beginner), **I** (Intermediate), **A** (Advanced) and **M** (Masters). These would take effect only after all the computer programs have been revised to use those designations.

**Nature:** In another reversal, the Board voted to change the wording in the Nature Competition Rules to "scientific names are encouraged, but are not to be used as a basis of judging."



*"Three Eggs Balanced on a Stick Performed by a Dancing Juggler at Chinese Middle Autumn Festival" by Jenny Gu of Peninsula Camera Club - Winner: Journalism PI B*

## JOURNALISM PIs – BIMONTHLY COMPETITION

*Chairman: Walt Braun • Judge: Joan Field • January 2007*

### Journalism B (7=7E+0S)

- 1 E Three Eggs Balanced on a Stick Performed by a Dancing Juggler at Chinese Middle Autumn Festival \_\_\_\_\_ Jenny Gu \_\_\_\_\_ Peninsula
- 2 E-Seq Man Arrested for Fishing without a License, Guilin, China \_\_\_\_\_ Molly Fisher \_\_\_\_\_ Livermore
- 3 E Youth in Arts-Street Painting Festival San Rafael 2006 \_\_\_\_\_ Juro Berkovic \_\_\_\_\_ Marin Digital

### Journalism A (19=14E+5S)

- 1 E Night Construction of the Bay Bridge \_\_\_\_\_ Greg Wilson \_\_\_\_\_ Berkeley
- 2 S Fireman's Training \_\_\_\_\_ Barry Goldstein \_\_\_\_\_ Rossmoor
- 3 E Did He Really Fly Under the Bridge \_\_\_\_\_ Ed Welch \_\_\_\_\_ Peninsula
- 4 E Man With New Digital Camera Keeps the Manual Close By \_\_\_\_\_ Ed Welch \_\_\_\_\_ Peninsula
- 5 E How Old Are You? \_\_\_\_\_ San Yuan \_\_\_\_\_ Contra Costa
- H E Candles for the Pope \_\_\_\_\_ Selden Parmelee \_\_\_\_\_ Rossmoor

### Journalism AA (23=16E+7S)

- 1 S Steer Wrestler Meets His Match \_\_\_\_\_ Sherry Grivett \_\_\_\_\_ Livermore
- 2 E Gimme Five! \_\_\_\_\_ Robin Braunfeld \_\_\_\_\_ Marin Digital
- 3 E This Ball Is Mine! Contra Costa College vs. City College of San Francisco, 2006 \_\_\_\_\_ Lynnea Kleinschmidt \_\_\_\_\_ Berkeley
- 4 S Weaving Palm in the Rain - Fiji Islands \_\_\_\_\_ Maureen McGettigan \_\_\_\_\_ Marin
- 5 S Switchback \_\_\_\_\_ Sherry Grivett \_\_\_\_\_ Livermore
- H E Sweet Kiss \_\_\_\_\_ Jason Young \_\_\_\_\_ Contra Costa

*"Historical Canada Place at Vancouver Harbor" by Jennuy Gu of Peninsula Camera Club Winner: Travel A Projected Images*

