

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.)
Nov	T/C/J (R)	N/C/T/J (R)	Dec	Annual (R)	Annual (R)

E = Ebenezer Lutheran Church, SF; R = Rossmoor; SM = San Mateo

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The Foto Fanfare editor would welcome any articles of photographic interest, events, gallery exhibits by members or clubs, and interesting suggestions for field trips. We would like to publish a list of possible field trips in the near future. Field trip details would be appreciated.



NORTHERN CALIFORNIA COUNCIL OF CAMERA CLUBS • NOVEMBER 2007



*"Leopard Eyes" by Christine Hanson of Marin Digital Club
Winner: Creative B Projected Images*

IN THE SPOTLIGHT

NOVEMBER

- 12 8:00 pm** First Methodist Church,
1600 Bancroft, San Leandro
- Interclub Competitions**
- 17 Projected (P/N/C/T/J)**
11:00 am Gateway Clubhouse,
Rossmoor
- 17 Prints (P/T/C/J)**
10:00 Ebenezer Lutheran Church, SF

DECEMBER

Board Meeting

- 10 8:00 pm** First Methodist Church,
1600 Bancroft, San Leandro
- 15 Annual Competition
Projected and Prints**
9:00 am
Gateway Clubhouse, Rossmoor

JANUARY 2008

- 13 Annual Awards Luncheon
Irish Cultural Center, SF**
- 14 8:00 pm** First Methodist Church,
1600 Bancroft, San Leandro
- Interclub Competitions**
- 19 Projected (P/T/J)**
11:00 am Gateway Clubhouse,
Rossmoor
- 19 Prints (P/N/S)**
10:00 Ebenezer Lutheran Church, SF

TABLE OF CONTENTS

"Leopard Eyes"	Page 1
In the Spotlight	Page 2
Print Winners-Monthly	Pages 3 & 5
"On the Boardwalk at Sunset"	Page 4
"Tree and Pond"	Page 4
"Figurine"	Page 4
"Juvenile Snow Egrets Squawk..."	Page 4
Pictorial Projected Images	Page 5
Nature Projected Images	Page 6
Creative Projected Images	Page 7
"Trees by a River:"	Page 7
San Francisco Gold"	Page 8
"Mexican Gold"	Page 8
"Yellow Mountains at Dawn"	Page 8
Board Notes	Page 8
In Memorium: Leo DosRemedios	Page 9
"Pier Through"	Page 9
"Black Crowned Night Heron..."	Page 9
Raising the Bar	Pages 10 - 11
Annual Banquet Information	Page 11
Competitions and Board List	Page 12

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.



PRINT DIVISION – MONTHLY COMPETITION

Chair: Gene Morita • Judge: Glenn Corlew, FN4C • October 2007

Monochrome Amateur (MO/AMA)

- | | | |
|-------------------------|---------------------|-------------|
| 1 Infrared Winter | Alan Heald | Photochrome |
| 2 SF Ocean Beach | Victor Gruber | Photochrome |

Monochrome Advanced (MO/ADV) (8 prints)

- | | | |
|----------------------------|--------------------|--------------|
| 1 Tree and Pond | Joe Hearst | Contra Costa |
| 2 Dahlia Detail | Alice Steele | Photochrome |
| 3 Casa de la Cultura | Joe Hearst | Contra Costa |

Monochrome Salon (MO/SAL) (13 prints)

- | | | |
|---|--------------------|--------------|
| 1 Figurine | Wayne Miller | Contra Costa |
| 2 Glowing seaweed | Alan Smith | Livermore |
| 3 Jazz Building-Sepia | Gail Pierce | Marin |
| 4 Classic Car Hood | Joan Field | Contra Costa |
| 5 Half Dome from Olmstead Pt., Yosemite | Bob Cossins | Millbrae |

Color Amateur (CO/AMA) (12 prints)

- | | | |
|-----------------------------------|------------------------|----------|
| 1 San Francisco Gold | Clyde Simms | Marin |
| 2 Oaxaca Doorway | Betty Schumacher | Marin |
| 3 Auckland Harbor at Sunset | Phil Harris | Millbrae |
| 4 Something Familiar | Merrill Mack | Marin |

Color Advanced (CO/ADV) (14 prints)

- | | | |
|--|----------------------|--------------|
| 1 On the Boardwalk at Sunset | Bilha Sperling | Contra Costa |
| 2 Still a Ways to Go | Dan Van Winkle | Marin |
| 3 The Promise, The Bud, The Flower | Alice Steele | Photochrome |
| 4 Antelope Canyon, the Navajos' Sacred Place | Gerald Fraser | Marin |
| 5 A Spot of Color # 2 | Pat Strachan | Millbrae |

Color Salon (CO/SAL) (17 prints)

- | | | |
|--|------------------------|--------------|
| 1 Yellow Mountains at Dawn | Gene Morita | Marin |
| 2 Carmel Mission | Gail Pierce | Marin |
| 3 View From the Hole in the Wall | Jim Halpin | Contra Costa |
| 4 Clearing Storm - The Alabama Hills | Kevin Westerlund | Marin |
| 5 Who Blinks First? | Claudia Bodmer | Peninsula |
| HM Seaside Dandelion | Barbara Mallon | Livermore |

Nature (N) (17 prints)

- | | | |
|---|----------------------|--------------|
| 1 Juvenile Snowy Egrets Squawk and Flap Wings to Attract Parent's Attention | Bob Fournier | Peninsula |
| 2 Lunch on the Fly (Araneus Piatemats (Spider) feeds on Drosophila Melaogaster (common fruitfly) | Dan Van Winkle | Marin |
| 3 Wood Duck | Diane Crouse | Marin |
| 4 Portrait of a Black Sea Nettle (Chrysaora Achlyos) | Tom Crouse | Marin |
| 5 Sleeping Polar Bear | Alan Gould | Contra Costa |
| HM Front View of Mylitta Crescent (Phyciodes mylitta) Feeding on Groundsel (Senecio triangularis) | Barbara Mallon | Livermore |



"On the Boardwalk at Sunset" by Bilha Sperling of Contra Costa Camera Club, Winner: Color Advanced Prints



"Figurine" by Wayne Miller of Contra Costa Camera Club, Winner: Monochrome Salon Prints



"Tree and Pond" by Joe Hearst of Contra Costa Camera Club, Winner: Monochrome Advanced Prints



"Juvenile Snowy Egrets Squawk and Flap Wings to Attract Parent's Attention" by Bob Fournier of Peninsula, Winner Nature Prints

Prints Continued

Sequence (S) (9 prints)

- | | | | |
|---|---|----------------------|-----------------|
| 1 | 4th of July _____ | Tom Crouse _____ | Marin _____ |
| 2 | Bull Poker- Loser Gets Quick Trip to the Hospital _____ | Bob Cossins _____ | Millbrae _____ |
| 3 | Beach Ball _____ | Barbara Mallon _____ | Livermore _____ |

PICTORIAL PROJECTED IMAGES – MONTHLY COMPETITION

Chairman: Mary Asturias, HN4C • Judge: Kenna Mawk • October 2007

Pictorial B: 6 Total Images: (6 Electronic, 0 Slides)

- | | | | |
|---|----------------------------------|-----------------------|---------------------|
| 1 | Pier Through _____ | Javier Samperio _____ | Marin Digital _____ |
| 2 | Monochrome - Western Swank _____ | Cecilia Vidal _____ | Millbrae _____ |

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

- | | | | |
|----|-------------------------|-------------------------|---------------------|
| 1 | Mexican Gold _____ | Bernie Mulaskey _____ | Marin Digital _____ |
| 2 | Flight _____ | Ojars Kratins _____ | Rossmoor _____ |
| 3 | Autumn Leaves _____ | Richard Zimmerman _____ | Photochrome _____ |
| 4 | Blooming Color _____ | Janice Hughes _____ | Marin Digital _____ |
| 5 | Withered and Gone _____ | Edward Sobolak _____ | Millbrae _____ |
| HM | Lifejackets _____ | Ann Baldwin _____ | Berkeley _____ |

Pictorial AA: 27 Total Images: (23 Electronic, 4 Slides)

- | | | | |
|----|----------------------------------|--------------------------|---------------------|
| 1 | China Camp Dawn _____ | Vicki Rupp _____ | Marin Digital _____ |
| 2 | Merced River Reflection _____ | Stan Brandes _____ | Berkeley _____ |
| 3 | Shadows and Balloon Rising _____ | Elan Elango _____ | Peninsula _____ |
| 4 | Day's End _____ | Tim Christoffersen _____ | Rossmoor _____ |
| 5 | Woven Basket _____ | Diane Crouse _____ | Marin Digital _____ |
| HM | Circles _____ | Jenny Gu _____ | Peninsula _____ |

Pictorial AAA: 25 Total Images: (21 Electronic, 4 Slides)

- | | | | |
|----|---------------------------------|------------------------|--------------------|
| 1 | Japanese Maple Leaves _____ | Rosemary Aurbrey _____ | Peninsula _____ |
| 2 | Sunrise over Tetons _____ | San Yuan _____ | Contra Costa _____ |
| 3 | A Walk along the Avenue _____ | Baha Fahmy _____ | Rossmoor _____ |
| 4 | Guinness Nuts & Rivets _____ | Roger Nolan _____ | Peninsula _____ |
| 5 | S Carrizo Plain Landscape _____ | Anne Mahnken _____ | Millbrae _____ |
| HM | Button Up _____ | Linda Brown _____ | Alameda _____ |

Pictorial M: 28 Total Images: (16 Electronic, 12 Slides)

- | | | | |
|----|------------------------------------|----------------------|---------------------|
| 1 | Eastern Sierra Hot Spring _____ | Stacy Boorn _____ | Photochrome _____ |
| 2 | White Laundry, Sicily _____ | Joan Field _____ | Contra Costa _____ |
| 3 | S Spring in the Wine Country _____ | Shirley Tervo _____ | Peninsula _____ |
| 4 | Child & Mother _____ | Dorothy Berndt _____ | Marin Digital _____ |
| 5 | Volkswagen Doors _____ | Richard Silva _____ | Peninsula _____ |
| HM | Blue and Orange _____ | Terry Toomey _____ | Alameda _____ |

NATURE PROJECTED IMAGES – BIMONTHLY COMPETITION

Chairman: Jan DeLano • Judge: Kenna Mawk • October 2007

Nature B: 8 Total Images (7 Electronic, 1 Slide)

- 1-W Leopard (Panthera Pardus) in Tree _____ Carol Zychowski _____ Marin Digital
- 2 African Fennec Fox, Living Desert, CA _____ Doris Jansen _____ Marin Digital
- 3 S Male Vermillion Flycatcher Observes Hungry Chicks _____ Ed Sobolak _____ Millbrae

Nature A: 26 Total Images (24 Electronic, 2 Slides)

- 1 Bald Eagle (Haliaeetus Leucocephalus) with Its Prey near Haines, Alaska _____ Tom Debley _____ Alameda
- 2 Eared Grebe Feeds Chick at Tule Lake NWR _____ Obie Gilkerson _____ Berkeley
- 3 Banana Slug (Ariolimax Columbianus) _____ Bob McNutt _____ Diablo Valley
- 4 Casta's Humming Bird Resting on Leaf. Sonora Desert. AZ _____ Mac McIntosh _____ Berkeley
- 5 Black Crowned Night Heron _____ Judy VanEvera _____ Marin Digital
- HM S Courting Behavior Lions: Botswana (Panthera Leo) _____ Ann Rivo _____ Marin

Nature AA: 24 Total Images (21 Electronic, 3 Slides)

- 1-W Black Crowned Night Heron Family (Nycticorax Nycticorax) with Youngster Screaming for Food and Adult Showing Breeding Red Eye Color, Palo Alto Baylands, June 2007 _____ Armando Picciotto _____ Berkeley
- 2 Saddlebilled Stork Takes Flight over African Grasslands (Ephippiorhynchus Senegalensis) _____ Teresa Duddy _____ Contra Costa
- 3 Crowned Pixie Cup Lichen in Spring Moss (Caldonia Carneola) _____ Barry Grivett _____ Livermore
- 4 Bison Feeds on Grasses Exposed by Thermal Pool during Yellowstone Winter _____ Richard Silva _____ Millbrae
- 5 Two Grizzlies (Ursus Arctos) Fighting over Salmon Catch, Katmai, AK _____ Ellie Webster _____ Peninsula
- HM S Great Blue Heron in Habitat _____ Jackie Lantheume _____ Photochrome

Nature AAA: 21 Total Images (11 Electronic, 10 Slides)

- 1 S [Seq] Plains Bison Bull Wallowing (Bison bison) _____ Sherry Grivett _____ Livermore
- 2 Coyote Camouflage _____ Robin Braunfeld _____ Marin Digital
- 3 S Three Stages of Cap Development of Leucopaxillis amarus _____ Hugh Grey _____ Rossmoor
- 4 Honeybee Gathers Nectar (Apis Mellifera) _____ Claudia Bodmer _____ Peninsula
- 5 Cactus Pygmy Owl on Dead Saguaro Branch (Glaucidium Brasilianum Cactorum) _____ Joan Field _____ Contra Costa
- HM Lion (P. Leo) with Wildebeest Calf _____ Ingeborg Nelson _____ Berkeley

Judges Information Manual

There will be a newly revised information manual for N4C Judges available soon on our website. Hard copies will be available only in limited number. The article on page 10 - 11 is a forerunner of what you can expect. There will be specific discussions of all categories of competitions. Keep your eyes peeled for this.

CREATIVE PICTORIAL IMAGES – BIMONTHLY COMPETITION

Chairman: Wendell DeLano • Judge: Kenna Mawk • October 2007

Creative B: 6 Total Images: 6 Electronic, 0 Slides

- 1 Leopard Eyes _____ Christine Hansen _____ Marin Digital
- 2 Vancouver Reflections _____ John Nygren _____ Marin Digital

Creative A: 29 Total Images: 26 Electronic, 3 Slides

- 1 Trees by a River _____ Connie Louie _____ Photochrome
- 2 Balloon Puzzle _____ Tom Crouse _____ Marin Digital
- 3 Tree Impression _____ Mary Macey Butler _____ Marin Digital
- 4 The Color of Metal _____ Bill Stone _____ Contra Costa
- 5 Dark Callas _____ Dan VanWinkle _____ Marin Digital
- HM S Into the Light _____ Marcia Brandt _____ Peninsula

Creative AA: 29 Total Images: 22 Electronic, 7 Slides

- 1 Change of Seasons _____ Bob Cossins _____ Millbrae
- 2 No Reflection on You _____ Robin Braunfeld _____ Marin Digital
- 3 S Double Vision _____ Charles Mahnken _____ Millbrae
- 4 A Bad Head Cold _____ Bob Fournier _____ Peninsula
- 5 Crazy Quilt _____ Linda Brown _____ Alameda
- HM Tire Trio _____ Stacy Boorn _____ Photochrome



"Trees by a River"
by Connie Louie
of Photochrome
Club
Winner: Creative
A Projected
Images



Top: "San Francisco Gold" by Clyde Simms of Marin Photographic Club; Winner: Color Amateur Prints

Middle: "Yellow Mountains at Dawn" by Gene Morita of Marin Photography Club; Winner: Color Salon Prints



The Board Meeting was cancelled as we were inadvertently locked out of the building. Image exchanges were made.

"Mexican Gold" by Bernie Mulasky of Marin Digital Club
Winner: Pictorial A Projected Images



"Pier Through" by Javier Samperio of Marin Digital Club
Winner: Pictorial B Projected Images



"Black Crowned Night Heron Family (Nycticorax Nycticorax) with Youngster Screaming for Food and Adult Showing Breeding Red Eye Color, Palo Alto Baylands by Armando Picciotto of Berkeley; Winner: Nature AA Pls

IN MEMORIAM

DR. LEO DOS REMEDIOS, FRPS, FN4C

We are saddened by the passing of Dr. Leo Dos Remedios, a master photographer and 25-year member of the Berkeley Camera Club and a mentor to everyone.

Dr. Dos Remedios was born in Shanghai, attended schools in Europe and the U.S., served in the Army and was a pediatrician with Kaiser Permanente in Oakland. His diverse life experiences included being a dedicated traveler visiting the great places of the world.

Dr. Dos Remedios' photographic skills are recognized by many awards and medals, including the Sierra Club, Photographic Society of America, and The Royal Photographic Society. He had a passion for photography; and enjoyed sharing his images of nature, people and places.

A renaissance man, Dr. Dos Remedios supported all the arts, as well as photography. He enjoyed the camaraderie of camera clubs including competitions, workshops, board meetings, exhibitions and field trips. He was a willing photo judge giving advice and encouragement to both novices and the experienced photographer.

He loved challenges ranging from technology of the digital world to writing poetry. One of his latest awards was for a Haiku poem paired with a photograph, which won first place at the Alameda County Fair. Many of his photographs can be viewed on the Internet by Google-ing his name.

Dr. Leo Dos Remedios is mourned by his loving wife Lucille, by his loving family and by his many friends.

Obituary by Paul Soltow & Aphra Pia

Marin Photography Club and the Marin Arts Council announce

"OUR WORLD THROUGH THE LENS"

an exhibition at the Marin Community Foundation

5 Hamilton Landing, Novato

Oct. 29 to Feb. 21

Reception at MCF: Nov. 29 from 4:30pm - 6:30pm

Information: Diane Crouse: (415) 209-6646

Raising The Bar by Anthony McKee

The author analyses what is wrong with the state of camera club judging and offers some suggestions on how to fix it.

Camera clubs are a popular forum for recreational photographers; like car clubs, wine societies and sporting organisations they're a place where people can get together and share common passions. Most camera clubs provide their members the opportunity to listen to guest speakers, share workshop evenings and occasionally get on the road for a field trip. For many photographers in clubs though, the most important aspect of club life is the competitions; they are a chance to put up one's best photographs before the club, get them appraised by a judge and with luck, claim a trophy or two at the end-of-year prize giving.

Club competitions are considered by many to be a learning forum; an opportunity for photographers of all levels to show their work and have it critiqued by a judge. The competition trophies are also considered to be an incentive for photographers to put extra effort into their image making. However, while these reasons may appeal to some photographers the reality could be that photography competitions at club level are actually having a detrimental effect on recreational photography. The very nature of the competition could be turning recreational photography from a creative art form into a 'sport' where the winning of trophies is considered more important than personal direction and vision.

To qualify this argument you only have to spend time looking through the archives of most camera clubs or browsing through some old amateur photography magazines and journals. It doesn't take too long to realise that over the past 20 or 30 years there have been no great progressions in the style or vision of recreational photographers. Most recreational shooters are still using the same landscape, portrait, natural history and photojournalism ideas that our predecessors were shooting back in the days when cameras still had wind-on levers. While most other arts have progressed, recreational photography seems to have become stuck at a roundabout, content to reuse winning formulas from past years to win today's competitions rather than risk failure with new ideas. Creativity has taken a back seat to safe bets.

In reality almost everything about us in life is underpinned by competition in one form or another. From the day we start school until the day we retire the pressure is on to do better than the person next to us, whether it's getting better marks in an exam, getting a promotion at work or just winning a social game of golf. Competition

can be good for us; at a base level the knowledge our work or performance is better than someone else's improves our self esteem (and any doctor will tell you this is good for a healthy mind and body). Competition can also have adverse effects on people though; the desire to win can sometimes overrule rational thought and cloud vision. This is not to say that camera club competitions turn people into irrational beings, but it cannot be ignored that for some people the desire to win is perhaps more important than the photography itself.

My own experience of club competitions began 20 years ago when I joined a club in New Zealand. Like most, the one I joined featured a mix of guest speakers, workshops, field trips and plenty of competitions; aside from six open print and six open slide competitions every year, there were landscape, portrait, photojournalism, natural history and C-grade (novice) competitions. Within months of joining the club I was involved in the culture of the competitions and was soon learning from judges the importance of depth of field, bright colours and the all-important rule of thirds. With time I also learnt that most photographers within the club realised what the different judges were looking for in a good image and they would essentially manufacture photographs that would meet the common judging criteria. I probably became guilty of this behaviour too; as I listened to judges talk every other week I slowly established a set of 'do's and don'ts' to apply to my image making and soon I, like many others, was making photographs to a set of camera club guidelines that would help me win awards in club competition.

The one individual within the club who was content to make his own original images was another young photographer of the time, John Doogan. John joined the club a year or two after me and rather than photographing the pretty things in life, the backlit landscapes and the maidens looking lost, John preferred to head off in his own direction, creating sophisticated black and white composite images that were always interesting and often challenging. John's images were created using a mix of negatives manipulated together in a conventional black and white darkroom (these were the days before home computers and scanners) and while most people in the club were intrigued by the work few ever set about to match the level of effort put into creating each image. John's work was successful in club competitions because it was not only technically good (which often seemed to be the main criteria in judging) but it was also very original and convincing.

(I have deleted a section on competitions in professional photography. Editor)

Competitions do not have to be a problem to the growth of photography as an art. Within professional photography they provide an annual forum for photographers to get

together and appreciate each other's work and talents; most professional photographers are happy the awards only occur once a year though. Coming up with new ideas, putting time aside to get to the awards and watching the APPA committee go through struggle of making the event work is not a process everyone wants to go through too often. By comparison, camera club competitions may be occurring too regularly; chances are they have gone beyond being an interesting forum and instead are becoming production lines for clichés.

If camera clubs started placing less emphasis on regular competitions and more emphasis on non-competitive forums then here's a chance recreational photographers could start helping each other to move forward gain to realise the expanding potential of the medium. Camera club environments should perhaps become "creative collectives" where photographers work together to improve each other's abilities rather than competing against each other for club honours. The results of each year's efforts could then be really put to the test the annual national and interclub competitions: such a move could see an overall improvement within recreational photography that could easily rival the APPAs (Australian Professional Photographers Association).

To be fair on all concerned, everyone has to learn from the beginning and all of us through the course of learning photography have taken our share of the clichéd images. While it's easy to compare the differences between visual trends in professional and recreational photography, it's also worth noting that many top professional photographers began their photography careers in a camera club. All of us however, are ultimately responsible for our own directions within the art of photography: We have to choose as individuals whether we want to follow or lead in the search for new photographic ideas. The only thing limiting our ability as photographers is our imagination; it's time for people to realise that creating a uniquely original image can be just as satisfying as winning a club competition with a familiar idea. Photography is not a race; we do not have to head in the same direction as everyone else in order to be at the front of our game. Ultimately, the very best and most memorable images have been made by photographers willing to create a new path across pastures rather than staying on the well-trodden path travelled by the countless others before them.

Five Pointers for Judges**Know the potential of the medium:**

Spend time looking at photographs beyond the realm of club photography; look at the trends within professional and fine-art photography both locally and overseas and

realise the different techniques and processes in use. Encourage your audience to look at these influences and work towards involving some of the ideas within their image making.

Expect good technique:

Don't feel obliged to reward a photograph simply because it's well exposed and in focus. Reward fresh ideas, reward interesting risks, reward creativity,

Encourage progression within new ideas:

If a photograph is too traditional or clichéd try offering the photographer some creative options that can be applied to the idea within a similar situation. Discuss the composition, lighting and emotional elements and then consider the analogue or digital techniques that can be applied to the image to raise it beyond the ordinary.

Look for conviction within an image:

No matter whether an image is purely analogue or digitally manipulated there is one question worth asking as you judge it: Are you convinced by what you see? Most people have a built-in baloney meter and if you don't believe in the image you're looking at, whether it be a simple portrait or a digital created image of flying pigs, then it has failed in its function.

Leave the audience happy:

Ask around and you will discover that the most popular judges are not the ones who hand out the most certificates on the night; they're the ones who are honest in their opinions and who provide interesting enlightenment combined with a little entertainment during the course of the evening. Don't give them the same lines about the rules of thirds and depth of field, get the audience thinking beyond the square, challenge them, and chances are they will thank you for it.

N4C ANNUAL BANQUET

Sunday January 13, 2008

12:00 noon to 4:00 PM

United Irish Cultural Center

2700 45th Avenue, San Francisco

(415) 661-2700

Reservation: \$26

Chicken Breast Cordon Bleu, with rice

Roast Cross Ribs of Beef Bordelaise,

with potato

Vegetarian Pasta

Dessert

No Host Bar to open at noon and remain open during lunch.