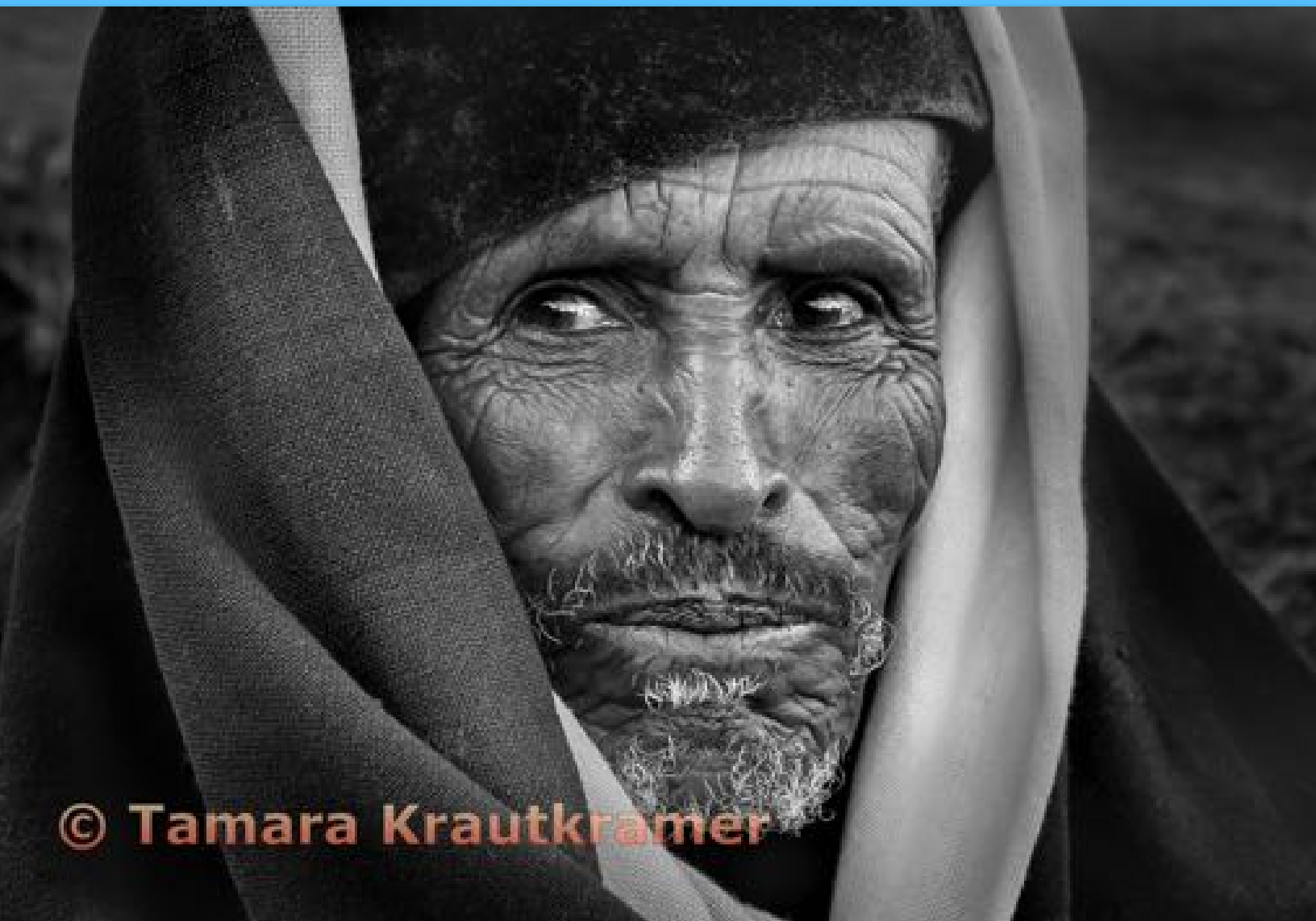


# FOTO FANFARE NEWSLETTER



JUNE 2021



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**HERE'S A REALLY FUN FIELD TRIP! - P. 27**

**The World Championship Dog Surfing Competition**

*By Joan Field*

**WHAT IS "CREATIVE" PHOTOGRAPHY AT N4C? - P. 29**

**PART 1: The Importance of Concepts in N4C Creative Photography**

*by Jeff Dunn*

**Don't Miss These  
Articles!**

# THIS & THAT

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## N4C ASSOCIATESHIP AND FELLOWSHIP PROGRAM

N4C honors fellow photographers for becoming an outstanding photographer and for giving back to the photographic community through service to their club or community in promoting photography. The Associateship and Fellowship Awards are presented at the annual banquet in February. For a complete listing of past honorees visit <https://n4c.org/honors/>.

The Associate and Fellowship honors application has been updated making it easier to obtain these honors. The activity descriptions have been clarified and associated point values reassessed. In addition, it is now possible to nominate another for these honors and to receive assistance in the application process. The application forms can be downloaded from <https://n4c.photoclubservices.com/Club/Downloads.aspx>. Look at Section 7.1 Associate & Fellowship Application. The download button is on the right.

Any club member may apply or nominate another for these honors and each of you are strongly encouraged to download the application. While it may seem complex, it is only asking you to document past services and accomplishments in photography competitions. You might look at this as part of your photography resume or biography and become aware of areas to channel your energy, enhance your expertise, or to serve your club and N4C. Applications are due in December. Your honors may be closer than you think!

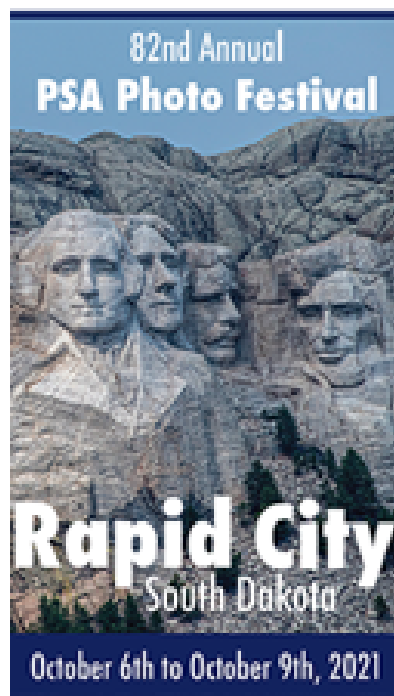
**Cover Image**  
**May Best in Show**  
*Pilgrim, Ethiopia*  
 Tamara Krautkramer  
 Marin Photo Club

## We have Instagram!

N4C now has it's own Instagram page. The address is ***[northerncacouncilofcameraclubs](https://www.instagram.com/northerncacouncilofcameraclubs)***. Check it out! We'll be posting a selection of winners from the previous month's competition, as well as advertisements for webinars and presentations. If your club is opening up an event and would like to invite others, please let me know and we'll advertise it.

If you haven't already done so, please let Vicki know ([vjs.1194@gmail.com](mailto:vjs.1194@gmail.com)) if you're okay with having your winning images posted. Images will not be posted without consent.

*Also, read about our new QR code on pg. 3 for sharing our website with others while you're on the trail.*



## President's Corner

*By Doug Stinson*



As more and more people get vaccinated, we have evaluated when N4C can restart its **Print Competitions**. Currently we are planning to restart at the January 2022 Interclub competition. Note that the entries into the January 2022 Interclub Competition come from club competitions that happen near the end of 2021. As we all know, the situation with Covid-19 is quite fluid, and so the N4C Board will reevaluate this decision at our September meeting.

Have you ever been out and about and find yourself in conversation with a fellow photographer who is **not familiar with local camera clubs**? Didn't have a scrap of paper to write down information on your (or other) club? The Marketing Committee has come up with something to help! Take out your smart phone and navigate to <https://n4c.org/contact/> (or use the *Contact Us* menu item on the N4C.org home page). A QR code will be displayed. Have your acquaintance scan the code with their smart phone. (On most phones the Camera App will do this). They will be taken to <https://n4c.org/clubs> where they can use the *Find a Club Near You* function.



When I wrote last month about the **Portfolio Competition** being on for 2021, I forgot to mention that everyone who submits a portfolio will receive a personalized video with the three assessors' discussion and critique of your portfolio. This is part of our effort to make the competition as valuable to you as possible. The award-winning portfolios will be presented at the Annual Awards Celebration.

Our **Webinar Series** has been well received. One distinguishing feature of the series is that participants get to use what they learned at the webinar to create their own work, and then submit it for feedback from the presenter. This contributes to making the webinars more like an interactive workshop than a lecture. The Program Committee has been hard at work scheduling future webinars. Stay tuned for more information!

# Notable Photographers and Their Images

By Mark Brueckman

No. 11 - June, 2021

## Saul Leiter - Snow

"I may be old-fashioned. But I believe there is such a thing as a search for beauty - a delight in the nice things in the world. And I don't think one should have to apologize for it." - Saul Leiter

COVID-19 has kept us in lockdown for over 15 months. If you are like me, you have spent much more time inside your home avoiding social interaction - I even found myself hesitant to call friends with my phone. Today we will look at images taken from inside looking at outside things. Our teacher is Saul Leiter, a man who studied to be a rabbi, but became a painter and photographer instead.

Saul Leiter was born in Pittsburgh in 1923. As an adult, he moved to New York City to paint and he befriended the painter Richard Pousette-Dart and

and photographer W. Eugene Smith. This stimulated his interest in photography and he became part of the New York school of photographers which included Robert Frank, Diane Arbus, Richard Avedon, Helen Levitt, and many others. Like Avedon, Leiter shot for fashion magazines. He also shot street images.

Artists are influenced by the events and technology of their time - I am sure our image making has been influenced by the fear of COVID-19 and the isolation from social lockdown, probably like the polio epidemics before a vaccine was discovered in 1955 and widely distributed in 1961.

There were a few polio outbreaks when my dad was growing up - we talked about this last week. Polio mostly affected children. Social

gatherings with children were banned - schools, playgrounds, and beaches were empty. The actor Alan Alden had polio as a child and fortunately fully recovered. My dad said one of his classmates got polio and went deaf. The classmate moved into a separate existence, he disappeared.

I have read that the New York school of photography was influenced by film noir and abstractionism, a possible example being the following image by Leiter taken in 1960.



*Snow, 1960*

Here we see the power and mystery of silhouettes - there is something intriguing about them.

When asked about his image, Leiter said, "A window covered with raindrops interests me more than a photograph of a famous person."

I really like this quote and its implications. I think it has added significance as it is coming from a fashion photographer.

This quote reminded me of an exhibit of Andy Warhol photographs I saw at The Cantor Center in Palo Alto. Warhol took over 100,000 pictures from 1977 to 1987, many of them of celebrities and mostly with a Polaroid Land SX70. I was glad I made the effort to see the exhibit, but it didn't inspire me - the images just weren't very good. It seemed like he just pointed his camera at famous people and pushed the button. I am sure Warhol's images would sell for a lot of money, but I am much more interested and motivated from images like Leiter's "Snow".

Regarding images taken through windows, I have taken pictures from inside my car, usually with my iPhone while at a red light. I think some are pretty good. I like the spontaneity of the moment and the ease of which the images can be captured with the supercomputers we carry in our pockets and purses.

Leiter was an early adapter of color film for street photography, which sets him apart from his contemporaries who mostly shot in black and white. Here is another snow-through-the-window image, this one is in color.



*Snow Color*

What a great shot. The red, pink and yellow are wonderful. And once again, we have the framing by the window.

I like the voyeuristic feel of these images. And the thought that Leiter was observing and documenting the world while others (including me) are just watching it go by as we head to some other destination. While it is exciting to travel to new locations or cultures to take pictures, it takes someone with awareness and what is called a "good eye" to make great images in their everyday life.

Here is another image - this was taken in 1956, it is titled "T".

Aside from the "T", the image is completely abstract, it has no obvious representation - at least, I don't see any.

Several questions:

1. Do you think this image would do well in a camera club competition?
2. If it was entered into competition, in what category would it do best?
3. If you cover up the "T", can you give the image another title?

Here is an image-making challenge for you.

During the month of June 2021, take a picture looking through a window with a Leiter aesthetic - stick to the processing rules of the story-telling divisions - don't go crazy in Photoshop - not cutting and pasting, no filters, and no chickens riding bicycles.

If you want, send it to me -

[markbrueckman@gmail.com](mailto:markbrueckman@gmail.com) - I am interested in seeing what you create and what was generated from Leiter's image and this article.

Separately, here is a link to some of Leiter's paintings - <http://www.thislongcentury.com/saul-leiter>



*T*

We seem to be getting a handle on the COVID-19 pandemic, let's hope this is the end of pandemic lockdown and we can go forward into a new and less socially distanced reality. Let's be grateful it is almost over.



**Featured Photographer:**

Nancy Goodenough, Santa Rosa Photographic Society

“‘Oh, or Wow, or Ick’. That’s what I like to hear when someone looks at one of my photographs,” says full-time photographer Nancy Goodenough. “Art can be pleasing, calm, joyous or distressing. What I want is a reaction. I’d prefer a judge’s hate or love, rather than indifference.”

Nancy’s path in life took some interesting turns: working as a clerk in a camera store during school, then high school math teacher, systems engineer working on artificial intelligence for IBM (back when no one had heard of AI), and two decades as a successful glass and metal artist.

Now focusing full time on photography, Nancy loves moving fluidly between the technical and artistic/creative, behind the camera and at her desk doing creative post-processing. “I always carried a camera, and I loved it when digital photography took hold.” She prefers zoom lenses over primes so she can react fast when something unexpected happens. Spontaneity is most important.

Nancy and her husband will travel to a tourist site and then walk around and look up, down and around to find a different perspective or to capture another photographer’s expression. She shoots what she calls “The Unexpected”, whether wildlife, street photography, macro, fisheye, etc. “It’s not the subject but the approach... I want my photographs to stand apart,” she concluded.

Her Best in Show image in April’s Travel competition was captured as she wandered behind a market stall at Phosi Market (Laos) and caught sight of this back area. The leading line of water-filled vats plus the textures, moving water and partially hidden man made for an intriguing image.

Originally shot in color, Nancy used CaptureOne software and Nik Silver Effects Pro to create this dramatic black and white version. It’s a photograph that draws you in and keeps you seeking more.

Her advice? Don’t throw anything out. Raw files are like raw material you can mine later on. You never know when you might use it again.



# May Competition Results

## Pictorial Projected Basic (Judge - Jane Postiglione)

Basic Level (30 entries)			
Award	Title	Member	Club
1	San Francisco Waterfront at Night	Daisy King	Santa Clara
2	Young bobcat practices her best lioness lounging in a tree pose	Sue Griffin	Livermore
3	Stairway to an Abandoned Mill	Rod Lucich	Contra Costa
4	Crescent moon above the North Tower of the Golden Gate Bridge	Angela Grove	Marin
5	Calla Lily flying towards light	Jie Ni	Peninsula
HM	Little Lady	Ally Whiteneck	Contra Costa
HM	The Lighthouse Guiding the Galaxy	Yemay Hsieh	Santa Clara
HM	The Water's Edge	Leslie Baker	Marin



Pictorial Projected - 1st Basic

**San Francisco Waterfront at Night**  
**Daisy King**  
**Santa Clara Camera Club**

## Pictorial Projected Intermediate

Intermediate Level (35 entries)			
Award	Title	Member	Club
1	Crescent Moonset	Laura Simpson	Contra Costa
2	Freesia #3	Noel Isaac	Marin
3	A local Cargo Terminal lights up like a prism as loading and unloading take place at night in the Port of Oakland	Allan Petersdorf	Contra Costa
4	A very young child in a traditional Dali costume getting ready for a festival.	Phil Meginness	Livermore
5	She sees some food!	David Fry	Alameda
HM	American Wigeon Paddling About	Betty Hovenden	Livermore
HM	Covid friend II	Frederick Berg	Villages
HM	Trapped	Jim DuPont	Alameda

### Pictorial Projected - 1st Intermediate

**Crescent Moon**  
**Laura Simpson**  
**Contra Costa Camera Club**





## Pictorial Projected Advanced

### Advanced Level (39 entries)

Award	Title	Member	Club
1	Heading Into Night (Garrapata State Beach)	Richard Jennings	Villages
2	Bus in the International Car Forest reaching out to the stars	Frank Menkel	Contra Costa
3	Embrace	Richard James	Villages
4	Pals	Susan Helms	Rossmoor
5	Marco #1	Francesco Carucci	Santa Clara
HM	A meditation in gray...	Herbert Gaidus	Santa Rosa
HM	Mother and Child	Bob Alwitt	Santa Rosa
HM	Rocks, trees and water in Palm Desert, CA	Dan Simpson	Contra Costa



### Pictorial Projected - 1st Advanced

**Heading Into Night (Garrapata State Beach)**  
**Richard Jennings**  
**The Villages Camera Club**

## Pictorial Projected Masters

Masters Level (35 entries)			
Award	Title	Member	Club
1B	Nature coloring the Sky at Chena Hot Spring, Alaska	Clarence Lockett	Livermore
2	Happiness Is...	Cindy Micheli	Livermore
3	We are Kintsugi	Bruce Paul	Livermore
4	As we emerged from that dark, dark wood, the storm clouds broke, and warm, golden rays shone down upon the path, beckoning us to follow and see what magic lies just around the bend. From: After Covid	Steve Muench	Santa Rosa
5	Morning Flight	San Yuan	Contra Costa
HM	Old Fainting Couch Gently Holds Ladies Gown From Yesteryear	Claudia Peterson	Santa Clara
HM	Soap Bubble #2	Kevin Westerlund	Marin
HM	The Tribune Tower	Sean McDonough	Rossmoor

### Best in Competition - Pictorial



Pictorial Projected - 1st Masters

**Nature coloring the Sky at Chena Hot Spring, Alaska**

**Clarence Lockett**

**Livermore Valley Camera Club**

## Monochrome Projected Basic (Judge - Jane Postiglione)

### Basic Level (28 entries)

Award	Title	Member	Club
1	Straight lines and curves atop the Conservatory of Flowers, S F	Sandy Eger	Contra Costa
2	October Half Moon from Oakland Hills.	Mark Violet	Alameda
3	The Ballerina- Female Snowy Owl in a snow covered field, one Winter day in Ottawa, Canada.	Mansoor Assadi	Marin
4	Mexico City Cathedral	Kenneth Mark	Berkeley
5	First Light	Bridget Ahern	Berkeley
HM	After the Storm	Rod Lucich	Contra Costa
HM	Chiseled	DJ Leland	Marin
HM	Twisted duplo apartment blocks.	Tessa Burt	Peninsula



**Monochrome Projected - 1st Basic**

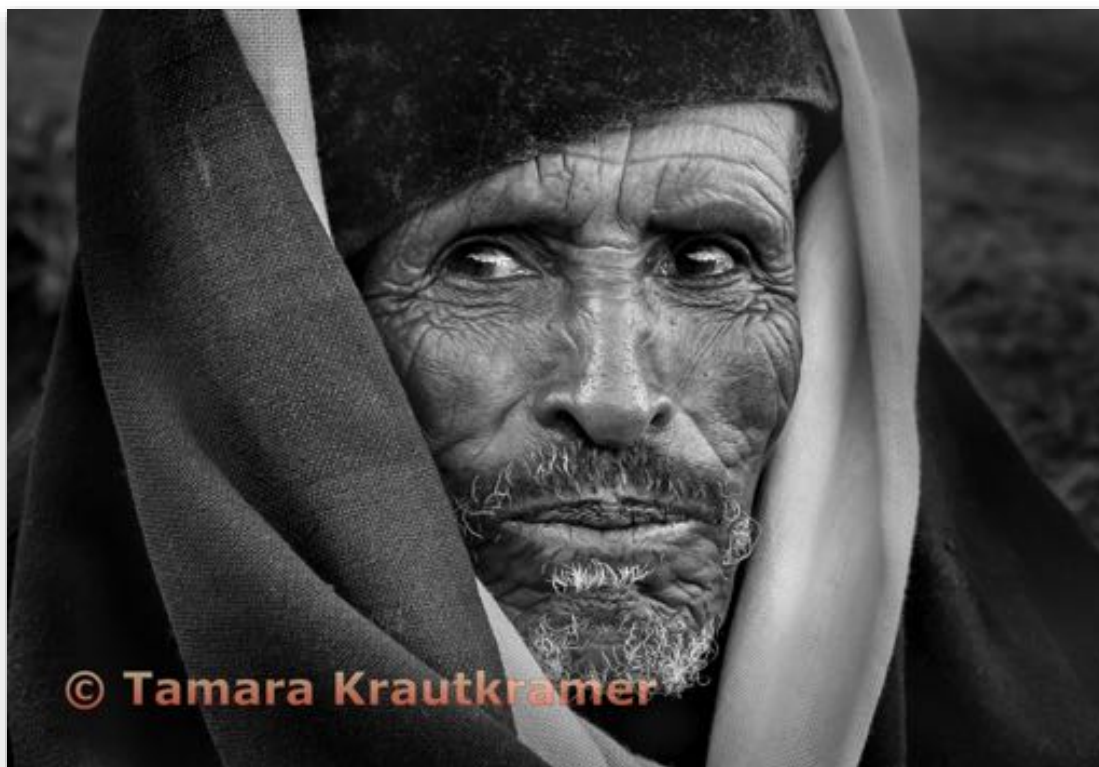
**Straight lines and curves atop  
the Conservatory of Flowers, SF**

**Sandy Eger  
Contra Costa Camera Club**

## Monochrome Projected Intermediate

Intermediate Level (33 entries)			
Award	Title	Member	Club
1BS	Pilgrim, Ethiopia.	Tamara Krautkramer	Marin
2	Crack User, Pandemia, San Francisco 2021	Gabriel Castillo	Berkeley
3	Market Street, Pandemia, San Francisco 2021	Gabriel Castillo	Berkeley
4	Nasturtiums	Dana Christensen	Marin
5	Three budding classical musicians.	Allen Nordgren	Rossmoor
HM	Bald Eagle gather nesting material.	Brando Ho	Alameda
HM	Golden Gate Bridge	Carolyn Rodriguez	Santa Clara
HM	Twig On the Sands (13804707)	Linda Horng	Contra Costa

## Best in Show Best in Competition - Monochrome Projected



Monochrome Projected - 1st Intermediate

**Pilgrim, Ethiopia**  
**Tamara Krautkramer**  
**Marin Photo Club**



## Monochrome Projected Advanced

Advanced Level (33 entries)			
Award	Title	Member	Club
1	Leaf Topography	Stefan Schafer	Contra Costa
2	Marco #2	Francesco Carucci	Santa Clara
3	Massive Hassan II Mosque, Casablanca, Morocco	Richard Jennings	Villages
4	Ride like the wind.	David Morse	Contra Costa
5	Alcatraz Moonrise	Michael Henn	Peninsula
HM	Clover	David Vaughan	Marin
HM	CRUCIFIXION POSE, FEZ TANNERY: Tannery worker stretching before 10,000 hides being processed the day after Eid.	Matt Ross	Berkeley
HM	You Won't Forget Where You Parked	Donna Ostheimer	Villages



**Monochrome Projected - 1st Advanced**

**Leaf Topography**  
**Stefan Schafer**  
**Contra Costa Camera Club**

## Monochrome Projected Masters

### Masters Level (30 entries)

Award	Title	Member	Club
1	Man with a smokin' Cheroot	Rajani Ramanathan	Livermore
2	The Renaissance Man	Claudia Peterson	Santa Clara
3	In the Fog, Nothing is What It Seems	Jeff Dunn	Alameda
4	Calla Lily Unfolding	Sean McDonough	Rossmoor
45	Jelly World	Phyllis Plotkin	Berkeley
HM	A Little Shy	Claudia Peterson	Santa Clara
HM	Bay flight over fog-banked GG Bridge	Lynn Letteris	Rossmoor
HM	Door to the Spanish Embassy to the Vatican, Rome	Edward Mestre	Livermore



**Monochrome Projected - 1st Masters**

**Man with a smokin' Cheroot**

**Rajani Ramanathan**

**Livermore Valley Camera Club**

## Nature Projected Basic (Judge - Jane Postiglione)

Basic Level (27 entries)

Award	Title	Member	Club
1	Snowy egret ( <i>Egretta thula</i> ) catches fish in a pond.	Luke Lang	Santa Clara
2	[Seq] A mute swan defending territory	Yemay Hsieh	Santa Clara
3	Forster's Tern ( <i>Sterna Forsteri</i> ) captures a fish and quickly leaps and raises its tail to fly out of the water!	Josephina Shen	Peninsula
4	A young lion with his kill. He watches warily as a progression of scavengers arrive. Okavango Delta, Botswana.	Fran Mueller	Marin
5	Sierran treefrog ( <i>Pseudacris sierran</i> ) sheltered in zucchini flower. Pacific tree frogs were previously categorized under one species until recently when divided into three species: <i>Pseudacris</i> northern pacific, baja, and sierran. The dark line through the eye of this specimen is one visible characteristic which differentiates it from the other two.	Ada Endress	Berkeley
HM	Egrets building nest, Newark, California	Michael Carpenter	Peninsula
HM	Sea otter ( <i>Enhydra lutris</i> ) feeding on Innkeeper worm in protected cove in Elkhorn Slough, Moss Landing.	Debbie Bergvall	Contra Costa
HM	[Seq] White-faced Ibis ( <i>Plegadis chihi</i> ) Foraging	Renate Johnson	Livermore



Nature Projected - 1st Basic

**Snowy egret (*Egretta thula*) catches fish in a pond**  
**Luke Lang**  
**Santa Clara Camera Club**

## Nature Projected Intermediate

Intermediate Level (32 entries)

Award	Title	Member	Club
1	Great Blue Heron ( <i>Ardea herodias</i> ) tosses a vole ( <i>Microtus</i> ) before swallowing it whole. Herons eat mainly fish, but they also eat insects and small mammals, basically anything they can swallow.	Sue Griffin	Livermore
2	[Seq] AlfaMale	David Fry	Alameda
3	Blue wildebeest, or gnu ( <i>Connochaetes taurinus</i> ), are common prey for larger predators such as lions ( <i>Panthera leo</i> ). Maasai Mara, Kenya.	Tamara Krautkramer	Marin
4	A Cooper's hawk ( <i>Accipiter cooperii</i> ) is a medium-sized hawk that feeds mostly on birds and small mammals. Sometimes it also eats reptiles, like this lizard that is being consumed.	Betty Hovenden	Livermore
5	Acorn Woodpecker ( <i>Melanerpes formicivorus</i> ) shows off it's wing patterns and feather colors in an intimidating display when arriving adjacent to a member of its colony.	Harvey Abernathey	Marin
HM	A great horned owl, <i>Bubo Virginianus</i> , stretches its wings in the early evening after its daytime slumber.	Tessa Burt	Peninsula
HM	[Seq] Giraffe tongues are exceptionally long	Ally Whiteneck	Rossmoor
HM	Young bucks of the black tailed deer species, <i>Odocoileus hemionus</i> , playfully spar with one another - an important practice in preparation for rutting as mature adults.	Betsy Waters	Santa Rosa

### Nature Projected - 1st Intermediate

**Great Blue Heron (*Ardea herodias*) tosses a vole (*Microtus*) before swallowing it whole. Herons eat mainly fish, but they also eat insects and small mammals, basically anything they can swallow.**

**Sue Griffin  
Livermore Valley Camera Club**





## Nature Projected Advanced

Advanced Level (36 entries)			
Award	Title	Member	Club
1B	[Seq] Anna's Hummingbird Raising Chicks	Kazuko Hamano	Santa Clara
2	[Seq] Ambush Bugs	Tara Pavis	Santa Rosa
3	[Seq] Vulture Scavenging	Susan Gerber	Livermore
4	[Seq] Egret eats worm	Herb Hwang	Peninsula
5	[Seq] Desert Behavior	Jennifer Marano	Santa Rosa
HM	Gentoo penguins ( <i>Pygoscelis papua</i> ) porpoising to shore. Porpoising allows penguins to travel faster, breathe without compromising forward motion, and see the surrounding area. Falklands 2016	Sharon Thorp	Santa Clara
HM	Great White Egret with nesting material taken in Santa Rosa, California April 29th 2021	Marvin Siegel	Marin
HM	Prior to mating, the female lioness demonstrates her readiness by rolling onto her back. During the 4 days in heat, lion couples mate over 100x/day. Copulation lasts less than a minute.	Robert Strochak	Peninsula

## Best in Competition - Nature Projected



Nature Projected - 1st Advanced

**Anna's Hummingbird Raising Chicks**

**Kazuko Hamano**

**Santa Clara Camera Club**

## Nature Projected Masters

### Masters Level (33 entries)

Award	Title	Member	Club
1	Peregrine Falcons Mate on a Distant Cliff. Montara, CA. Cropped. In 1975, only 324 pairs lived in the USA. Now, over 400 breeding pairs live in just California. Falco peregrinus.	Linda Rutherford	Peninsula
2	Ready or Not...Lion cub wants to play, while Mom braces for impact. Serengeti, Tanzania	Jennifer O'Donnell	Peninsula
3	Ants, such as this Western Carpenter Ant (Camponotus modoc) drink a "Honeydew" secretion from aphids, and in return provide the aphids with protection from predators and sometimes with transportation.	Ed Oswalt	Berkeley
4	[Seq] The Catch	Eddy Lehrer	Alameda
5	The Red-breasted Sapsucker eats a persimmon and uses it's specialized tongue for consuming sap and nectar. The tongue is tipped with stiff hairs for collecting sap.	Irene Bergamini	Diablo Valley
HM	[Seq] Chickadee Nest	Ed Oswalt	Berkeley
HM	Great Egret Feeding Youngster in Nest (Ardea alba) (13638203)	Claudia Peterson	Santa Clara
HM	[Seq] Surprise catch	Andy Neureuther	Rossmoor



### Nature Projected - 1st Masters

**Peregrine Falcons Mate on a Distant Cliff. Montara, CA. Cropped. In 1975, only 324 pairs lived in the USA. Now, over 400 breeding pairs live in just California. Falco peregrinus.**

**Linda Rutherford  
Peninsula Camera Club**

## Creative Projected Basic (Judge - Jane Postiglione)

### Basic Level (26 entries)

Award	Title	Member	Club
1	Aspen Impressions	Francesco Carucci	Santa Clara
2	Matriarch	Dana Christensen	Marin
3	Red and Gray with Leaves	Richard Stanley	Rossmoor
4	Dining Outdoors	Mishaa Degraw	Berkeley
5	Stairs to the endless hall.	Alan Brickman	Marin
HM	Birch trees in snow	Kathy McMullen	Millbrae
HM	The orchid sprite	Carol Chihara	Berkeley
HM	Through the Looking Glass	Laura Stansfield	Santa Rosa

### Creative Projected - 1st Basic

**Aspen Impressions**  
**Francesco Carucci**  
**Santa Clara Camera Club**



## Creative Projected Intermediate

Intermediate Level (33 entries)			
Award	Title	Member	Club
1B	Making Of A Zebra	Meng Horng	Contra Costa
2	History of a tree	Holly Wallace	Berkeley
3	Wishing his brother could return home	Gary Oehrle	Livermore
4	Training Lux Orbs	Steve Kessler	Peninsula
5	Tulips or Three?	Ronnie Rosenbach	Santa Rosa
HM	Dog Day Afternoon	David Vaughan	Marin
HM	Golden Hour Flight	Betty Hovenden	Livermore
HM	Phantom beach combers	Vicki Anderson	Contra Costa

## Best in Competition - Creative Projected



Creative Projected - 1st Intermediate

**Making of a Zebra**  
**Meng Horng**  
**Contra Costa Camera Club**



## Creative Projected Advanced

### Advanced Level (38 entries)

Award	Title	Member	Club
1	The Whisper	Ron Shattil	Berkeley
2	Welcome to My Casa	Richard James	Villages
3	Secrets in the dark	Anita Rama	Contra Costa
4	Contemplating Fibonacci's curve with snails and nautilus shells (at one's own pace)	Michael Jablon	Villages
5	Deserted barn under full moon, Paso Robles, CA	Hetta Malone	Rossmoor
HM	Fiery Autumn Tree	Richard Jennings	Villages
HM	Migration	Tara Pavis	Santa Rosa
HM	Serendipity	Gary Saxe	Santa Rosa



Creative Projected - 1st Advanced

**The Whisper**  
**Ron Shattil**  
**Berkeley Camera Club**

## Creative Projected Masters

Masters Level (33 entries)			
Award	Title	Member	Club
1	My love had a yearning, But my yearning had no name.; So I carried that yearning, Every day through the pain	Rajani Ramanathan	Livermore
2	Living in a Topsy Turvy World	Terry Connelly	Santa Rosa
3	~~~ Sleepy Tree	Michael Brunsfeld	Marin
4	Roller Skating by Jerry Garcia	Henriette Brasseur	Marin
5	Wonderstruck.	David Morse	Contra Costa
HM	A Man Can Spend His Life Feeling Blue	Claudia Peterson	Santa Clara
HM	Tchotchkes	Steve Napoli	Berkeley
HM	The Impossible Orange	Vadim Mikulinsky	Contra Costa



### Creative Projected - 1st Masters

**My love had a yearning, But my yearning had no name. So I carried that yearning, Every day through the pain**

**Rajani Ramanathan  
Livermore Valley Camera Club**

## Journalism Projected Basic (Judge - Jane Postiglione)

### Basic Level (15 entries)

Award	Title	Member	Club
1B	Caltrans workers train local firemen on emergency procedures on the new span of the bay bridge, with a walk all the way up the suspension cables. A climb to almost 500 feet above the water.	Mike Miller	Diablo Valley
2	[Seq] Mountain Rescue	Bob Sturm	Berkeley
3	Tim Steiner 'sold' his skin to conceptual artist Wim Delvoye, whose tattoo of the Madonna is displayed at museums worldwide, here at Australia; 's Museum of New and Old Art in December, 2018.	James Chambers	Alameda
4	The remains of the Forester Schooner, once a record breaking ship, can be seen at low tide in the waters off the Martinez shoreline. First beached in 1935, it burned to the water line in 1975	Mike Miller	Diablo Valley
5	A San Francisco Chinatown restaurant closes with extra precautions, a gate and window boards, on April 18, 2021 in anticipation of the pending verdict in the trial of policeman Derek Chauvin.	Karen Laffey	Marin

## Best in Competition - Journalism Projected



Journalism Projected - 1st Basic

**Caltrans workers train local firemen on emergency procedures on the new span of the bay bridge, with a walk all the way up the suspension cables. A climb to almost 500 feet above the water.**

**Mike Miller  
Diablo Valley Camera Club**

## Journalism Projected Intermediate

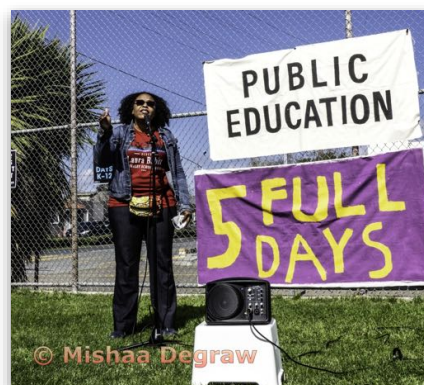
Intermediate Level (25 entries)

Award	Title	Member	Club
1	[Seq] Five Full Days	Mishaa Degraw	Berkeley
2	Gordon, a hyacinth macaw, sets a Guinness World Record for a parrot by removing 12 bottle caps in one minute	Roger Kumpf	Santa Clara
3	[Seq] Memorial for Steven Taylor	Bruce Lescher	Livermore
4	In June 2018 access to the Puna geothermal power plant on Hawaii's Big Island, was completely cut off by rivers of lava flowing from fissure 8 as seen from a helicopter.	Tessa Burt	Peninsula
5	[Seq] Crabbing Duxbury Reef, Bolinas, California, November, 2020	Ada Endress	Berkeley
HM	[Seq] Amsterdam_Canal_Dredging	Bob Kahn	Peninsula
HM	Entanglement with Discarded Fishing Line Becomes a Life Threatening Situation for a Canada Goose. This Preventable Event was Captured Last March in Del Valle Park Near Livermore CA.	Dennis Rashe	Livermore
HM	[Seq] Rossmoor United Stop the Hate Rally	Zina Mirsky	Rossmoor



### Journalism Projected - 1st Intermediate

#### Five Full Days Mishaa Degraw Berkeley Camera Club

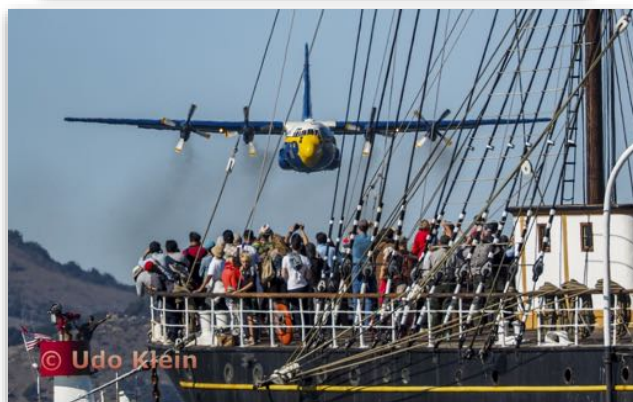




## Journalism Projected Advanced

Advanced Level (27 entries)

Award	Title	Member	Club
1	[Seq] C-130 Fat Albert Plane Performs at 2014 Fleet Week Airshow in San Francisco	Udo Klein	Contra Costa
2	Grave stones in Koyasan, Japan. This is the largest cemetery in Japan with over 200 thousand graves. Graves belonging to children are adorned with knitted caps and bibs to keep them warm in the afterlife.	Rajeev Shankar	Fremont
3	U.S./Mexican border wall under construction in March 2020 in Arizona's Organ Pipe Cactus National Monument. Fragile habitat is shown degraded by new roads, debris, and vehicles raising clouds of dust.	Ron Shattil	Berkeley
4	King tide overflows sandbags at Baylands Park in Palo Alto CA	Paul Pokrywka	Millbrae
5	Wing-surfing is the latest craze of surface water sports. The riders stand on hydrofoil boards using hand-held inflatable sails, as they glide along the surface.	Jean Millman	Alameda
HM	Scant winter rains mean California has a severe drought. This reservoir, at Lytton near Healdsburg, is a quarter full. Farmers face the problem of irrigation, feeding livestock and fire	Angela Grove	Marin
HM	[Seq] Stand, Old Ivy	Jeff Dunn	Alameda
HM	[Seq] The Wailing Wall	Bruce Paul	Livermore



Journalism Projected - 1st Advanced

**C-130 Fat Albert Plane Performs at 2014 Fleet Week Airshow in San Francisco**

Udo Klein

Contra Costa Camera Club

## Journalism Projected Masters

Masters Level (29 entries)

Award	Title	Member	Club
1	[Seq] Reckless Driver	Sean McDonough	Rossmoor
2	[Seq] AAPI	Steve Disenhof	Marin
3	Look Ma, No nothing!, Daredevil Cyclist at Alameda County Fair, 2016	Joan Field	Contra Costa
4	A home falls into Lake Ontario as a result of flooding and shoreline erosion in 2017. Extreme weather and reduced outflows at a dam on the St. Lawrence River created record high water levels.	Melissa Brookmire	Peninsula
5	[Seq] BLM	Sean McDonough	Rossmoor
HM	Competing for first place in the Pro Division at the Brentwood Motocross speedway, Brentwood Ca 03/27/21	Steve Goodall	Rossmoor
HM	[Seq] Inside Berkeley Recycling	Ed Oswalt	Berkeley
HM	The windows blow out as an old British tank rolled over 2 cars at the Military Vehicle Demonstration Day at the American Amory Museum in Fairfield, CA on April 24, 2021.	Lynn Oakleaf	Diablo Valley



### Journalism Projected - 1st Masters

**Reckless Driver**  
**Sean McDonough**  
**Rossmoor Photography Club**



## HERE'S A REALLY FUN FIELD TRIP! The World Championship Dog Surfing Competition

Usually held in August on our Northern CA Coast such as in Pacifica



The concept of dogs surfing is not new. It is said to have begun in Hawaii in the 1920s. Most of us remember seeing bulldogs on the surfboards some years hence. What a concept! But apparently, this has become a serious fad among dogs to the extent that quite a few are now participating.

Although there are not hundreds of hounds competing against each other, there are still fifty or so that either enjoy the sport or their owners do. And it's a real kick to watch the process.

The day of the event, hundreds of dog owners show up on the beach, many of them with dogs that are merely fans. There are multiple temporary shops erected to entice any canine or canine lover. Crowds of people and dogs stand close to the waves and the judges require that a 15-foot-free runway be maintained so the dogs have room to go out and come in.

This is definitely not a dogs-only event. It's critical that the dog owners work with their pets to take out the surfboard and the dog to where the waves start to break, get the dog on the board and choose the wave to speed him to the beach. In dog surfing competitions, judging criteria may include the dog's overall certainty on the board, wave size and ride length. This is, however, definitely not the Mavericks. The waves are tiny compared to those giants.

When settled on the board, the dog does his best to stick to it. All kinds of methods seem to be used from a full stand to a full squat. The dog himself takes the challenge with varying degrees of exuberance, from full bravado to looking like a poor dog that has gone through a washing machine.

Our camera club went in 2018, when it was held in Pacifica. The parking was tough, requiring us to find a space on a street, quite distant from the beach. Carrying a big lens to the site was a job, and it was particularly frustrating when it turned out the heavy lens was not working. Fortunately, I also had my regular zoom lens, a 28-300, and another camera club member proffered her backpack to carry the behemoth. As it turned out, the smaller lens was adequate and a lot easier to manipulate. The crowds of onlookers and photographers were the worst problem. To take any decent photos, you had to be able to get out into the open so you could see the sea. The only way was to throw caution to the wind, and wade out into the water. This was not part of the plan. By the time we were finished, we were saturated, shoes and all up to the thighs and had to be careful not to let the water push us over. The sand also contended for our clothing. Lesson learned; If you've got waders wear them! Most of us did not use a tripod. No room, no maneuverability, and way too much sand.





It was a real thrill to watch all sizes of dogs deal with the surfboards. After the owners put them in position, it was amazing to see them handle the boards like the pros they are. There is a story that years ago one of the dogs learned how to do a high ten — all four claws wrapped around the edge of the board. We didn't witness that, but we did watch the different styles of board handling. I particularly empathized with a little white dog

whose long coat got so wet he looked really desperate, but powered on, nonetheless.



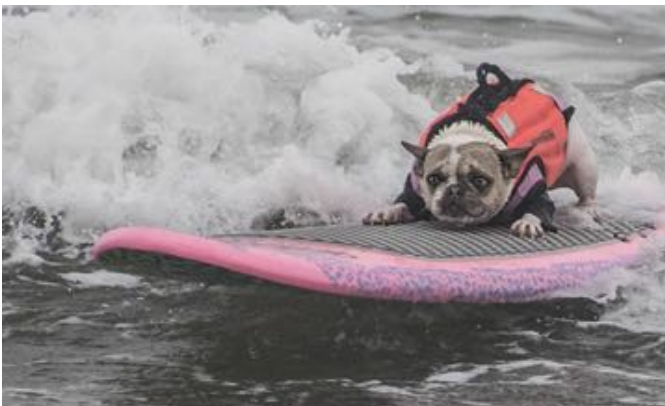
I don't know if

it was just support or a real signal of a win, but one of the dogs was placed on the owner's head in a wonderful gesture of recognition.

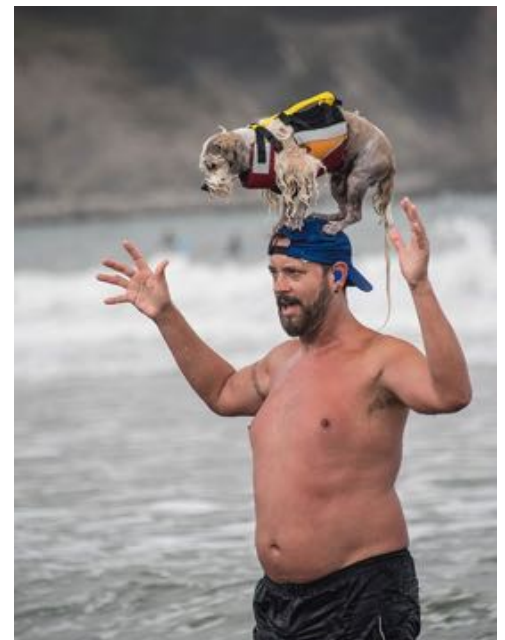
Suggestions : Waders or rubber boots (or plan to take your shoes off unless you don't mind getting them wet and sandy), warm clothes, lens that is at least 300 mm; 400 would probably be perfect, especially if it is a zoom. Make sure your camera is set for fast continuous exposures, plan to hand hold. Look for unusual situations such as two dogs racing each other, cavorting in the runway, or the love of the owners for their charges.

We can be hopeful that 2021 will reestablish the competition. Keep your eyes peeled.

Note: As this is written, there is a place, Linda Mar Beach in Pacifica again, but no date mentioned as yet.



— by Joan Field, APSA





## WHAT IS "CREATIVE" PHOTOGRAPHY AT N4C?

### PART 1: The Importance of Concepts in N4C Creative Photography

by Jeff Dunn

In Pictorial photography at N4C, you might think an image of "sheer beauty" that blows everyone away with its impact is enough to succeed. But sheer beauty is not enough in N4C's Creative Division: You need two more things as well.

J. D. Robb, the fabulously successful Romance novelist, should know something about "sheer beauty." In *Glory in Death*, the second in her *In Death* series (53 entries, so far!), she describes her heroine's boyfriend, Roarke:



Sheer beauty may be enough to garner an award in N4C-associated Pictorial competitions, in which images are judged as art forms generating "interest" and "impact." But when it comes to the Creative category, much more is required. A careful reading of N4C's Creative definition makes it clear that "**imaginative skill**" is a necessity, along with "**originality of concept**."

What are these things, *imaginative skill* and *originality of concept*? An analysis of the definition shows that they are related, but not quite the same thing. And yet, as essential as they are, their significance is often underrated when images are evaluated. "Sheer beauty" might allow images with weak concepts and modest imagination to be scored toward the top of the Creative pack. But imaginative skill and originality of concept are the essence of Creative photography as N4C defines it. Judges must be able to recognize these defining attributes and be able to articulate them to club members during evaluations.

<sup>1</sup> I thank Mark Brueckman and Jeff Cullen of the Alameda Photographic Society for their valuable feedback in the preparation of this article.

<sup>2</sup> See my article "How I Judge Pictorial Photography," *Foto FanFare*, November, 2020, p. 31

## Concepts are the root of Creative Photography

I will examine the N4C Creative definition in detail and discuss examples of its ramifications as shown in club-winning images, but first, let's think about what a *concept* is. It is the root of Creative photography.

The Oxford dictionary tells us that a **concept** is "*an **idea** conceived in the mind*" and/or "*an **idea** underlying or governing the design or content of a product, work of art, entertainment, etc.*" How does an idea form? Someone must *imagine* it.

Now let's look at the N4C definition:

**Creative photography is producing an image through the use of imaginative skill or originality of thought including the altering of reality.**  
No image should be eliminated from competition simply because it looks realistic, provided it shows **originality of concept.**

Notice the two crucial phrases in the definition: (1) *Imaginative skill or originality of thought*, and (2) *Originality of concept*. Also, "reality" and "realistic" are mentioned. Let me try to interpret the stew of ideas here!

### Parsing the N4C Definition of "Creative Photography"

*Imaginative skill* implies the creative (not "ordinary") *application* of tools toward a *finished image*. "Skill" refers to the work involved creating it. This first part of the definition suggests that makers can use unusual techniques and tools to produce a creative image. The second part of the phrase, *Originality of thought*, is a bit different. It places emphasis on the "not ordinary" idea *behind* a creation. Namely, the *concept*. This second part of the definition suggests an original concept *alone* can also qualify an image as "creative," even if "ordinary" tools and skill are employed. This is because of the word "or" in "imaginative skill or originality of thought."

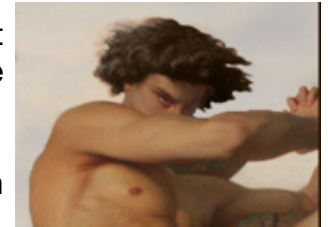
With regard to the notion of "reality" in the definition, capturing reality in record shots does not display much imaginative skill—however "realistic" the results may appear. But if you *arrange* reality, directing models to portray a theatrical narrative, or capture reality from an *unusual point of view* (POV), or otherwise present an original *concept* via a realistic image, N4C considers the result creative. Also, you may *alter* images that seem initially realistic, by montaging realistic elements from several images into a single image, or altering some, but not all aspects of a single image, etc. But be careful: If the result "looks realistic," the N4C definition says the idea behind the image, the concept, *must* be original.

Finally, it should be pointed out that according to the N4C definition, images that are *unrealistic* are not required to show originality of concept, as long as they show "imaginative skill." Again, I take this to mean techniques used produce original results, concept or no concept. For me, the only way to evaluate such skill is in the originality of the finished image.

A maker may imaginatively hang upside down to take a photo, but if the result is turned right side up, I'd have no idea how imaginative the process was. The imagination has to be visible somehow, and the finished image should be unusual or it shouldn't be considered very imaginative. I'll have more to say about originality in the second part of this article.

### Is "Sheer Beauty" Creative? Not if it's realistic and its concept is weak.

Let's look again at the painting illustrating J. D. Robb's quote at the start of this essay. Is it's "sheer beauty" enough to make it an effective Creative image (as if it were a photograph)?



No. What is its concept? One is not given in a title. An intense expression is shown, so it could be argued that the image's concept is "intensity." Possibly, and for some viewers, such a weakly articulated concept might be enough to declare a concept is present.

But let's look at the complete painting, Alexandre Cabanel's 1849 *Fallen Angel*.



Like the end of a detective story (which Robb's romantic novel is, BTW), all is revealed. A concept bursts out. The title and wings show us an angel fallen to earth, the Lucifer from *Paradise Lost*, cast out by God from the host of other angels. Here is a deep concept with an implied narrative, and a host of connotations. The comparison of the head alone vs. the full painting is an example of weakly communicated vs. powerfully communicated concepts.

<sup>3</sup> A useful outline of the connotations can be found at <https://www.museebeauty.com/blogs/glaze/fallenangel>.

If a concept or idea is weakly present in a Creative image, how can its Originality be evaluated, particularly if the idea can't even be articulated by a judge?

### How I judge Creative images

In a sentence, what I do is: Look how **composition** and **technique** support **originality of concept and/or technique** in a result that generates the greatest **interest** and **impact**. As a process, what I do is:

- Step 1: Determine what **concept** or concepts might be present and evaluate their strength.
- Step 2: Evaluate the strength of **originality** in images and their concepts, considering their degree of **realism**. Realistic images require greater originality of concept in order to be competitive. Unrealistic images should at a minimum display an originality due to techniques used. Expressing an original concept as well is even better. (I'll expand on the importance of originality in Part 2 of this article.)
- Step 3: Down rank images with weaker concepts and/or weaker originality.
- Step 4: Evaluate the pictorial aspects of images with regard to interest, impact, composition and technique.

Things I look for in the first three steps are discussed in examples below. In evaluating pictorial aspects in the fourth step, I use criteria articulated in my earlier *Foto FanFare* article.

### How to experience a Concept

The transmission of a concept from an image to a viewer is a magical thing. It can come in a flash as a *feeling*. Or, it can be obviously or otherwise conveyed by a *title*. In the latter case, the *maker's* concept might more probably coincide with the viewer's--*if* the maker has an articulated concept to convey. In some cases, a valid concept may strike the viewer that wasn't even considered by the maker.

Apprehending a concept from an image is dependent on viewer experiences: cultural backgrounds, life experiences, art education, years of photo-contest exposure, and practice in critical analysis. It is also dependent on the amount of time spent studying an image. (For that I am grateful for the advent of Zoom-meetings and advance review!).

Makers should strongly consider what concept they are trying to convey and think about the best way to do it, not only in the image, but in the title. Some makers do not want to impose a definitive concept on viewers, but may prefer to allow viewers to:

- a) Discover their own concept, using a title like *Abstract No. 12*, or
- b) Consider a tentative concept, using a title like *Could a Storm be Coming?*

<sup>4</sup> "How I Judge Pictorial Photography" *Foto Fanfare*, November 2020.

<sup>5</sup> See my PSA article, "Titles Are Worth Thinking About," at <https://n4c.org/resources/>.



## Experiencing Concepts in Creative images: Examples

The following images (other than my own) are club winners that were automatically submitted to N4C for its Creative contests from March 2020 to March 2021. Their makers kindly allowed me to include them in this article for discussion and your enjoyment.

Each image will be evaluated using the four-step process I've outlined for Creative images, with the emphasis on their conceptual aspects

### Example 1: *Art Imitates Wife*

Phillip Hann's image, if strange, seems even more realistic than *Sunrise and Breakfast*, but in my opinion, it ranks very high on the N4C Creativity scale. Let's see why.

*Step 1: Determine the Concept and its strength.* The title is a pun on a prominent aesthetic stance propounded by Aristotle ("art imitates life"). This was later challenged by Oscar Wilde ("life imitates art"). Do artists create art based on real *life* experiences, or should artists, like the poseur Oscar Wilde, *model* their lives based on fictional *artistic* examples and ideals? The title "Art Imitates Wife" both asks the viewer to consider the issue while at the same time satirizing it by putting the spooneristic "wife" in the title (and she really is Phillip's wife, BTW).



But the concept goes much farther than just the title. The wife's image has been altered expertly so that the black texture of the statue is placed over her face at high, but not 100% opacity. Her real face is barely visible. Masked, she looks like she's imitating art, as Oscar Wilde proposed. But could she breathe, i.e., be alive? The statue's head (if there was one) has been replaced by a desaturated, brain-truncated copy of the wife's face. This makes it look like the creator of the statue is at least in part trying to imitate life. Or would the creator have been mocking life with such a head? Both sides of the debate are portrayed. In addition, there is the museum wall and turnstile in the background, reminding us that "art" is a business collecting entrance fees. Doesn't art thrive by life moving through those gates.

All these questions testify to the depth of possible cultural resonances associated with the image's extremely strong concept.

<sup>6</sup> A review of this Aristotle vs. Wilde issue can be found at [https://en.wikipedia.org/wiki/Life\\_imitating\\_art](https://en.wikipedia.org/wiki/Life_imitating_art).

<sup>7</sup> An amusing "valley girl" rendition of this philosophical question can be found at <https://www.youtube.com/watch?v=FTPD1H8UilQ>.

*Step 2: Evaluate Originality relative to realism.*

The constituents of the image are quite realistic, but the concept is very original. Google offers nothing under "art imitates wife," and hardly any Google images under "art imitates life" look remotely like Phillip's. I'd say this image has very high conceptual originality. Moreover, the switching of heads, an uncommon technique, is expertly executed.

*Step 3: Downrank images with weak concepts and/or weak originality.* I would upgrade this image a couple of notches based on the strength of concept.

*Step 4: Evaluate pictorial aspects.* The documentary aspects of the background are appropriate to the social commentary. Even the glass lighting behind the statue's head fits into the concept. Rather than it being pictorially distractive, it proposes a thought balloon be attached to the statue. Such would represent the complexity of interpreting modern art. A thought balloon over the wife would only encircle an unobtrusive wall, perhaps suggesting vs. the ease of interpreting thoughts of a living life partner. The placement of the turnstile in the center can be taken as an indicator of how money mediates art.

The image may not be beautiful in a pictorial sense, but due to strength of concept and originality, I feel it is an outstanding example of creative photography.

**Example 2: *Mirror Mirror***

*Step 1: Determine the Concept and its strength.* On first glance, the image seems highly abstract. The viewer might be struck by the intense green and notice the multiplicity of green bubbles. Without a title, the concept might be a moderate celebration of "greenness." But the title *Mirror Mirror* asks us to look for a reflection and think perhaps about the *Snow White* fantasy. Sure enough, most viewers who take the time to do so will notice that a distorted



distorted Marcy Zimmermann herself is in the image with her camera. The concept appears to be "Look how an unusual point of view (POV) can make reality seem unreal." © 2020 by Marcy Zimmermann

Believe it or not, there is nothing unreal about Marcy's image. Her image is a close-up of her reflection in an overturned glass. But how she made it is irrelevant to the result. I would rate this image highly creative.

*Step 2: Evaluate Originality relative to realism.* The image is actually 100% realistic, yet the POV technique used is highly original, so the N4C definition is well met. Furthermore, I can't recall seeing any image like it before, nor do searches on Google show anything similar.

*Step 3: Downrank images with weak concepts and/or weak originality.* I would upgrade this image because both the concept and originality are strong.

*Step 4: Evaluate pictorial aspects.* The image is very strong, pictorially. The brilliant blotchy green presents considerable impact. The mirror concept lures the viewer to inspect the image. High interest will result in viewers taking the time to find Marcy in the image and to "reflect" on the nature of cipherable vs. undecipherable reality.

### **Example 3: Metamorph**



*Step 1: Determine the Concept and its strength.* As indicated by the title, the concept here is Change. From a central eye or ovum-like object, fish and bird heads ooze out into scaly arms. The central multi-being seems surrounded by a pond-like matrix, that, when touched by the noses of the centrally connected fish/birds, seems to generate spiders. Observing eyes float on the "pond."

Organic apparitions are shown morphing from one form to another, and spreading. Is change symbolic of the adaptive success of the biosphere, or is this image a vision of a terrifying out-of-control nightmare? Both seem to me to be valid interpretations, but the overwhelmingly strong theme of Change seems inescapable.

*Step 2: Evaluate Originality relative to realism.* Maurits Escher executed many graphics of fish changing into birds and vice versa, but Jack's technique of morphing this transformation is totally different, slightly reminiscent of Giuseppe Arcimboldo's *The Admiral*. I'd say the realism in this image only amounts to about 50%, so the originality of concept is not as important as a strong presence of one. Concept or not, Jack's morphic trick and skill at assembling components in an unusual fashion (perhaps based on a water lily?) is very impressive.

(I've noticed that Jack has completed numerous images utilizing variants of his morphic concept. These would make an outstanding entry in the N4C and/or portfolio contest. Most N4C Creative concepts seem to be one-offs, but when an artist submits similar images over several months, I hope judges do not deem subsequent images any less original than the initial ones.)

*Step 3: Downrank images with weak concepts and/or weak originality.* Striking concept suggests an upgrade relative to images of moderately strong concepts that are equal in all other respects.

*Step 4: Evaluate pictorial aspects.* Except for viewers repelled by a supposed monstrosity of the image, I feel the interest level is high--there is much to explore. While there is radial symmetry, there is no radial mirroring. This should cause viewers to spend more time comparing analogous but non-matching portions of the image (e.g., the "bird" at 1 o'clock vs. the fish at 7 o'clock). The radialism, central eye, and zoomorphic aspects of this image provide an immediate impact to the viewer.

## Conclusion, Part 1

The important thing about making Creative images, as we've reviewed in this part, is that in addition to Pictorial attributes, you should understand and convey a *concept*, think about the level of reality you're depicting, and do what you can to make your image as original as possible. Don't just be carried away by the "sheer beauty" of the work of art you've "created."

In Part two, I'll revisit the concept of "originality" and present several more examples for analysis.



# Northern California Council of Camera Clubs



## N4C

<http://www.n4c.org>

<http://n4c.photoclubservices.com>

## PSA

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

## Yerba Buena Chapter of PSA

[http://www.psa-yerbabuenachapter.org/Home\\_Page.html](http://www.psa-yerbabuenachapter.org/Home_Page.html)

N4C Camera Clubs		
AL	Alameda Photographic Society	<a href="https://alameda.photoclubservices.com/default.aspx">https://alameda.photoclubservices.com/default.aspx</a>
BK	Berkeley Camera Club	<a href="http://www.berkeleycameraclub.org/">http://www.berkeleycameraclub.org/</a>
CC	Contra Costa Camera Club	<a href="http://contracostacameraclub.org">http://contracostacameraclub.org</a>
CT	Chinatown Photographic Society	<a href="http://chinatownphoto.org/wordpress/en/">http://chinatownphoto.org/wordpress/en/</a>
DV	Diablo Valley Camera Club	<a href="https://diablovalley.photoclubservices.com">https://diablovalley.photoclubservices.com</a>
FR	Fremont Photographic Society	<a href="http://fremont.photoclubservices.com/">http://fremont.photoclubservices.com/</a>
LV	Livermore Valley Camera Club	<a href="http://livermorevalleycameraclub.com">http://livermorevalleycameraclub.com</a>
MR	Marin Photography Club	<a href="http://www.marinphotoclub.com/">http://www.marinphotoclub.com/</a>
ML	Millbrae Camera Club	<a href="https://millbraecameraclub.photoclubservices.com/">https://millbraecameraclub.photoclubservices.com/</a>
PE	Peninsula Camera Club	<a href="http://www.peninsulacameraclub.com/">http://www.peninsulacameraclub.com/</a>
PH	Photochrome Camera Club of San Francisco	<a href="http://photochrome.org/photochrome_club">http://photochrome.org/photochrome_club</a>
RO	Rossmoor Photography Club	<a href="http://rossmoorcameraclub.photoclubservices.com/">http://rossmoorcameraclub.photoclubservices.com/</a>
SC	Santa Clara Camera Club	<a href="http://www.sccc-photo.org">http://www.sccc-photo.org</a>
SR	Santa Rosa Photographic Society	<a href="http://www.santarosaphotographicsociety.org/">http://www.santarosaphotographicsociety.org/</a>
VC	Villages Camera Club	<a href="https://villages.photoclubservices.com">https://villages.photoclubservices.com</a>

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Vice President	Gary Oehrle	Livermore	<a href="mailto:goehrle@comcast.net">goehrle@comcast.net</a>
Treasurer	Jon d'Alessio	Marin	<a href="mailto:dalessiojon@comcast.net">dalessiojon@comcast.net</a>
Secretary	Mark Brueckman	Alameda Photographic Society	<a href="mailto:markbrueckman@gmail.com">markbrueckman@gmail.com</a>
PI Chair	Gene Albright	Berkeley	<a href="mailto:genea.genea@sbcglobal.net">genea.genea@sbcglobal.net</a>
Print Chair	Joan Field	Contra Costa	<a href="mailto:joan421@comcast.net">joan421@comcast.net</a>
Judges Chair	Open		
PSA Representative	Gary Oehrle	Livermore	<a href="mailto:goehrle@comcast.net">goehrle@comcast.net</a>
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## N4C



To promote a spirit of voluntary cooperation among the camera clubs of Northern California. To sustain and increase an interest in the science and art of photography among photographers of said area. To promote social and educational programs for the benefit of member clubs. To create and maintain a representative body which will serve the best interests of all member clubs and groups and attempt to provide workable solutions to their individual and collective problems. To provide services and facilities for the use and benefit of the member clubs.

**N4C is a proud member of**



# N4C Inter-club Competition

## 2021 Competition Year

Month	Club	Print	Print	Print	Print	PI	PI	PI	PI
Jan	Millbrae	P	M	N	C	P	N	C	M
Feb	Contra Costa	P	M	T	J	P	T	J	M
Mar	Livermore Valley	P	M	S	J	P	N	C	M
Apr	Diablo Valley	P	M	N	C	P	T	J	M
May	Fremont	P	M	T	J	P	N	C	J
Jun	Millbrae	P	M	N	C	P	T	J	M
Jul	Santa Clara	P	M	T	J	P	N	C	M
Aug	Rossmoor	P	M	S	T	P	T	J	M
Sep	Marin	P	M	N	C	P	N	C	T
Oct	Light & Shadow	P	M	T	J	P	T	J	M
Nov	Peninsula	P	M	N	C	P	N	C	M

\* No competitions scheduled in

\*Monochrome Projected competitions will be held every month while we hold Zoom meetings.

\*Go to [n4c.org/competitions](http://n4c.org/competitions) for more information regarding N4C inter-club competitions.

P = Pictorial

M = Monochrome

N = Nature

T = Travel

C = Creative

J = Journalism

S = Sequence

## N4C Board Calendar

### Board Meetings

June 14 at 7:00pm (Zoom Mtg.)

July 12 at 7:00pm (Zoom Mtg.)

### Competition Judging Schedule

On/around the 3rd Saturday of each month

PI judging location - contact Gene Albright  
([genea.genea@sbcglobal.net](mailto:genea.genea@sbcglobal.net))

Print judging location - contact Joan Field  
([joan421@comcast.net](mailto:joan421@comcast.net))