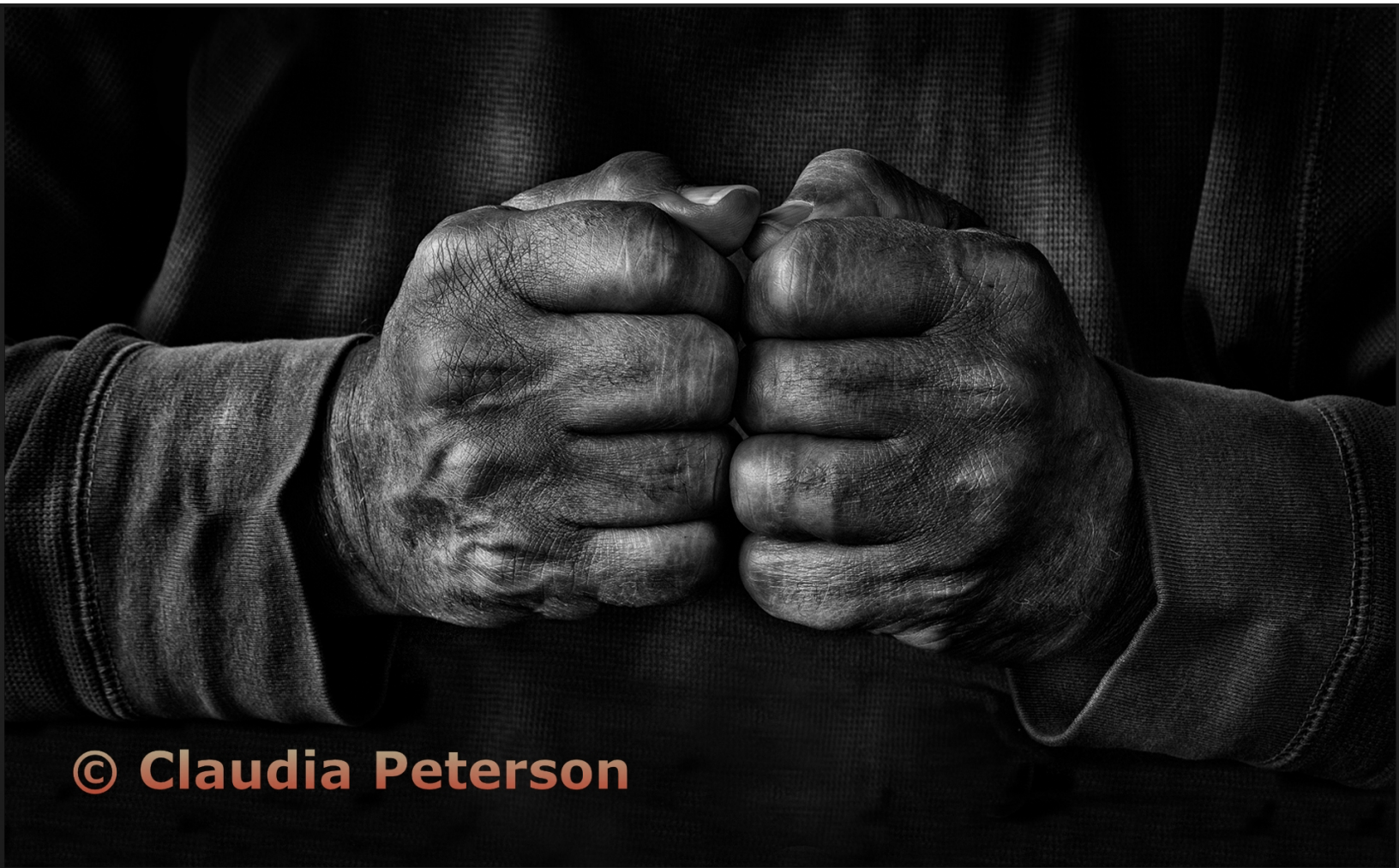


# FOTO FANFARE NEWSLETTER



NORTHERN CALIFORNIA  
COUNCIL OF CAMERA CLUBS  
PROMOTING PHOTOGRAPHIC EXPRESSION AND EDUCATION

OCTOBER 2021



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**Register for IAN PLANT Webinar! - P. 4**

**Visual Design Techniques for Making Stunning Photos**

**Featured Articles!**

**Changes to N4C  
Competition Rules  
P. 7**

**Offering  
Commentary on  
Photographic  
Images  
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# THIS & THAT

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## PSA Photo Festival 2021 Rapid City, South Dakota

I just returned from the PSA Photo Festival and WOW! The tours, which are an integral part of the festival, did not disappoint. Personally, I toured the Badlands at sunset, the Reptile Gardens, Mt. Rushmore and some beautiful waterfalls in the Spearfish Canyon. Look for an article next month for details of the festival, which also included impressive speakers and were very inspiring, no matter what level of photographer you are. Next year's festival will be in Colorado Springs and promises to be just as gorgeous and informative!



*Badlands at Sunset by Vicki Stephens*

Cover Image  
Image of the Month  
*Opposition*  
Claudia Peterson  
Santa Clara Camera Club



## Helpful Websites

[N4C.org](https://n4c.org)

Instagram: [instagram.com](https://www.instagram.com/n4c)  
N4C page is titled  
northerncacouncilofcameraclubs

*Winning photos for the month:*  
<https://n4c.photoclubservices.com/>

PSA - <https://psa-photo.org/>

12 Best Photography Locations in the SF Bay Area:

<https://www.dvilladsenphotography.com/10-best-photography-locations-san-francisco-bay-area>

20 Hidden Gems in SF You May Have Never Heard of:

<https://www.tripstodiscover.com/hidden-gems-in-san-francisco/>



# President's Corner

*By Doug Stinson*



Well, the N4C Board has been pretty busy this year and as a result we have some substantial announcements to make regarding the rules, print competitions and more!

## Rules Changes for 2022

We have made some substantial changes in the rules that will impact images submitted to the January 2022 Interclub competition. These include

introducing a new image “type”: the *Compound Image*, defining which competitions allow only grayscale images instead of the more expansive “monochrome”, and refinements to the Travel Division definition. All these changes are explained in detail in an article elsewhere in the issue. The new rules are also available on the N4C.org website.

I want to take this space to explain the process by which N4C adopts rules changes. The process is designed to allow full discussion of change proposals, while making a decision in a reasonable amount of time.

Any club member can propose a rule change or a new rule. The way to get it on the N4C Board’s agenda is to work with your club’s N4C Representative to come up with the exact wording you want in the rules and the reason for making the change. The N4C Rep will then send the proposal to the N4C President who will put it on the agenda for the next Board meeting and circulate the proposal to all Board Members so they can discuss and gather information in advance of the meeting.

At that first meeting the proposal and the reasons for it are presented and the Board discusses it. There are good reasons to maintain stability to the rules so, honestly, many proposals are rejected at this point. Even if the idea has merit, it is almost never adopted at this point. Rather, there is an honest exchange of opinions, and Board members may decide they need further consultation with their clubs.

After a great deal of back-and-forth by email, the proposal may be withdrawn, or revised and resubmitted for discussion and vote at a second Board meeting. After being discussed at the second Board meeting, the

proposal is either rejected or approved, perhaps with additional tweaks. It is also possible the proposal could go through additional revisions and discussions. If approved, the proposal then goes to the Rules Editor for inclusion in the full rules document. The Rules Editor makes sure that the rules are self-consistent, have a logical “flow” and have consistent formatting.

A final version of the Rules, included all accepted change proposals, is prepared by the Rules Editor and circulated to the Board prior to the September Board meeting. The rules are reviewed to make sure they are consistent with what the Board previously approved and any final spelling and grammar problems are corrected. The Board then votes to accept or reject the full rules document. Once approved, the new document is published on N4C.org.

Change proposals should be submitted as early as possible to allow for discussion and consultation. But because the rules must receive final approval at the September meeting, and because we discuss any proposal over at least two meetings, the deadline for submitting change proposals is the second Monday in June.

## Print Competitions in 2022

A few clubs will be restarting print competition this year. Additional clubs are planning to restart in 2022. As a result, N4C will begin monthly Interclub Print Competitions in January 2022. There will, however, be a substantial change in the way prints are brought to the Interclub Competitions and returned to the clubs.

In previous years, Club Representatives brought their club’s print submissions to the monthly in-person Board meeting in San Leandro. The submissions were consolidated and picked up by the club hosting that month’s Interclub Print Competition. The Club Reps picked up their club’s prints from the club that hosted the previous month’s competition and returned them to their clubs.

During the pandemic, we cancelled print competitions, making in-person meetings unnecessary. Meeting by Zoom worked very well. Now we find it has become increasingly difficult to find Club Representatives who are willing to drive to monthly in-person Board meetings in San Leandro.

To decrease the amount of time spent traveling the Board decided to only meet in-person quarterly. The other months the Board will meet by Zoom. This means club reps will bring prints for three months of Interclub judging to the quarterly meeting where they will be distributed to three host clubs for judging. So, for example, club reps will bring prints for the January, February and March competitions to the March Board meeting, where they will be distributed to the three clubs hosting those respective competitions. The host clubs will return the judged prints to the June Board meeting, to be picked up by the reps and returned to the clubs.

There is no change to how Projected Image competitions are run.

### FotoClave Postponed ... Again

This is my saddest N4C news. FotoClave is the premier photography conference in California. Lots of fun, lots of education, lots of chances to meet fellow photographers. Also our biggest fund raiser. Covid forced us to postpone FotoClave 2021, but we were hoping to have it in November of 2022. In fact, we had completed negotiation with a new hotel that offered much more space than our previous venue. Unfortunately, the consensus was too many people would still be hesitant to attend events with large numbers of people. The risk of losing money due to poor attendance was just too high. I thank Joan Field and Gary Oehrle for all the work they put into the event. Our ability to put on FotoClave in the future will depend on people volunteering to be on the organizing committee.

### Board Positions for 2022

Joan Field heads our nominating committee, which is currently seeking people to be N4C officers and committee chairs in 2022. So, when she contacts you, just say "yes".

### Portfolio Competition 2021

The deadline for submitting portfolios to the second annual Portfolio Competition will be on us before you know it. Check with you club for exact closing dates. I hope you are well along in developing your Statement of Intent and selecting and sequencing images. The rules can be found on the [N4C.org](http://N4C.org) website under the "Competitions" menu item. Lots of great educational material can be found in the "Documents and Files to Download" area of [N4C.photoclubservices.com](http://N4C.photoclubservices.com), section 4.G Instructional Material for Club Members.



## FREE ZOOM PRESENTATIONS

**October 20 & November 3 both at 5:00 PM (PT) Sponsored by the Northern California Council of Camera Clubs and Hunt's Photo and Video**

### Visual Design Techniques for Making Stunning Photos

In this presentation, professional photographer Ian Plant will share some of his favorite photos from around the world, as well as some of his top composition techniques for making compelling photographs that get noticed. You'll gain a better understanding of visual design principles from this inspiring presentation. His main presentation on October 20 will set the stage for his critiques on November 3 of YOUR images created using his techniques. Learn more about Ian and his photos at [www.ianplant.com](http://www.ianplant.com)

**Click BOTH links below to register for the Oct. 20 & Nov. 3 presentations.**

<https://us02web.zoom.us/meeting/register/tZckd-GrqzstE9cwvlqyUEJ4EikM0zvjcCH>

<https://us02web.zoom.us/meeting/register/tZ0kfuyvqjstHdF5fdp1rZpu8ncDLb495gC3>



# Notable Photographers and Their Images

By Mark Brueckman

No. 15 - October, 2021

## Walker Evans Doesn't Like Sand Dunes

"...nature photographs downright bore me for some reason or other. I think: 'Oh, yes. Look at that sand dune. What of it?'" – Walker Evans

This quote rattled me. I was surprised that a master photographer could so easily dismiss images of nature. How could he not see the beauty and sacredness in nature?

I never resolved my puzzlement over this quote, but I learned to accept it. Evans had his opinions on photography and he is entitled to them. If he wants to bad mouth sand dunes, then so be it.

I have a long list of photographers that are potential subjects for this column. Evans was on that list and moved to the top after discussing him with a photography friend. We were having coffee at a deli overlooking the Oakland Estuary. It was a beautiful summer morning with a million dollar view over a two dollar cup of coffee. My friend brought a Walker Evans book. I knew of Walker Evans, he had influenced many of the great photographers of the 50s and 60s. I asked my coffee friend to select some of Evan's pictures and send them to me. He did and I thank him for that. As is often the case, famous photographers have a lot of great images and he narrowed them down for me.

Walker Evans was born St. Louis, Missouri in 1903. T.S. (Thomas Stearns) Eliot was also born in St. Louis, both men set new courses in their fields. Eliot excelled creating the poetry of despair and Evans in documenting images of everyday street life.

Agnes Moorehead was also from St. Louis, she played Endora, the mother-in-law on Bewitched. I watched that show as a kid, I remember she liked to call her son-in-

law "Durwood" instead of Darrin. She had a lot of good zingers, always at the expense of the son-in-law. But I meander and digress. Back to Mr. Evans.

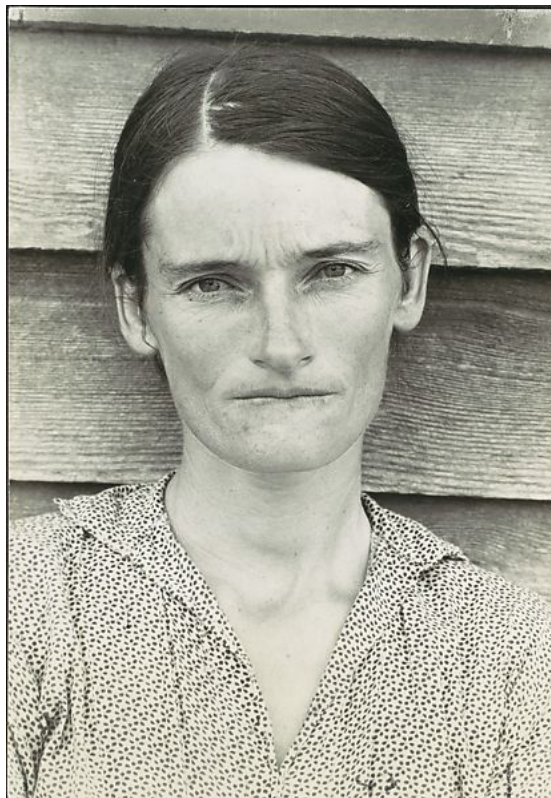
Evans lived in Paris in 1926 and befriended Hemingway and other Lost Generation expats. I recently re-read *The Sun Also Rises* by Hemingway. It is about his time in Paris and Spain. The novel is a *roman à clef*, a fictionalized story based on real experiences. I originally read it in high school and it was painful. The book is populated with a lot of nasty drunks being horrible to each other. Not sure why you would want high schoolers to read something like that. They also had us read *Lord of the Flies*, another tender book about humans going wild on each other.

Strangely, I enjoyed reading *The Sun Also Rises* this time, perhaps because I know more about the man and his times after watching the Ken Burns PBS documentary. I recommend the documentary and the book.

Evans wanted to be a writer, but he came back to the USA and he took up photography in 1928. In 1933, he travelled to Cuba and reunited with Hemingway. During the day, he shot street scenes and at night they drank together while Hemingway reinvented his history according to his latest alcohol-addled fantasy.

In the mid-1930s, Evans worked as a photographer for the New Deal's Resettlement Administration (RA). The RA was responsible for relocating

farmers from unproductive land and providing relief camps for migrant workers. The RA later became the Farm Security Administration. (Dorothea Lange also worked as a photographer for the Farm Security Administration.) In 1936, he took a break from the RA and travelled in the South - here is one of Evans' more famous photographs of a tenant farmer.



Ann Mae Burroughs

What a powerful portrait. Try as I might, I can't stop my brain from projecting thoughts on this image and wonder about this woman's life.

Evans was a master spy, not for any government, but for himself. Between 1938 and 1941, he surreptitiously took pictures of New York City subway riders with a 35mm camera in his coat. These went unpublished until 1966 -- here is one.



*Subway Portrait*

I take pictures of people on buses and Bart. Legally, you are not allowed, but I still do it. I often use my iPhone. I have gotten some great shots. I am fascinated by candid images of people who don't know they are being watched. I don't do it as much anymore because you feel like a super creep when someone catches you. I suppose all street photography is obnoxious, it is just a matter of degree.

I asked about surreptitious picture-taking at a webinar once, the host, who was a street and portrait photographer, said that to some extent, all photography is exploitative. I think she was right. If you doubt that, read the back story about the Afghan Girl photo published in National Geographic and how the photographer Steve McCurry made the shot happen -- it is quite disturbing -- <https://thewire.in/media/afghan-girl-steve-mccurry-national-geographic>

Here are two more images that provide more insight into Evans the Spy.

Here is a more upbeat quote by Evans.

*"The secret of photography is, the camera takes on the character and personality of the handler." -- Walker Evans*



*Hurry Up, It's Time*



*Damaged*

I see the truth in this.

How I shoot and what I shoot is a function of my being, personality, and mood. There are days where I don't want to shoot street photography -- days when I don't want to be the creepy spy.

Over his lifetime, Evans contributed over 400 of his images to Fortune magazine articles. Here is a youtube video that discusses some of that work - <https://youtu.be/DIXfbixbGG8>

See you next month.



# Changes to N4C Competition rules for 2022

By Doug Stinson

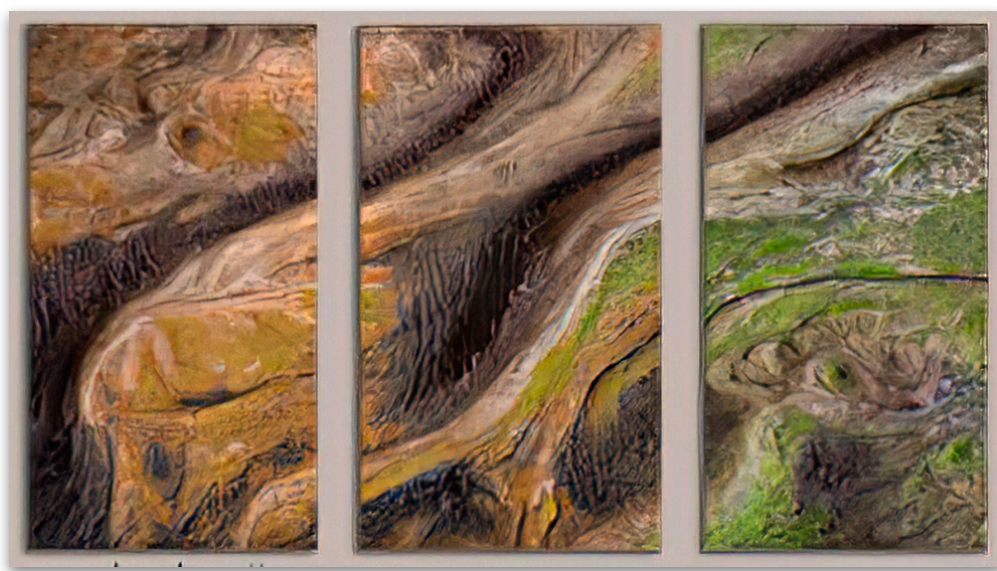
Several changes to the N4C Interclub Competition Rules have been approved by the N4C Board. These changes will impact both prints and projected images starting with images submitted to the January 2022 Interclub competition. These rules changes may impact club competitions occurring in 2021 if winners of those competitions are submitted to 2022 N4C Interclub competitions.

This article will explain the changes in detail. However, we strongly recommend that you read the full text of the rules, which can be found on <https://n4c.org/> under the menu item *Competitions*, then click on “New Competition Rules for 2022 (PDF)”.

## Compound Images

Perhaps the biggest change is the introduction of the concept of a Compound Image. In practice, what we are now calling “compound images” have been submitted to our competitions in the past; some people, including judges, believed they were allowed under the existing rules, and others did not. The Board decided to allow for greater creativity and make it explicit that they **are** allowed. Here is the definition:

*A "compound image" is two or more images displayed within a frame, either superimposed or adjacent. One title is given for the entire compound image. A compound image will be viewed, critiqued, and evaluated as a single image. For prints, a "frame" is a single mount or mat. For projected images a frame is a single image file.*



*Figure 1. A photographic triptych consists of three images usually arranged with a plain border between them. The work may consist of separate images that are variants on a theme or may be one larger image split into three. A triptych is a special case of a polyptych, the difference being that a polyptych may consist of any number of images greater than one. A polyptych is an example of a “compound image” for the purposes of the N4C competition rules. Photo by Lisa Langell.*

The concept of the Compound Image is exemplified by the Triptych, as in figure 1. Here, three images are presented within a single frame, but conceptually they are viewed and understood as a single photograph. More complex compound images are allowed, including overlapping images, for example see figure 2.

To better understand Compound Images, it is useful to compare them to Sequences, defined as follows:

*A “Sequence” is two or more logically connected images constituting a single entry. The images in a sequence are viewed sequentially and should work together to communicate a message in a way no individual image would. Beyond its own merits, each individual image should contribute to the sequence as a whole.*

*For prints, a sequence is two or more images in a single mount or mat. For projected images, each image is in a separate file.*

This definition is the same one that we are familiar with; there is no change. The key difference between a Sequence and a Compound Image is that the images in a Sequence are viewed and understood as independent images, albeit ones that work together to tell a single story. A compound image is always considered a single image, regardless of the number of component parts.

(As an aside, note that while images in a sequence are viewed one after another, there is no requirement that the images correspond to a time sequence of events, although this is often the case.)

Compound images are only allowed in the “pictorial” divisions: Color Prints, Monochrome Prints, Creative Prints, Pictorial Projected Images, Monochrome Projected Images and Creative Projected Images. Sequences are only allowed in Nature and Journalism whether prints or projected.

For projected images, there is little ambiguity between a compound image and a sequence. A compound image will be displayed as any other single image, while for a sequence the images are

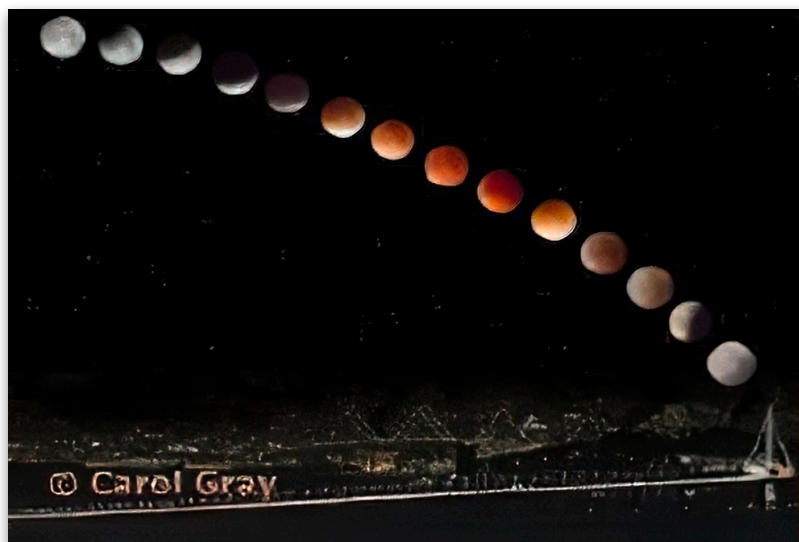


Figure 2. In this photograph multiple images of the moon in different stages of an eclipse are superimposed to create one photograph. This is

displayed one after the other. The difference may not be so obvious with prints. While a triptych may be easily recognized, other forms of compound images may look similar to a print sequence. Making this distinction is a creative challenge to the photographer. However, we do not want any compound image disqualified because it is mistaken for a sequence. Hence the definition of a Compound Image also includes this paragraph:

*A print which includes two or more images in a division that allows compound images but not sequences should be judged and critiqued as a compound image.*

Whether or not compound images are allowed in any given division is summarized by a new column in the table in section 2.8 *General Rules – Competition*.

## Monochrome vs. Grayscale

N4C has for many years maintained an expansive definition of a “monochrome” image. The current (2021) definition states, in part, “A monochrome image refers to an image in tones of black and white (grayscale), but also includes images made of tones of a single color.” This remains the case. However, it has perhaps been little noticed that the definition



of Nature contains the statement “*Color images can be converted to **grey-scale** [sic] monochrome.*” However, the “Nature” row of the table in Section 2.6 *General Rules* simply says “YES” in the “Monochrome Allowed” column. The new, 2022 rules remove this ambiguity and also bring consistency to Nature, Journalism and Travel.

The new definition of monochrome reads:

*A monochrome image refers to an image in tones of a single color. **Grayscale is a specific subset of monochrome using tones of black and white.** Besides grayscale, other examples of monochrome include for example, sepia images, which display tones from light tan to dark brown, and cyanotype images (blueprints).*

The definitions of Journalism, Nature and Travel have been adjusted for consistency: in all cases these three divisions allow color and grayscale images, not the more general “monochrome.” These requirements are summarized in the table in section 2.8 *General Rules – Competition*.

For each division, the column “Monochrome (M) or Grayscale (G) Allowed” will have either a “NO” (color only), “M” (Any form of monochrome allowed), or “G” (Grayscale only allowed).

An example of allowed and disallowed versions of an image are shown in figure 3.

## Travel

Images submitted to Interclub Travel Competitions starting in January 2022 will be judged against the following definition:

*A Photo Travel image expresses the characteristic features, culture, or feeling of a land as they are found naturally. There are no geographic limitations. Images from events or activities*

*arranged specifically for photography, or of subjects directed or hired for photography, are not permitted. Close up pictures of people or objects must include features that provide information about the location.*

*Techniques that add to, relocate, replace, or remove any element of the original image, except by cropping, are not permitted. The only allowable adjustments are removal of dust or digital noise, restoration of the appearance of the original scene, and complete conversion to grayscale. Other derivations, including infrared, are not permitted. All images must look natural. The title should give the location and complement the travel story.*



Figure 3. The image on the left is a grayscale image and could be entered in the Travel Divisions. It could also be entered into the Monochrome Divisions or Pictorial Projected Image Division. The sepia toned image on the right will not be allowed in the Travel Division but could be entered into the Monochrome Divisions or Pictorial Projected Image Division. Such toned images are also not allowed in Nature or Journalism. Photo by Douglas Stinson.

Most of the changes clarify the meaning without changing the intent. However, there are several notable changes. All these changes are driven by the purpose of Travel photography, which is to show how the world really is, not how someone wants us to view it or to arrange it in a way that makes the “best” photograph.

Perhaps the biggest change is the addition of “*Images from events or activities arranged specifically for photography, or of subjects directed or hired for photography, are not permitted.*” This has always been implicit in the definition, which currently states, “... *portray a land, its distinctive features or culture in its* ***natural state.***” Events staged for photography are not the culture in its natural state. The new definition calls this out explicitly. Note that the emphasis here is on truth-telling, not on how the

subjects came to be arranged the way they were. For example, if you came across a wedding party posing for their photograph, you may decide this is a good opportunity to photograph traditional wedding outfits. This would be allowed in travel because posing for photographs is a normal part of a wedding ceremony, it is not being staged for your benefit as a travel photographer. One example of a staged image is shown in figure 4. Additional examples of can be found at <https://psa-photo.org/index.php?staged-travel-images>

Another major change is the addition of “*The only allowable adjustments are removal of dust or digital noise, restoration of the appearance of the original scene...*” This makes more explicit what modifications are allowed. I draw your particular

attention to the phrase “*restoration of the appearance of the original scene*”. This means corrections for limitations of the imaging system are allowed. Specifically, selective darkening and lightening, HDR and stitching multiple images together are allowed. Again truth-telling is the criteria: you can correct for the limited dynamic



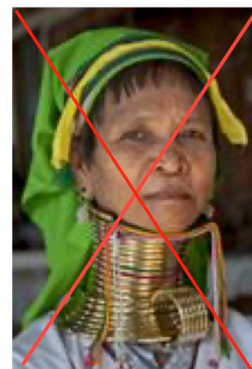
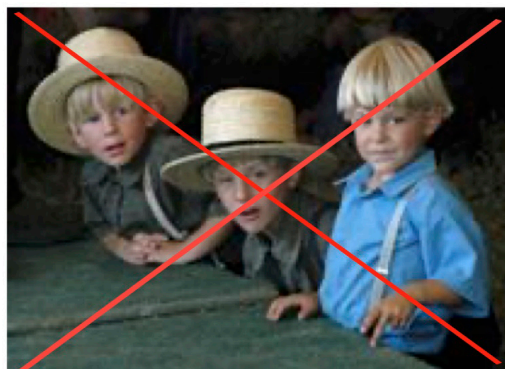
Figure 4. This image may look like a great travel photo, but it is staged and so not allowed in the Travel Divisions. The locals do not dress up so elaborately when making these cages. You will find many adaptations of this scene. Sometimes the shot is taken with a birdcage as a frame. Note: this photo would be allowed in the Pictorial Color Print and Pictorial Projected Image Divisions. Adapted from a PSA document by Nadiam Filaiggi.

range of your camera and display, but just like you can’t clone out an object, you can’t darken it just to make it disappear. (Note: this description of allowed manipulations applies equally well to Journalism and Nature photographs.)



One contentious issue is portraits in travel photography. Portraits are not mentioned explicitly. They are covered in the current definition by *“Close-up pictures of people or objects must include distinguishable environment.”* It is not clear what

Finally, Travel, like Photojournalism and Nature, is a specialized division designed to provide a home for people who are interested in a particular style of photography. An image may be a great photograph,



*“distinguishable environment”* means. The new definition clarifies this by stating *“Close up pictures of people or objects must include features that provide information about the location.”*

Photographs of people that could have been taken in a studio are not allowed. There will always be disagreements among judges as to how much information is enough information, but there should be something in the image which says the picture was taken at a particular place. Examples of allowed and disallowed Travel portraits are shown in figure 5. For more compelling travel portraits, learn about *environmental portraiture*. One place to start is <https://digital-photography-school.com/environmental-portraits/>. While not restricted to travel, environmental portraits show something about the relationship between the person and the environment in which the photo was taken. For example, the picture may be of a person in a work setting.

Figure 5. The clear center of interest in the photograph on the left is the two individuals, yet there is enough additional content to establish a sense of place. Although the two photographs on the right show individuals wearing clothes characteristic of a place, the photographs could have been staged in a studio for all we can tell, and so are not allowed in Travel. Adapted from a PSA document by Tom Tauber.

but not belong in Travel. Some more properly belong in Journalism. All will find a place in the Pictorial Divisions.

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Note: This article is also available in section 4.8 *Commentary and Clarifications of Competition Rules and Division Definitions* in the downloads area of <https://n4c.photoclubservices.com/>. A great deal of other valuable information is available there as well. Check it out.

## Stab from the Past

*An occasional informal history of the Northern California Council of Camera Clubs,  
ripped from the pages of Foto Fanfare*



### 1961

The fifth annual Fotoclave took place November 11 and 12<sup>th</sup> at the Claremont Hotel in Berkeley. The registration fee was \$1.00. Three hundred forty-two people attended of which 200 stayed for the banquet. During the banquet Alice Abeel demonstrated her work with schools using her *Valcraft* project (Val standing for “Visual Aids to Learning”). Les Sipes talked about photography as it goes over the editor’s desk in a newspaper and how it differs from the pictorial approach.

The offices of N4C moved from the Photography Center of San Francisco (now the Harvey Milk Photo Center) to 1419 Broadway, Room 621, Oakland. The phone number was Twinoaks 3-8386.

Fifty-eight people were listed as willing to judge local camera club competitions.

The Richmond Viewfinders Camera Club held a contest with the subject “Anything that is less than one yard square”.

Hamm’s Brewing Co. was the site of the Sunset Camera Club’s annual “Beer Bust”, now one of the most looked forward to events of the year. After enjoying a wonderful supper with liquid refreshments, slides and prints from various club field trips were shown.

Vert Cameras in Oakland advertised the availability of a 16X20 dry mount press “for mounting your salon prints”. They also encouraged camera club members to “drop in for Koffee Klatch Friday nights”.

The Photochrome Club prepared for the 1962 San Francisco International Exhibition of Color and Nature Slides to be held at the San Francisco Photo Center on Friday evening, March 9<sup>th</sup> and all-day Saturday, March 10<sup>th</sup>. There were special awards for “Best Water Reflection”, “Best Sunset”, “Best Portrait”, “Best Flower Habitat Slide”, “Best Meteorological Slide”, “Most Unusual Nature Slide”, and “Best Inter-tidal Zone Subject in its Habitat.” Traveling slide sets from prior exhibitions were available on request.

Jack Bigelow recommended against the standard technique of putting insects in the refrigerator to slow them down for macro photography. He found he was much more successful introducing bees to a sugar cube dipped in diluted Bourbon whiskey. After imbibing and being placed on a flower, the bee flapped its wings frantically but forgot to let go with its feet, thus staying in approximately the same place on the flower.

*Doug Stinson*

# Offering Commentary on Photographic Images

(Charles Ginsburgh, 2021)

To improve as photographers we need to receive unbiased constructive critique and commentary on our images. Since we live with our images from cradle-to-grave, it can be quite difficult to step out of our personal frame of reference and to view our images objectively. So receiving commentary and critique is critical to our growth as photographers. Equally important is the role of the individual providing the critique and commentary. The images we review often contain a bit of the photographer's (maker's) heart and soul and as such, can represent a significant personal investment. To be effective, our commentary needs to be objective, supportive and respectful enough for the comments to be accepted, yet critical enough to encourage growth. This can be a challenging task.

So how do we navigate these treacherous waters, when providing the commentary that we, as more experienced photographers, are often asked to provide?

As a reviewer (often referred to as a 'judge') for the Northern California Counsel of Camera Clubs (N4C) and for the Photographic Society of America (PSA), I have been asked to do just this. It's taken some time to develop a style that is both effective and is appreciated by my audiences. I often receive feedback at the end of my sessions from photographers and non-photographers alike, that they found the session enjoyable, instructive and respectful, and many of my sessions are for clubs and organizations that have asked me to return. Another one of my responsibilities as a reviewer is to train the next generation of reviewers as well. So when challenged to mentor new reviewers, I needed to identify and put into words what it was that I was doing, that appears to be so well received. Doing this has proven to be quite instructive, forcing the examination of behaviors that were (or were not) working well, and an evaluation as to why this might be the case.

The concepts contained within represent the critical aspects that I employ in my commentary process, and identifies some of the aspects of this process which my

audiences appreciate. I hope that you find these concepts helpful as well.

## The Role of the Photographer:

Before we turn to how best to offer commentary on an image, it is important to understand the role of the photographer in creating an image.

The role (and goal) of the photographer is to capture within the image, the vision the photographer had, when capturing the image.

The vision noted above is also often referred to as the story and for the purposes of this article I will consider them the same. To my mind, every image tells a story. The story need not be a narrative, but simply a feeling related to the scene, or a goal to document what is present. It might be seeped in emotion and wonder or as simple as "I was here" or "this is cool !"

Simply put, the story (and your vision) is the reason you pressed the shutter button. It need not be more complex than that.

## The Commentary Process:

When commenting upon an image we, as reviewers, are asked to demonstrate our skill in:

- Identifying and expressing in words, the thoughts and feelings we experience as we view an image
- Appreciating and articulating the maker's vision that we perceive as we view an image
- Evaluating the elements that are effective in portraying the maker's vision
- Identifying the less-than-effective elements within an image with potential avenues for improvement
- Organizing our thoughts and comments into a consistent and cohesive presentation
- Presenting these ideas in a knowledgeable yet compassionate manner



These things do not just happen, and require considerable thought and practice. Being an excellent photographer does not make one a skilled reviewer. In our commentary, I find that it is important to create a process that we can reproducibly employ. Having a tried-and-true commentary process provides some structure to our efforts, and helps us to capture all of the essential points in our presentation, even when we are pressed for time.

Effective reviewers have thought through many of the concepts described below in creating and honing their personal processes. These processes are applied regardless of whether the commentary is written or oral.

### **The Commentary Process - Our Objective:**

We all know that Photography is a subjective art, and as such, there is no absolute right or wrong. So, how then can we cast judgment on the images that we are asked to comment upon?

My answer to this is “we cannot and should not attempt to do so”.

Rather our goal should be to:

- Relate back to the maker and audience, the vision and/or feelings we perceive from viewing the image
- Identify and discuss some of the elements that may or may not aid in the presentation of that vision

The images we review often represent a personal investment by their makers. So we need to take extraordinary care to be neutral, objective and compassionate as we present our commentary.

### **The Commentary Process - Comment On What Is Presented:**

It is the responsibility of the maker to present his/her vision within the image. The vision of the photographer is uniquely his and represents his personal contribution to the photographic art, therefore the photographer is the sole and final arbiter as to what is most important in the image.

As we comment upon an image, we need to distinguish between the maker's vision as presented, and any

alternate visions we might see within an image. We need to confine our commentary to the vision put forth by the maker, and not to suggest that it should be otherwise.

This is more difficult than it seems and requires some discipline. We might see alternate, more effectively presented stories within an image, but commenting upon those alternate stories is not our primary role. Rather we need to comment upon the vision as put forth by the maker, and how to make that presentation more effective.

Once we complete our commentary, we might offer ancillary thoughts as to other interesting stories and visions we might perceive. However, this is a secondary contribution and should not replace or eclipse our comments upon the primary vision as presented by the maker.

### **The Commentary Process - Describing the Maker's Vision:**

When I first view an image, I take some time to allow its impact to sink in and for my emotional response to surface. I then describe the vision that I perceive within the image. This is more than a restatement of what is present in the image, as we can all see that. Rather, I relate back to the maker (and audience), the vision and/or feelings I perceive when viewing the image. Identifying and expressing in words, the thoughts and feelings we personally experience, can be difficult and requires practice to develop a coherent narrative. This need only be a sentence or two, but this is critical since it provides a context for everything else that will be presented.

There are times when as photographers, we fail to communicate effectively our vision within an image. We can get so close to an image that we *know* what our intent was, regardless of whether the image portrays it or not. When this occurs the viewer may fail to appreciate the image as intended, and it's a humbling experience for the maker. So receiving confirmation of the image's story as perceived by the reviewer is critical to answering the question “does the viewer get it ?” If the reviewer's perceived vision is different from the maker's, the reviewer needs to bring this to the forefront right away, or else any subsequent comments may not make sense to the maker.

One additional point is that by confirming the maker's vision within the submitted image, we are also acknowledging the maker's personal effort in creating that image. In some sense, this validates the maker's efforts and often aids in the maker's acceptance of the comments we subsequently have to offer.

### **The Commentary Process - What Is Effective:**

In this process, I next identify and comment upon the image elements that aid in the vision's portrayal. Here, not every relevant element requires comment, but I highlight a few critical elements that effectively advance the vision and tell the story. In some cases an image is so well crafted, that there are few negative points to articulate (as described in the next step), so I spend more time at this stage identifying and discussing the positive points that are so effective. The marker may or may not realize the importance of these effective elements, so pointing them out has value to both the maker and the audience.

### **The Commentary Process – What Is “Less Than Effective”:**

Now, I identify and comment upon any image elements that may detract from, or fail to enhance the vision's portrayal. Here I address the major points first and reserve any discussion on the minor points toward the end. As a photographer, I find it especially annoying when the commentary opens with addressing small trivial points (such as small isolated hot spots around the edge) rather than speaking to the overall effectiveness of an image. That is the best way to get me to dismiss / reject the reviewer and to ignore any further comments the reviewer may offer.

When commenting upon elements that may improve the image, it's done tentatively without absolutes such as good, bad, best or should. I adopt language that makes suggestions, or indicates “what I might try if this were my image.” I often suggest to makers that they “might give the specific edit a try and see if they feel it improves the image.” In doing so makers will often discover the value of the adjustment for themselves.

When I do comment upon some adjustment within an image I try to discuss the “Why”, before I discuss the “What” or “How.” I try to describe why I might make

an edit, and what the desired outcome is, before I suggest how it might be accomplished. After all, there may be several ways of accomplishing the same desired outcome. Presenting techniques and solutions can appear intrusive unless the rationale for these actions is first identified. I find that the order of presentation matters here as well. If the rationale and objectives of an action are first presented, the suggestions are better received and accepted then if the rationale was presented later, as an afterthought.

This concept is demonstrated in the examples below. Note that here the rationale for the action and desired outcome is noted before any methodology is suggested...

“In order to enhance the viewer's focus on the subject, I might try ...”

“These elements appear to distract the viewer and compete with the main subject. To remove the distractions present in the background, I would consider ...”

“Since this subject is the central player here, we might consider making it stand out more from the background. Here I suggest ...”

### **The Commentary Process – Wrapping-up the Commentary:**

So now we have ...

- Acknowledged the maker's vision as portrayed in the image,
- Identified elements that promote and enhance the vision within the image,
- Identified elements that detract from, or fail to enhance, the vision within the image, with potential solutions.

To wrap up the comments, I offer the following ...

I summarize the total effort represented by the image in a positive light. I always want the maker to leave the discussion with a positive feeling. There is always something positive one can say regarding the image. Even in the most unrefined of images one can always say that “I appreciate what you were trying to accomplish in this image and am confident that with practice, you will improve in presenting your unique personal vision.”

Finally, I thank the maker for his/her submission. This final point is not trivial. In thanking the maker for his/her submission, I am again acknowledging the maker's personal effort the image represents. In some competitions this final "Thank You" can also be the cue for the projectionist to move on to the next image.

### **The Commentary Process – Additional Notes:**

This process applies to Basic-to-Masters level efforts. However, I attempt to adjust the level of detail and magnitude of critique appropriately to the level of the photographer. Regardless of the maker's level though, I try not to present improvements until I have already pointed out positive elements. I have found that if one starts out with critical or negative comments, especially on small picky elements (however justified), the viewers will quickly "zone you out" dismissing you and any further suggestions.

Even when I am asked for my informal personal thoughts, I generally follow this process. In the cases when I am asked to comment upon a specific image element, I try not to diverge far from this process, and often employ a truncated version. This will depend upon the situation and my familiarity and/or comfort with the audience.

As reviewers, we are not restricted to solely performing this process. Often there is time to offer additional insights such as more in-depth knowledge regarding the subject or scene, or personal insights regarding the photographic technique employed. However, these thoughts and ideas are secondary to the basic commentary process and should not supplant or eclipse the primary objectives noted earlier.

Note that the commentary process described avoids subjective observations and comments, such as "would you want to have this image hanging on your wall". While this might be an appropriate measure regarding your personal likes and dislikes, it says little about the quality of the image. Our thoughts as to whether we like or dislike an image are irrelevant here. Our commentary should center upon the question *"was the photographer successful in relating their vision within the image."*

I often may acknowledge to the audience that I appreciate that they may not agree with me and that I do not take their opinions personally. I might reveal that, at

times, I don't agree with the comments offered on my own images. I do express the hope though, that even if they don't agree with me they at least understand the rationale as to why I am making the points that I do. I find that offering such insight lessens the barrier between the reviewer and maker, and makes the entire process more informal and personal.

Be aware though, that your comments, regardless of how respectful, may still be taken personally, so you may need a thick skin and not take the maker's responses too personally yourself. After all, you have been in their shoes before, and will be again.

Developing a commentary style and process is not easy and requires a considerable amount of effort and practice. Each successful reviewer ultimately develops his/her own personal style, but I think that regardless of that style, the points made here are worthy of your consideration.



Charles Ginsburgh is currently both a N4C and PSA judge, and has participated in Photographic competitions throughout the Chicago and San Francisco Bay areas and internationally for PSA. He has been a speaker at the last two N4C Fotoclave conferences and has provided programs for local camera clubs on Action Photography, Macro Photography, Compositing and Photoshop editing. Charlie is currently the president of the Peninsula Camera Club in San Mateo, CA and has been a Photographer since 2011. Examples of his photography are provided on his web site (<https://charlie-g.smugmug.com>).



# August Competition Results

## Pictorial Projected Basic (Judge - Lisa Rigge)

### Basic Level (25 entries)

Award	Title	Member	Club
1	Bar Harbor Boat House	Richard Stanley	Rossmoor
2	Pond at Monet's Garden Giverny, France taken in the afternoon on a cool rainy	Alan Brickman	Marin
3	The Beauty of Interdependence - Anise Swallowtail	Mark Hullinger	Santa Rosa
4	A western grebe swims through the colorful reflections of shore, trees, and sky	Bruce Lescher	Livermore
5	Lunar eclipse over Coit Tower	Yemay Hsieh	Millbrae
HM	bee on wisteria vine	Guy Cummins	Livermore
HM	On Top Of The Arch	Daisy King	Santa Clara
HM	Strange landforms carved from Triassic sediments, Valle de la Luna, Ischigualasto	Frtiz Carlson	Santa Rosa



Pictorial Projected - 1st Basic

**Bar Harbor Boat House**  
**Richard Stanley**  
**Rossmoor Photography Club**

## Pictorial Projected Intermediate

Intermediate Level (30 entries)			
Award	Title	Member	Club
<b>1B</b>	A Succulent in Bloom	Vadim Mikulinsky	Contra Costa
<b>2</b>	Sunflowers at Dusk	Sherri Oster	Santa Rosa
<b>3</b>	Skylight	Richard Haile	Diablo Valley
<b>4</b>	Pink Dahlia with Reflection	Barbara Brundage	Santa Clara
<b>5</b>	Still Life with Berries	Ronnie Rosenbach	Santa Rosa
<b>HM</b>	Atlantic Puffin with Sandeel meal for its chicks, Grimsey Island, Iceland	Jon D'Alessio	Marin
<b>HM</b>	Bursting Beauty	Ally Whiteneck	Rossmoor
<b>HM</b>	Coit Tower, Telegraph Hill at Twilight, San Francisco, CA	Michael Isola	Millbae

## Best of Division - Pictorial Projected



Pictorial Projected - 1st Intermediate

**Succulent in Bloom**  
**Vadim Mikulinsky**  
**Contra Costa Camera Club**



## Pictorial Projected Advanced

Advanced Level (33 entries)			
Award	Title	Member	Club
1	Morning Meditation	Steve Gibbs	Santa Rosa
2	Crossbills are perched on a statue; some bills are crossed left, others right, some	Tessa Burt	Peninsula
3	Southwest seasonal monsoon storm	Carolyn Rodriguez	Santa Clara
4	Curves	Kazuko Hamano	Santa Clara
5	Portrait of Jason	Rain Bengis	Rossmoor
HM	Yes mom, we are listening	Brando Ho	Alameda
HM	A Burmese school girl	J.R. Hsu	Contra Costa
HM	Stone cold fox	Kathy McMullen	Millbrae



**Pictorial Projected - 1st Advanced**

**Morning Meditation**

**Steve Gibbs**

**Santa Rosa Photographic Society**



## Pictorial Projected Masters

Masters Level (31 entries)			
Award	Title	Member	Club
1	Little Old Shoes Tied Together	Claudia Peterson	Santa Clara
2	The Boy at Carnaval	Merrill Mack	Marin
3	Draught	San Yuan	Contra Costa
4	The Aqua Scarf	Claudia Peterson	Santa Clara
5	The Mira Building Transformed	Sharon Storchak	Peninsula
HM	Ethereal	San Yuan	Contra Costa
HM	Palouse Fall Sunset	Kotomi Ito	Alameda
HM	Sunrise at the entrance to Wilmington Harbor, NC	Tony Reyes	Santa Rosa



Pictorial Projected - 1st Masters

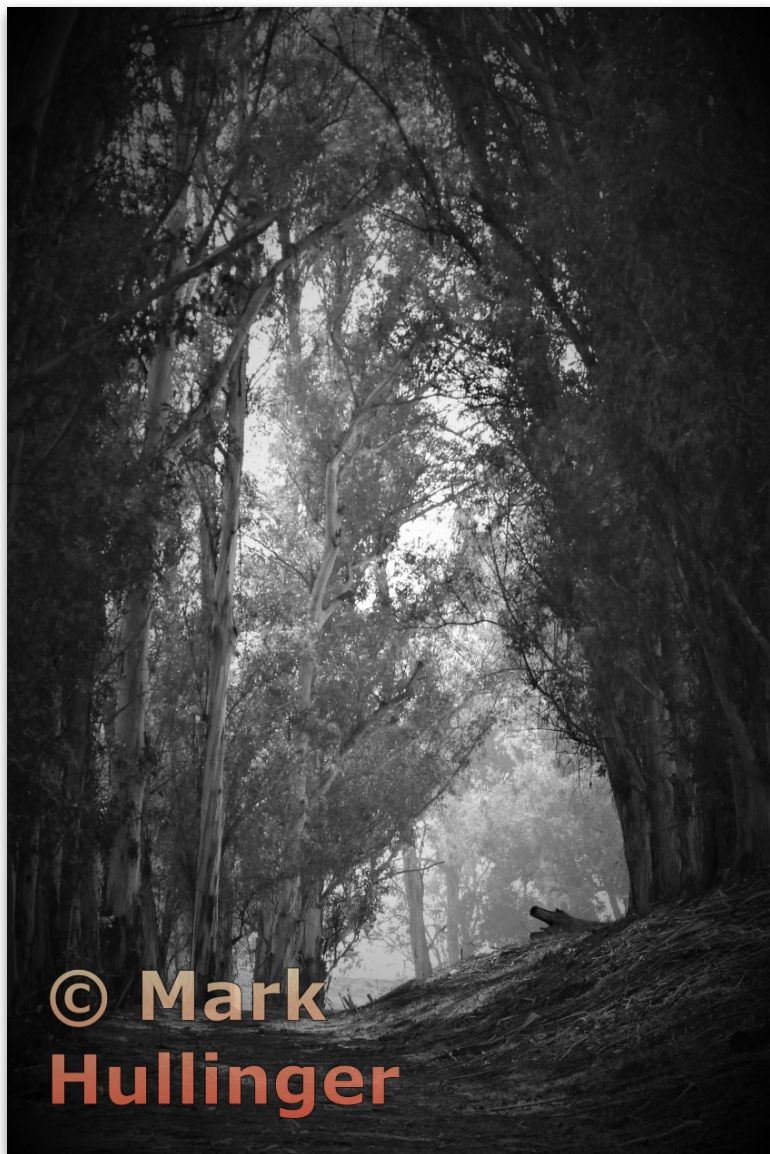
**Old Shoes Tied Together**

**Claudia Peterson**

**Santa Clara Camera Club**

## Monochrome Projected Basic (Judge - Lisa Rigge)

Basic Level (23 entries)			
Award	Title	Member	Club
1	Light at End of the Tunnel - Tolay Lake	Mark Hullinger	Santa Rosa
2	Man of the Street	Kenneth Mark	Berkeley
3	Rose Rectangle	Andy Jan	Berkeley
4	Bathing with the Fishes	James Chambers	Alameda
5	Close up on Dahlia flower and buds, perennial flowering plants native to Mexico	Sheila Fitzgerald	Alameda
HM	Cop in Kashmir looking through the netted window of the Guardroom	Soubhagya Parija	Contra Costa
HM	Mottled Moth	Karen Gideon	Marin
HM	The bamboo dancing in front of the sun!	Josephina Shen	Santa Clara



**Monochrome Projected - 1st Basic**

**Light at End of the Tunnel - Tolay Lake**

**Mark Hullinger**

**Santa Rosa Photographic Society**

© Mark  
Hullinger



## Monochrome Projected Intermediate

Intermediate Level (33 entries)			
Award	Title	Member	Club
1	Chinstrap Penguin Antarctica	Karl Stinson	Rossmoor
2	I Only Want to See You Again	Barbara Brundage	Santa Clara
3	A Boy and His Ice Cream	Vicki Stephens	Livermore
4	Spritz of Water on Bearded Iris	David Lingenfelter	Berkeley
5	South Grand and West 2nd	Allen Schuster	Marin
HM	Epilogue	Richard Haile	Diablo Valley
HM	Family Circles	Holly Wallace	Berkeley
HM	Water Clover	Ellen Storz	Santa Rosa



**Monochrome Projected - 1st Intermediate**  
**Chinstrap Penguin Antarctica**  
**Karl Stinson**  
**Rossmoor Photography Club**

## Monochrome Projected Advanced

Advanced Level (31 entries)			
Award	Title	Member	Club
1	Tree Ghosts	Kathy McMullen	Millbrae
2	Moeraki Boulders lying along the Koekohe Beach, New Zealand	Debbie Bergvall	Contra Costa
3	Aspen Fantasy	Lynda Stuber	Santa Rosa
4	Fantasy	Alex Valcohen	Diablo Valley
5	The barn door	Selden Parmelee	Contra Costa
HM	In Storage but Neglected.	Hans Siebert	Alameda
HM	Rooted in the Dunes, Oregon Coast	Matt Ross	Berkeley



**Monochrome Projected - 1st Advanced**

**Tree Ghosts**  
**Kathy McMullen**  
**Millbrae Camera Club**

## Monochrome Projected Masters

Masters Level (33 entries)			
Award	Title	Member	Club
<b>1BIM</b>	Opposition	Claudia Peterson	Santa Clara
<b>2</b>	The Last Stand BW	San Yuan	Contra Costa
<b>3</b>	Great Gray Owel. Walnut Creek, Ca.	Mara Phraner	Alameda
<b>4</b>	Nature's Sphere	John Erve	Millbrae
<b>5</b>	Indian Warrior With Buffalo Hide	Claudia Peterson	Santa Clara
<b>HM</b>	An iceberg emerging from water	Shinnan Kiang	Livermore
<b>HM</b>	Family	Michael Funk	Santa Rosa
<b>HM</b>	Out to Pasture	Irene Bergamini	Diablo Valley

## Image of the Month

### Best in Division - Monochrome Projected



Monochrome Projected - 1st Masters

**Opposition**  
**Claudia Peterson**  
**Santa Clara Camera Club**



## Travel Projected Basic (Judge - Lisa Rigge)

### Basic Level (22 entries)

Award	Title	Member	Club
1	Balinese Hindus visit water temple for ritual purification with offerings and incense.	Elizabeth Springs	Santa Rosa
2	Demonstration of traditional weaving in Teotitlan del Valle outside Oaxaca City in	Doreen Deicke	Peninsula
3	young women praying for love and a good match at the jishu-jinja shrine in Kyoto, Japan.	Elena Torello	Millbrae
4	School girls in rural Khokana, Nepal, dressed in uniforms, which are mandatory. These girls have the option of wearing either skirts with long socks or trousers, and their preferences seem clear!	DJ Leland	Marin
5	Viewing the icebergs that break off from Sawyer Glacier in Tracy Arm Fjord in Alaska from the deck of the Regal Princess.	Eddy Lehrer	Alameda
HM	A canal view of Ghent, Belgium from Sint Michielshelling Bridge	Gary Hromada	Marin
HM	Desolate but colorful country, about 13000 feet in the Argentinian Andes	Fritz Carlson	Santa Rosa
HM	Near Klamath, CA is an exceptional grove of redwoods and lush fern groves. During warm months, the ancient redwoods are often shrouded in fog. Sometimes, wondrous streams of sunlight break through.	Betty Hovenden	Livermore



### Travel Projected - 1st Basic

**Balinese Hindus visit water temple  
for ritual purification with  
offerings and incense. Tirta Empul  
Temple, Tampaksiring Gianyar,  
Baldonesia  
Elizabeth Springs  
Santa Rosa Photographic Society**

© elizabeth springs

## Travel Projected Intermediate

### Intermediate Level (28 entries)

Award	Title	Member	Club
1	Rug maker in Fez, Morocco	Carolyn Rodriguez	Santa Clara
2	A pilgrim being carried by Sherpa porters to the Shiva Temple in Kedarnath (elevation 11,657 feet), India. The 9.95 miles trek from Gaurikund to Kedarnath covers an elevation of 5,154 feet.	Madhav Saman	Peninsula
3	Wilderness camp under the southern Milky Way near Hoanib River, Namibia	Pat Carlson	Santa Rosa
4	Food on the street-Jaipur, India	Kenneth Mark	Berkeley
5	Disko Bay in west Greenland north of the Arctic Circle during evening with midnight sun	Ralph Freeman	Berkeley
HM	In Vaalwater, a small South African town, a donkey cart undergoes much needed repairs and tire inflation while a luxury car pulls into the gas station	Tessa Burt	Peninsula
HM	Mt Diablo Summit is a popular destination for cyclers and others, offering spectacular views of the Bay Area and beyond our fog to as far as the Sierras	Carolyn Haile	Diablo Valley
HM	Nyhavn is a 17th-century waterfront, canal and main entertainment district in Copenhagen, Denmark.	Ron Elkind	Marin

### Travel Projected - 1st Intermediate

**Rug maker in Fez, Morocco**  
**Carolyn Rodriguez**  
**Santa Clara Camera Club**



© Carolyn  
 Rodriguez



## Travel Projected Advanced

### Advanced Level (23 entries)

Award	Title	Member	Club
1	Long Neck woman, Chang Rai, Thailand, setting up her handmade Tai Lue	Peggy Bechtell	Peninsula
2	A Rainy Day Visit to Sumiyoshi Shrine, Yamanashi, Japan	Paul Kessinger	Fremont
3	A foggy day at Heceta Lighthouse Oregon Opened: March 30, 1894, is located at	Craig Turner	Diablo Valley
4	The Interior of the Sultan Ahmed Mosque, also known as the Blue Mosque,	Stephen Busch	Contra Costa
5	The Wahweap Hoodoos create a surreal landscape of soft, white Entrada	Herbert Gaidus	Santa Rosa
HM	A bustling center for trade in the 16th Century, Hoi An is a Unesco Heritage site popular with tourists seeking custom clothing. This couple pose in traditional dress for pre wedding photos. Vietnam.	John Drake	Berkeley
HM	At over 10,000 feet, the Sliding Sands Trail descends 2,400 feet to the floor of the Haleakala Crater and is often shrouded in mist and clouds - Maui, Hawaii	Herbert Gaidus	Santa Rosa
HM	Vegetable shopping in Salay street market, Myanmar, a local lady wears the distinctive thanaka paste on her face for sun protection & to deter mosquitoes & insects.	Jennifer Isaac	Marin



### Travel Projected - 1st Advanced

**Long Neck woman, Chang Rai,  
Thailand, setting up her  
handmade Tai Lue weaving  
loom.**

**Peggy Bechtell  
Peninsula Camera Club**



## Travel Projected Masters

Masters Level (25 entries)			
Award	Title	Member	Club
1B	Hindu Worshippers use right hand to touch Temple floor to request forgiveness from the Gods before entering the Govind Dev Ji temple, City Palace, Jaipur, Rajasthan, India	Jane Postiglione	Contra Costa
2	Ethiopian cafes serve cloudy unfiltered honey wine, called myes or tej, in a distinctively shaped flask known as a berele. Historically reserved for royalty, it is	Tamara Krautkramer	Santa Rosa
3	Pushkar Fair: Camel traders prepare dinner during the camel fair held each year in November at Pushkar, India. The day is rather hot but after sunset, it becomes cold and the fire keeps them warm	Rajani Ramanathan	Livermore
4	Peruvian mountain women use ch'illca, a leafy green plant with white flowers, to	Fred Goldman	Peninsula
5	Monks chant behind a screen of yak butter lamps in the Tashi Lhunpo Monastery, Tibet, which was founded in 1447 by the 1st Dalai Lama.	Lyrinda Snyderman	Berkeley
HM	A song bird vendor with his caged birds at the Tuesday market in San Miguel	Steve Ziman	Marin
HM	Moving sacks of wheat in rural Rajasthan, India	Jane Postiglione	Contra Costa
HM	Negotiating at the Village Market, Pondicherry, India, January, 2020	Carol Thomas	Berkeley

## Best in Division - Travel Projected

### Travel Projected - 1st Masters

**Hindu Worshippers use right hand to touch Temple floor to request forgiveness from the Gods before entering the Govind Dev Ji temple, City Palace, Jaipur, Rajasthan, India**  
**Jane Postiglione**  
**Contra Costa Camera Club**



© Jane Postiglione

## Journalism Projected Basic (Judge - Lisa Rigge)

### Basic Level (19 entries)

Award	Title	Member	Club
1	Je suis là.	Susan Harding	Santa Clara
2	Fish Boil at Fishcreek, Wisconsin- Master boilers douse the bonfire in kerosene to	Soubhagya Parija	Contra Costa
3	Begal makers at new Begal Cafe at Vallejo street in San Francisco	Bernhard Votteri	Peninsula
4	An archery enthusiast practices in Bhutan. Archery was declared the national sport	James Chambers	Alameda
5	First Friday Event: Blind poet and painter Charles Curtis Blackwell reading his	Larry Taggesell	Alameda
HM	Compassion and Love Will Always Win.	Susan Harding	Santa Clara
HM	Disturbed Woman, Mission Street, San Francisco April 2021	Gabriel Castillo	Berkeley



Journalism Projected - 1st Basic

**Je suis là**

**Susan Harding**

**Santa Clara Camera Club**



## Journalism Projected Intermediate

Intermediate Level (32 entries)			
Award	Title	Member	Club
1	[Seq] The Flip	Dan Simpson	Contra Costa
2	Danger on the streets of San Francisco- a homeless man is cocooned in a warm	John Williams	Peninsula
3	Don't Let It Get Away! Freestyle Motocross Exhibition, Reno	Michael Courtney	Contra Costa
4	Shockwave Jet Truck, California Capital Airshow, Sacramento. This truck has hit	Michael Courtney	Contra Costa
5	[Seq] Removing Power Line Towers	Richard Finn	Livermore
HM	"Scheduling Conflict" A Jehovah witness group and a dance video group chose the	Jonathan Honneyman	Millbrae
HM	[Seq] Crabbing Duxbury Reef, Bolinas, California, November, 2020	Ada Endress	Berkeley
HM	In the early morning hours of August 16, 2020, a massive, dry, electrical storm	Michael Isola	Millbrae



### Journalism Projected - 1st Intermediate

**The Flip [Seq]**  
**Dan Simpson**  
**Contra Costa Camera Club**





## Journalism Projected Advanced

### Advanced Level (24 entries)

Award	Title	Member	Club
1	Pufferfish in Newport's Oregon Coast Aquarium inspires a visitor, Aug 30, 2018	Jeff Dunn	Alameda
2	Dancers Enjoying Themselves at a Salsa Flash Mob at Oakland's Lake Merritt	Paul Kessinger	Fremont
3	Israeli guitar player belts out a tune at Israeli Independence celebration	Herb Deitz	Peninsula
4	[Seq] A creative jump from a cliff at Santa Cruz beach	Bob Rogers	Contra Costa
5	Almost Caught the Gopher. One Solution to the Gopher Invasion. Livermore Ca, July, 2021	Barbara Mallon	Livermore
HM	HOW THE COOLEST DOCS ARE ACCESSORIZING THEIR SCRUBS	Helen Sweet	Contra Costa
HM	Pro-Palestinian protesters marching down on University Avenue in Palo Alto on	Ben Wang	Peninsula
HM	U.S./Mexican border wall under construction in March 2020 in Arizona's Organ Pipe	Ron Shattil	Berkeley



**Journalism Projected - 1st Advanced**

**Pufferfish in Newport's Oregon Coast Aquarium inspires a visitor, Aug 30, 2018.**

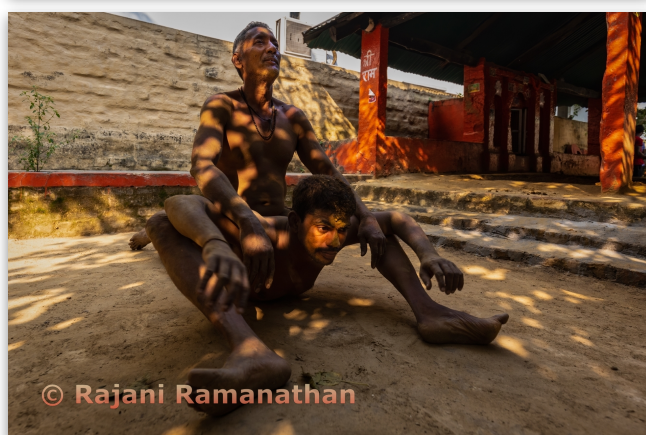
**Jeff Dunn, PPSA, AN4C**

**Alameda Photographic Society**

## Journalism Projected Masters

Masters Level (28 entries)			
Award	Title	Member	Club
<b>1B</b>	[Seq] Kushti	Rajani Ramanathan	Livermore
<b>2</b>	TIRED IN NEW ORLEANS	Jean DeVinney	Rossmoor
<b>3</b>	Skateboarder balances on bowl coping, Skatepark, Venice Beach CA ,May 13, 2021 jpg	Jane Postiglione	Contra Costa
<b>4</b>	Huge Wave Chases Pro Surfer in Santa Cruz	Sherry Grivett	Contra Costa
<b>5</b>	[Seq] Sacramento Mud Run, July, 2015	Joan Field	Contra Costa
<b>HM</b>	Flowers placed on the Circle of Friends at the National AIDS Memorial Grove in	John Erve	Millbrae
<b>HM</b>	Not his first award ceremony. Argentinian professional Martine Tassara is first off	Bill Stacy	Santa Rosa
<b>HM</b>	Seq] Teetertotter	Lynn Oakleaf	Diablo Valley

## Best in Division - Journalism Projected



Journalism Projected - 1st Masters

**Kushti**

**Rajani Ramanathan**

**Livermore Valley Camera Club**



# 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>



# N4C Officers & Committee Chairs

President	Doug Stinson	Fremont	<a href="mailto:douglas-stinson@comcast.net">douglas-stinson@comcast.net</a>
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	<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	Stephen Hinchey	Alameda	<a href="mailto:shinchey@barbary.com">shinchey@barbary.com</a>
PSA Representative	Gary Oehrle	Livermore	<a href="mailto:goehrle@comcast.net">goehrle@comcast.net</a>
Special Programs Chair	Joan Field and Vicki Stephens	Contra Costa Livermore	<a href="mailto:joan421@comcast.net">joan421@comcast.net</a> <a href="mailto:vjs.1194@gmail.com">vjs.1194@gmail.com</a>
Foto FanFare Editor	Vicki Stephens	Livermore	<a href="mailto:vjs.1194@gmail.com">vjs.1194@gmail.com</a>
Webmaster	Open		

## N4C Mission Statement



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 December. \*NOTE new schedule for 2022 on following page.

\*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

September 13 12 at 7:00pm (Zoom Mtg.)

October 11 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))

# New Schedule for 2022!

N4C Competition Schedule for 2022								
Month	Print				Projected			
Jan	P	M	J	C	P	J	C	
Feb	P	M	N	T	P	N	T	M
Mar	P	M	S	J	P	J	C	
Apr	P	M	J	C	P	N	T	M
May	P	M	N	T	P	J	C	
Jun	P	M	T	C	P	N	T	M
Jul	P	M	N	S	P	T	C	N
Aug	P	M	J	C	P	N	J	
Sep	P	M	N	T	P	J	C	M
Oct	P	M	J	C	P	N	T	M
Nov	P	M	N	T	P	T	C	J
Dec								