



# FINAL NOTICE...PSA Gold Rush Chapter Program - Abstracts/Wall Art

## PSA Gold Rush Chapter Presents a Program on Abstracts/Wall Art

Gold Rush is a Chapter of PSA (Photographic Society of America) that has provided quarterly day-long photography programs in Sacramento for many years. Gold Rush is changing its format to offer photography programs in the morning, lunch from Noon - 1:00 PM at a nearby restaurant, followed by photo shoots at locations suggested by the morning program. Attendees that bring their cameras to the photo shoots will have an opportunity to show their work at the next scheduled program.

The first program with this new format will be on September 23 with an Abstracts/Wall Art theme. Meg Sloss, who has a eye for details that many people miss, will be presenting her photos followed by Anne Miller, a well-known local photographer who loves all kinds of abstracts, with work at the Davis Artery and Viewpoint Gallery. As a bonus, we'll show wall-art images from David Robertson and Andy Tolsman.

Registration will begin at 9:00 AM, and the program at approximately 9:30 AM. The program will break for lunch at NOON at a nearby restaurant, and regather at 1:15 PM at a convenient parking place to carpool to the photo shoot sites. Maps of the sites will be provided.



### Program Date / Time:

Sunday, September 23  
9:00 AM - Registration / 9:30 AM - Program Kick-off  
Noon - Lunch (offsite)  
1:15 PM - Photo Shoot (location TBD) - **bring your camera!**

### Location:

Monroe-Eskaton Lodge  
3225 Freeport Blvd, Sacramento, CA

### Registration Information:

Guests: \$10  
Gold Rush Members: FREE  
(Annual Gold Rush Membership fee is \$15 should attendees wish to join onsite)

## RSVP REQUIRED

Contact Susan Bovey at [susan\\_bovey@yahoo.com](mailto:susan_bovey@yahoo.com) or (530) 219-0955

## REMINDER...Livermore Art Assoc. Photography Show - Call for Artists!

### Passageways, Boundaries and Transitions

The Livermore Art Association (LAA) is sponsoring a photography show at the Bankhead Theatre in Livermore, CA.

#### Eligible Work

The theme of the show is Passageways, Boundaries and Transitions. The photographs need to represent the artist's interpretation of this theme. Photographs are not limited in subject matter to any particular process, and all processes will be given equal weight. Awards will go to those images which best express the theme.

#### Show Dates:

**November 6, 2018 - January 7, 2019**

Digital Entries Due:

Monday, October 15, 2018

Notice of Acceptance (via email):

Tuesday, October 23, 2018

Delivery of Work:

Tuesday, November 6, 2018 / 11:00 AM- 1:30 PM

Pick-up of Work:

Tuesday, January 8, 2019 / 12:30 PM

Reception:

Saturday, November 17, 2018 / 1:00 PM - 3:00 PM

#### Entry Fees

Members of LAA:

\$15 each for the first two entries / \$10 for the third

Non-Members of LAA:

\$20 each for the first two entries / \$15 for the third

***(Maximum of 3 entries)***

The judge is Mark Citret, of whom Ruth Bernhard wrote: "I am touched by the reverence with which Mark's eyes approach the world before him, the tenderness with which he sees subtle simple beauty that is nearly invisible to, and most often ignored by passerbys."



Lisa and Ron Rigge are the Chairpersons for the show:  
[lbrigs202@gmail.com](mailto:lbrigs202@gmail.com) (Lisa) and [rrigge@sbcglobal.net](mailto:rrigge@sbcglobal.net) (Ron).

***For additional information regarding entry requirements and to complete the entry form, [click here](#).***

# Can Camera Clubs Learn from Fine Art Photography?

By Douglas G. Stinson

## Part 1: The Rise and Fall of Camera Club Photography

### These Antagonistic Tribes

Today camera clubs and fine art photographers inhabit distinct aesthetic camps and, by and large, hold each other in disdain. As an example, I offer figure 1, an image I submitted on a lark to a club competition, and to which the judge opined “this looks like something you would see in a museum. And just shake your head.” It didn’t win an award. Camera club photographers often disparage fine art photographs as poorly executed, lacking a center of interest, or just “ugly”. Fine art photographers consider camera club photographers as “gadget freaks” who make pictures that are “merely pretty”. Fine art photographers generally reject the title “photographer”, preferring “artist” and tend to socialize with artists in other media. Camera club photographers avoid the term “artist”, with judges talking about “the maker”. And of course, the whole purpose of a camera club is to hang out with other photographers.

Ambiguity, mystery and surprise delight fine art photographers. Camera club photographers generally aspire to making images that could be mistaken for one by Ansel Adams or Galen Rowell; inventing a unique style is not rewarded. Stability in camera club aesthetic is a virtue: an image similar to an award-winning picture of ten years ago would be considered good today. In the fine art world, it would be denigrated as “derivative”.

The difference in aesthetic is also evident in how fine art photographers and camera club members talk about their images. Critiques given at camera club meetings focus on technical issues, with discussion of “the Rule of Thirds”, “Boarder Patrol”, distracting highlights, lack of detail in the shadows and the like. Fine art critiques focus on meaning, metaphor and ideas. Images must express the photographer’s life experience and viewpoint. Often fine art photographers can’t say much about another’s individual picture; it must be viewed in the context of the photographer’s body of work. Camera club photographs are judged anonymously and in isolation.

There are many reasons for this divergence of aesthetic and for the low opinion in which each camp holds the other. In order to be successful, fine art photographers must distinguish themselves from their predecessors. They live in an ecosystem of self-reinforcing gatekeepers: art school professors, critics, museum curators, gallery owners and collectors, each of which needs to increase their status (and therefore, influence) in the eyes of the others and their peers. One might expect such a system to crush risk-taking creativity. But this is

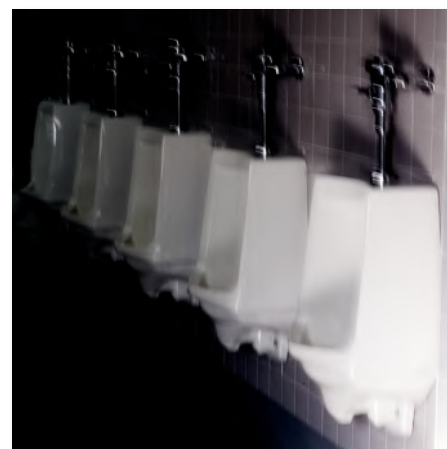


Fig. 1. *Urinals* (2017). Douglas G. Stinson. Conceived as playing with repetition, light and shadow and a reference to all the artists who have reimagined Marcel Duchamp’s *Fountain*.

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## Can Camera Clubs Learn from Fine Art Photography? (cont.)

likely counteracted by the cultural trend of modernity: the expectation of innovation and of progress. To be successful, there must be a consensus that a work is new and unique. Building consensus around “uniqueness” presents a special challenge, given that there is no absolute standard as to what defines a “good” photograph (or other art work). As a result, all participants in this ecosystem become invested in socially constructing, maintaining, and defending a boundary between fine art and other forms of photography. This includes the exclusion of the “amateur”.

As amateurs, the work of camera club photographers is not subject to any of the constraints of fine art culture. The question then is, why is the camera club aesthetic so conservative? It turns out, it was not always thus.

### When Camera Clubs were King

In the early days of photography, people were concerned primarily with advancing the technology, or using it as a money-making tool – creating portraits for the masses or illustrating newspapers, for example. Photography was the accurate, mechanical reproduction of a visual scene. However, in the second half of the 1800's:

“[There were amateurs who] passionately believed it to be a fine art, deserving of recognition. With vigor and dedication they not only explored the aesthetic potentials of the camera, but crusaded for their cause. As amateurs they were not burdened with financial responsibilities, and could ignore limits self-imposed by professionals. They were free to experiment, and they had the imagination and the will to break accepted rules. In Europe and America they banded together in clubs and societies, and through exhibitions and publications demonstrated their belief. Their style became universal; for a quarter of a century they dominated photography.”<sup>1</sup>

These photographers etched their plates, painted and blurred their images, staged tableaux with classical themes and emulated styles in painting. This approach became known as “pictorialism”. In 1899, Alfred Stieglitz, perhaps the most famous photographer of his day, stated “Nearly all the greatest work is being, and has always been done, by those following photography for the love of it”.<sup>2</sup> Winning photographs at club sponsored salons were collectable. The Robert Tat Gallery continues to deal in such photographs.

Camera clubs were largely successful in having photography accepted as an art form, equal (at least approximately!) to painting and sculpture. And it was this success that led to their downfall.

### Some are More Equal than Others

The primacy of camera clubs began to change with the turn of the century. As George Eastman simplified photography by the introduction of “the Kodak”, the membership of camera clubs swelled. Some members started to become disenchanted, feeling the quality of the work was being diluted. Alfred Stieglitz, a leading member of the New York Camera Club and editor of its magazine *Camera Notes*, started, a scant three years after his quote praising amateurs, “Photo-Secession”. Stieglitz opened his own gallery *Little Galleries of the Photo-Secession*, or simply *291* (from its address at 291 Fifth Avenue in New York City), which combined

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## Can Camera Clubs Learn from fine Art Photography? (cont.)

photography with other avant-garde visual artwork including paintings by Picasso and Matisse (see for example, figure 2). He founded the magazine *Camera Work* whose pages were filled with images like those



Fig. 2. The Flatiron, (1903), Alfred Stieglitz. Silver gelatin print, printed 1920. From the collection of the Art Institute of Chicago. The Flatiron is an iconic Alfred Stieglitz photograph. A version cropped to emphasize the vertical and printed on warm-toned matt paper was originally published in *Camera Work* in 1903. This later full-frame contact print shows Stieglitz evolution from pictorialism to “straight photography”. When his father asked him why he had photographed “that hideous building,” Stieglitz told him, “That is the new America. It is to America what the Parthenon is to Greece.”<sup>3</sup>

in his gallery. By calling the group Photo-Secession, he aligned the movement with various art “secession” movements in Europe and sought to create a network of fine art photographers distinct from camera clubs. With his volcanic energy and despotic personality, Stieglitz began to define fine art photography and who was a fine art photographer. The New York Camera Club viewed this elitism as contrary to their philosophy of sharing

knowledge and encouraging interest. Finally, in 1908 a headline appeared on the front page of the New York Times: “Camera Club Ousts Alfred Stieglitz” — which gives you some idea of the importance of both camera clubs and Stieglitz at the time.

Camera club aesthetics continued to evolve through the 1960’s, with club photographers rejecting pictorialism in favor of the modernist style exemplified by Ansel Adams, Edward and Brett Weston and the other photographers of Group *f/64*, or of the travel images as seen in *National Geographic*. Still, camera club images remained, by and large, quickly and easily understood.

In spite of this evolution, the die was cast, and the ecosystem of fine art photography began to solidify. The New York Museum of Modern Art formed the first Department of Photography in 1940. In 1946, the San Francisco Art Institute offered the first “Fine Art” photography degree program in the United States, led by Ansel Adams. Other art schools followed. The San Francisco Museum of Art (later SFMOMA) stopped showing camera club photographs after 1948.

### Part II: Bringing New Aesthetics to Camera Club Photography

Camera club members create beautiful photographs. This is undeniable. In fact, the quality of many amateur photographs is one of the reasons the division between camera club photography and fine art photography must be defended by those in the fine art world. But it is also arguably the goal of the typical camera club photographer to imitate the great photographs of the modernists and of the photographs published in *National Geographic* and on Sierra Club calendars. We even have a category called “Creative” which, since “the exception proves the rule” implies photographs in other categories are not creative. But even the photographs in the Creative category, like those in other categories, are most often beautiful but easily understood.

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## Can Camera Clubs Learn from Fine Art Photography? (cont.)

There are many reasons for this aesthetic, not the least of which is that such photographs are intensely enjoyable. That is why they are so popular in the mass media. But another reason is the reliance by camera clubs on a particular style of judging. In camera club competitions, the judge has mere seconds to evaluate an image and come up with comments. Although this can be mitigated somewhat by providing access to the images electronically in advance, each image is still evaluated isolated from the context in which the photographer conceived the image. Only images which have immediate visual impact, that are simple and easy to understand, win contests. And because of this, camera club photographers are encouraged not to view their own work in any sort of broader context. Photography is reduced to searching out beautiful scenes and using technical skills to capture it. Judges only provide feedback on how to improve your technical skills. Vision, meaning, story, individuality and challenging of preconceptions – all critical component of Art – are washed out.

Which is not to say unconventional photographs are totally absent from camera club competitions, or that there are no judges which try to see beyond the easy to understand



Fig. 3. Red Chair number 64 (2013). Bill Stone. Contra Costa Camera Club. Stone's series is an example of "conceptual photography".

image. For example, several images from Bill Stone's *Red Chair* series won awards in camera club competitions, see for example, figure 3. Figure 4 was selected "best of show" specifically because it was not typical of camera club photography.

However, these are only tame examples of what a photograph could be. Consider figure 5 by Gerhard Richter. Richter has created a whole series of "overpainted" photographs, generally starting from a snapshot he has taken of family, landscapes or urban views. The application of paint opens a new view into the otherwise banal. James Welling

(figure 6 on the next page) is interested in "the exploration of the codes or fundamentals of photography", particularly color. Welling does things like makes multiple exposures on film and then peels apart the layers of the three-color process (or the equivalent in digital photography). Mathew Brandt (figure 7 on the next page) photographs lake scenes, creates chromogenic prints and then soaks the prints in the lake's water for days or weeks creating an entirely new landscape.



Fig. 4. Self-Portrait of the Artist (2013). Douglas G. Stinson



Fig 5. 04.03.2003 (2003) Gerard Richter. Oil on color photograph.

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# Can Camera Clubs Learn from Fine Art Photography? (cont.)



Fig 6. 8167, Glass House by Philip Johnson (2008) James Welling. This house is a famed modernist icon that Welling photographed repeatedly.



Fig. 7. Mary's Lake, MT 6. (2012) Mathew Brandt. Chromogenic print soaked in Mary's Lake water.



Fig. 8. *Hanging Your Own Shadow* (1983) Floris Neusüss. Unique gelatin silver photogram with chair.

Floris Neusüss is one of several artists reviving the art of the photogram. While most of his images try to capture the human body in motion, I chose the installation figure 8 as an example of something that would be very difficult to submit to a camera club competition!

Some artists currently active in the Bay Area are of note. Meghann Riepenhoff takes cyanotype paper and immerses it in the ocean where the waves lap the land. The paper is simultaneously exposed through the water and developed by the water. Tumbled sand, seaweed and other debris creates patterns, while minerals in the water create color. An example from her series *Littoral Drift* is shown in figure 9. One of the techniques Klea McKenna employs is to place photographic paper against natural textured surfaces in the



Fig. 9. From the series *Littoral Drift*. Meghann Riepenhoff. Unique cyanotype print.



Fig. 10 *Trinity 1*. Klea McKenna. From her series *Automatic Earth*. Unique silver gelatin print.

dark of night, rub the paper to transfer the texture, expose the paper to light and develop. Figure 10 is based on a rubbing of tree stumps. Both Riepenhoff and McKenna are represented by Euqinom Gallery in San Francisco which frequently stages exhibitions of their work. Taking a fresh look at the landscape is one of the themes explored by Sean McFarland. As in figure 11, this often involves overlapping multiple images. Frequently he displays his work as complicated, multi-image 3-dimensional installations.

This is but a small sampling of contemporary work fitting within the camera club definition of "pictorial" photography, yet radically different from

what we usually see. Of course, an installation cannot be submitted to a camera club competition, and some of the images, divorced from the others in their series, would likely be interpreted as faulty technique.

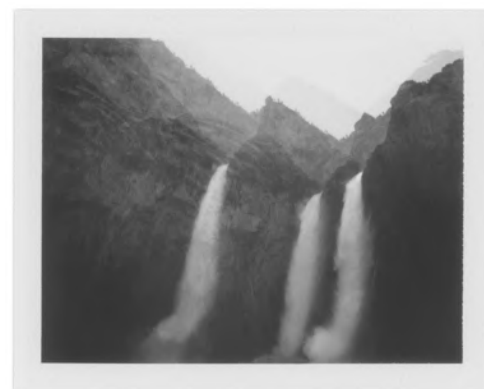


Fig 11. *Three Falls* (2013). Sean McFarland.

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# Can Camera Clubs Learn from Fine Art Photography? (cont.)

Camera clubs could foster a broader interpretation of “photography” and stimulate creativity in their members by putting more energy into “critique nights” if they have them and start them if they don’t. At these meetings members bring in examples of their current work and are encouraged to discuss them in some detail, including their motivation and/or inspiration for creating the work. Feedback from all the participants is important. Such meetings could encourage the creation of “projects” or “portfolios” which evolve over time, as an alternative to “one-off” images. There should be rewards for doing this type of work, commensurate with winning a contest. Perhaps exhibitions could fill this role.

Camera clubs will never again have the impact on society they did in the 1800s. But broadening the concept of what a photograph is, and making connections with the contemporary fine art world, can only unleash unrecognized creativity, as well as broaden interest in, and increase the enjoyment of, our hobby.

## References

Alinder, Mary Street. *Group f.64*. Bloomsbury, 2014, New York, NY.

Schwartz, Dona Beth. *Camera Clubs and Fine Art Photography - Distinguishing between Art and Amateur Activity*, A Dissertation in Communications for the PhD degree at the University of Pennsylvania, 1983.

Squires, Carol. *What is a Photograph?* DelMonico Books, 2013. Published on the occasion of the exhibit “What is a Photograph?” at the International Center of Photography, New York, NY.

Stieglitz, Alfred. *Camera Work; The Complete Photographs*, Taschen 2013, Cologne, Germany.

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<sup>1</sup> Newhall, Beaumont, *The History of Photography*, page 94. Museum of Modern Art, NY, 1964.

<sup>2</sup> Stieglitz, Alfred, *Pictorial Photography*, Reprinted in Newhall, ed., *Photography: Essays and Images*. Museum of Modern Art, NY, 1980.

<sup>3</sup> Alfred Stieglitz, “I Photograph the Flat-Iron Building,” *Twice a Year* 14/15 (Fall/Winter 1946/47), reprinted in Richard Whelan, ed., *Stieglitz on photography: His Selected Essays and Notes* (Aperture, 2000), p. 114.

## About the Author

Douglas G. Stinson is a member of the Fremont Photographic Society and an N4C Judge. Douglas worked in digital imaging at Eastman Kodak and Hewlett-Packard and studied photography at the San Francisco Art Institute.



## Letters to the Editor

### **August 2018: What Pictorial Judges Can Learn from Dog Shows...article by Eric Ahrendt, N4C Judge**

I belong to one of the northern California clubs and have competed for the last 9 years. This year however I have chosen not to compete and enter a non-compete category to hear feedback from a judge instead. One of the reasons I have stopped competing has to do with the allowance of graphics in the Creative category. I and others feel that graphics should not be allowed in what is a Photographic club and not a graphics club. Others feel the same, but not enough to make it an issue though they would be happy to see it change. There is a lot of confusion still about categories and your piece will be helpful to a lot of people. I hope you will also speak on Creative sometime as we are putting photos into creative that do not belong in that category. Some judges have called those photos out, but too many do not understand creative themselves and so will award a nature photo first just because it is blurred. Being blurred does not make a nature or any other photo creative. A Creative photo should have imaginative skill and originality of thought. I would like see you more people understand it so they too could challenge themselves to see how much fun it is to create something that is truly creative. If we really are a teaching club then we need to teach!

Anyway, thanks for the clarifications.

**TC Master**

I applaud Ahrendt's excellent article on judging the diversity images in the Pictorial division. The same arguments apply to the Monochrome division. Unfortunately, I feel his invoking the historical origin of the title "Pictorial" clouds an otherwise clear exposition. The work of the Group f/64 photographers proved that photographers did not have to imitate "the style and subject matter usually found in paintings" in order to create images that demonstrate "the use of the photographic medium as an art form". Whatever its origin, I believe the definition of the Pictorial division is no longer associated with "pictorialism". Of course, a judge still needs to assess whether a given image is Art or a "straightforward, documentary shot of a landscape".

**Douglas G. Stinson**

forward your comments on articles or input/suggestions on Foto Fanfare to [fotofanfare@gmail.com](mailto:fotofanfare@gmail.com)



## Photo Opportunities in the Bay Area!

### September

Santa Cruz County Fair  
Freaky Circus (Petaluma)  
Taste of Mexico in Santa Cruz  
Mountain View Art & Wine Festival  
Italian Festival (San Francisco)  
Palestinian Festival (Foster City)  
Beer in the Park (Redwood City)  
Bike Ride + Beer Festival (San Ramon)  
Chinese Festival (San Francisco)  
Dragon Boat Festival (Lake Merritt)  
Kid's Obstacle Race (San Mateo)  
Lafayette Art, Wine & Music Festival  
Medieval Fair (Hollister)  
Outdoor Sumo Wrestling (San Francisco)  
Polish Festival (San Jose)  
Salsa Festival (Redwood City)

### October

San Francisco County Fair  
Medieval Fair (Hollister)  
Fleet Week (San Francisco)  
Muddy Obstacle Course (Sonoma)  
Castro Street Fair  
Columbus Day Parade (San Francisco)  
Grand National Livestock Expo, Horse Show & Rodeo (Cow Palace)  
Classic Car Show (Alameda)  
Half Moon Bay Art & Pumpkin Festival



### Pumpkin Patches

- Alameda Point Pumpkin Patch
- Clayton Valley Pumpkin Patch
- J.E. Perry Farms (Fremont)
- Lemos Farm (Half Moon Bay)
- Nicasio Valley Farms (Marin)
- Clancy's Pumpkin Patch (San Francisco)
- Spina Farms (San Jose)

For more photo opportunities check out fellow N4C member sites:  
Bay Area PhotoScene at [bayareaphotoscene.com](http://bayareaphotoscene.com)  
Best Photography Places In SF Bay Area at [davidcolemanphotography.com/resources](http://davidcolemanphotography.com/resources)

# August Competition Results

## Pictorial - Projected Images (Judge: Stephen Busch)

### Basic Level (31 entries)

Award	Title	Member	Club
1	...surreal skies Description: The sky over Joshua Tree National Park	Ally Whiteneck	Rossmoor
2	Sunrise in the Palo Alto Baylands, CA	Annette Wagner	Santa Clara
3	Jazz Musician John Chase Lewis with His Instruments	Steve Sells	Millbrae
4	Manhattan, Up, With Incoming Cherry	Steve Sells	Millbrae
5	Male Leopard in Tree	Kathy McMullen	Millbrae
HM	Chinese Lantern	David Edgar	Berkeley
HM	Fallen Leaf	Bill Johnston	Berkeley
HM	Illuminated	Betty Hovenden	Livermore

### Intermediate Level (30 entries)

Award	Title	Member	Club
1	Ninini Lighthouse, Kauai, HI.	Susan Andrews	Contra Costa
2	Among the ribbons	Abby O'Rourke	Diablo Valley
3	The Verna A II	Sherri Oster	Santa Rosa
4	An Explosion Of Color Lights Up The SF Bay On July 4th	Jean Millman	Alameda
5	Framed	Alex Valcohen	Diablo Valley
HM	Dog, Ilulissat, Greenland	Ralph Hill	Santa Clara
HM	Flying North	Eric Cox	Rossmoor
HM	Tight Formation	Betsy Kingsbury	Livermore



**Pictorial Projected - 1st - Intermediate**

***Ninini Lighthouse, Kauai, HI.***  
Susan Andrews  
Contra Costa Camera Club



**Pictorial Projected - 1st - Basic**

***...surreal skies Description: The sky over Joshua Tree National Park***  
Ally Whiteneck  
Rossmoor Photography Club



## Pictorial - Projected Images (cont.)

Advanced Level (38 entries)			
Award	Title	Member	Club
1	Colorado River, Utah	Eric Gold	Light & Shadow
2	Icelandic Dawn	Jason Cheng	Fremont
3	Fire Power	Susan Stanger	Livermore
4	A stern elder	J.R. Hsu	Contra Costa
5	The Tryst	Louise Williams	Marin
HM	Building abstract	Dean McCoy	Livermore
HM	Crystal Ball	Bob Gager	Santa Clara
HM	The American Cowboy	Bilha Sperling	Contra Costa
Masters Level (34 entries)			
Award	Title	Member	Club
1B	Victoria (9019081)	Claudia Peterson	Santa Clara
2	Beauty Lies in the Eye of the Beholder.	Euclides Viegas	Diablo Valley
3	Five Drop Energy 993	Charles Ginsburgh	Peninsula
4	Winter Berries (9019103)	Claudia Peterson	Santa Clara
5	Twilight Envelopes the Perched Flyers	Jane Postiglione	Contra Costa
HM	Test Image 2	Michael Fredrich	Livermore
HM	Trillium Lake	Leslie Crandell	Contra Costa
HM	VETERINARIAN, CRAFTSMAN, PHOTOGRAPHER, .ARTIST	Jack Zins	Rossmoor



### Pictorial Projected - Advanced

#### *Colorado River, Utah*

Eric Gold

Light & Shadow Camera Club

## Monochrome - Projected Images (Judge: Stephen Busch)

### Basic Level (26 entries)

Award	Title	Member	Club
1	Gravity and Light	Kotomi Ito	Alameda
2	Cattle Egrets Nesting on Jefferson Island (1 of 1)	Frances Williams	Santa Rosa
3	Shoshone nightlife	Susan Dunn	Alameda
4	Do You See What I See?	Betty Hovenden	Livermore
5	Right-of-Way Wipeout.	Greg Pech	Santa Rosa
HM	Otavi Bushman smoking a cigarette, Namibia	Cindee Beechwood	Marin
HM	Out of the mountain of despair, a stone of hope. Martin Luther King Memorial, Washington DC.	Jennifer Isaac	Marin
HM	Staircase to Where	Michael Isola	Millbrae

### Intermediate Level (27 entries)

Award	Title	Member	Club
1B	Midnight blooming flower, Brahma Kamal.	Brando Ho	Alameda
2	Hands on Memorial Day	Michael Funk	Santa Rosa
3	Woman Contemplating, Cuba	Mary Macey Butler	Marin
4	Taking a Break	Marlene Cohen	Peninsula
5	Spiritual Devotion	Wendy Hannum	Marin
HM	Curves: City of Arts and Sciences, Valencia.	Louis Cheng	Alameda
HM	Japanese Garden No. 2	Gary Oehrle	Livermore
HM	Solo Climbing Hand Jam and Finger Cracks	Eric Cox	Rossmoor



### Monochrome Projected - 1st - Basic

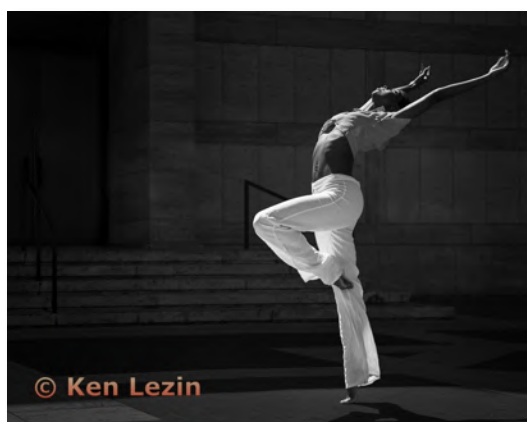
#### *Gravity and Light*

Kotomi Ito

Alameda Photographic Society

## Monochrome - Projected Images (cont.)

Advanced Level (35 entries)			
Award	Title	Member	Club
1	Magic Moment	Ken Lezin	Rossmoor
2	Floating	Timothy S. Allen	Santa Rosa
3	Height of the Storm	Al Ludwick	Livermore
4	Fractal Rose	Ed Langthorn	Rossmoor
5	Passing Jogger	John Erve	Millbrae
HM	Calligrapher signs his calligraphy-the Chinese character for Happiness.	John Erve	Millbrae
HM	Cruelty in Disguise	Anna Wojdyla	Peninsula
HM	Lower Manhattan Skyline View from Brooklyn (9044639)	Paul Kessinger	Fremont
Masters Level (28 entries)			
Award	Title	Member	Club
1	The root of suffering is attachment." - Buddha Wat Mahathat, Ayutthaya, Thailand	Nancy Goodenough	Santa Rosa
2	Little Girl With Flowers (9030743)	Claudia Peterson	Light & Shadow
3	Horsetail	Eric Brown	Berkeley
4	Sensual Sepia	Ed Mestre	Livermore
5	Alaskan Retro Barmaid. 2017.	Mara Phraner	Alameda
HM	Screaming Bald Eagle	Clarence Luckett	Livermore
HM	Watchful Eyes (9019022)	Claudia Peterson	Santa Clara
HM	Wistful	Liz Lawson	Santa Rosa



### Monochrome Projected - 1st - Masters

*"The root of suffering is attachment." - Buddha Wat Mahathat, Ayutthaya, Thailand*

Nancy Goodenough  
Santa Rosa Photographic Society



### Monochrome Projected - 1st - Advanced

#### *Magic Moment*

Ken Lezin  
Rossmoor Photography Club

## Travel - Projected Images (Judge: Stephen Busch)

Basic Level (27 entries)			
Award	Title	Member	Club
1	In a landscape as arid as Etosha, direct travel toward water and minimizing travel distance to water is critical to the elephants well-being. Etosha National Park, Namibia	Cindee Beechwood	Marin
2	Canoers in Glacial Waters of Lake Louise, Banff National Park, Alberta, Canada	Marnie Walters	Marin
3	Cenote: In Yucatan Peninsula, Mexico, there are hundreds of sink holes, called Cenote with many with underground water pool. Their cold refreshing water provide respite in a hot weather.	Kotomi Ito	Alameda
4	The lemurs of Madagascar normally stay high-up in trees, but sometimes jump to bushes to feed on berries. Whatever was this lemur thinking?	Eric Gold	Santa Clara
5	Legendary Nordic trolls on the sidewalk in Akureyri, Iceland. In the portrait behind them, a young actress looks on.	Steve Sells	Millbrae
HM	Five Israeli soldiers walking on the street: Old City, Jerusalem-Most Israeli youth must serve 2-3 years of mandatory active duty when they reach 18 years of age. It's considered a right of passage.	Arlene Cohen	Rossmoor
HM	Lake Skimmer on Lake Merritt. The lake has been recently upgraded is being cared for by both the City and many volunteers. Its 3.4 mile heart-shaped shoreline in the center Of Oakland, CA is tidal lagoon is also home to the oldest designated wildlife refuge (1870) in the United States.	Carol Chihara	Berkeley
HM	Old stave church at Bygdoy, Oslo, Norway	Sharon Sonsteng	Rossmoor
Intermediate Level (28 entries)			
Award	Title	Member	Club
1	Traditional methods of cooking over fire are still used in modern inns. Ciudad Cuetzalan, Puebla, Mexico.	Holly Wallace	Berkeley
2	Dia de Muertos. One of the most important elements of the Day of the Dead celebrations in Mexico is the tradition of visiting the gravestones of family members. This visitor, at a cemetery in Oaxaca, is dressed in the spirit of the evening. October, 2014.	Carol Thomas	Berkeley
3	Monks chanting at Sera Buddhist Monastery in Lhasa, Tibet	Bob Hirschfeld	Alameda
4	Japanese school kids pose for class trip photo at famous Itsukushima shrine, Hiroshima Prefecture, Japan.	Jennifer Isaac	Marin
5	People warming themselves around an open fire in early morning chilly Varanasi India	Debbie Lindemann	Livermore
HM	Bargaining for tomatoes, Chichicastenango, Guatemala jpg	Eloise Rivera	Marin
HM	Barry Glacier viewed from Prince William Sound, Alaska	Kazuko Hamano	Santa Clara
HM	Girls at a camel market in a village outside of Cairo, Egypt, 2001	Mark Brueckman	Alameda



### Travel Projected - 1st - Basic

***In a landscape as arid as Etosha, direct travel toward water and minimizing travel distance to water is critical to the elephants well-being. Etosha National Park, Namibia***

Cindee Beechwood  
Marin Photo Club



## Travel - Projected Images (cont.)

Advanced Level (32 entries)			
Award	Title	Member	Club
1	Rural Indian Women Go to a Wedding	Bill Sumits	Marin
2	Tourism at Bangkok's Floating Market-One Views the Selling of Many Goods. Here Is A Woman Paddling Her Older Traditional Market Boat Filled With Fruit.	TJ Campbell	Marin
3	The Kasteel Restaurant in the Lago Minnewater (Lake of Love) in Bruge, Belgium is a very tranquil and picturesque place.	Carol Gray	Berkeley
4	Summertime lavender and the hilltop village of Gordes in Provence, France.	Noel Isaac	Marin
5	A variety of fresh fish are available for sale at the morning fish market in Busan, South Korea.	John Erve	Millbrae
HM	A ice museum in Chena Hot Springs, Alaska	Clarence Luckett	Livermore
HM	Charles Bridge and Cathedral, Prague	Walter Braun	Rossmoor
HM	In 1333, a samurai warrior named Akamatsu Norimura, built Himeji Castle, known as the white castle, located in Hyogo Prefecture, Japan.	Henry Lam	Contra Costa



## Travel Projected - 1st Advanced

*Rural Indian Women Go to a Wedding*

Bill Sumits

Marin Photo Club

Masters Level (22 entries)			
Award	Title	Member	Club
1B	A group of photographers capturing northern light images at Vestrahorn, Iceland, well known for its rugged peaks and black sand beach.	Shinnan Kiang	Livermore
2	Every afternoon when the sun starts to set, the lines start to form waiting to dip their plastic buckets into the lotus-filled reservoir just outside Myanmar's biggest city, Yangon. It's their only source of clean drinking water.	Susan Stanger	Livermore
3	Couple at the Dyrhólaey Promontory Iceland	San Yuan	Contra Costa
4	A woman in rural India, multitasks using cell phone as she balances a pail of water she just collected from the river	Anita Rama	Contra Costa
5	Fisherman in Goa India repairs his net before embarking out to sea.	Euclides Viegas	Diablo Valley
HM	Man selling live chickens and guinea fowl outside the Medina (old town) of Fez. Nomads from the mountains frequently bring livestock to town to sell in the streets. Morocco.	John Henry	Berkeley
HM	Monk ringing a bell during prayer time in a Cao Dai temple in Mekong Delta. Caodaism, a combination of three religions, Buddhism, Taoism, Confucianism, was established in southern Vietnam in 1926	Steve Ziman	Marin
HM	The Sundial Bridge designed by world renowned Santiago Calatrava, his first free-standing bridge in the United States spans the Sacramento River in Redding, California	Stephen Weiss	Contra Costa

## Journalism - Projected Images (Judge: Stephen Busch)

### Basic Level (24 entries)

Award	Title	Member	Club
1	[Seq] Lime Ridge Fire, Concord	Vicki Anderson	Contra Costa
2	[Seq] Sky Diver	Eddy Lehrer	Alameda
3	[Seq] Blue Angels Fly Over Idaho Falls Airshow	Aaron Chen	Santa Clara
4	[Seq] Rodeo: The Next Generation	Jennifer Marano	Santa Rosa
5	Across the country, rallies to protest the separation of families at the border were held in several cities. This little boy and his mother express their views at City Hall in San Leandro.	Bruce Lescher	Livermore
HM	All over Rwanda one can see bananas on their way to market by the only means possible, by bicycle. Introduced in 1971, they are not only a cash crop but a food crop and rank second in banana consumption in the world.	Chris Johnson	Livermore
HM	Entering the arbor on Pow Wow day. Stanford CA 2018. Between the month of June through August native life is about the dance. We dance for all life, are families, and for strength in ourselves. This is the way of the Red Road.	Bev Lamberson	Berkeley
HM	LOW TIDE AT THE BAY OF FUNDY-NOVA SCOTIA-IT HAS THE HIGHEST TIDAL RANGE IN THE WORLD-TIDAL CHANGES UP 50 FEET THIS HAPPENS BECAUSE OF THE SIZE OF THE BAY WHICH IS JUST RIGHT TO MATCH THE NATURAL GRAVITAIONAL PULL OF THE MOON	Jean DeVinney	Rossmoor

### Intermediate Level (29 entries)

Award	Title	Member	Club
1B	[Seq] Fireman's Muster 2018 - Hand Pumper Contest	Ginny Meyer	Marin
2	Huskies training for the 2019 Iditarod race pulling a 600 pound tractor at 30mph in Fairbanks Alaska	Udo Klein	Contra Costa
3	Players compete under the watchful eye of the referee during the final match of the Goti Cup at the Wine Country Polo Field, July 1, 2018	Bill Stacy	Santa Rosa
4	[Seq] Special Olympics	Michael Funk	Santa Rosa
5	Members Of Bikers For Christ Motorcycle Ministry Attend A Rally By Franklin Graham (Son Of Billy) At Cesar Chavez Park In Berkeley On June 1st, 2018.	Larry Jones	Berkeley
HM	Ford employees march and ride in the 2018 San Francisco Pride Parade	Abby O'Rourke	Diablo Valley
HM	JUNE 9th 2018 Livermore, CA. - Cowboys drive a herd of steers along downtown streets to celebrate the 100th Anniversary of the Livermore Rodeo.	Betsy Kingsbury	Livermore
HM	Not even water pipe installation in the streets of Havana will stop these kids from playing soccer	Alex Valcohen	Diablo Valley



### Journalism Projected - 1st - Basic

**[Seq] Lime Ridge Fire, Concord**

Vicki Anderson

Contra Costa Camera Club

## Journalism - Projected Images (cont.)

Advanced Level (29 entries)			
Award	Title	Member	Club
1	[Seq] Steer Wrestling	Timothy S. Allen	Santa Rosa
2	Gold Wing Skater Coming Down With Difficult Move On Carnival Parade	Linda Horng	Contra Costa
3	[Seq] Race	Lyrinda Snyderman	Berkeley
4	[Seq] Icelandic Horses	Dan Murray	Santa Rosa
5	Heavy rains and muddy roads plagued cyclists during Tuscany's annual 175 km Strade Bianche. Cyclists are seen passing through the streets of Sienna on their way to finish line.	Barry Zupan	Livermore
HM	[Seq] 90 million people / 45 million motorbikes in Vietnam	Marina Grabovskaya	Fremont
HM	An airtanker drops flame retardant on the foothills of Hood Mountain, battling the Nuns Fire and protecting the homes and businesses of Rincon Valley, Santa Rosa - October 14, 2017	Nick Allen	Santa Rosa
HM	Dikes on Bikes.San Francisco, Gay Pride Parade.2018	Mara Phraner	Alameda



## Journalism Projected - 1st Advanced

**[Seq] Steer Wrestling**  
 Timothy S. Allen  
 Santa Rosa Photographic Society



Masters Level (22 entries)			
Award	Title	Member	Club
1	[Seq] Child Poverty	Loujean LaMalfa-Prince	Santa Rosa
2	[Seq] Invasive Troubled Polar Bear is Tranquilized and flown Out Of Town of Churchill, Canada	Meng Horng	Contra Costa
3	College Park High School's Matt Sunga Wins The 100M Hurdles At Diablo Valley League Meet	David Grube	Contra Costa
4	Mohamed Abuazid, 9, leads the Families Belong Together Rally at San Francisco City Hall. This was one of hundreds held nationwide on June 30, 2018.	Steve Disenhof	Marin
5	In addition to the avoiding crocodiles and finding easy banks, these Wildebeest (Connochaetes) must find an opening between all the safari vehicles. Mara River, Tanzannia	Jon D'Alessio	Marin
HM	Berkeley Morris Dances At The UC Botanical Garden In May 2018. The Troupe Was Founded In 1977 To Perform English Folk Dancing.	Eric Brown	Berkeley
HM	Learning Moment between Mother and Son at the March for our Lives Rally, Downtown Oakland on March 24 2018	Janet Reinstra	Contra Costa
HM	This Saddle bronc ride did stay on for the required for the 8 second ride	Terry Toomey	Alameda



Projected Images (cont.)



Travel Projected - 1st Intermediate

*Traditional methods of cooking over fire are still used in modern inns. Ciudad Cuetzalan, Puebla, Mexico.*

Holly Wallace



Journalism Projected - 1st Masters

*[Seq] Child Poverty*

Loujean LaMalfa-Prince

Santa Rosa Photographic Society





## Best in Competition - Projected Images

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### Pictorial

***Victoria (9019081)***

Claudia Peterson  
Santa Clara Camera Club



### Monochrome

***Midnight blooming flower, Brahma Kamal.***

Brando Ho  
Alameda Photographic Society



### Travel

**A group of photographers capturing northern light images at Vestrahorn, Iceland, well known for its rugged peaks and black sand beach.**

Shinnan Kiang  
Livermore Valley Camera Club

## Best in Competition - Projected Images (cont.)

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## Journalism

### *[Seq] Fireman's Muster 2018 - Hand Pumper Contest*

Ginny Meyer

Marin Photo Club

## Color - Prints (Hosting Club: Rossmoor / Judge: Roger Johnson)

### Basic Level (5 entries)

Award	Title	Member	Club
1	Rodeo Beach Sunset	Dana Christensen	Marin
2	Trillium Falls	Betty Hovenden	Livermore



### Color Prints - 1st Place - Basic

#### ***Rodeo Beach Sunset***

Dana Christensen

Marin Photo Club

### Intermediate Level (13 entries)

Award	Title	Member	Club
1	During a 2015 El Nino storm high winds rain and large surf pound a beached Santa Cruz 27 sailboat on Seabright Beach in Santa Cruz	Kevin Atwood	Millbrae
2	Power of many horses	Marvin Siegel	Marin
3	Fly Off After Dawn- Canadian White Geese- Bosque del apache, NM	Mansoor Assadi	Marin
4	Desi	Jon D'Alessio	Marin
5	Arches Above Arches	George Ziser	Contra Costa



### Color Prints - 1st Place - Intermediate

#### ***During a 2015 El Nino storm high winds rain and large surf pound a beached Santa Cruz 27 sailboat on Seabright Beach in Santa Cruz***

Kevin Atwood

Millbrae Camera Club

## Color - Prints (cont.)

Advanced Level (25 entries)			
Award	Title	Member	Club
1	Colorful Smile	Barry Zupan	Livermore
2	Reading Room NYC Public Library.	Dean McCoy	Livermore
3	Beach Pearl	Denise Crawford	Millbrae
4	Old Farm House Window	Bill Sumits	Marin
5	Volcanic Wonderland - Halfway up the mighty Mauna Kea. Big Island, Hawai'i.	Igor Pilawski	Peninsula
HM	Broken Dreams	Amr Mourad	Light & Shadow
HM	Crystal Ball	Bob Gager	Santa Clara
HM	Sipping Into The Sunset _	Bob Gager	Santa Clara
Masters Level (26 entries)			
Award	Title	Member	Club
1B	A Splash of Mud	Paul Pokrywka	Millbrae
2	Adorable (9039015)	Claudia Peterson	Santa Clara
3	Red Roses and Old Things	Claudia Peterson	Light & Shadow
4	Iceberg Lagoon	Shinnan Kiang	Livermore
5	Flight into Darkness	Andy Neureuther	Rossmoor
HM	Canal at Night	Ojars Kratins	Contra Costa
HM	Cupid '35 Pierce Arrow	Ron Winter	Millbrae
HM	Exotic Lillies Stilllife	Claudia Peterson	Santa Clara



### Color Prints - 1st Place - Advanced

#### *Colorful Smile*

Barry Zupan  
Livermore Valley Camera Club



## Monochrome - Prints (Hosting Club: Rossmoor / Judge: Roger Johnson)

Basic Level (8 entries)			
Award	Title	Member	Club
1	happy feet	Lee Cahili	Santa Clara
2	wheel	Lee Cahili	Santa Clara
3	Do You See What I See?	Betty Hovenden	Livermore
Intermediate Level (14 entries)			
Award	Title	Member	Club
1	Bella Bellissima	Anna Wojdyla	Peninsula
2	Window to the Soul- Wild Mustang	Mansoor Assadi	Marin
3	Spider webs glistening with dew at Shampers Cove, NB	John Nygren	Marin
4	An entryway of a modern museum.	Fragrance Liu	Rossmoor
5	Bridge to Pt. Bonita Lighthouse	Debbie Bergvall	Contra Costa



### Monochrome Prints - 1st Place - Basic

#### *happy feet*

Lee Cahili  
Santa Clara Camera Club

### Monochrome Prints - 1st Place - Intermediate

#### *Bella Bellissima*

Anna Wojdyla  
Peninsula Camera Club



## Monochrome - Prints (cont.)

Advanced Level (23 entries)			
Award	Title	Member	Club
1	The End (what else!)	Jennifer O'Donnell	Peninsula
2	Cafe Moment_	Gigi Chung	Millbrae
3	On Needles and Pins	Amr Mourad	Light & Shadow
4	Fresh Black Berries, July 2017	Deborah Hoag	Light & Shadow
5	Ship Shape	Gigi Chung	Millbrae
HM	Let Us Cross Over the River and Rest Under the Shade of the Trees.	Dennis Rashe	Livermore
HM	A Window To The Past (9079408)	Sharon Anderson	Contra Costa
HM	Bearded Seal. Svalbard	Catherine D'Alessio	Marin
Masters Level (24 entries)			
Award	Title	Member	Club
1B	Black Lace Reveals Asian Beauty	Claudia Peterson	Santa Clara
2	A Tattooed Athlete	Claudia Peterson	Santa Clara
3	The Biker (9038906)	Claudia Peterson	Light & Shadow
4	Sweet and Lovely	Claudia Peterson	Santa Clara
5	Rainy Day in Havana, Cuba	Bob Cossins	Millbrae
HM	A Moment of Reflection	Claudia Peterson	Light & Shadow
HM	Cowboy's hands on the Saddle, Cuba	Gene Morita	Marin
HM	Screaming Bald Eagle	Clarence Luckett	Livermore



### Monochrome Prints - 1st Place - Advanced

#### *The End (what else!)*

Jennifer O'Donnell  
Peninsula Camera Club

## Travel - Prints (Hosting Club: Rossmoor / Judge: Roger Johnson)

### Basic Level (13 entries)

Award	Title	Member	Club
1	Banawe Rice Terraces, Philippines - Once considered as one of the wonders of the World	Lee Cahili	Santa Clara
2	St. Basil's Cathedral and the Kremlin's Spasskaya Clock Tower anchor a colorful Red Square flocked by tourists.	Robert Adler	Rossmoor
3	5,000 Feet above Napa Valley	Marshall Gross	Marin
4	Aspiring artists study Picasso's sketch of Olga Khokhlova at the Picasso National Museum in the Spring of 2017 (Paris, France).	Gary Oehrle	Livermore
5	Fish Market, Dubai - where Sharks are legally sold	Lee Cahili	Santa Clara



### Travel Prints - 1st Place - Basic

***Banawe Rice Terraces, Philippines - Once considered as one of the wonders of the World***

Lee Cahili

Santa Clara Camera Club

### Advanced Level (14 entries)

Award	Title	Member	Club
1B	Young Himba Girl with Traditional Prepubescent Hairstyle. After Puberty, She Will Wear Long Braids Down her Back, Covered with Fat and Ochre	Dorothy Weaver	Marin
2	Zodiac Landing On A Small Island To explore, Paradise Bay, Antarctica.	Lucy Kiang	Livermore
3	The Temple Bar is one of the most popular establishments in the Temple Bar District of Dublin Ireland.	Barry Zupan	Livermore
4	Where'd We Pakk the Cah	Aaron Chen	Santa Clara
5	Renowned Lobster house at the base of the Brooklyn Bridge, Brooklyn, NY	Gene Morita	Marin

## Sequence - Prints (Hosting Club: Rossmoor / Judge: Roger Johnson)

### Advanced Level (9 entries)

Award	Title	Member	Club
1	Fall to Winter	Aaron Chen	Santa Clara
2	USA Olympian, Nathan Chen's Complete Rotation	Cindy Micheli	Livermore
3	Wings of Change	Betty Hovenden	Livermore

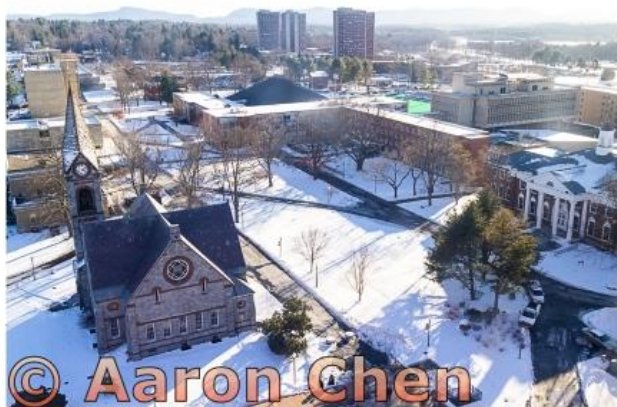


### Sequence Prints - 1st Place - Basic

#### *Fall to Winter*

Aaron Chen

Santa Clara Camera Club





## Best in Competition - Prints

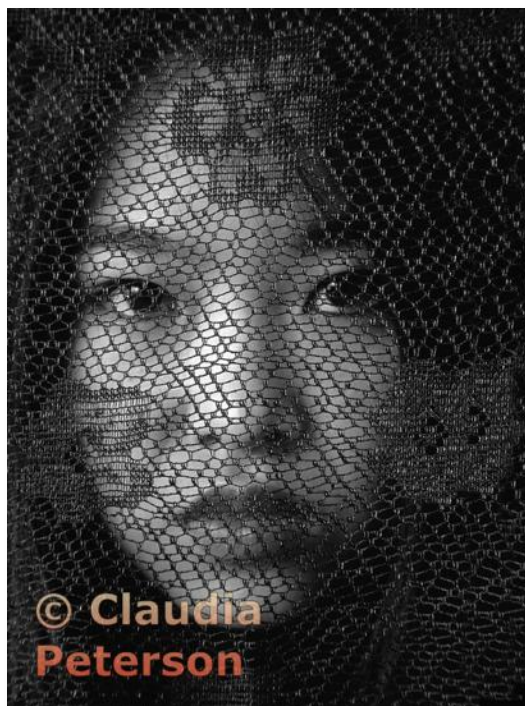
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### Color

#### *A Splash of Mud*

Paul Pokrywka  
Millbrae Camera Club



### Monochrome

#### *Black Lace Reveals Asian Beauty*

Claudia Peterson  
Santa Clara Camera Club



### Travel

#### *Young Himba Girl with Traditional Prepubescent Hairstyle. After Puberty, She Will Wear Long Braids Down her Back, Covered with Fat and Ochre*

Dorothy Weaver  
Marin Photo 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>
LS	Light & Shadow Camera Club	<a href="http://light-and-shadow.org/">http://light-and-shadow.org/</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="http://www.millbraecameraclub.org/">http://www.millbraecameraclub.org/</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

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Judges Chair	Joe Hearst	Livermore	<a href="mailto:joe@jhearst.com">joe@jhearst.com</a>
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## N4C Mission Statement

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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 Interclub Competition Schedule \*

Month / Host Club		Print				Projected			
Jan	Millbrae	P	M	N	C	P	N	C	
Feb	Contra Costa	P	M	T	J	P	T	J	M
Mar	Livermore Valley	P	M	S	J	P	N	C	
Apr	Diablo Valley	P	M	N	C	P	T	J	M
May	Fremont	P	M	T	J	P	N	C	J
Jun	Villages	P	M	N	C	P	T	J	M
Jul	Santa Clara	P	M	T	J	P	N	C	
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	

P = Pictorial	M = Monochrome	N = Nature	T = Travel	C = Creative	J = Journalism	S = Sequence
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Go to [n4c.org/competitions](http://n4c.org/competitions) for more information regarding N4C interclub competitions.

\* No competitions scheduled in December.



**Foto FanFare** is the official publication of **N4C**, the **Northern California Council of Camera Clubs**, a federation of 15 Camera Clubs located in the greater Bay Area. NC4 was incorporated in 1952. Its goals are to hold monthly competitions among member clubs and present special informative programs whenever possible. Any articles, letters to the editor or editorial comments are the opinions of the authors and not official N4C policy.

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