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## N4C Calendar

### Board Meetings

**February 10 at 7:30pm**

First Methodist Church  
1600 Bancroft Ave., San Leandro

**March 9 at 7:30pm**

First Methodist Church  
1600 Bancroft Ave., San Leandro

### 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



## **Marin Photo Club**

Invites all interested photo club members to hear

### **Pulitzer Prize Finalist**

### **Frederic Larson**

Discuss his 30 years as a staff photojournalist with the SF Chronicle. He was twice named California's Photographer of the Year.

#### **Corte Madera Town Center Community Room**

770 Tamalpais Dr., 2nd Floor, Feb., 10, 6:30-8:30, FREE

See more of Fred's Work:

<https://fredericlarson.photoshelter.com/gallery-list>

### **Bay Area Photo Scene**

Check out Bay Area PhotoScene for a searchable listing of San Francisco Bay Area exhibitions, talks, artist receptions, and workshops for people interested in photography.

[Bay Area PhotoScene](#)

### **SF Bay Photo Walks**

This is a group for anyone interested in exploring and photographing the SF Bay Area. Beginners and all skill levels are welcome. You can bring your iPhone or digital camera. This group was started to help people meet other photography enthusiasts in a supportive environment.

<https://www.meetup.com/SF-Bay-Photo-Walks/>

### **ANNOUNCEMENTS!**

Want to let other photography enthusiasts know about upcoming events, exhibits, workshops?

Send your info to [vjstephens56@hotmail.com](mailto:vjstephens56@hotmail.com) and I will announce it in the the next Foto FanFare!



### President's Corner . . .

By Doug Stinson

I am reviving a standard column, "President's Corner . . .", that I discovered in the May 1960 issue of *Foto Fanfare*. What caught my attention was the subheading "WHAT DO THE CAMERA CLUBS WANT?" In that particular case, it was judges asking the questions: *How much teaching should we provide? Should we pick the photos we think are best, or ones we think will win at Interclub Competitions? How much should we encourage originality and creativeness?* Here we are 60 years later, and we are still asking these same questions!

The stated mission of N4C is to:

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

I believe that N4C has been doing an excellent job at fulfilling this mission. In addition to the continued smooth running of monthly Interclub Competitions, in recent years N4C has accomplished the following:

- In collaboration with the Yerba Buena Chapter of PSA, conducted training sessions to bring new judges on board
- Held a Judges Conference to keep judges up to date on new rules and standards, foster consistency, and share techniques for dealing with difficult situations
- Added a Judges Forum to N4C.org to encourage exchange of information between judges
- Held a "tabletop" exhibit/training program
- Added a Portfolio Competition to encourage new modes of photographic expression and to encourage participation by people whose interests aren't met by traditional monthly competitions
- Added an "Authentic Wildlife" subdivision to Nature Prints to give better recognition to wildlife photographers
- Picked up the baton for FotoClave when it was dropped by the two other participating Councils and conducted two spectacular weekend-long educational events.

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There have also been initiatives to improve the operation of N4C: Revised Bylaws, clarified competition rules, detailed instructions for carrying out inter-club print competitions and written job descriptions for N4C officers and Committee Chairs. Member clubs have stepped up to the responsibility of hosting inter-club print competitions.

The success of these programs is a tribute to the hard work and creativity of the Officers, Committee Chairs, and other volunteers who worked to make these projects a success.

However, as we enter the decade of the 2020s, perhaps it is time again to ask that question from the 60's: *"What do camera clubs (and their members and potential members) want?"* Are new technologies such as phoneography and computational photography changing people's needs and interests? What about video? Why are some clubs struggling and others thriving? Are our monthly competitions (local and/or inter-club) the best way to serve people? What is the role of camera clubs and N4C in the broader photographic world and in our communities?

Over the coming weeks and months, the N4C Board will be working with you to try to answer these and other questions and to plan N4C's future.

I look forward to your active participation.



NORTHERN CALIFORNIA  
COUNCIL OF CAMERA CLUBS  
*PROMOTING PHOTOGRAPHIC EXPRESSION AND EDUCATION*

**Presents**

**The N4C 2019 Annual Awards Luncheon**  
**Sunday February 23, 2020 from 11:30am to 3:30pm**

**At The Rossmoor Event Center**

1021 Stanley Dollar Drive, Walnut Creek 94595

Just off Rossmoor Pkwy, Tell the guard :Camera Club

**Buffet Style Luncheon**

Tossed Green Salad with Ranch and Vinaigrette

Marinated Grilled Tri-tip w/BBQ Sauce

Chicken Piccata with Lemon Caper Sauce

Penne Pasta with Tomato, Basil and Parmesan cheese

Fresh Garden Vegetable Sauté

French and Focaccia Bread with Butter

Wine, Coffee, Tea, Lemonade, and Cookies, Brownies, and Lemon Bars

Name (s) \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

No. of tickets at \$39.00 \_\_\_\_\_

E-mail \_\_\_\_\_

Tax and tip included

Total Enclosed \_\_\_\_\_

Send this form with check payable to "N4C" to Stephen Busch 3507 Coyote Circle, Clayton, CA 94517 Or use PayPal : payments@n4c.org. Deadline February 17, 2019.

Contact Stephen : [22fretz@gmail.com](mailto:22fretz@gmail.com) if you have a problem with the deadline and can pay at the door.



## Yellowstone's Winter Wonderland

By Stephen Busch, Contra Costa Camera Club

First, a little background: Yellowstone was the first National Park established in 1872 by President U.S. Grant. Its draw is the wildlife, the waterfalls, the petrified forest, and the geothermal features, including Old Faithful Geyser and Mammoth Hot Springs. In 2016 it had over 4 million visitors.

Why visit in the winter? The crowds are gone, the blanket of snow is beautiful, and many of the animals are more visible against the snow. The Bison look cool with their snow beards.

What are the challenges of winter? Firstly, you need four wheel drive or chains on your vehicle to get there. There may be storms that limit your visibility and mobility. Also it's really cold! For my wife, Jane Postiglione, and I, we found the dry cold tolerable with the right clothing. We bought Baffin boots that are thick moon-boot like footwear that keep your feet warm. We wore layers that included thermal underwear to fleece to rain resistant shell. We had gloves and mittens from the Heat Co. which have pouches for heating packets which I never used. I topped it off with a wool cap that had ear flaps and Jane had a balaclava under her jacket hood.

In winter, all roads are closed to automobile traffic except the one from Gardiner, Montana, 56 ½ miles through the Lamar Valley to Cook City, Montana. The only way to travel in the rest of the park is by commercial snowmobiles or snow coaches. We chose a smaller outfit called Backcountry Adventures ([backcountry-adventures.com](http://backcountry-adventures.com)). Our first trip into the park from West Yellowstone was on snowmobiles with our guide who was very good at spotting wildlife. We carried our camera gear including telephoto lenses on the snowmobile, and our guide, knowing our interest, stopped often. Snowmobiles are so much fun! The new models are quieter and more efficient with hand warmers built into the handles. We followed

the Madison river to the Firehole River, where we saw a Bald Eagle in a tree. Then we went on the geyser fields and stopped at Old Faithful for lunch and to watch the predictable blast into a cobalt sky. The café at Old Faithful is open in winter, so lunch was there. On the return trip we saw swans, coyotes, and lots of Bison, wagging their heads through the snow to get down to what little grass there might be underneath. Several times we had to pull our snowmobiles to the side of the road and turn them off so that groups of Bison could walk past just a few feet away. They are impressive beasts at close quarters. Back in West Yellowstone, we peeled off the snowmobile suits, tipped our

guide, and headed for the Buffalo Bar to warm up. One of the hardest things in winter is walking across an icy parking lot. Baby steps.

The next time we went into the park with Backcountry Adventures was in a Snow Coach with a driver/guide and nine guests. I was lucky to grab the front seat for the first half of the trip. Our first stop was a warming hut where you can purchase hot drinks. We went to the Grand Canyon of the Yellowstone River, and viewed it from several vantage points. The waterfalls have a different look when



surrounded by ice and snow, than the yellow rock of summer. We had to bring our own lunch on this trip. On the way back, our guide spotted a coyote hunting in a meadow. It would sniff and listen under the snow, then dive in to capture a Vole, which it crunched and swallowed. Our guide was telling how locals were upset with a BBC camera crew that was chasing Bobcats through the park for weeks. He thought they had made the bobcats more shy of humans. Just then, I spotted a bobcat running across the road. It was a beautiful cat. It ran up the hill into the forest, so no photograph. Sometimes, seeing is enough.

A real gem in West Yellowstone is the Grizzly and Wolf discovery Center. We spent two days there and enjoyed the gift shop also. They have enclosures where you can see and photograph Grizzly bears and Gray Wolves as they are fed and then play. A new addition is the building that houses a River Otter environment with glass sides to see them underwater. The Otters interact with each other as well as the people behind the glass. There are also tanks of local fish.



Some notes on the weather: We were there in mid-December and the snow was about a week old. There were some flurries and most days were partly cloudy. Daytime highs ranged from 15 to 26 F and the nights were below zero, one night at -11 F. There was plenty of light for photography but we never saw the stars at night. The diamond like sparkle on the snow was delightful.

After several nights in West Yellowstone, we took the 3 hour drive up Hwy 287, to Bozeman, then to Livingston ( an attractive old railroad town), and on to Gardiner, Montana, which is at the northwest entrance to the park. We stayed two night at the Park Hotel Yellowstone, which is down the street from the Wonderland Café, a good place to eat owned by a photographer where we met several friendly Yellowstone guides.

Right near the entrance to the park we found Elk and Pronghorns. Just a few minutes in is the Mammoth Hot Springs. Be careful on the icy walkways that meander around the Springs. Driving east for the day took us through the Lamar Valley where we had hoped to see wolves but saw none. Fifty-six miles takes you to Cooke City, beyond which the road is closed for the season. It's a good place to get hot chocolate and turn around towards Gardiner. We saw a few Elk, two Coyotes and many Bison. The road was well cleared and maintained.

As far as photography, we used our DSLR Nikons with Tamron 150-600 or Nikon 200-500 lenses mostly hand held because things happen fast and we didn't want to bring tripods on snowmobiles. We did not have problems with the lenses fogging up as some folks do. You will probably need to adjust your exposures because of the bright snow and the dark Bison.

Why did we drive instead of fly to Montana? One reason is we had a lot of gear to carry. Also we enjoy exploring Nevada and Idaho. We crossed Donner Summit in a light snow storm heading east and stayed in Elko, a good place to taste Basque food. On our return we stayed in Twin Falls, Idaho (I really liked the Depot Café) and Winnemucca, Nevada.



The bottom line is I enjoyed Yellowstone a lot more in winter than I did years ago in summer with all the crowds. The only drawback was that the Prismatic Pool was closed in December.

I hope when you go, you'll see wolves!



# Photo Opportunities in the Bay Area!

## February

Motocross Racing (2/1, Oakland Coliseum)

Brazilian dance show (2/1, Mission Cultural Ctr. SF And 2/2 Casa de Cultura, Berkeley)

Chinese New Year Parade (2/8, begins corner of 2nd St. and Market, SF)

Chinese New Year in Oakland (2/8, Oakland Museum)

Golden Gate Pole Championships (2/8-9, Canada College Theater, Redwood City)

Tulipmania (2/8-17, Pier 39)

Valentine's Day Speakeasy (2/13-15, The Speakeasy: Cupid's Arrow)

Mardi Gras party in Livermore (2/15, Bothwell Arts Ctr., Livermore)

Super Hero Run (2/15, Almaden Lake Park, San Jose)

Monster Jam (2/15-16, Oakland Coliseum)

Pacific Orchid Exposition (2/21-23, SF County Fair Bldg.)

## March

St. Patrick's Day Parade (3/14, SF at 2nd & Market)

City of Dublin St. Patrick's Day Celebration (3/14-15, Dublin Civic Ctr.)

Flying Leprechaun (3/15, Hiller Aviation Museum, San Carlos)

Persian New Year Festival (3/17, Durant Ave., Berkeley)

Steampunk Convention (3/20-22, Hyatt Regency SF Airport)

Model Train Show (3/21-22, Alameda Cty. Fairgrounds)

Good Guys Car Show (3/28-29, Alameda Cty. Fairgrounds)

Festival of Colors (March, Fremont, San Francisco, San Ramon, San Jose, Stanford University)

Macy's Flower Show (March, Macy's in Union Square)

Mardi Gras San Francisco Style (March, Fillmore, SF)

Norooz Spring Festival (March, Union Square, SF)

St. Patrick's Day in San Jose (March, San Jose)



For more bay area photo opportunities  
check out  
[David Coleman Favorite Photo Spots  
Around the Bay Area](#)



## Formal Analysis and Your Photography

By Douglas Stinson

One of the elements in the traditional art criticism is *formal analysis*. In this context, the word “formal” is not used in opposition to “informal”, but rather to understand the *forms* the artist is creating or using and the meanings that can be derived from them. It is based on the idea that things like line, mass, texture, color, and composition give rise to content and meaning.

In formal analysis one concentrates on analyzing the formal elements, not interpreting the artwork. We are “looking under the hood”; trying to understand not “what does the work mean”, but “how does the work mean?”

Prior to the time when images could be easily and inexpensively reproduced in magazines, newspapers and books, writing about art performance required a detailed description of the work under discussion. This would lead naturally into formal analysis. Today such descriptions seem superfluous and, as a result, there is less reliance on formal analysis in art criticism. In particular, camera club judges are taught “don’t describe the image, people can see that for themselves”.

But do people actually “see that for themselves”? Or is part of becoming an educated viewer of photographs include being shown what to look for? Judges who want their feedback to move beyond the purely technical (e.g. proper exposure, focus, etc.) can use the concepts and language of Formal Analysis. This can be particularly useful when judging the more advanced levels in competition. The time allotted for feedback is limited, so it may be necessary to focus on just a few, critical, elements.

But what about the typical, non-judge, photographer? How might Formal Analysis help them? One can use these ideas to more deeply appreciate other’s photographs, for example, when visiting a museum or exhibition. Understanding gained viewing other’s images can then be applied to one’s own. “Previsualization” is often promoted as a way of creating excellent photographs. Generally, this is used in conjunction with concepts such as the Zone System as a way of achieving the desired tonal qualities of a photograph. But how about including some of the concepts of Formal Analysis in your “previsualization”?

Here are some things to look for in any work of two-dimensional visual art. These are adapted from *A Short Guide to Writing about Art* by Sylvan Barnet. In each case, imagine the question being followed by “Why did the artist make this choice? How does this affect the viewer’s response? How would the response change if the opposite style was used (e.g. low contrast changed to high)?”

- All Images
  - Are the outlines of shapes strong, wiry, hard and isolating? Or irregular, indistinct, and soft?
  - Are the colors related by bold contrasts or gradual transitions?
  - Are the colors symbolically expressive (caution: may be culture specific)?
  - Are complementary colors (colors on opposite sides of the color wheel, e.g. orange and blue) employed?
  - Are the colors bright or dark?
  - Are the colors of high or low saturation?
  - Does the light create sharp contrasts, or by means of gentle gradations unify all or parts of the image?
  - Do objects or figures share the space evenly, or does one overpower the other?
  - Is the composition symmetrically balanced (and perhaps therefore monumental, quiet, or rigid and oppressive) or is it diagonally recessive (and perhaps therefore dramatic or melodramatic, conveying swift recession or thrusting into the viewers space)?
  - Are there diagonal lines (perhaps suggesting motion, or animation, or instability)?
  - Are there horizontal lines (perhaps suggesting tranquility or stability)?
  - Are there vertical lines (perhaps suggesting vigorous stability)?
  - Are there circular lines (perhaps suggesting motion or fecundity)?
  - Are figures or objects arranged in a triangle (perhaps suggesting stability)?

- What is the size and aspect ratio of the image?
- What is the size of the objects in the image relative to the size of the image?
- Images of People
  - What is the viewer's and the artist's gaze? Does the subject return the gaze, or look elsewhere?
  - What is the relative viewpoint of the artist relative to the subject(s)? Looking up at, down on, or level with?
  - If more than one figure is shown, what is the relation of the figures to each other?
  - Does there appear to be a relation between the figure(s) and the artist?
  - Are figures harmoniously related, perhaps by stance or shared action? Or are they opposed?
- Portraits
  - How much of the figure does the artist show?
  - How much of the frame does the figure fill?
  - Is the face portrayed realistically, idealized, distorted, or abstracted?
  - What has the artists done with the subject's hands?
  - What clothing, furnishings, accessories, or props are employed?
  - What sort of identity is presented - social or psychological?
  - Is the face presented frontal, three-quarters or profile?
  - Is the figure presented allegorically (e.g. turned into a representation of liberty, beauty, peace or war)?
- Still lifes
  - What is the chief interest? Is it largely the ability of the artist to capture the transparency of glass, the texture of a lemon rind? Or is it the relationship between shapes? Or symbolic suggestions, such as of opulence, or of domesticity?
  - Does the image offer allegorical implications, for example, of transience?
  - Is there contrast, an evocation of pathos, such as the contrast between a dead animal and its vibrant color or texture?
- Landscapes
  - If the image includes people, what is their relationship to pictured nature - at ease, dominating, inspired, empowered, cowering?
  - Do any people appear below the horizon, standing out against the horizon, or in the open air?
  - Are there human constructions in the landscape and what do they say about the relationship between humans and the landscape?
  - What are the characteristics of the natural objects in the landscape - billowy or dark clouds, gnarled or airy trees?
  - Is the landscape presented as heroic, threatening, sublime, bucolic, ordered, unspoiled, or idealized?

In addition to the items above, here are some things to look for in photographs, specifically. These were adapted from Elizabeth Anne McCauley, the David H. McAlpin Professor of History of Photography and Modern Art at Princeton University. It was published in *A Short Guide to Writing about Art* by Sylvan Barnet. As before, in each case, imagine the question being followed by "Why did the photographer make this choice? How does this impact the viewer's response? How would the response change if the opposite style was used (e.g. low contrast changed to high)?"

- What type of photographic process was used?
- On what was the photograph printed, paper or some other material like silk or metal?
- Is the surface of the print matte, glossy or in between?
- What is the color or tonal quality of the image?
- Has it been hand colored or retouched?
- Is the image damaged, torn, corroded, tarnished?
- What is the subject? Is it a traditional subject such as a landscape, still life, portrait, an allegorical, historical scene, or documentary?
- Do the figures or objects seem arranged or "caught as they were"?
- Are props included?

- To what extent did the photographer fabricate or create the image by physically arranging, constructing or interacting with some or all of its components?
- Considering the photograph as a two-dimensional object:
  - What are the most important forms and where are they located within the frame?
  - Is the composition balanced or unbalanced?
  - What did the photographer leave out of the frame?
  - What happens at the edge of the frame?
  - How obvious and important is the two-dimensional composition?
- Considering the photograph as a three-dimensional object:
  - Where does the main activity take place - in the foreground, midground or background?
  - How did the photographer define (or not define) the three-dimensional space? (examples include overlapping objects, foreshortening, light-to-dark transition, sharp-to-soft focus transition, high-to-low contrast transition, relative position from the ground line, perspective, blue cast to objects in the background)
  - How would you describe the space - shallow or deep, static or dynamic, claustrophobic or open, rational or irrational?
  - How obvious and important is the three-dimensional composition?
- What is the photographer's choice of vantage point and angle of vision?
- How near or far does the main subject appear?
- Does the image draw the viewer's attention to where the photographer is located?
- Is there lens distortion?
- Why was a particular lens chosen?
- What is the depth of field? Where are the areas of sharp focus? Of soft focus?
- How was focus used to convey meaning?
- Is the image detailed or grainy?
- What kind of lighting was used? Indoor or outdoor? Natural, artificial or a combination?
- How did season or time of day affect the lighting conditions?
- What was the main light source? The secondary light source?
- How do you characterize the lighting - harsh, subtle, flat, dramatic, magical?
- If a monochrome image, what is the range of light and dark?
- Where are the lightest and darkest areas?
- Does the image have high or low contrast?
- Is the image high-key or low key?
- How does the exposure time influence the image?
- What do you think the photographer is trying to say with the image? What aspects did the photographer accentuate? What was the photographer's attitude toward the subject? What does the photograph convey to you today - about a place, a time, a person, an event or a culture?

Try adding these ideas to your "toolbox" and use them when looking at a scene and imaging what your photograph will look like. May they add more power to your images!

# January Competition Results

## Pictorial - Projected Images (Judge - Jane Postiglione)

### Basic Level (37 entries)

Award	Title	Member	Club
1	El Capitan reflecting in Merced River	Gary Hromada	Marin
2	Windowpane Etching	Joel David Brown	Santa Rosa
3	The galactic core of the Milky Way galaxy rises above the trees at Utica Reservoir.	Michael Carpenter	Peninsula
4	Window and Stairs	Sukrat Gupta	Santa Clara
5	Pure Rebel Sunset at Black's Beach San Diego	Larry Taggesell	Alameda
HM	Big Green Monstera	Ronnie Rosenbach	Santa Rosa
HM	Birthday Party Intensity	John Whitehorn	Millbrae
HM	Walking through columns!	Josephina Shen	Santa Clara



### Pictorial Projected - 1st - Basic

**El Capitan reflecting in Merced River  
Gary Hromada  
Marin Photo Club**



## Pictorial Projected (cont'd)

### Intermediate Level (35 entries)

Award	Title	Member	Club
1	Power in the night (11093897)	Phil Meginness	Livermore
2	Acrobats Perform Their Magic At Cirque du Soleil's Amaluna 2019	Jean Millman	Alameda
3	Sunrise at the harbor	Craig Turner	Diablo Valley
4	The Granddad	Sherri Oster	Santa Rosa
5	The Stairs to the Gate	Bhupesh Patel	Peninsula
HM	Late afternoon fog enters the Golden Gate.	Allen Nordgren	Rossmoor
HM	Underbelly of the Richardson Bay Bridge in Mill Valley	Bob Hemstock	Marin
HM	View Into The Past	Udo Klein	Contra Costa



**Pictorial Projected - 1st - Intermediate**

**Power in the Night  
Phil Meginness  
Livermore Valley Camera Club**

## Pictorial Projected (cont'd)

Advanced Level (42 entries)			
Award	Title	Member	Club
1B	Portrait of Shamirat, the award winning eagle hunter and his eagle	Kotomi Ito	Alameda
2	Sunrise flight	Robert Adler	Rossmoor
3	Elated	Lee Cahili	Santa Clara
4	The blue leaf of summer.	Carol Gray	Berkeley
5	Starry, starry night ... glowing in the trunk of a palm tree.	Tina Kelly Green	Marin
HM	Maya with shadow	Carla Edwards	Millbrae
HM	The morning in Gobi Desert	Kotomi Ito	Alameda
HM	Untouchable in the Evening Light	Leo Sheikman	Light & Shadow

### Best in Competition - Pictorial Projected



Pictorial Projected - 1st - Advanced

Portrait of Shamirat, the award winning eagle hunter and his eagle.

Kotomi Ito

Alameda Photographic Society

## Pictorial Projected (cont'd)

### Masters Level (37 entries)

Award	Title	Member	Club
1	Milky Way at Convict Lake.	Ernie Murata	Villages
2	A Study in Scarlet	Ed Mestre	Livermore
3	I Have a Hand on This	Claudia Peterson	Santa Clara
4	Considering The Day	Claudia Peterson	Santa Clara
5	Temptation of the Wild Side	Ron Shattil	Berkeley
HM	Blue hour at the Village of Reine	Shinnan Kiang	Livermore
HM	Colorful Dawn at Mono Lake	Louis Cheng	Alameda
HM	Power Bloom	Charles Ginsburgh	Peninsula



### Pictorial Projected - 1st - Masters

**Milky Way at Convict Lake**  
**Ernie Murata**  
**Villages Camera Club**



## Nature - Projected (Judge - Jane Postiglione)

### Basic Level (26 entries)

Award	Title	Member	Club
1	A newly eclosed monarch will pump blood from its full abdomen into its veined wings. The split proboscis will be "zipped" together to form a straw-like tube for feeding.	Tanya Edgar	Berkeley
2	BOXELDER BUG feeds on Boxelders, maples and ash trees, preferring their seeds but also piercing and sucking sap from other parts. Adults have orange black wings. Nymphs and hatchlings are bright red.	Susan Dunn	Alameda
3	[Seq] river bank confrontation	Jeffrey Blum	Marin
4	[Seq] Lake Nakuru Kenya	Zina Mirsky	Rossmoor
5	Convergent Ladybug ( <i>Hippodamia convergens</i> ) pupa, larva, and adults share a Narrow-leaved Milkweed ( <i>Asclepias fascicularis</i> ). Oleander aphids ( <i>Aphis nerii</i> Boyer de Fonscolombe) are food for the larva.	Martha Winnacker	Berkeley
HM	Mating Elephant seals near San Luis Obispo	Peter Holmes	Villages
HM	[Seq] Osprey	Mishaa Degraw	Berkeley
HM	Sand bubbler crabs live in burrows on tropical beaches in the Indo-Pacific region. When the tide ebbs, they emerge to filter the sand for food, leaving a galaxy of sand balls around the burrow hole.	Eric Hsu	Alameda



### Nature Projected - 1st - Basic

**A newly enclosed monarch will pump blood from its full abdomen into its veined wings. The split proboscis will be "zipped" together to form a straw-like tube for feeding.**

**Tanya Edgar  
Berkeley Camera Club**

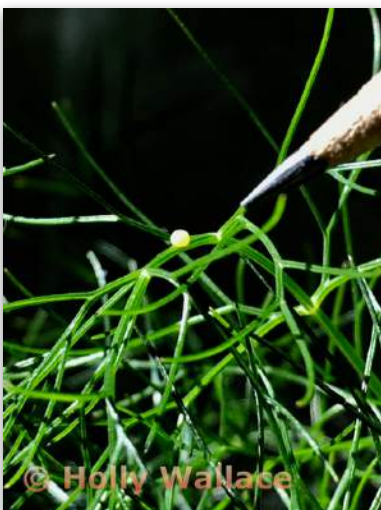
© Tanya Edgar



## Nature Projected (cont'd)

### Intermediate Level (25 entries)

Award	Title	Member	Club
1	[Seq] Anise Swallowtail	Holly Wallace	Berkeley
2	PRIDE OF LIONS ATTACK A WATER BUFFALO, MALA MALA RESERVE, SOUTH AFRICA. THE WATER BUFFALO SURVIVED WHEN OTHERS FROM THE HERD ARRIVED.	Angela Grove	Marin
3	Male Blue-footed Booby adjusts his eggs.	Frederick Berg	Villages
4	Willetts (Tringa semipalmata) Fighting. Willetts are very territorial and strongly defend their breeding territories throughout the year.	Eddy Lehrer	Alameda
5	Wet bobcat (Lynx Rufus) with prey on a rainy day	Sue Griffin	Livermore
HM	Milkweed (Asclepias) in late fall following icy night, where seeds are now unable to blow away.	Harvey Abernathey	Marin
HM	Philodendron or "sticky" leaves plant. According to the Guatemalan eco tour guide, this plant evolved as a "saprophite" meaning it uses a friendly plant to provide support as a way to access sunlight and nutrients.	Ally Whiteneck	Rossmoor
HM	The Grizzly Bear (Ursus arctos horribilis) Although grizzlies are of the order Carnivora and have the digestive system of carnivores, their diets consist of both plants and animals.	Guy Miller	Santa Rosa



### Nature Projected -1st - Intermediate

**Anise Swallowtail  
Holly Wallace  
Berkeley Camera Club**

## Nature Projected (cont'd)

### Advanced Level (38 entries)

Award	Title	Member	Club
1	A mother Cheetah watches the surroundings while her 4 infant cubs are immersed in eating a fresh gazelle kill. Serengeti NP, Tanzania	Anita Rama	Contra Costa
2	Not in a sharing mood Bald eagle ( <i>Haliaeetus leucocephalus</i> ) standing on its prey, Skagit County WA, 11/27/19	Marshall Gross	Marin
3-W	A Double-crested Cormorant ( <i>Phalacrocorax auritus</i> ) Dashes Away From the Lunging Bill of a Hungry American White Pelican ( <i>Pelecanus erythrorhynchos</i> ).	Dennis Rashe	Livermore
4	The aggressive food-begging behavior from older Snowy Egret Chicks makes it difficult for the parent to actually feed them.	Denise Crawford	Millbrae
5	Grooming behavior in mountain gorillas ( <i>Gorilla beringei beringei</i> ), an endangered species in Uganda; Bwindi impenetrable forest national park. Grooming establishes and reinforces social bonds.	Morris Swartz	Berkeley
HM	An American Kestrel delicately picks apart a live vole. The kestrel will pounce on its prey, seizing it with one or both feet, and then carry it back to a perch on a fence post or utility line.	Lyrinda Snyderman	Berkeley
HM	Mating of Mandarin ducks	Sree Alavattam	Fremont
HM	Ruby crowned kinglet displays its crown only when agitated or threatened	Sree Alavattam	Fremont



### Nature Projected -1st - Advanced

**A mother Cheetah watches the surroundings while her 4 infant cubs are immersed in eating a fresh gazelle kill. Serengeti NP, Tanzania**  
**Anita Rama**  
**Contra Costa Camera Club**

## Best Wildlife

### Nature Projected -3rd - Advanced

**A Double-crested Cormorant (*Phalacrocorax auritus*) Dashes Away From the Lunging Bill of a Hungry American White Pelican (*Pelecanus erythrorhynchos*).**  
**Dennis Rashe**  
**Livermore Valley Camera Club**



## Nature - Projected (con't)

### Masters Level (32 entries)

Award	Title	Member	Club
1B-W	[Seq] Mystery Eggs	Ed Oswalt	Berkeley
2	Arctic Tern ( <i>Sterna paradisaea</i> ), identified by its solid crimson bill, lands on a rock bar with its catch of a small fish. Alaska.	Wendy Hannum	Marin
3	[Seq] Woodpecker	Irene Bergamini	Diablo Valley
4	American Cliff Swallow Adult Feeds Insects to Juvenile. The primarily diet consists of flying insects, particularly swarming species such as: flies, bees, lacewings, mayflies, damselflies and others.	Laurie Wilson	Berkeley
5	Sea Otter pups ( <i>Enhydra lutris</i> ) stay with their mothers for the first 8 months of their life. The pups' fur traps so much air that they actually cannot dive under water.	Marilyn Caven	Santa Rosa
HM	Assertiveness: a bald eagle zooms in to grab the last piece of a salmon carcass, the other two eagles yield. Chilkat River, Alaska.	Shinnan Kiang	Livermore
HM	Juvenile Blue Dasher Dragon Fly	Sharon Anderson	Contra Costa
HM	Trichodesmium blooms, aka "sea sawdust/straw" fixes atmospheric nitrogen into ammonia, a nutrient used by other organisms that support complex microenvironments. Pacific Ocean, Australia.	Noel Isaac	Marin



## Best in Competition - Nature Best Wildlife



**Nature Projected  
1st - Masters**

**Mystery Eggs  
Ed Oswalt  
Berkeley Camera Club**



## Creative - Projected (Judge - Jane Postiglione)

### Basic Level (29 entries)

Award	Title	Member	Club
1	One more Aspen for my splitting headache, PLEASE!!	Paul Hampton	Alameda
2	Windswept.	Allen Nordgren	Rossmoor
3	Suspended	William Newton	Berkeley
4	In a Hurry	Eric Gold	Santa Clara
5	Enlighten	Kathryn Baechle	Villages
HM	Another perspective emerges; When you see with your hands	Ron Shattil	Berkeley
HM	love is the tall grass	Eddie Lagos	Santa Clara
HM	Triple Play	Tim Cuneo	Santa Clara



© Paul Hampton

**Creative Projected -1st - Basic**

**One more Aspen for my splitting  
headache, PLEASE!!**

**Paul Hampton**

**Alameda Photographic Society**



## Creative Projected (cont'd)

### Intermediate Level (32 entries)

Award	Title	Member	Club
1	Textured	Lee Cahili	Santa Clara
2	Soft Pond Otter Morning	Steve Gibbs	Santa Rosa
3	Floating!	Fragrance Liu	Rossmoor
4	Investigating	Meng Horng	Contra Costa
5	Awash in memory.	Holly Wallace	Berkeley
HM	Below the Surface	Vadim Mikulinsky	Contra Costa
HM	Color Flow	Donna Ostheimer	Villages
HM	Dancing Skeletons	Kazuko Hamano	Santa Clara



**Creative Projected -1st - Intermediate**

**Textured  
Lee Cahili  
Santa Clara Camera Club**

## Creative Projected (cont'd)

Advanced Level (34 entries)

Award	Title	Member	Club
1	Pedestrian bridge, twice.	Michael Funk	Santa Rosa
2	House Sparrow	Frank Langben	Villages
3	Reaching Through Space-Time	Eric Brown	Berkeley
4	Cranes in flight	Bill Stacy	Santa Rosa
5	A Shadow of Her Former Self	Phillip Hann	Santa Rosa
HM	Biking in the rain, impressions	Alex Shiluk	Contra Costa
HM	Morning commute	Mark Brueckman	Alameda
HM	Perrier with a slice of lemon please	Bob Hemstock	Marin



**Creative Projected -1st -  
Advanced**

**Pedestrian Bridge, twice  
Michael Funk  
Santa Rosa Photographic  
Society**

© Michael Funk



## Creative Projected (cont'd)

Masters Level (33 entries)

Award	Title	Member	Club
<b>1B</b>	DREAMWALK	Jack Zins	Rossmoor
2	Once in a Blue Moon-	David Morse	Contra Costa
3	ON THE PATH	Helen Sweet	Contra Costa
4	Frozen	Marsha Kirschbaum	Berkeley
5	Into the Brick Tunnel	Peter Nicholls	Villages
HM	Disney Theater, Aerated	Terry Ryder	Berkeley
HM	EVOLUTION GONE AWRY	Jack Zins	Rossmoor
HM	What 2019 Felt Like	Ed Mestre	Livermore

## Best in Competition - Creative Projected



© Jack Zins

**Creative Projected -1st - Masters**

**DREAMWALK**

**Jack Zins**

**Rossmoor Photography Club**

## Color - Prints (Hosting Club - Millbrae/Judge - Gregs Edwards)

Basic Level (7 entries)			
Award	Title	Member	Club
1	Gathering	Mary Pieper-Warren	Marin
2	Evening fog enters the Golden Gate.	Allen Nordgren	Rossmoor
3	Old Havana	Dennis Herman	Marin



**Color - Prints - 1st - Basic**

**Gathering  
Mary Pieper-Warren  
Marin Photo Club**



## Color - Prints (cont'd)

Intermediate Level (15 entries)			
Award	Title	Member	Club
1B	Let-The-Sleeping-Dog-Lie	Lidia Sari	Livermore
2	South Georgia Pintail (Anas georgica)	Jon D'Alessio	Marin
3	La Ribera Quarter of Barcelona	Gary Oehrle	Livermore
4	Through The Windshield (11353031)	Douglas Smith	Contra Costa
5	Soaked and Miffed	Steve Kessler	Peninsula

### Best in Competition - Color Prints



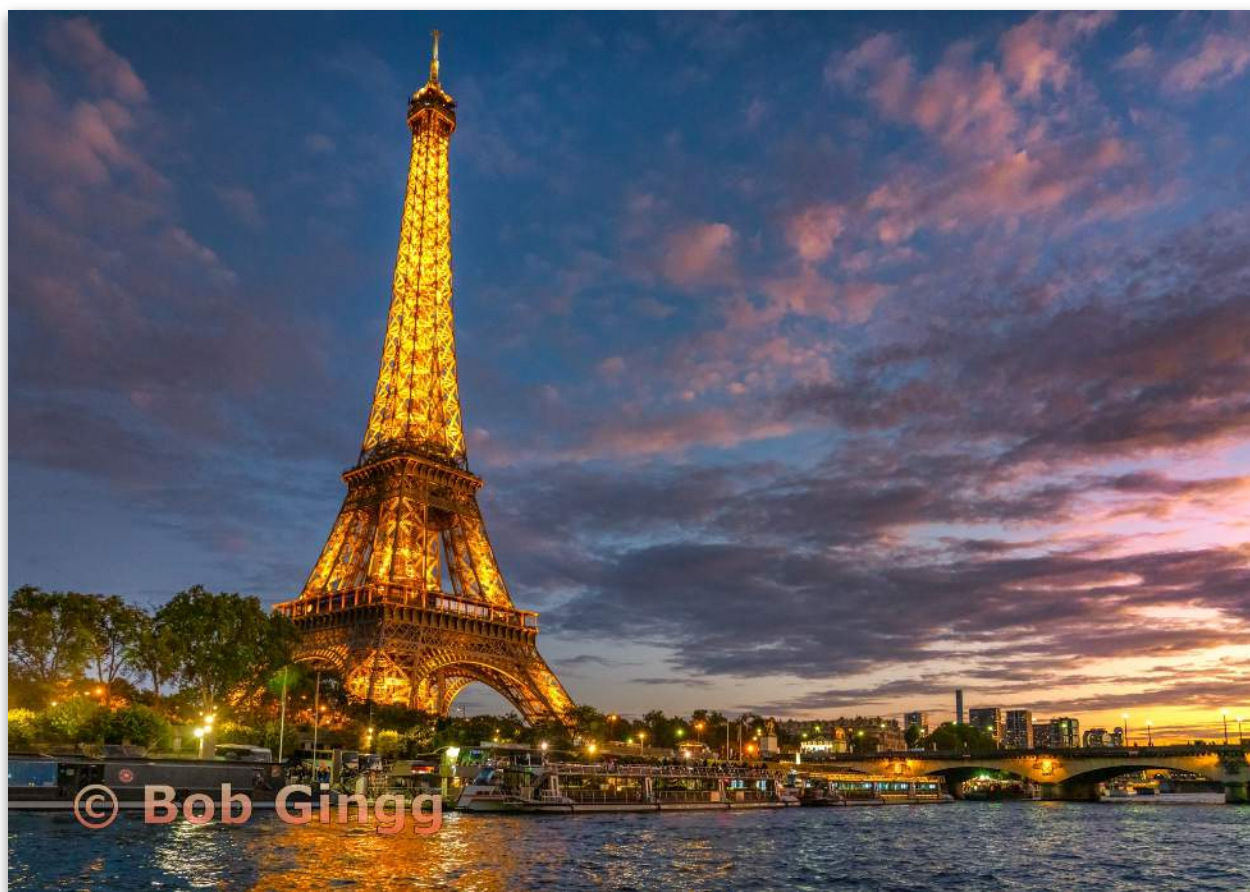
Color - Prints - 1st - Intermediate

Let-The-Sleeping-Dog-Lie  
Lidia Sari  
Livermore Valley Camera Club

## Color - Prints (cont'd)

Advanced Level (22 entries)

Award	Title	Member	Club
1	Sunset on the Seine at the Eiffel Tower.	Bob Gingg	Marin
2	Timeless Sands. White Sands National Monument.	Francesco Carucci	Santa Clara
3	Bison In Winter, Yellowstone Nat'l Park	John Benet	Marin
4	Kew Garden greenhouse	Dean McCoy	Livermore
5	Gypsy and Bebe	Karen Therman	Contra Costa
HM	Masada Ruins, Israel - with view toward the Dead Sea	Chris Cassell	Light & Shadow
HM	On the foot bridge before sunsets, Zion National Park, Utah	Jean Chen	Rossmoor
HM	Thrown of the forest princess	Bruce Paul	Santa Clara



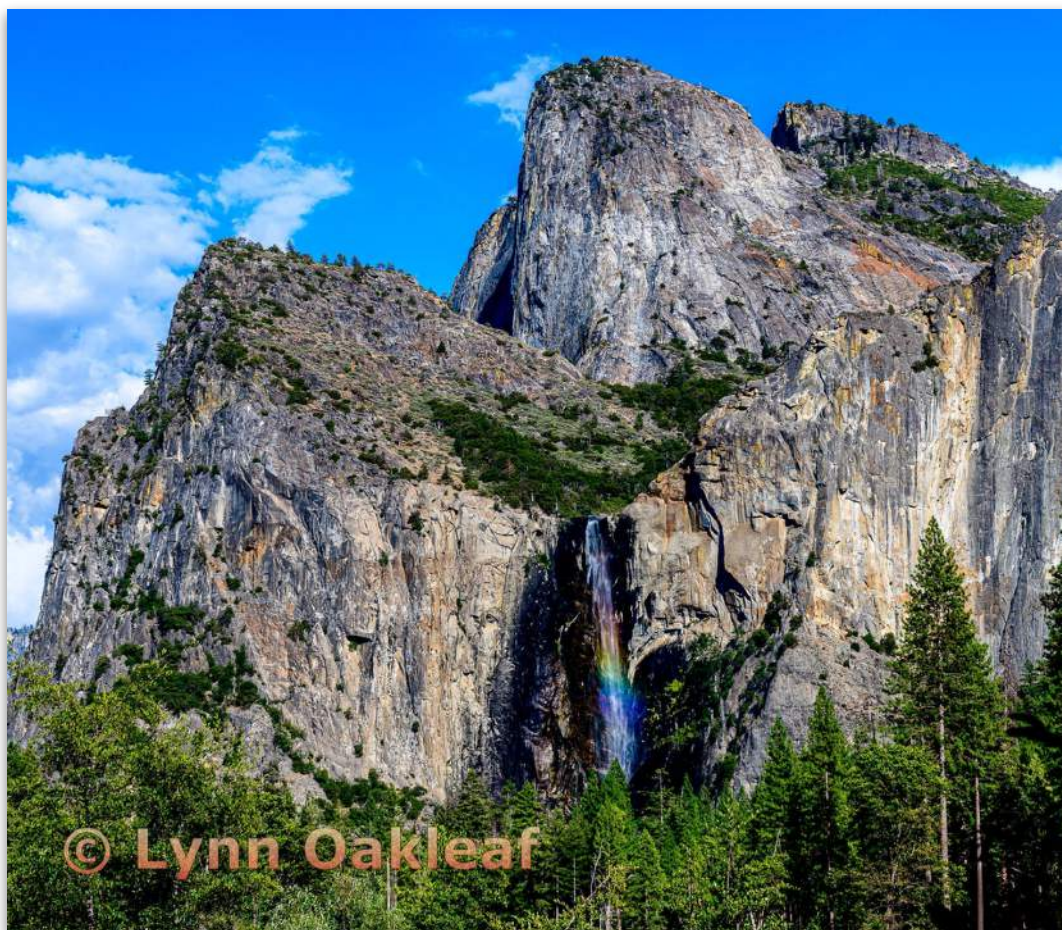
**Color - Prints - 1st - Advanced**

**Sunset on the Seine at the Eiffel Tower.  
Bob Gingg  
Marin Photo Club**

## Color - Prints (cont'd)

### Masters Level (25 entries)

Award	Title	Member	Club
1	Bridal Veil Falls Rainbow	Lynn Oakleaf	Diablo Valley
2	White Flower 74	Charles Ginsburgh	Peninsula
3	Curved Tulips	Lucy Beck	Contra Costa
4	Natural beauty.	Euclides Viegas	Diablo Valley
5	Spoons 'n Spice	Cindy Micheli	Livermore
HM	Colorful Yellowstone	Shinnan Kiang	Livermore
HM	Monument Valley Moon Rise	John Mentil	Rossmoor
HM	The Art of Yosemite	Jennifer O'Donnell	Peninsula



**Color - Prints - 1st - Masters**

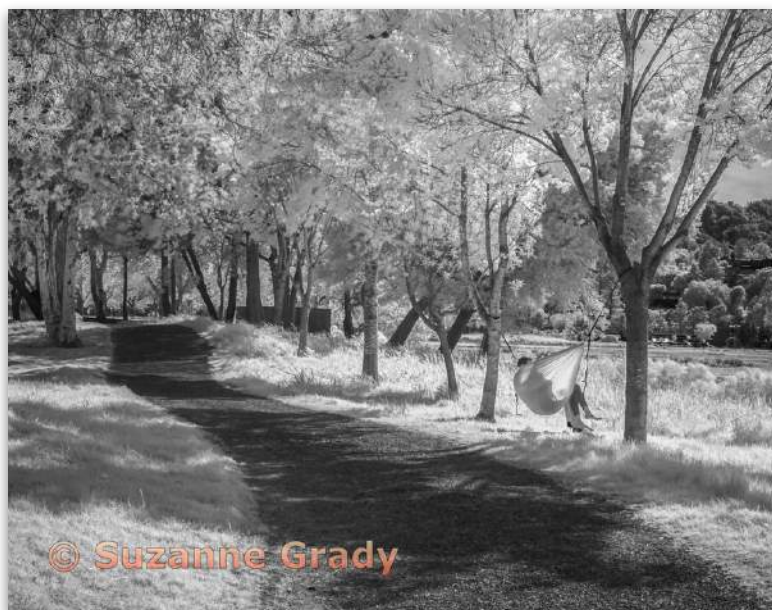
**Bridal Veil Falls Rainbow  
Lynn Oakleaf  
Diablo Valley Camera Club**



# Monochrome - Prints (Hosting Club - Millbrae/Judge - Greg Edwards)

## Basic Level (7 entries)

Award	Title	Member	Club
1	Bringing your own hammock for a Sunday afternoon.	Suzanne Grady	Marin
2	Walking in the Alley under Eiffel Tower	Ben Wang	Peninsula
3	Minnehaha Creek, Minneapolis	Dennis Herman	Marin



## Monochrome - Prints - 1st - Basic

**Bringing your own hammock for a  
Sunday afternoon  
Suzanne Grady  
Marin Photo Club**

## Intermediate Level (14 entries)

Award	Title	Member	Club
1	Late evening at the Louvre Pyramid.	Bob Gingg	Marin
2	Nude by Window	Steve Kessler	Peninsula
3	Milkweed Seeds	Betty Hovenden	Livermore
4	Young wild stallions in rough play, California	Vicki Anderson	Contra Costa
5	Entrance to a Yale college	Debasish Raha	Millbrae

## Monochrome - Prints - 1st - Intermediate

**Late evening at the Louvre Pyramid  
Bob Gingg  
Marin Photo Club**





## Monochrome- Prints (con't)

### Advanced Level (24 entries)

Award	Title	Member	Club
1	Arctic Beauty	Cindy Micheli	Livermore
2	Me and my shadow.....-; Cattle Egret in flight	Mansoor Assadi	Marin
3	Floating on Satin Sea	Dennis Rashe	Livermore
4	Cliff and Reflection - Kaweah Gap, Sequoia NP	Chris Cassell	Light & Shadow
5	Nomad	Debbie Lindemann	Livermore
HM	Butterfly Gazes Into Bubble With Trapped Hummingbird Inside	Sharon Anderson	Contra Costa
HM	Here Comes the Train, Durango-Silverton Narrow Gauge Railway, CO	Kazuko Hamano	Santa Clara
HM	Steep Cliffs, Zion National Park, Utah	Jean Chen	Rossmoor



### Monochrome - Prints - 1st - Advanced

**Arctic Beauty  
Cindy Micheli  
Livermore Valley Camera Club**

© Cindy Micheli

## Monochrome- Prints (con't)

Masters Level (26 entries)

Award	Title	Member	Club
<b>1B</b>	Calla Lily	Shinnan Kiang	Livermore
2	Contemplating Street Lights in the misty rain, Paris, France	Keith Cockerham	Marin
3	Old Pelican Powerful Wings	Claudia Peterson	Santa Clara
4	Marshall's Beach II San Francisco	Bhupesh Patel	Peninsula
5	The Fur Coat	Claudia Peterson	Santa Clara
HM	Anticipation	Claudia Peterson	Light & Shadow
HM	The temple of Debod in Madrid was a gift from Egypt to Spain	Ed Mestre	Livermore
HM	Trocto by HYBYCOZO, the Hyperspace Bypass Construction Zone	Eric Ahrendt	Contra Costa

### Best in Competition - Monochrome Print



**Monochrome - Prints - 1st - Masters**

**Calla Lily  
Shannon Kiang  
Livermore Valley Camera Club**

## Nature - Prints (Hosting Club - Millbrae/Judge - Greg Edwards)

### Basic Level (7 entries)

Award	Title	Member	Club
1B	Like other poppies, <i>Eschscholzia californica</i> (shown here at Briones regional park) exhibits nyctinasty: the petals close at night, most likely to protect pollen, and reopen with the morning sun.	Dennis Herman	Marin
2	Grevy's zebra dust bathing behavior serves as a parasite control, sunscreen and territory marking. Egrets wait nearby to feast on removed parasites. Kenya 2018	Debbie Lindemann	Livermore
3	African penguins lay 1-2 eggs and stay with their chicks for up to 3 months. After that, the chicks form a creche for safety while their parents head to sea to feed.	Vicki Stephens	Livermore

## Best in Competition



### Nature - Prints - 1st - Basic

Like other poppies, *Eschscholzia californica* (shown here at Briones regional park) exhibits nyctinasty: the petals close at night, most likely to protect pollen, and reopen with the morning sun.

Dennis Herman  
Marin Photo Club



## Nature - Prints (cont'd)

### Advanced Level (19 entries)

Award	Title	Member	Club
1-W	Limpkin with Apple snail: Large marsh bird with decurved bill with which it pounds a hole in the side of shell to release the snail. (Aramos guarauna)	Andy Neureuther	Rossmoor
2-W	Young American White Pelican Tossing Black Feather Inside Large Beak (Pelecanus erythrorhynchos)	Claudia Peterson	Santa Clara
3	Snowy Egrets (Egretta thula) typically wade in shallow waters to eat small fish. But this egret at Las Gallinas snares a dragonfly (Anisoptera Insecta) which ventured too close.	Steve Disenhof	Marin
4	Praying Mantis (Mantis religiosa) Diet Carnivore, The most famous example of this is the notorious mating behavior of the adult female, who sometimes eats her mate just after or even during mating.	Rick Calhoun	Diablo Valley
5	Pie-billed Grebe(Podilymbus podiceps) cuddles four chicks	Poonam Murgai	Santa Clara
HM	A Spotted owlet(Athene brama) a small, nocturnal bird, is well camouflaged while roosting in a tree cavity, Ranthambore, India	Jane Postiglione	Contra Costa
HM	The western tent caterpillar, Malacosoma, builds silken nests in sunny areas where body heat is elevated for accelerated development. Drummond, MT	Gene Molander	Contra Costa



## Best Wildlife

### Nature - Prints - 1st - Advanced

**Limpkin with Apple snail: Large marsh bird with decurved bill with which it pounds a hole in side of shell to relate the snail. (Aramos guarauna)**  
**Andy Neureuther**  
**Rossmoor Photography Club**

## Best Wildlife

### Nature - Prints - 2nd - Advanced

**Young American White Pelican Tossing Black Feather Inside Large Beak (Pelecanus erythrorhynchos)**  
**Claudia Peterson**  
**Santa Clara Camera Club**





## Creative - Prints (Hosting Club - Millbrae/Judge - Greg Edwards)

### Basic Level (10 entries)

Award	Title	Member	Club
1	Fusion	Debasish Raha	Millbrae
2	Sunrise	Cindee Beechwood	Marin
3	Reflected Days Gone By	Betty Hovenden	Livermore
4	Burning Off the Fog	Polly Krauter	Livermore



**Creative - Prints - 1st - Basic**

**Fusion  
Debasish Raha  
Millbrae Camera Club**

## Creative - Prints (cont'd)

Advanced Level (24 entries)

Award	Title	Member	Club
<b>1B</b>	Caught in a desert tree	Marina Grabovskaya	Fremont
2	Behind The Veils	Claudia Peterson	Santa Clara
3	San Francisco Botanical Gardens, taken in camera, no Photoshop shenanigans!	Susie Kelly	Marin
4	Sky Play	Chris Cassell	Light & Shadow
5	The Lines of Creation	Claudia Peterson	Light & Shadow
HM	Colored Perfusions.	John Erve	Millbrae
HM	Combination of textures and colors combined.	Euclides Viegas	Diablo Valley
HM	Perfect storm over Moscow	Marina Grabovskaya	Fremont

## Best in Competition - Creative Prints



**Creative - Prints - 1st - Advanced**  
**Caught in a desert tree**  
**Marina Grabovskaya**  
**Fremont Photographic Society**

# ADULTS

## Essential Elements for Great Photography



This 5-session course is presented by the Peninsula Camera Club will cover the essential elements present in great photography. For advanced beginners and intermediate-level photographers who want to upgrade their skills and explore the camera's creative possibilities, this course – or any part of it – is for you!



**Date:** Mondays, February 24 – March 23

**Time:** 7:00 – 9:00 pm

**Location:** Board Room

**Series:** \$175 PJCC & PCC M/\$210 P

**Drop-in per class:** \$40 PJCC & PCC M/\$45 P

**February 24** *How to Capture Light: The Art of Exposure* . . . . . Nik Favretto & Marshall Dinowitz

**March 2** *Crafting Images: The Use of Effective Composition* . . . . . Mike Isola & Mark Hahnlein

**March 9** *Light: Its Many Forms and How It May Be Used* . . . . . Sree Alavattam & Steve Renwick

**March 16** *Getting Our Images to Reflect What We See: The Art of Processing* . . . . Charlie Ginsburgh

**March 23** *Pulling It All Together: Review of Student Images* . . . Charlie Ginsburgh & Bruce Finocchio

**Pre-registration required. For details, email [cginsburgh@gmail.com](mailto:cginsburgh@gmail.com).**

**To register call 650.212.PJCC (7522), visit the Welcome Center or [pjcc.org](http://pjcc.org)**



# 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/>

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

President	Doug Stinson	Fremont	<a href="mailto:douglas-stinson@comcast.net">douglas-stinson@comcast.net</a>
Vice President	Stephen Busch	Contra Costa	<a href="mailto:22fretz@gmail.com">22fretz@gmail.com</a>
Treasurer	Jon d'Alessio	Marin	<a href="mailto:dalessiojon@comcast.net">dalessiojon@comcast.net</a>
Secretary	Mark Brueckman	Alameda Photographic Society	<a href="mailto:markbrueckman@gmail.com">markbrueckman@gmail.com</a>
PI Chair	Gene Albright	Berkeley	<a href="mailto:genea.genea@sbcglobal.net">genea.genea@sbcglobal.net</a>
Print Chair	Joan Field	Contra Costa	<a href="mailto:joan421@comcast.net">joan421@comcast.net</a>
Judges Chair	Joe Hearst	Livermore	<a href="mailto:joe@jhearst.com">joe@jhearst.com</a>
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Webmaster	Stephen Hinchey	Alameda	<a href="mailto:shinchey@barbary.com">shinchey@barbary.com</a>

## 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 Inter-club Competition

## 2020 Competition Year

		Print	Print	Print	Print	PI	PI	PI	PI
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	Millbrae	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

Go to [n4c.org/competitions](http://n4c.org/competitions) for more information regarding N4C interclub competitions.

\* No competitions scheduled in December.