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Happy Summer

Announcements & Events



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/>

Correction!

The cost of Topaz Sharpen AI is actually \$79, not \$19. It is still a great program, in my opinion, and will give positive results for many images. There are three settings you can use: Unsharp (Sharpen), Motion Blurred (Stabilize), and Out of Focus (Focus) are the three possibilities.

Joan Field

ANNOUNCEMENTS!

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

Send your info to vjs.1194@gmail.com and I will announce it in the the next Foto FanFare!



Presidents Corner...

by Doug Stinson

It's been quite encouraging to see how clubs have responded creatively to the restrictions made necessary by the spread to Covid-19. In addition to Projected Image competitions we are now experiencing remote education nights. This might provide an opportunity to invite back former members. If you have good ideas about opening up these meetings to the general public, be sure to share them!

Recently I've been starting to explore alternative photographic processes. I enjoy the physicality of these processes, but unfortunately this characteristic is not something that can be shared in a Zoom meeting. Certainly, in terms of club activities, those of us who enjoy prints have been particularly hard hit. Even more so for those who love monochrome prints: even if one "compromised" by making monochrome projected images, there were Interclub monochrome print competitions every month, not so for monochrome projected images. Well, the N4C Board has done something about that. For as long as there are no print competitions, we will be running monochrome projected image competitions every month. Of course, it is entirely up to individual clubs to decide if they want to participate in the "extra" monochrome PI competitions.

Speaking of on-line events, as many of you know, I run the website <https://bayareaphotoscene.com> which lists San Francisco Bay Area exhibitions, talks, artist receptions, and workshops for people interested in photography. With Shelter-in-Place, galleries and museums are closed and many workshops cancelled. However, many have responded by hosting on-line events or having on-line exhibitions. So now there is a whole new category of events on the site: "Online" events. These are worth checking out.

Regarding the new "Portfolio" competition, I want to make sure everyone is aware that each portfolio will be evaluated by three assessors and we will be providing comments and constructive criticism back to the photographers on each and every submission. A major purpose of the Portfolio program is to help you grow as a photographer, and feedback is critical to that process. I'm looking forward to seeing your submissions! Talk to your club officers about the submission process and deadlines.

OK... now, enjoy the rest of this issue of Foto Fanfare!



Photo Opportunities in the Bay Area!

As we continue to shelter-in-place, here are some online exhibits, interviews, talks and presentations that you may find inspiring!

Don't forget about the regional parks for taking photos while you walk and enjoy the fresh air.

M-Mag interviews Linda Connor plus view her exhibit <http://hainesgallery.com/>

Creativity in the Time of Covid 19 online exhibit <https://artphotocabrillo.com/>

Hiroshi Sugimoto: Beginnings online exhibit <http://fraenkelgallery.com/>. Thru 6/14/20

RBG Stories - online exhibit. <http://renabranstengallery.com/>

Sheltering Arms - online exhibit <http://hainesgallery.com/>

Online show and tell hosted by Brian Shapiro - Nostalgia. <http://www.ebpco.org/> 6/3/20

SF bay area photographers showcase weather related photos. <https://www.escaype.com/home>
Click on Galleries

Online artist talk 'Quarantine Picture Show Part 2 - Rolls and Tubes' <http://www.sfcamerawork.org/> 6/6/20

Online lecture Pandemic Diaries with Nat Geo Photographers Lynn Johnson & John Stanmeyer <http://www.paloaltophotoforum.org/> 6/11/20

Online artist talk 'Conversations with Binh Dahn' Plus exhibit <http://www.sfcamerawork.org/> thru 6/9/20

Online artist talk 'Wander Woman 2 Artist Talk & Presentations' <http://www.sfcamerawork.org/> 6/5/20

San Francisco Exposed Online Photography Exhibit <http://freephotocourse.com/san-francisco-exposed-photo-exhibit-gallery-05.html>

Post-Processing Images for Sharpness

Part 1

By Douglas G. Stinson

Sharpness is often considered one of the “holy grails” of photography. We start by achieving maximum sharpness in camera by choosing well-designed lenses, optimizing aperture — trading off depth of field against diffraction, using a fast shutter speed or tripod to minimize motion blur and camera shake, and using high resolution sensors or low-grain film.

It is good to remember that maximizing sharpness should not always be our goal. For example, in portraiture a soft image that minimizes undesired cosmetic features may be optimum. Or, one may wish to invoke romanticism as was often the case with the Pictorialists, see, for example figure 1 by pioneering Oakland, CA photographer Anne Brigman.



Figure 1. *Soul of the Blasted Pine*. Anne Brigman (1907). For many of her photographs Brigman (1869 – 1950) would hike into the Sierra Nevada mountains with her view camera to photograph the female nude in carefully selected locations and with elaborately staged poses, challenging cultural norms and conventions. In this image Brigman (1869 – 1950) was both photographer and subject. She was made a Fellow of Stieglitz’s Photo-Secession, the only photographer west of the Mississippi to be so honored.

When sharpness is desired, it is best to achieve as much as possible in camera. Image softness almost always results from lost information about the subject. Even

the most sophisticated algorithms cannot retrieve lost information; at best they can make an educated guess.

However, even in the best case, post-processing to increase real (or apparent – I'll talk about that later) sharpness may be required. This is particularly true for the RAW files produced by digital photography. Almost all cameras contain an anti-aliasing filter which purposely blurs the image over several photo sites. A single pixel in your final image will be calculated by combining the results of several adjacent red, green and blue photo sites. This inevitably results in some lack of sharpness. (Note that a JPEG file created by the camera will be automatically sharpened according to the camera manufacturer's algorithm. The camera may or may not give you any control over this.)

At this point it is important to distinguish between three types of sharpening. The issues I have been discussing so-far are addressed by what is called *input sharpening* or *pre-sharpening*. Input sharpening algorithms are used to minimize the effect of one or more imperfections in the input to your workflow, for example, lens aberrations, lens resolution, diffraction, sensor resolution, anti-aliasing filter and poor focus. They may also correct motion blur. The second type is *output sharpening*. This is used to compensate for printer imperfections such as ink spread. The third type is *creative sharpening*. This is used to give the image the "look" you desire, for example, to emphasize certain features such as eyes or hair. Some programs can be used for more than one of these types of sharpening.

I have used a number of programs to perform sharpening including Adobe Camera Raw (ACR), DxO Optic Pro and DxO PhotoLab which supersedes it, Piccure+, NIK Sharpener Pro RAW Presharpener, NIK Sharpener Pro Output Sharpener, Topaz InFocus (no longer supported) and Topaz Sharpen AI. The landscape of sharpening algorithms is changing rapidly with new programs constantly being introduced, existing programs upgraded, and old programs disappearing. An exhaustive review would be next to impossible and would be quickly outdated. In this article I will cover some general principles of sharpening and use examples from the programs I have used.

Input Sharpening

The purpose of input sharpening is to produce the highest quality image for subsequent editing. Some rules-of-thumb for input sharpening:

- The optimum results are typically subtle; be careful not to overdo it at this step.

- Save creative sharpening for later – keep your options open.
- Sharpening generally increase the appearance of noise. If noise reduction is desired, perform this step before sharpening.
- Chromatic aberration presents as purple and green colored bands at edges or in out-of-focus areas. Sharpening generally increases the appearance of chromatic aberration. Remove it before sharpening.
- Zoom to 100% when previewing the effect of input sharpening.

Both ACR and Lightroom's Develop Module provide input sharpening, and both use the same algorithm. I will refer to both as "ACR". Sharpening is on by default in these programs, so if you want to use a different sharpening program from within Photoshop or Lightroom, you should turn this off by setting "amount" to zero.

ACR

Since Photoshop and Lightroom are so prevalent, one major advantage of ACR is it may be "the program you already have".

The first step in using ACR should be applying lens corrections and removing chromatic aberrations. These functions can be found on the "Lens Corrections" tab. In Photoshop this is accessed by clicking on the lens icon. Check both the "Remove Chromatic Aberrations" and "Enable Profile Corrections" boxes. With Setup set to "Auto" ACR will attempt to determine the make and model of the lens from the metadata. (Check to make sure the setting is Auto and not a remembered previous "custom" setting.) If ACR can't determine the lens, select the make and model of your lens from the Lens Profile drop down menus. If a profile correction is not available or inadequate, click on the Manual tab and use the adjustments available there. I sometimes to use the Manual tab to access the "Defringe" functions to better remove chromatic aberrations. In manual mode press and from within Photoshop hold the Command (Mac)/Control (Win) key to show the eyedropper tool. Lightroom has an eyedropper tool icon on the menu pallet. Click on the purple or green fringe colors you wish to remove. The purple/green Defringe sliders are automatically adjusted for that color. Holding down the Option (Mac)/ Alt (Win) key as you move the sliders will show you what areas of the image are being impacted. An excellent article on chromatic aberration and how to correct it can be found at <https://blogs.adobe.com/lightroomjournal/2012/04/new-color-fringe-correction-controls.html>

The sharpening function in ACR is on the "Details" tab. In Photoshop this is accessed by clicking on the two triangles icon. ACR uses a variant of the "Unsharp Mask" technique, one of the oldest and simplest sharpening methods. I will discuss the unsharp mask in detail in the *Creative Sharpening* section. Sharpening is applied only when the difference between adjacent pixels exceeds a threshold. ACR automatically sets this threshold based on camera model, ISO, and exposure compensation. This avoids accentuating noise.

I find the default settings in ACR generally produce acceptable results – at least when opening RAW files. If not, I will switch to one of the other programs I have.

If you need to adjust the ACR setting, the primary slider is “Amount”, which is like the “volume control” for sharpening. Observe the effect on the images, zoomed in to 100%, as you adjust this slider. ACR will start with a value of 40 for RAW images and 0 for other types. You will have the opportunity to adjust sharpness again during the Creative Sharpening phase. Don’t try to make the image look the way you want in the final print or display at this point; just remove obvious softness.

For both ACR and Unsharp Mask, the apparent sharpening effect is created by brightening the light side of an edge and darkening the dark side. The area over which this occurs is controlled by the “radius” slider. Increasing the radius will sometimes increase the visual perception of sharpness, up to the point it starts to destroy detail. Also, if the radius is too large it will show as a visible halo in the final image. Images with little detail can benefit by increased radius; images with fine detail require a small radius. You can get a sense of the effect by holding down the Option (Mac)/ Alt (Win) key as you move the slider. Generally, a value in the range 0.5 – 1.5 pixels is appropriate.

ACR has one control that Unsharp Mask does not: “Detail”. Increasing Detail will apply more sharpening to high spatial frequency areas, bringing out texture. Reducing Detail will concentrate the sharpening on the edges of large areas. This is primarily useful on images that have a lot of important, high frequency detail throughout the image such as landscapes. The trick of holding down the Option (Mac)/ Alt (Win) key as you move the slider works here, too.

The last control is “Mask”. Hold down the Option (Mac)/ Alt (Win) key as you move the slider and you will see a mask automatically being generated. Sharpening will only be applied to the white area. As you increase the mask slider, the white areas contact to the highest contrast edges. For example, in a portrait you can easily restrict the sharpening to eyes, lashes and hair while keeping the skin smooth.

The sharpening process is iterative. If you increase the Mask, you may find you can increase Amount, for example.

I have found the detail and mask controls very useful for creative sharpening. There are probably cases when it is appropriate to use them for input sharpening, but generally I feel if you find yourself using them at this stage, you may be over-sharpening.

DxO PhotoLab

DxO PhotoLab incorporated all the capabilities of DxO Optics Pro, plus it is trying to be an alternative to Lightroom. In principle you could do almost all your photo editing within PhotoLab. Here I will focus on its capability for input sharpening.

The main strength of PhotoLab is that the work DxO does developing lens performance metrics has resulted an extensive library of profiles (called “modules”) for virtually every camera-lens combination – including cell phones. When you load an image into PhotoLab the program will read the metadata to determine which camera and lens was used and use the corresponding profile to make corrections. If the appropriate module is not on your computer, you will be given a chance to download the module. If the program cannot determine the camera/lens combination from the metadata, you can select one from a list. If DxO does not have a module for your particular camera lens combination yet, manual adjustments are provided.

DxO’s customizable menu pallets can result in functions being located in several places or missing, which can be confusing. The functions I am discussing should be located by clicking on “Details”. If you can’t find one, click on the downward pointing triangle on the right of the tab and click on the missing function in the flyout menu.

Start by turning on Noise Reduction, Lens Sharpness, and Chromatic Aberration. This is accomplished by clicking on the “switch” next to the function name. By default, PhotoLab will chose what it calculates to be the optimum parameters to use. To gain more control, click on the triangle next to the switch to expose sliders that allow you to adjust parameters. Manual adjustment will be required if there is no DxO optics module for your camera/lens combination.

I recommend using the “prime” noise reduction algorithm; the quality is well worth the extra processing time. On the Noise Reduction panel, there is a plus sign in the lower right corner. Click on it to expose even more adjustable parameters.

I recommend always expanding the Chromatic Aberration panel and making sure both the Lateral Chromatic Aberration and Purple Fringing boxes are checked.

To the right of all sliders is a “magic wand”. If there are tiny stars around the end of the wand, PhotoLab is using its best estimate of parameter values. Clicking on the wand switches between manual and automatic settings.

You can also apply sharpening by using the Unsharp Mask function, although this is most useful if your camera/lens combination is not supported by PhotoLab or for Creative Sharpening. The operation of Unsharp Mask is described in the section on

ACR. There are two differences, however. While ACR sets the threshold automatically and provides no manual adjustment, in PhotoLab this must be set by the user, although the default value of 4 seems appropriate in most situations. PhotoLab also provides a poorly named function “Edge Offset”. This will increase the amount of sharpening at the edges of an image, which is where lenses often go soft. PhotoLab does not have the automatic mask function of ACR but provides the capability of local sharpening by manually creating masks by painting or by control points.

Any adjustments are applied to the data only when the file is exported. Until then, all changes are reversible.

The Essentials version of PhotoLab is \$129 and the Elite version is \$199. From my perspective the main advantage of the Elite version is that it includes their PRIME denoising algorithm for RAW files and their ClearView Plus algorithm for removing haze.

Topaz Sharpen AI

Most input sharpening programs work best with RAW images. Although Sharpen AI will work with RAW files, that is not what the manufacturer suggests. Instead one should process the image to reduce noise, remove chromatic aberration, and clone out dust spots and the like prior to running Sharpen AI. Presumably, this recommendation results from the type of images on which the AI was trained. Consequently, it may be easiest to run this as a plug-in from Photoshop or Lightroom rather than as a stand-alone.

Generally, you will want to use Auto mode and let the AI do its thing. But if you don't like the results, you can switch to manual. The biggest complication arises because you get to choose between three “models”. “Sharpen” is the model you will use most often. But if camera shake dominates the image, you can try “Stabilize”. If there is minor defocus, “Focus” might help, but of the three models, this is the least likely to make a significant improvement. If Sharpen is not producing the results you desire, you might try the other models anyway; sometimes they unexpectedly produce better results.

Sharpen AI will often produce results bordering on the miraculous. I often decide Creative Sharpening is unnecessary after using Sharpen AI, something which is never the case with any of the other programs, with the exception of Piccure+. However, it can sometimes produce spectacular artifacts, particularly the Focus model. Mostly these will be hardly visible in small images such as those viewed online but might become apparent in larger prints.

Sharpen AI can take a long time to process an image. Topaz seems to upgrade the software at an annoying frequency, but these upgrades are free.

Topaz Sharpen AI costs \$79.99 or can be bought as a package along with Denoise AI, Gigapixel AI and JPEGtoRAW AI for \$249.99 for a savings of almost \$110. I am a bit annoyed at their bundling scheme as I cannot think of a need for JPEGtoRAW, but I think their products Mask AI and Adjust AI are interesting.

NIK Sharpener Pro 3 Presharpener

NIK Sharpener Pro can only be run as a plug-in from another program such as Photoshop or DxO PhotoLab. As behooves an Input Sharpener, the effects of NIK Sharpener Pro 3 Presharpener are quite subtle, even at its maximum settings. One slider controls the over-all effect. Another slider controls the relative amount of sharpening applied to edges relative to areas. If sharpening is bringing out noise in, for example, the sky, push the slider toward “Edges”. NIK Sharpener Pro 3 provides for localized sharpening through NIK’s “U-Point Technology” and based on color ranges.

It appears you can only obtain NIK Sharpener Pro by buying the entire NIK collection for \$149 This package also includes DxO PhotoLab Essentials.

Picure+

Picure+ claims to correct all manner of image defects such as coma, spherical aberration, camera micro-shake, and anti-aliasing filter blur without requiring lens or camera profiles. It uses a process called “adaptive deconvolution”. In the simple version of deconvolution there must be feature in the image known to be a point source of light. In astronomy, observatories will fire a laser beam into the sky and use its image and deconvolution to remove atmospheric distortion from images. Somehow Picure+ extracts this information from the image itself.

Because of the deconvolution process, this is the one case where reducing noise is NOT recommended prior to sharpening. Picure+ does not handle chromatic aberration; you will want to remove it first with another program, for example, ACR.

Picure+ is very easy to use, just drag your file into the window and click “process”. There are two primary options, one to remove aberrations and one to remove camera shake. There is a slider to trade off quality against speed – the highest quality setting is quite slow! There is also a slider to control the strength of the correction and for reducing noise.

I have found that Piccure+ can really make my image “pop”, sometimes more like what I would expect from Creative Sharpening as opposed to Input Sharpening. It sometimes handles problems other programs can’t. The “normal” strength setting generally works, but sometimes it must be reduced to “micro”. “Strong” must be used with caution as it can result in strange artifacts.

The current version of Piccure+ is 3.1.0.0 and as far as I can tell has not been updated since 2016. This means its RAW converter is of date which could be a problem for anyone with a camera introduced after that date. In addition to RAW, it will also open TIFF, JPEG, PNG and BMP files, although it is not clear why one would use anything other than RAW or TIFF. If Piccure+ will not process your RAW file you can convert it to TIFF first, using, for example, ACR.

Comparison of Input Sharpening Methods

Figure 2 is a photograph of one of the hot springs in Yellowstone National Park taken with a Canon 5D Mark II with a Canon EF 17-40mm f/4 USM lens set at a 17mm focal length. Exposure was 1/80s at f/22. With such a small aperture, chromatic aberration is minimized but softness due to diffraction maximized. The image was processed with each of the methods described above. For purposes of comparison default settings were used. Better results may have been possible with manual adjustment. In the case of PhotoLab and NIK presharpen, PhotoLab’s Prime noise reduction algorithm was applied.

Figure 2. *Hot Spring in Yellowstone’s Biscuit Basin*. Douglas Stinson (2019). Technical details in the text. The area within the red box was enlarged to compare the results of the different Input Sharpening Methods.



Before and after processing, the area indicated by the red rectangle was enlarged and displayed in figure 3. The unprocessed image shows a typical lack of sharpness as well as distinct green bands above and to the left of the edges of darker areas, purple bands are seen below and to the right of the edges of darker areas. This is characteristic of chromatic aberration. Even the clouds and steam show the impact of chromatic aberration. Each method produced some change in contrast and color balance, least noticeable in PhotoLab and NIK. One

would probably adjust these in subsequent processing steps anyway, so I do not consider these to be significant.

Picure+ produced the sharpest image. However, the harsh appearance may not be desired. It also created a halo around the edges. These halos are small enough that they may not impact the final image but may limit the amount of creative sharpening that is needed, or possible – which could be a plus or minus depending on what you are trying to achieve. Sharpen AI produced the second sharpest image, and to my eye was the best of those tested. ACR and PhotoLab both produced significant improvements over the unprocessed image, with perhaps PhotoLab having a slight edge, although this appearance of sharpness may actually be a result of the higher contrast of the PhotoLab image.

I give PhotoLab a slight edge over ACR in correcting chromatic aberration. Comparison with the other three would be unfair as they are not designed to correct chromatic aberration, although, with the exception of NIK, they all show some improvement over the RAW image.

NIK Presharpener, at least at its default settings, has made little if any improvement to the image. Since it must be run from within programs that have superior input sharpening capabilities, it has little to commend itself.

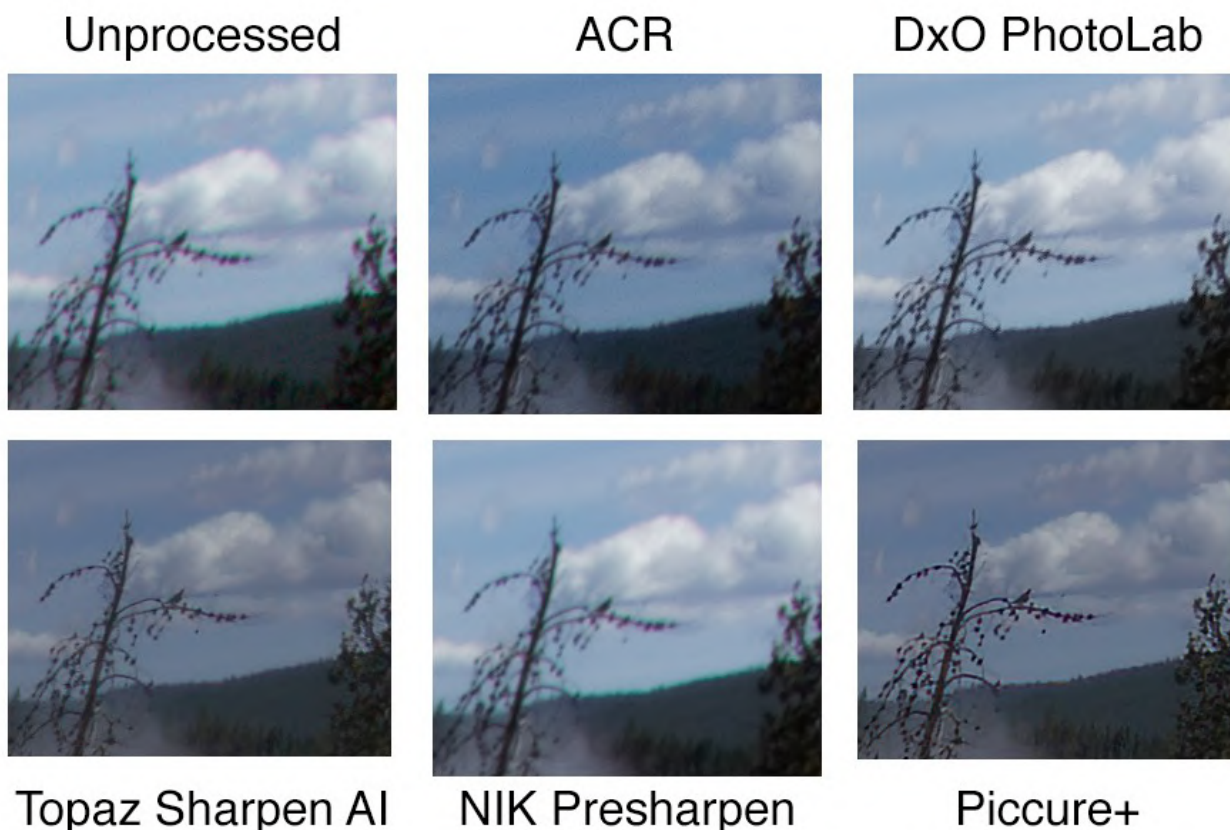


Figure 3. Detail from *Hot Spring in Yellowstone's Biscuit Basin* showing the results after different Input Sharpening methods. Details in the text.

You may be asking, “So Doug, which one do you use?” The answer is “it depends”. I do most of my editing in Photoshop. So, if I am in a hurry, I use ACR. I think DxO Optics Pro and its successor PhotoLab does a great job at RAW conversion, lens correction, and noise reduction, so most of the time I start in PhotoLab and once finished using the tools it provides, I export to Photoshop. But not all images are the same. Sometimes I can’t achieve the results I want with PhotoLab so then I try using Sharpen AI. In desperation I will try Piccure+ and sometimes it will do the trick. But with the improvements in the other programs, I find this to be the case less and less. I never use NIK Presharpen.

Next Steps

After Input Sharpening is complete, you will proceed with any other editing you wish to do. Creative Sharpening is generally the last step in that process. There are a great many options for Creative Sharpening, even within one program such as Photoshop. I will cover these next month, as well as some methods for handling problems that sharpening can create.

May Competition Results

Pictorial - Projected Images (Judge - Bruce Finocchio)

Basic Level (34 entries)

Award	Title	Member	Club
1	Autumn Mist 3389677	Richard Haile	Contra Costa
2	Still Life Caliper	Dana Christensen	Marin
3	Point Cabrillo Red Roof Lighthouse Medocino County 3400425	Tony Curto	Contra Costa
4	Shadow of Empty Glasses	Yemay Hsieh	Santa Clara
5	eyes see you	Joel David Brown	Santa Rosa
HM	A Ride in the Countryside	Ada Endress	Berkeley
HM	Door forgotten	Joel David Brown	Santa Rosa
HM	Glee	Bridget Ahern	Berkeley



Pictorial Projected - 1st - Basic

**Autumn Mist
Richard Haile
Contra Costa Camera Club**

Pictorial Projected (cont'd)

Intermediate Level (32 entries)			
Award	Title	Member	Club
1	Kinkakuji (Golden Pavilion) ; whose top two floors are covered in gold leaf in Kyoto, Japan	Marilyn Murata	Villages
2	Radiant	Tanya Edgar	Berkeley
3	Poppy with a tiny visitor	Ally Whiteneck	Rossmoor
4	Laguna De Santa Rosa fog lifting.	Steve Gibbs	Santa Rosa
5	On the Edge 3335585	Vadim Mikulinsky	Contra Costa
HM	Apple Upgrade 3173569	O.J. Erickson	Contra Costa
HM	Mountain, Clouds and Water	John Liebenberg	Livermore
HM	Sand Tufa Sunset - Mono Lake	Emmy Denton	Peninsula



Pictorial Projected - 1st - Intermediate

**Kinkakuji (Golden Pavilion) whose top two floors
are covered in gold leaf in Kyoto, Japan**

**Marilyn Murata
Villages Camera Club**

Pictorial Projected (cont'd)

Advanced Level 39 entries)

Award	Title	Member	Club
1	Sunset in the Marina Ave Vineyard, Livermore CA	Barry Zupan	Livermore
2	Nissan Concept 2020	Susan Mayne	Marin
3	Full Moon at Drakes Bay	Arthur Widener	Fremont
4	Path to Villa Nobile	Karen Honaker	Villages
5	By the Dock of the Bay	Michael Funk	Santa Rosa
HM	Hanging Out	Susan Gerber	Livermore
HM	Luminous Creature Captured in Lens Trap	Irene Jones	Livermore
HM	Spring came in ruffles and raindrops	Joan Wheeler	Berkeley



Pictorial Projected - 1st - Advanced

**Sunset in the Marina Ave. Vineyard,
Livermore CA
Barry Zupan
Livermore Valley Camera Club**

Pictorial Projected (cont'd)

Masters Level (36 entries)			
Award	Title	Member	Club
1B	Foggy sunrise at the swamp	Shinnan Kiang	Livermore
2	Alley, Zanzibar 2019	Tamara Krautkramer	Santa Rosa
3	Ford Wheeling	Flo Hendry	Rossmoor
4	Time Will Reflect Varanasi, India	Tamara Krautkramer	Santa Rosa
5	Feeling of Ancient Times	Claudia Peterson	Santa Clara
HM	Dark Skies Over Wanaka Lake 3023192	Leslie Crandell	Contra Costa
HM	December Sunset at KeyHole Arch	Lynn Oakleaf	Diablo Valley
HM	Seek Priest Carries Religious Dagger	Claudia Peterson	Santa Clara

Best in Competition - Pictorial Projected



Pictorial Projected - 1st - Masters

**Foggy Sunrise at the Swamp
Shinnan Kiang
Livermore Valley Camera Club**

Nature - Projected (Judge - Bruce Finocchio)

Basic Level (26 entries)

Award	Title	Member	Club
1	Pink Anemones, Aquarium of the Bay	Kenneth Mark	Berkeley
2	The tiger (<i>Panthera tigris</i>) is the largest cat species and a member of the genus <i>Panthera</i> .	David Fry	Alameda
3	Purple flowers on the beach - Monterey-CA	Terry Jalkemo	Villages
4	Snow Monkeys at Jigokudani Park, Japan	Kenneth Mark	Berkeley
5	[Seq] Egret Hunting	Bruce Lescher	Livermore
HM	Red crested Cardinal (<i>Paroaria coronata</i>) introduced from South America to Hawaii in 1930.	Renate Johnson	Livermore
HM	Venus flytrap (<i>Dionaea muscipula</i>) is a carnivorous plant. It catches its prey with a trapping structure formed by the terminal portion of each of the plant's leaves.	Luke Lang	Santa Clara
HM	Vernal Pool Reflections	Pat Carlson	Santa Rosa



Nature Projected - 1st - Basic

**Pink Anemones, Aquarium of the Bay
Kenneth Mark
Berkeley Camera Club**

Nature - Projected (Cont'd)

Intermediate Level (26 entries)

Award	Title	Member	Club
1B	A new leader of the Tundra Wolf Pack. Wolves constantly fight for superiority. 3200981	Udo Klein	Contra Costa
2	Eight-month-old bobcat (Lynx Rufus) head bunts her mother. Felines have scent glands on their head that secrete pheromones that have their scent to mark the receiver as one of their own.	Sue Griffin	Livermore
3	[Seq] Anna's hummingbird (Calypte anna)	Dean McCoy	Livermore
4	The black necked stilt appears commonly on the shores in Marin County. It typically dines on aquatic invertebrates, has pink legs that deepen in color with age and a unique red iris.	Suzanne Grady	Marin
5	The Australian Pelican (Pelecanus conspicillatus), the largest of 8 pelican species, work in groups to drive small fish to shallow water where they can be more easily caught. St Albans, Australia.	John Drake	Berkeley
HM	Fire on Horsetail Falls	Guy Miller	Santa Rosa
HM	Horizontal Falls in Western Australia are created by tides pushing thru gorges in parallel ridges. Seawater builds up faster than it can flow thru the gaps, creating falls that reverse every 6.5 hrs.	Eric Hsu	Alameda
HM	Snow Leopard playing in the snow. There are less than 5,000 of this vulnerable species found in the wild. 3200981	John Templeton	Contra Costa



© Udo Klein

Best in Competition - Nature Projected

Nature Projected - 1st - Intermediate

A new leader of the Tundra Wolf Pack.
Wolves constantly fight for superiority

Udo Klein
Contra Costa .Camera Club

Nature - Projected (Cont'd)

Advanced Level (38 entries)

Award	Title	Member	Club
1	A Crocodile Strikes While Other Wildebeest Look On, Mara River, Tanzania	Tim Cuneo	Santa Clara
2	A Rare Sight - Hyenas Chase A Hippopotamus As It Runs For Safety Toward The River, Tanzania	Tim Cuneo	Santa Clara
3	A mother sea otter (vida thalassa) is startled at our boat's approach and begins to drop young pup into the water for protection - she will enter the water and carry him on her chest.	Carol Lehrman	Marin
4	Female Anna's Hummingbird - Calypte anna - grabs a stamen while feeding on a Robyn Gorden Grevillea in a Concord CA backyard 3300625	Udo Klein	Contra Costa
5	Female Vervet Monkey and Offspring. The young are well cared for and the mother won't have another baby for a few years as long as she has one to care for. Typically only one baby is born at a time.	Debbie Lindemann	Livermore
HM	Big feet and long toes help the gray-headed swamp hen (Porphyrio poliocephalus) walk across marshes dense with floating plants. Bharatpur, India	Bill Stacy	Santa Rosa
HM	Keeping Crouched in its Burrow, a Burrowing Owl Watches Attentively as I Walk by-SF East Bay 3316858	Pat Page	Contra Costa
HM	Von der Drecken's Hornbill (Tockus deckeni) about to swallow a large Beetle	Sharon Thorp	Santa Clara

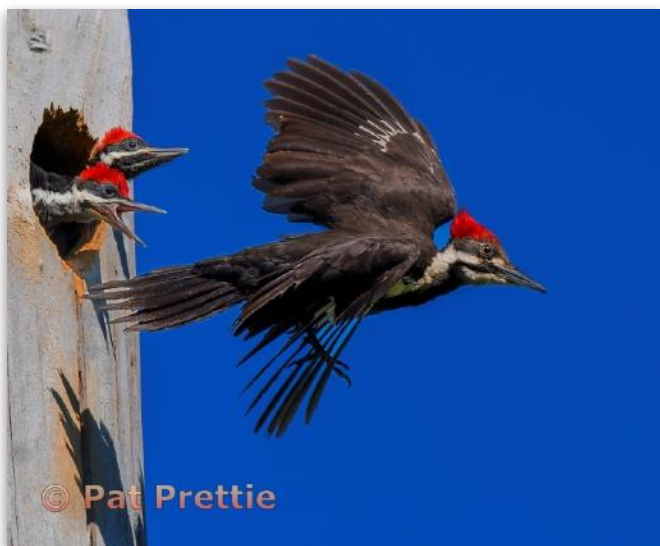


Nature Projected - 1st - Advanced

A Crocodile Strikes While Other Wildebeest Look On, Mara River, Tanzania
Tim Cuneo
Santa Clara Camera Club

Nature - Projected (Cont'd)

Masters Level (30 entries)			
Award	Title	Member	Club
1-W	Pileated Woodpecker Female leaving her two hungry chicks in the nest Clear Lake SP	Pat Prettie	Contra Costa
2	Great Blue Heron (<i>Ardea herodias</i>) feeds in shallow or edge of water during day and night. The primary food is small fish. Carrying a big trout in-flight is very unusual behavior.	Brando Ho	Alameda
3-W	A jaguar (<i>Panthera onca</i>) hunts for caiman along the water's edge in the Pantanal region of Brazil, the world's largest tropical wetland area.	Jennifer O'Donnell	Peninsula
4	Snowy Egrets Fighting For Breeding Territory 3320049	Sharon Anderson	Contra Costa
5	African Elephants (<i>Loxodonta africana</i>) in mud bath not only cools them down but creates a protective layer to shield them from the sun's rays and relief from insect bites. Zambia	Wendy Hannum	Marin
HM	[Seq] Baboon baby	Tamara Krautkramer	Santa Rosa
HM	Hunter, one of lions of the famous "The Four Musketeers" pride at Masai Mara, Kenya. Feeding on a buffalo carcass. Wound in forehead and due to heavy rains, his mane is drenched.	Rajani Ramanathan	Livermore
HM	Northern Elephant Seals (<i>Mirounga Angustirostris</i>) mating. Their peak of the mating season is around Valentine's day. At Piedras Blancas Marine Reserve and Marine Conservation Area, San Simeon, Ca.	Ernie Murata	Villages



Best Wildlife

Nature Projected - 1st - Masters

W++Pileated Woodpecker Female leaving her two hungry chicks in the nest Clear Lake SP

Pat Prettie

Contra Costa Camera Club

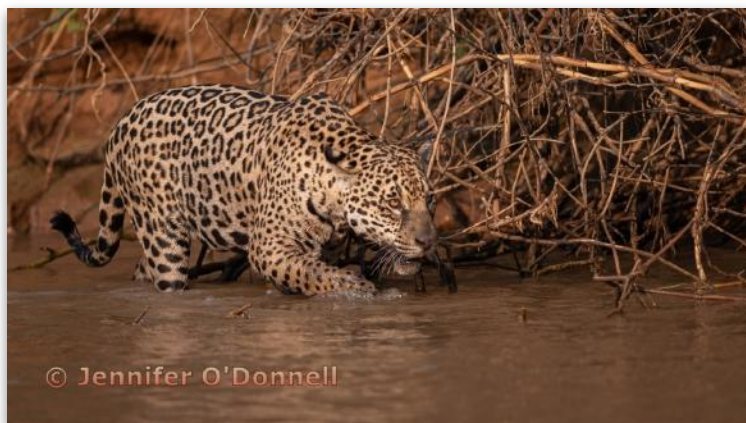
Best Wildlife

Nature Projected - 3rd - Masters

A jaguar (*Panthera onca*) hunts for caiman along the water's edge in the Pantanal region of Brazil, the world's largest tropical wetland area.

Jennifer O'Donnell

Peninsula Camera Club



Basic Level (30 entries)

Award	Title	Member	Club
1B	Hey Sasha, What did you put in the punchbowl 3389677	Richard Haile	Contra Costa
2	Cave Abstract, Arroyo Hondo Preserve	Dennis Herman	Marin
3	See the Universe in a Crystal Ball	John Leone	Livermore
4	wildflowers revisited	Frances Williams	Marin
5	A Watercolor of San Francisco Skyline From Ft. Point	Michael Henn	Peninsula
HM	Liters of condensation	Debasish Raha	Millbrae
HM	Neon Mimicry	Polly Krauter	Livermore
HM	She looks upon the waters and found them good...	Joel David Brown	Santa Rosa

Best in Competition - Creative Projected



Creative Projected - 1st - Basic

Hey Sasha, What did you put in the punchbowl?

Richard Haile

Contra Costa Camera Club

Creative - Projected (Cont'd)

Intermediate Level (28 entries)

Award	Title	Member	Club
1	The Watcher	Guy Miller	Santa Rosa
2	Ready to Fly	Harvey Abernathey	Marin
3	I can see myself thru window glass.	Fragrance Liu	Rossmoor
4	Mirror image?	Sree Alavattam	Peninsula
5	Icy Abstract	Betty Hovenden	Livermore
HM	Garden Party	Mary Pieper-Warren	Marin
HM	Photographer Imprinted On The Mobius Arch	Michael Courtney	Contra Costa
HM	Volleyball at Crown Beach	Eddy Lehrer	Alameda

Creative Projected - 1st - Intermediate

The Watcher
Guy Miller
Santa Rosa Photographic Society



Creative - Projected (Cont'd)

Advanced Level (39 entries)			
Award	Title	Member	Club
1	Silken Bloom	Trisha Brown	Santa Rosa
2	Space: the Final Frontier	Michael Isola	Peninsula
3	Drop of sunshine	Bruce Paul	Santa Clara
4	Artist Paints Forest Friends 3320049	Sharon Anderson	Contra Costa
5	Get Me Out of Here	Janis Phillips	Marin
HM	4/20 "Bridge Vision"	Jennifer O'Donnell	Peninsula
HM	Algae or Ink Spot?	Craig Turner	Diablo Valley
HM	Go Around You Idiot-Go Around	Amr Mourad	Santa Clara



Creative Projected - 1st - Advanced

**Silken Bloom
Trisha Brown
Santa Rosa Photographic Society**

Creative - Projected (Cont'd)

Masters Level (32 entries)

Award	Title	Member	Club
1	Emerging from Chaos	Flo Hendry	Rossmoor
2	A Dementer Comes to Diagon Alley	Peter Nicholls	Villages
3	Vivid dreams make imaginations run wild "Space the final frontier"	Euclides Viegas	Diablo Valley
4	Emergence from the Chrysalis	Ed Mestre	Livermore
5	Under the Lenga Tree	Irene Bergamini	Diablo Valley
HM	• • Orange Dancers	Michael Brunsfeld	Marin
HM	In Isolation	Louise Williams	Marin
HM	Its All About the Eyes	Claudia Peterson	Santa Clara



Creative Projected - 1st Masters

**Emerging from Chaos
Flo Hendry
Rossmoor Photography Club**

Journalism - Projected (Judge - Bruce Finocchio)

Basic Level (26 entries)

Award	Title	Member	Club
1	Shoppers waiting to enter a Trader Joes market in San Mateo, CA, April 17, 2020. Local health orders require six feet separation and masks when shopping.	Mark Eliot	Peninsula
2	Demonstrator held back from re-entering the fighting in first Trump Conflict in Berkeley	Kenneth Mark	Berkeley
3	Saturday morning, First St., downtown Livermore. The effects of the Corona shutdown, with restaurants and shops closed, few cars and no people on what would normally be a busy morning in downtown.	Dennis Tungate	Livermore
4	A couple finds consolation in each other in front of strings of handwritten messages to loved ones during Dia de Los Muertos in San Francisco.	Fan Xie	Peninsula
5	[Seq] Rosies	Mishaa Degraw	Berkeley
HM	25th yearly celebration of Honor and Respect the Elders - married daughters coming back to village in Nov 2019 (Seven Fort village at Guangdong province) 3396819	Maria Ley	Contra Costa
HM	Covid-19 Virus concerns from the neighborhood take on all kinds of warnings.	Lenny Rush	Alameda
	[Seq] Power Tower Workers	Bob Hemstock	Marin



Journalism Projected - 1st Basic

**Shoppers waiting to enter a Trader Joes market in San Mateo, CA, April 17, 2020.
Local health orders require six feet separation and masks when shopping.**

**Mark Eliot
Peninsula Camera Club**

Journalism - Projected (cont'd)

Intermediate Level (25 entries)

Award	Title	Member	Club
1	[Seq] Lavender	Betsy Waters	Santa Rosa
2	Compassionate Care Often Goes Without Notice	Barbara Masek	Peninsula
3	Hunter Pence returns to the Giants for one more year 3300994	Allan Petersdorf	Contra Costa
4	Mayor Marchand, center, has cut the ribbon to open Veterans Way, part of a major Livermore, California, downtown expansion project.	Gary Oehrle	Livermore
5	The Impact of Covid 19 - From Neighborhood Hangout To Six Feet Apart	Tim Cuneo	Santa Clara
HM	Grave Digger Shows off during a Jump at Monster Jam In Oakland on February 16, 2020	Marvin Siegel	Marin
	[Seq] The well-dressed women of protest.	Paul King	Berkeley
	Young dancers in La Paz, Mexico	Jim Liskovec	Santa Clara



**Journalism
Projected - 1st
Intermediate**

**Lavender
Betsy Waters
Santa Rosa
Photographic
Society**



Journalism - Projected (cont'd)

Advanced Level (31 entries)			
Award	Title	Member	Club
1B	During shelter in home and with schools closed kids find ways to express themselves in beautiful ways - examples of sidewalk art	Sonny Mencher	Peninsula
2	Alexa Scimeca-Knierim and Chris Knierim skate in the U.S. Figure Skating Championships SAP Center San Jose, California.	Cindy Micheli	Livermore
3	[Seq] Flatland	Mark Brueckman	Alameda
4	Redwood City policeman handcuffs 23-year old Santos Murillocuellas on suspicion of stealing a school bus, while his partner thumbs up the off-duty officer who detained the suspect until police arrived	Peché Turner	Millbrae
5	[Seq] COVID-19	John Drake	Berkeley
HM	Oakley resident, five year old Ashlyn Mackenna reads a sign at her favorite neighborhood park stating due to "shelter in place" orders as a result of COVID-19, all city parks are closed.	Abby O'Rourke	Diablo Valley
HM	[Seq] Removing a 60 foot oak tree	Maureen McGettigan	Marin
HM	[Seq] Wall	Ron Shattil	Berkeley

Best in Competition - Journalism Projected



Journalism Projected - 1st Advanced

During shelter in home and with schools closed kids find ways to express themselves in beautiful ways - examples of sidewalk art
Sonny Mencher
Peninsula Camera Club

Journalism - Projected (cont'd)

Masters Level (27 entries)			
Award	Title	Member	Club
1	[Seq] Dev Diwali	Rajani Ramanathan	Livermore
2	Max Lopez of Granada HS left, and Eric Tesfay of Dublin HS strain for the take down during the Jan 23rd wrestling meet held at Dublin High.	Barry Zupan	Livermore
3	All eyes are on the Archbishop Mitty Volleyball Coach as He explains the game-strategy during a time-out in the 2019 Central Coast Section Volleyball Championships Final Game	Tom Corchero	Villages
4	Staying connected: People the world over stay connected thru the web.; Bangkok, Thailand. 2019	Anne Abrams	Santa Rosa
5	Not In School Weekday Child Labor in Zimbabwe	Linda Rutherford	Peninsula
HM	Ice sculpture emerges in Fairbanks, AK, honoring the late Kobe Bryant making a basket.	Peggy Bechtell	Peninsula
HM	[Seq] SS Budget Cuts	Sandy Morris	Berkeley
HM	[Seq] Tattoos	Terry Connelly	Santa Rosa



Journalism Projected - 1st Masters

**Dev Diwali
Rajani Ramanathan
Livermore Valley Camera Club**

Northern California Council of Camera Clubs



N4C

<http://www.n4c.org>

<http://n4c.photoclubservices.com>

PSA

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

Yerba Buena Chapter of PSA

http://www.psa-yerbabuenachapter.org/Home_Page.html

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

N4C Officers & Committee Chairs

President	Doug Stinson	Fremont	douglas-stinson@comcast.net
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Treasurer	Jon d'Alessio	Marin	dalessiojon@comcast.net
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Print Chair	Joan Field	Contra Costa	joan421@comcast.net
Judges Chair	Joe Hearst	Livermore	joe@jhearst.com
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Special Programs Chair	Joan Field	Contra Costa	joan421@comcast.net
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Webmaster	Stephen Hinchey	Alameda	shinchey@barbary.com

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 Calendar

Board Meetings

June 8 at 7:30pm (Zoom Mtg.)

July 13 at 7:30pm (Zoom Mtg.)

Competition Judging Schedule

On/around the 3rd Saturday of each month

PI judging location - contact Gene Albright (genea.genea@sbcglobal.net)

Print judging location - contact Joan Field (joan421@comcast.net)

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 for more information regarding N4C interclub competitions.

* No competitions scheduled in December.