

FOTO FANFARE NEWSLETTER



NOVEMBER 2020



THE BIRTH OF A NIGHT TIME OBSESSION, PG. 10

Marsha Kirschbaum
PHOTOGRAPHY



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THIS & THAT

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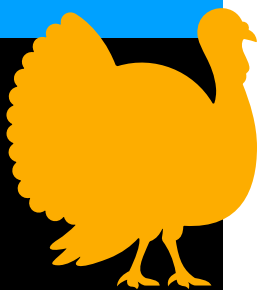
Congratulations!

We'd like to help you celebrate! Send us your good news about publications, awards, contest winners, etc. We'll announce it in the Foto Fanfare Newsletter. Send news to Vicki at vjs.1194@gmail.com.

Like to Write?

We're looking for technical articles, photo trip experiences, bios, or any other photo related article from those of you who love writing or just want to give it a try. Send to vjs.1194@gmail.com

Happy
Thanksgiving!



Cover Image

Fireball Magic
 By Marsha Kirschbaum

PHOTO RELATED ARTICLES & INFO

PHOTO OP - 'Entwined' Art Installation, a whimsical wonderland of lights to culminate the 150th anniversary of Golden Gate Park (12/1-2/29/21) <https://sf.funcheap.com/city-guide/amazing-lighted-forest-coming-golden-gate-park/>

FOR SALE

4 X 5 film view camera with accessories
 in excellent condition
 Click link for photos & info.

<https://onedrive.live.com/?authkey=%21ALe3xEZmckYa%5FR8&cid=0C6370245A58FC5B&id=C6370245A58FC5B%21100849&parId=C6370245A58FC5B%211363&o=OneUp>

N4C Calendar

BOARD MEETINGS

NOVEMBER 9 AT 7:30PM (ZOOM MTG.)
 DECEMBER 14 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



President's Corner

By Doug Stinson

The new Portfolio Competition is now closed, and I am excited to announce that we have 58 entries comprising 619 images! This level of participation exceeded my expectations; I am so glad N4C could provide an opportunity for people to explore this different style of photography. We will have a challenge evaluating and providing feedback on each and every submission, but I have no doubt we will rise to the challenge and learn a lot in the process. From the discussions that occurred during the presentations I gave on portfolios, we have decided to make one change in portfolio rules for 2021: the overview image will be the last, rather than the second, image. As the assessment proceeds, we will need to see if any other changes need to be made. One item that has already been bandied about is to move away from the traditional “first, second, third” awards to just “acceptances”. What do you think?

The schedule for next year's Monthly Interclub Competitions is the same as this year's – the same divisions will occur in the same month. As we continue to struggle with Covid-19, we will start the year without print competitions. Consequently, we will continue our current practice of holding Monochrome Projected Image competitions every month. If print competitions become possible, we will start up with whatever divisions are scheduled for that month.

At our November board meeting we will finalize the N4C budget for 2021. The Board has already decided to postpone FotoClave until at least 2022. We are planning on budgeting money for some as-yet-unspecified virtual program in 2021. We are also finalizing club dues. Topics being discussed include not charging for Print competition participation until such competitions actually start and rebates to small clubs.

As mentioned above, the N4C Board is starting work on a virtual program or programs for 2021. We are currently thinking that these could also be recruiting tools for clubs that are looking for more members. We are also working on an exciting replacement for the Annual Awards Banquet. Any suggestions you have would be welcome, please discuss them with your club's N4C Rep!

CONGRATULATIONS!

TO THE FOLLOWING CLUB MEMBERS WHO PLACED IN THE 2020 PSA COUNCILS CHALLENGE!

THE PSA COUNCILS CHALLENGE IS A COMPETITION BETWEEN MEMBER COUNCILS, FEDERATIONS OR ASSOCIATIONS. EACH COUNCIL MAY ENTER TEN PROJECTED DIGITAL IMAGES FROM TEN DIFFERENT MAKERS IN EACH OF THE FOLLOWING SECTIONS: COLOR GENERAL, MONOCHROME GENERAL, AND NATURE GENERAL. EACH SECTION IS JUDGED SEPARATELY. COUNCILS IN EACH SECTION ARE RANKED BY THEIR SCORE AND THE TOP THREE COUNCILS RECEIVE AWARDS. THE COUNCIL SCORES FOR EACH SECTION ARE TALLIED AND AN OVERALL TOP SCORING COUNCIL IS ALSO IDENTIFIED. THE TOP THREE INDIVIDUAL IMAGES IN EACH SECTION ALSO RECEIVE AWARDS.



ASCENT DESCENT

BY LIZ LAWSON
SANTA ROSA PHOTOGRAPHIC SOCIETY
MONOCHROME GENERAL - HM

SMASHING! CAPE DISAPPOINTMENT WA

BY MELISSA BROOKMIRE
PENINSULA CAMERA CLUB
MONOCHROME GENERAL - HM



YEMEN
CHAMELEON
CATCHING A BUG

BY SHARON THORP
SANTA CLARA CAMERA CLUB
NATURE GENERAL - HM



AGAVE ATTENUATA...
EMERGING

BY TINA KELLY GREEN
MARIN PHOTOGRAPHY CLUB
COLOR GENERAL - HM

MORNING FRESH-
BALD EAGLE-
HOMER ALASKA

BY MANSOOR ASSADI
MARIN PHOTOGRAPHY CLUB
COLOR GENERAL - HM



Searching for Magic

By Marcy Zimmerman, DVCC

As an intermediate level photographer in N4C terms, I'm used to hearing judges describe my images with comments like "it's a nice image" or "pretty picture" which I interpret as the same as my kids saying, "Meh!"

Who hasn't taken a photo, loved the results, and then had it ignored or panned by friends and family? Who hasn't sat through a club meeting where you disagree with the judge's opinion of an image?

Most of the time I think the judges' comments are spot-on, but there are occasions when a comment may seem arbitrary or subjective. Truth is, the success of an image relies on its scientific merits as well as personal interpretation. An image could be badly cropped and poorly lit, yet still evoke an emotion that makes it extremely successful.



So-- I dove head-first into the internet "rabbit hole" looking for articles that would explain this phenomenon and provide guidance on how to get beyond just pretty pictures. I wanted to know what I could do to take an okay image and make it great (or at least better...!). I queried Google on how to add that "Je ne sais quoi" drama and passion to my images.

As you might expect, Google returned hundreds of thousands of articles so today I'm going to share just a few that I was able to curate. They're a "quick read" and contain insights that can be put into action immediately.

It's About the Light

Photographer Spencer Cox wrote a great Article in *photography life* magazine titled, [How Light Creates Emotion in Photography](#). He posits that "the strongest tool to capture emotion is... quite simply, your light." He describes how different kinds of light (dark, light, side, etc.) and the direction of the light evoke different emotions. For example: bright light is optimistic, airy, light, gentle and ethereal.

Creating Visual Tension

For a more technical approach to composition, this article by **Guy Tal** in outdoorphotographer.com describes how to create visual tension. He delves into how our lizard brains perceive threats and quickly decide what's important to look at. "For hundreds of millions of years, our brains became very good at assigning attention to important things and to not be distracted by others."

He describes how use of different visual elements (like diagonal lines, circles, etc.) and where you place an element on the page, "Translate not only into recognizable objects, but also into emotions and actions."

Portrait Photography Tips

Photographer Julia Altwort specializes in capturing emotion in her portrait photography and shares her thoughts in this article: [7 Ways to Capture Emotion in Your Photography](#).

Her key to success: "You find a moment and then tell a story. [it's] all about capturing authenticity, movement, spontaneity, and mood."

Specific tips include exploiting the moments *after* the formal shoot when kids are more likely to relax. And her comments on how to make the most of a subject's eyes are insightful. "A raised eyebrow or a sideways look can sometimes say what a hundred words cannot."

Notable Photographers and Their Images

By Mark Brueckman

No. 4 - November 2020

Diane Arbus and Her Identical Twins, Roselle, New Jersey, 1967

Photographer quote: "A photograph is a secret about a secret. The more it tells you the less you know." - Diane Arbus



Diane Arbus lived from 1923 to 1971. She had a commercial photography business with her husband, Allen Arbus. (Allen Arbus would go on to play Dr. Sidney Freedman, the psychologist on the TV show M*A*S*H.) She shot for major publications, but eventually abandoned that work and searched the streets of New York and its suburbs to photograph people on what has been described as "the margins of society". (If there ever was a phrase that demanded quotes, that one is it.)

I've got to say, when I first saw this Twins picture, it was a little unnerving - it reminded me of a scene in the movie *The Shining* where the son (Danny) sees the phantom young girl twins in the hallway, standing side-by-side in identical clothes. Seems impossible that the director, Stanley Kubrick, wasn't alluding to this Arbus photo when he created that scene. Kubrick was notable for using symbols, allusions and opaque messages in his films - like Hitchcock, he was obsessive about details. (Hitchcock even insisted on using real ashtrays from a San Francisco restaurant when he recreated that restaurant's dining room in the studio for *Vertigo*.) Upon further research, I discovered Kubrick's assistant, Leon Vitali, did choose and pose his *Shining* twins as it reminded him of the Arbus photo.

Here are Kubrick's twins:



Back to Arbus and her Twins. Like many of her photos, while a little disconcerting, it is compelling. What is the story of these identical twins, how did Arbus find them, why are they in dresses and what became of them? A closer look reveals that there are differences in their demeanor - to me, one seems more settled and confident than the other. Did this play out in their lives or was one just having a better day than the other?

I read a backstory about this Twins photo where someone had interviewed their parents - the parents said that it was the worst picture Arbus took of the twins that day - the parents hated the picture. I don't blame them, I wouldn't expect to see it in the living room credenza with the other family portraits - unless you lived with the Addams Family.

I think I understand how the parents felt, while I respect Arbus as an exceptional photographer, I wouldn't want her taking pictures at my social events - I can't afford to lose the few friends I have.

Here is an article discussing this image and a few other images of hers.

<https://publicdelivery.org/diane-arbus-twins/>

Have a great Thanksgiving - take a wide angle shot of that turkey before it is carved.

The Birth of a Night Time Obsession

By Marsha Kirschbaum



I began my love affair with the night skies as a child growing up in Alaska. My stiff orange plastic snowsuit made creaky, crackly sounds as I adjusted my weight in the snow. Sketchpad in hand, I looked up and scanned the night sky. Over there! I began to draw the Big Dipper. I loved being out at night, wrapped in the darkness, looking up at the stars like glittering diamonds cast by some giant hand over the sky. I would bolt outdoors to watch the aurora overhead with its rhythmic rippling of glowing greens and magentas.

Fast forward 54 years, and in 2012, I found myself standing in the dark at the edge of San Luis Reservoir with several other students, listening to our instructor give a class on night photography. He talked about camera equipment that included tripods, wide lenses, red headlamps and intervalometers – interval om what! He spoke about camera settings, ISOs, shutter speed and used terms like “wide open” and “hyperfocal” distance – hyperwhat! My head was dizzy, but following his instructions, I looked at my first night image in my viewfinder. There was an orange glow to the scene from light pollution reflected from the incoming clouds in the Santa Clara Valley. Our instructor apologized for the weather. One of many lessons I learned that evening was no matter what you knew about night photography, cloud cover and moisture would blast away all of the best laid plans.

I also learned about night vision and the importance and courtesy of not using lights while others were busy photographing; how red light would protect your night vision, whereas white light would wipe away any adjustment made to the dark. I learned to turn off my camera review, tape over the red light on my remote or any other extraneous

lights so they wouldn't end up in my or my fellow photographer's images. This meant that I needed to learn how to adjust my camera settings in the dark. At home, I practiced in the closet.

Shortly after that first night photography workshop, our instructor offered a Milky Way workshop at Bixby Bridge and McWay Falls in Big Sur. It was here that good weather prevailed, and I could actually see the Milky Way with my own eyes. A milky, cloud-like structure was punctuated by glittering stars as it rose above the mountain. I captured my first Milky Way image. When I realized I could now photograph the stars that I tried to draw as a child, I experienced a joy that left me giddy, and still does. Those first attempts weren't very good, but I was so inspired by what I saw and what was possible, I kept at it.



I learned about the 500 rule pertaining to exposure and focal length, so my stars wouldn't streak. In the early days, I would plan and find the Milky Way using a Planisphere (a circular star chart that shows the location of stars, constellations for a given time and date). The Planisphere needs no batteries. To this day, I always keep a Planisphere in my car. I learned that when I saw the constellation Scorpius and the star Antares, the Milky Way Galactic Center would appear to its left. Later with the advent of Smart Phone Apps and other software, I used TPE (The Photographer's Ephemeris), Stellarium, and finally Photopills to help plan my compositions.

I learned that the Milky Way has "seasons" where, during certain months, the galactic center (looking towards the core of the Milky Way galaxy) is hidden by the sunlight and cannot be seen. Starting in late February if one is ready to rise in the early morning hours in a dark sky location, just before dawn, the Milky Way could be seen in a shallow arc from horizon to horizon. Each day it begins to rise earlier and earlier with darker skies until ultimately the Galactic Center is in the middle of its rise at sunset in

early November. It disappears all together in the daylight until early February of the following year. In the winter, while the Milky Way core is obscured by sunlight, the northern arm of the Milky Way can be seen quite clearly in darkness as a softer fall of milky stars with the constellation of Cassiopeia and the Andromeda galaxy nearby.

I discovered the excitement of finding and photographing meteor showers and comets. Meteor showers are notoriously fickle, but there are a few annual showers like the Perseids and Geminids that put on a magnificent show if not hidden by moonlight.

In addition, I learned that a foreground to anchor the sky was just as important to an image as the sky itself. I learned that the night sky and stars have colors. One must learn not to over expose or over process to wipe away the star colors. There is a natural phenomenon called "airglow" where oxygen atoms, excited by sunlight energy, will give off their own energy in the form of a greenish glow in the night sky. While difficult to see with our eyes, this is easily captured by the camera's sensor. I used to try and wipe away this greenish cast in post processing, but now I have come to accept it as a natural part of the sky. How to post process is subjective to the image maker, but I try to be as true to the scene as I can. There is enough natural beauty in our night skies without having to over saturate and over contrast it.



As an astro-landscape photographer, I learned that there is a whole other world that happens out there at night. With my sense of vision somewhat compromised, my hearing becomes more acute. I become more in the present. I hear the rustling of small creatures as they travel through the grasses; the munching of elk and deer as they graze; the slap of a beaver tail in a pond; and the warning buzz of a rattler that I'm coming too close. I see glowing green eyes of raccoons, coyote, skunks and deer. I have been startled by the swoop of owl wings as they fly close to me, possibly mistaking the beep, beep of my intervalometer for a mouse or some other prey. After that

incident, I actually turned off the sound of the intervalometer, as the owl swooping was a little too close to my head for comfort.

I also learned that looking up at a wide, dark starlit sky was healing. Being in the present was like meditation. I could look out into the night and all my daytime worries floated away for a while. I usually return from my night-time forays energized.

After photographing the night skies for approximately 8 years, and encouraged by my photographer friends, I thought I might have a body of work that I could exhibit. Introduced to the parish administrator at St. Albans Episcopal Church in Albany, CA, I showed several of my images and website, and proposed an exhibit of my nighttime photography. Shortly afterwards, I was given the opportunity for a solo exhibit to open in March of 2020. I was very excited and a little nervous. This was my first solo show. I selected the images, personally matted and framed them and designed the signage. Like many photographers, I was on a budget. The more I could do myself, the better. Friends helped me hang the exhibit, and an introductory talk was scheduled. Unfortunately, before the exhibit opened, Covid 19 reared its head, and Shelter in Place happened. The exhibit closed before it really opened. The photographs are still there, with no one to see them. Now this sounds like a sad ending to this tale. However, during this period when most of us were hunkered down in our houses, I took a wonderful online zoom creative class from inspirational Bay Area Photographer Becky Jaffe. One of her assignments was to write a book. I had never written a book, but I started giving this project serious consideration. I had many photos already selected from my solo non-exhibit. The signage was a good starting point for the narrative. It would be in the form of a collection of essays about my feelings and thoughts occurring during my night forays. Lightroom even had a Book Module, which learned to use. Some months later and after the kind advice from other photographers who had either written books or had been involved in some way in the book world, I finished my book. I felt that Blurb print on demand would be good for a first effort until our Covid culture fades. I really would like to mingle with other people again, give a personal talk about my photography, give hugs and shake the hands of those who supported me in my book effort. Until then it's print on demand. My first book is titled "Cosmic Embrace – A Photographer's Communion With the Night Sky." I believe it happened due to a perfect storm of events. A large dose of encouragement followed by a heaping doses of rut-jumping. By "rut-jumping," I mean, had Covid 19 and Shelter in Place not occurred, I would have been out doing my usual thing, traveling and searching for interesting night compositions, printing for exhibit submissions, and posting in social media. Having to stay more or less at home, forced me to take more zoom classes than I thought possible, to think outside my box and be open to other ways to sharing my photography.

In addition to her new book, Marsha's 2017 photos of the Geminid Meteor Shower were recently used as the cover and inset for the 2020 Fall issue of Bay Nature article "Look Up – How to Find Beauty in Darkness" by Eric Simons.

<https://www.blurb.com/b/10243542-cosmic-embrace-a-photographer-s-communion-with-th>
<https://baynature.org/article/look-up-astronomy-in-fall/>

October Competition Results

Pictorial - Projected Images (Judge - Jim Harais)

Basic Level (35 entries)			
Award	Title	Member	Club
1	Tabletop Shots: Still Life with Japanese Teapot	Ronnie Rosenbach	Santa Rosa
2	Ferry approaching Lopez Island in fog , San Juan Island, WA	Mary Scheele	Rossmoor
3	Branches	Carolyn Haile	Diablo Valley
4	Olmsted Point, Yosemite	Kenneth Mark	Berkeley
5	Comet Neowise Over Sierra Nevada Mountains above Springville California July 19 2020	Ronald Machado	Santa Clara
HM	Calf Creek Falls - Grand Staircase-Escalante National Monument	Vern Muhr	Berkeley
HM	Magestic Wyoming	Don Colombana	Rossmoor
HM	The Vasari Corridor, in Florence, is an escape route from the Medici castle, here leading to the Ponte Vecchio over the Arno River. It was commissioned to be built in 1565.	Bruce Lescher	Livermore



Pictorial Projected - 1st - Basic

Tabletop Shots: Still Life with Japanese Teapot

Ronnie Rosenbach

Santa Rosa Photographic Society

Pictorial Projected (cont'd)

Intermediate Level (34 entries)			
Award	Title	Member	Club
1B	Detached	David Lingenfelter	Berkeley
2	The Most Famous Comet of the Century	Steve Gibbs	Santa Rosa
3	SF Muni	Mark Brueckman	Alameda
4	A touching moment between two wild horses, Mono County, California	Vicki Anderson	Contra Costa
5	Old weathered log overlooking the beach waits for approaching storm	Carolyn Rodriguez	Santa Clara
HM	A Very Feral Feline	Larry McCloskey	Marin
HM	Still Life, A Quiet Evening	Al Ludwick	Livermore
HM	The Passion of Tango in Buenos Aires	Peter Ligeti	Villages

Best in Show - Monochrome Projected



Pictorial Projected - 1st - Intermediate

Detached
David Lingenfelter
Berkeley Camera Club

Pictorial Projected (cont'd)

Advanced Level (42 entries)

Award	Title	Member	Club
1	Western Blue-eyed Grass Upon a Billy Button	Richard James	Villages
2	Tranquility	Herbert Gaidus	Santa Rosa
3	A Lone Juniper Tree.	Lenny Rush	Alameda
4	Grand Teton in Autumn	Karen Honaker	Villages
5	Moon Glow and Milky Way Over Turret Arch at Arches NP	Bill Chambard	Contra Costa
HM	DESERT MUSEUM-OMAN	Jean DeVinney	Rossmoor
HM	Late afternoon biker in Canyonlands National Park	Bill Lapworth	Peninsula
HM	Misty and Mysterious	Fan Xie	Peninsula



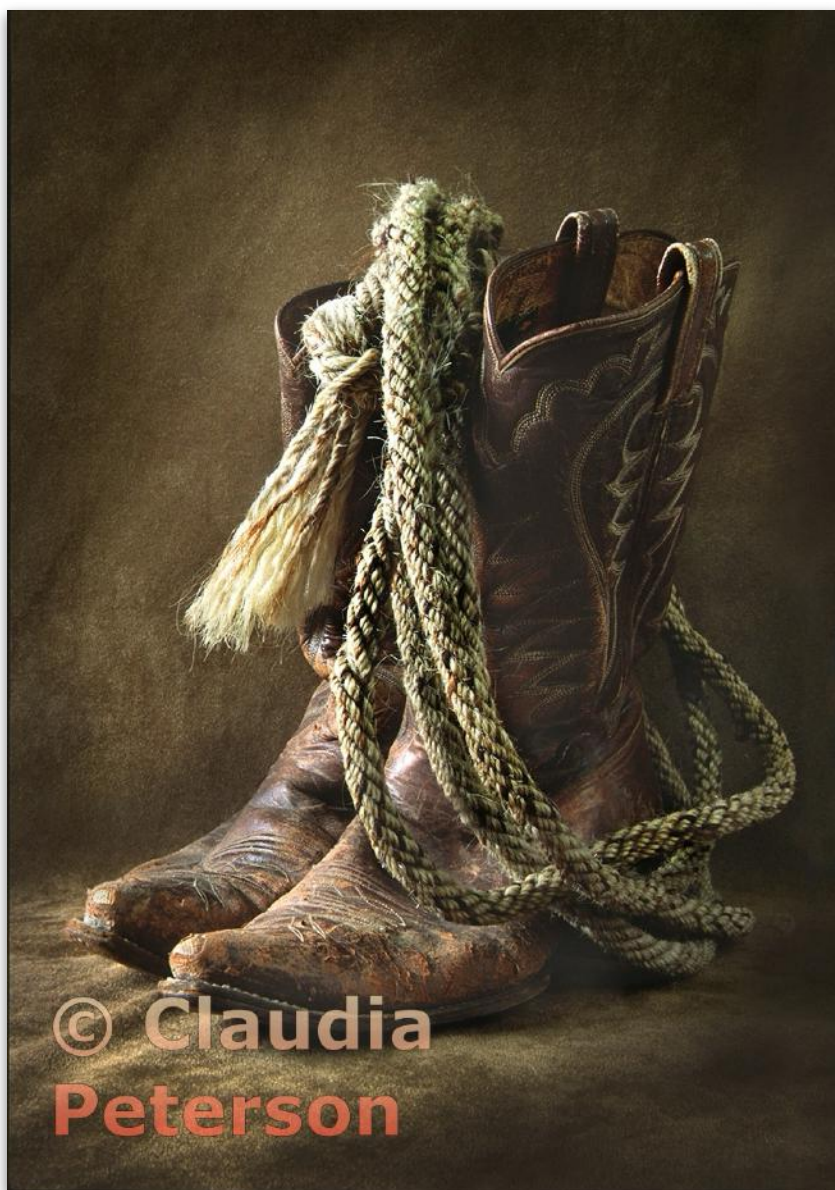
**Pictorial Projected - 1st -
Advanced**

**Western Blue-eyed Grass
Upon a Billy Button
Richard James
The Villages Camera Club**

© Richard James

Pictorial Projected (cont'd)

Masters Level (37 entries)			
Award	Title	Member	Club
1	Well Worn Old Cowboy Boots and Lasso	Claudia Peterson	Light & Shadow
2	Richard	Claudia Peterson	Santa Clara
3	Red Roses in Old Basket	Claudia Peterson	Light & Shadow
4	Ebb and Flow	Louis Cheng	Alameda
5	Ants on Showy Milkweed Bloom	Liz Lawson	Santa Rosa
HM	California Smoky Sunrise Diablo Range & Valley	Flo Hendry	Rossmoor
HM	Capitola Pier	Peter Nicholls	Villages
HM	My Backyard Harvest	Timothy S. Allen	Santa Rosa



Pictorial Projected - 1st - Masters

Well Worn Old Cowboy Boots and Lasso

**Claudia Peterson
Light & Shadow Camera Club**

Monochrome - Projected (Judge - Jim Harais)

Basic Level (31 entries)

Award	Title	Member	Club
1	Block in monochrome	Richard Haile	Contra Costa
2	bandana	Jeffrey Blum	Marin
3	Golden Afternoon, Autumn, Yosemite Valley (1 of 1)	Fran Mueller	Marin
4	Woman and child	Rea Franjetic	Berkeley
5	Shoshone Falls	Qin Pan	Santa Clara
HM	Gazing Through Dusty Glass	Mark Hullinger	Santa Rosa
HM	Seeking for soothing moments during California wildfires	Jie Ni	Peninsula
HM	Will Power	Dana Christensen	Marin

Monochrome Projected - 1st - Basic

Block in monochrome

Richard Haile
Contra Costa Camera Club



Monochrome - Projected (Cont'd)

Intermediate Level (35 entries)			
Award	Title	Member	Club
1	Artist creating ceramic tagine cooking pot in Fez, Morocco	Carolyn Rodriguez	Santa Clara
2	A Man Walking His Dog in the Fog	Ben Wang	Peninsula
3	Juvenile Baboons At Play	Douglas Smith	Contra Costa
4	A portrait of a nomadic sheep herder high on a Himalayan plateau. Ladakh, India	Suzanne Brown	Marin
5	Intimation	David Lingenfelter	Berkeley
HM	Alcatraz Guard Tower	Eric Gold	Santa Clara
HM	Heavenly Light	Marcy Zimmerman	Diablo Valley
HM	Misty Cascades	Betty Hovenden	Livermore



**Monochrome Projected - 1st -
Intermediate**

**Artist creating ceramic tagine
cooking pot in Fez, Morocco
Carolyn Rodriguez
Santa Clara Camera Club**

© Carolyn
Rodriguez

Monochrome - Projected (Cont'd)

Advanced Level (41 entries)			
Award	Title	Member	Club
1	Wild Stallions Fighting (12649392)	Sharon Anderson	Contra Costa
2	Foggy Sunset at Rodeo Beach	Paul Kessinger	Fremont
3	Flame Skimmer Dragonfly Perched on Rosemary	Irene Jones	Livermore
4	Pond Reflections	Gary LaMusga	Diablo Valley
5	Focused on the dance	Peche Turner	Millbrae
HM	Shifting Sands	Herbert Gaidus	Santa Rosa
HM	Snowy Egret Male Display	Greg Geren	Fremont
HM	The Gordon House, Late Afternoon, in Infrared	Eric Ahrendt	Contra Costa



Monochrome Projected - 1st - Advanced

Wild Stallions Fighting (12649392)

**Sharon Anderson
Contra Costa Camera Club**

Monochrome - Projected (Cont'd)

Masters Level (37 entries)			
Award	Title	Member	Club
1B	Old Violin Still Life (12449466)	Claudia Peterson	Santa Clara
2	Elegance of form	Greg Sargent	Villages
3	Leopard in the Light	Paul Pokrywka	Millbrae
4	A wandering nomad of Pushkar, Rajasthan, India	Rajani Ramanathan	Livermore
45	Old Cowboy With Beaver Coat and Bar Mustache	Claudia Peterson	Light & Shadow
HM	Eastern Sierra Escarpment	Ed Oswalt	Berkeley
HM	Forest sunbeams	Robert Strochak	Peninsula
HM	Struggle of Life	Claudia Peterson	Santa Clara

Best in Show - Monochrome Projected



© Claudia Peterson

Monochrome Projected - 1st Masters

Old Violin Still Life (12449466)

Claudia Peterson
Santa Clara Camera Club

Travel - Projected (Judge - Jim Harais)

Basic Level (24 entries)

Award	Title	Member	Club
1	1 of 8 historic windmills relocated to Zaanse Schans near Amsterdam to recreate the look of an 18-19th century village	Sandy Eger	Contra Costa
2	Snake charmer on the main plaza in the Medina. Marrakesh, Morocco.	Carolyn Rodriguez	Santa Clara
3	A group of tourist prepares to explore the expansive ruins of ancient Rome	Bruce Lescher	Livermore
4	Each day, hundreds of hikers wade up the Virgin River to the Narrows. Zion NP.	Michael Carpenter	Peninsula
5	Visting Singapore's famous Gardens by the Bay at night is a good idea for spectacular light display and cooler weather.	Luke Lang	Santa Clara
HM	Earth Goddess Mosaiculture Sculpture, Botanical Garden, Atlanta GA	Suresh Yeola	Millbrae
HM	Tai O fishing village at Lantau Island Hong Kong	Maria Ley	Contra Costa
HM	Velletta Lighthouse	Mark Hahnlein	Peninsula



Travel Projected - 1st - Basic

**1 of 8 historic windmills
relocated to Zaanse
Schans near Amsterdam
to recreate the look of an
18-19th century village**

**Sandy Eger
Contra Costa Camera Club**

Travel - Projected (Cont'd)

Intermediate Level (29 entries)			
Award	Title	Member	Club
1	An early morning panoramic view of our hot air balloon brigade, floating silently over the extraordinary rock formations of the Göreme Valley, in Cappadocia, Turkey	Bob Kahn	Peninsula
2	The Heraldic banners, helmets and swords of the Knights of St. Patrick hang over the choir stalls in Dublin's St. Patrick's Cathedral	Michael Henn	Peninsula
3	Maasai men take turns practicing the adumu or jumping dance. a way for a young warrior to demonstrate his strength and attract a bride. Kenya 2018	Debbie Lindemann	Livermore
4	In the jungle roads of Africa, the only way a vehicle can cross the many rivers is on a platform ferry pulled across by ropes or powered by an small motor.	Eric Gold	Santa Clara
5	Beach Volley Ball in the Marais, Part of the Paris Plages â€™ "Plages are kind of a "city escape" for those Parisians who don't have the means to travel to the seaside or the countryside during summer"	James Durkee	Livermore
HM	Shopping for a new outfit in Bharatpur India	Sharon Thorp	Santa Clara
HM	The Norman Gateway at Windsor Castle. Built in the 11th century and known as the Queens favorite castle, Berkshire, England	Vicki Anderson	Contra Costa
HM	Water Colors: Bridalveil Fall is one of the most prominent water falls in Yosemite Valley. With high spring runoff and the perfect lighting conditions, a Rainbow appears.	Lynda Stuber	Santa Rosa



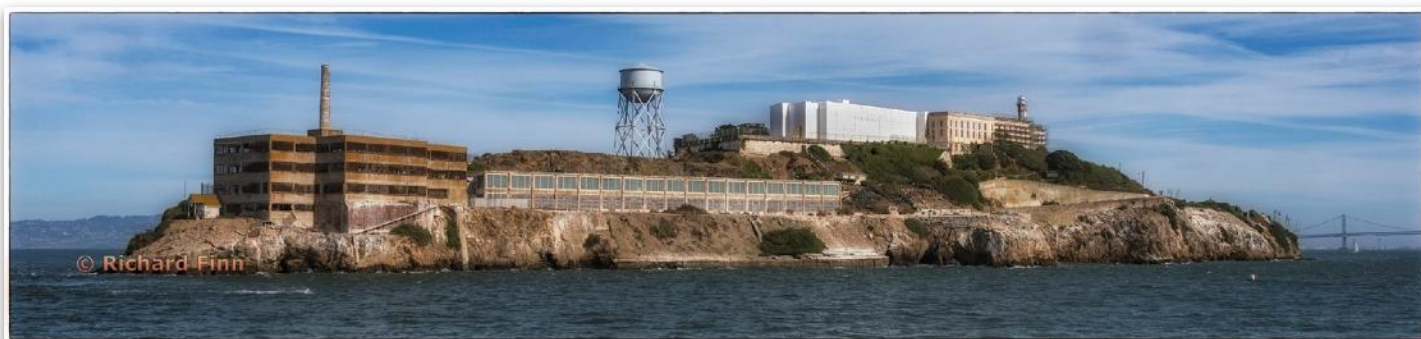
Nature Projected - 1st - Intermediate

An early morning panoramic view of our hot air balloon brigade, floating silently over the extraordinary rock formations of the Göreme Valley, in Cappadocia, Turkey
Bob Kahn
Peninsula Camera Club

Travel - Projected (Cont'd)

Advanced Level (35 entries)			
Award	Title	Member	Club
1B	Alcatraz Island -first a lighthouse, military fort then prison, finally a federal prison	Richard Finn	Livermore
2	wildebeest crossing is one of the top reasons to travel to Masai Mara, Kenya	Sree Alavattam	Fremont
3	A sadhu in the 2,400 year old temple complex of Pashupatinath, Nepal, is a Hindu ascetic and mendicant who is dedicated to liberation from the cycle of death and rebirth through meditation.	Lyrinda Snyderman	Berkeley
4	A seven-mile hiking trail connects the five villages of Italy's Cinque Terre National Park. The trail begins here at Monterosso al Mare, offering spectacular views along the coast.	David Lingenfelter	Berkeley
5	Bananas being delivered to a Market Place in Tanzania Africa	Russ Flaum	Marin
HM	African Woman Cooking Sheepshead For Sale	Sy Gelman	Villages
HM	Fort of San Salvatore, a 60-meter octagonal column topped by a statue of the Madonna della Lettera. Messina, Italy	Brandon Ho	Alameda
HM	The village of Monsanto , Portugal is built on a mountain strewn with huge granite boulders. The locals make use of them by walling up the space between them to form walls for their houses.	Bill Clark	Santa Rosa

Best in Show - Travel Projected



Travel Projected - 1st - Advanced

**Alcatraz Island -first a lighthouse, military fort then prison,
finally a federal prison.**

**Richard Finn
Livermore Valley Camera Club**

Travel - Projected (Cont'd)

Masters Level (27 entries)			
Award	Title	Member	Club
1	Samburu warriors gather at dusk for chanting and fun before making their rounds to maintain security for livestock. Testing who can jump the highest is regular competition among warriors. Kenya	Tamara Krautkramer	Santa Rosa
2	A lone photographer capturing the northern light at Reine, Lofoten Islands, Norway	Shinnan Kiang	Livermore
3	Creek Street, Ketchikan, Alaska in a very typical light rain.	Leonard Stanton	Alameda
4	Monte Carlo at dusk, with it's super-yachts and famous casino.	Mike Hancock	Marin
5	Thousands of volunteers celebrate festival of vineyards in Vevey, Switzerland. The colors here represent arrival of fall	Anita Rama	Contra Costa
HM	Amsterdam's Central Station is the Transportation Hub of the city	Fred Goldman	Peninsula
HM	The farmers from Yi Tribe, an ethnic minority in Yunnan China, are homeward bound	San Yuan	Contra Costa
HM	The harbor and part of the ancient limestone fort and wall surrounding old Dubrovnik, Croatia	Roddie Stelle	Berkeley



Travel Projected - 1st Masters

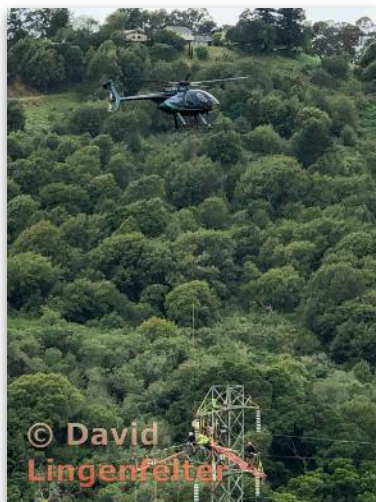
Samburu warriors gather at dusk for chanting and fun before making their rounds to maintain security for livestock. Testing who can jump the highest is regular competition among warriors. Kenya

Tamara Krautkramer
Santa Rosa Photographic Society

Journalism - Projected (Judge - Jim Harais)

Basic Level (26 entries)

Award	Title	Member	Club
1B	[Seq] High Wire Act	David Lingenfelter	Berkeley
2	British Lords ride in the traditional carriage procession for the opening of Parliament. London, UK	Larry Saxton	Millbrae
3	[Seq] September 9th	Ally Whiteneck	Contra Costa
4	Trash	Jim DuPont	Alameda
5	These excavators are part of The Merced River Riparian Corridor Restoration in Yosemite Valley, a multi-year project aimed to stabilize streambanks and enhance riparian corridor. October 2019	Betty Hovenden	Livermore
HM	Foresthill Fire District training personnel on proper method of venting a roof. Venting allows smoke and gases to escape improving visibility and reduces the possibilities of backdraft and flashover.	Paul Hampton	Alameda
HM	[Seq] Grant Street March	Jeffrey Blum	Marin
HM	Unseeded Madison Keys serves in a semifinal match against fellow American and top seed Serena Williams at the 2015 Australian Open in Melbourne. Keys lost in straight sets; Williams won the title.	Eric Hsu	Alameda



Best in Show - Journalism Projected

Journalism Projected - 1st Basic

High Wire Act

David Lingenfelter

Berkeley Camera Club

Journalism - Projected (cont'd)

Intermediate Level (27 entries)			
Award	Title	Member	Club
1	An intense dry lightning flash hits San Jose pre-dawn on 8/16/20. The 12,000 flashes that occurred during 72 hours of storms started 560 fires contributing to a record California fire loss.	Ray Blinde	Villages
2	Cal Fire air support can be seen in the distance within the smoke from the Walbridge Fire, west of Healdsburg on Thursday, Aug. 20, 2020.	Gustavo Arizmendi	Santa Rosa
3	[Seq] Skate and March	Bruce Lescher	Livermore
4	Homeless camp in Berkeley, CA takes the 21st century approach by installing recycled solar panels.	Marilyn Murata	Villages
5	The Sheldrick Wildlife Trust operates an orphan elephant rescue-wildlife rehabilitation program in Kenya. Orphans are fed 2 bottles of specialist formula milk every 3 hours day&night for 4 years.2018	Debbie Lindemann	Livermore
HM	California on Fire. All that is left of a home high above East Dry Creek Road, Healdsburg after the Wallbridge Fire devastated the area.	Angela Grove	Marin
HM	[Seq] PG&E Wildfire Upgrade	Steve Ziman	Marin
HM	[Seq] Smoke	Marcy Zimmerman	Diablo Valley



Journalism Projected - 1st Intermediate

An intense dry lightning flash hits San Jose pre-dawn on 8/16/20. The 12,000 flashes that occurred during 72 hours of storms started 560 fires contributing to a record California fire loss.

Ray Blinde

The Villages Camera Club

Journalism - Projected (cont'd)

Advanced Level (36 entries)			
Award	Title	Member	Club
1	[Seq] CZU August Lightning Complex	Melissa Brookmire	Peninsula
2	[Seq] AT THE CA STATE CAPITOL, AUG 11, 2020, BEAUTICIANS PROTEST SALON RECLOSURES	Helen Sweet	Contra Costa
3	Lynbrook High School "Quarantine Graduate" participates in car-parade in lieu of traditional ceremony, west San Jose, 6/04/2020	Chris Cassell	Light & Shadow
4	Clinic technician Matt Badie in, protective gear, swabs Manuel Sanchez of San Leandro to check for SARS-CoV-2.	John Drake	Berkeley
5	Why would this young man risk everything for a photo at Horseshoe Bend, Arizona	Sonny Mencher	Peninsula
HM	BLM protesters march into the Water Front Park, Martinez, Ca.	Rick Calhoun	Diablo Valley
HM	Me Too protesters, with some men wearing women's shoes for solidarity, San Francisco, May 2018	Mark Brueckman	Alameda
HM	On August 11, 2020 a predawn electrical storm hit Sonoma County. This lightning strike was one of many to pass through Petaluma as it moved north.	Michael Funk	Santa Rosa



Journalism Projected - 1st Advanced

CZU August Lightning Complex
Melissa Brookmire
Peninsula Camera Club

Journalism - Projected (cont'd)

Masters Level (26 entries)			
Award	Title	Member	Club
1	August 19th at 10pm, the smoke from SCU Lighting Complex fires lights up the sky in the hills East of the Villages in ; San Jose.	Ernie Murata	Villages
2	[Seq] Protests	Tamara Krautkramer	Santa Rosa
3	Salon on the Sidewalk: Nail salon provides clients with manicures and pedicures on Burlingame Avenue when indoor salons are closed during Covid 19 epidemic. August 2020; epidemic. August 2020.	Sharon Storchak	Peninsula
4	Theresa I'm walking for you ... a message written on the message board at the Avon Breast Cancer Walk in San Francisco.	Euclides Viegas	Diablo Valley
5	After the previous Black Lives Matter Protest 3 Young Women Paint a BLM Mural to cover up the Graffiti done to the Walgreens wall at 14th & Broadway, across the street from City Hall – 6/23/2020	Sandy Morris	Berkeley
HM	[Seq] Bio Fuel	Rajani Ramanathan	Livermore
HM	High Stepping in the Shawl Dance Competition at the Indigenous Peoples Day Pow Wow, Berkeley	Ed Mestre	Livermore
HM	Tourists flock to ride and be sprayed by Les Machines de L'île elephant, in Nantes, France.	Peggy Bechtell	Peninsula

Journalism Projected - 1st Masters

August 19th at 10pm, the smoke from SCU Lighting Complex fires lights up the sky in the hills East of the Villages in San Jose.

**Ernie Murata
The Villages Camera Club**



Musings – Fires in California

by Loretta Clark

I turned 60 last month, and although I wasn't going to make a fuss, I planned to either hit the trails, or take a car ride out to the beach. But never in a million years did I envisage barricading myself in



doors, donning a gasmask (I suffer from asthma) and looking out on a landscape which could only be described as looking like Mars.

Instead, I googled Cal Fire and studied their fire map and just like everyone else, was shocked by the spread and number of fires. It seemed to me that the whole of California was on fire, and I could not help thinking about some of the beautiful scenery I had shot that may no longer exist. The LNU complex fire had completely encircled Lake Berryessa and I instinctively recalled images I took from a boat on the lake when I first took up photography.

Despite, the devastation, I am in no doubt that these places, over time, will recover, nature is much more durable than we are. But given this years' experience, I have a renewed appreciation of landscape photography, its form, its light and its composition, but much more importantly, its documentation. Because it will take time for these scenes to return and we should not take for granted that what we see today, will be there tomorrow.

On looking at the image, I am regretful that I did not have the experience then to make a good image. I was inexperienced with taking a sharp exposure, but thankful now that I tried, at least I caught the essence of the place. But what lessons can we learn from a photography standpoint? Slow down, be in the moment, do the best you can with your experience, and understand that whatever you capture is worthwhile, because someday it may not be there.

But this "climate change" whether you think it is man made or not has been seeping into our seasons for many years and this has affected the landscape.

How I Judge Pictorial Photography

by Jeff Dunn

H. L. Mencken once quipped, "A judge is a law student who marks his own examination papers." After seven years being an N4C judge, I've come to realize that the shame of the second half of this quip overshadows a truth in the first half--that judges are students of rules.



And I must say when it comes to rules, N4C's are exemplary when it comes to the category of photography called "Pictorial." An exhaustive internet examination of dozens of clubs and councils both domestic and international shows that few of these organizations even attempt to define the category. The term is rarely used internationally; functionally it corresponds to the category of "Open." PSA has a Pictorial Print Division that is simply described as having "unrestricted content," but no formal definition whatsoever.

Unlike PSA, N4C's definition is clear:

¹ N4C calls its categories "Divisions," which is inconsistent with PSA's use.

Pictorial photography is the use of the photographic medium as an art form. The emphasis is on interest, visual impact, composition, and technical excellence.

To evaluate Pictorial images for N4C, I take this definition as dogma, since I'm "a student of rules." Why "dogma"? Because I have found the definition "works" for me. And moreover, I have not found a better one. Even Jon Fishback, the highly respected educational guru of PSA, when sent N4C's definition, proclaimed "It's about as good as it gets."

Repeated analysis of the implications of N4C's definition over time has provided me insights that I feel are worth sharing with the photographic community. In my judging, I have tried to be true to the definition by assessing images' "interest" and "visual impact," considering composition and technical excellence. Please note that by detailing my interpretations of N4C's rules, I am not advocating that these rules are universal, or that there is no other way to evaluate "open" images. But these rules are what we have, and in my opinion, they work well--so let's examine them in the light of the questions I ask myself when judging.

1. Is the image "Interesting"?

Having an "aesthetic experience" (more about this below) is the main reason we enjoy the art form of photography. But such a feeling (and the experience *is* a feeling) is difficult to describe and even more difficult to measure and quantify. *Attentiveness* to an image likely correlates with the existence and intensity of the feeling, and could even be measured by someone observing a viewer. The longer the involvement with an image, the greater the imputed **Interest**, that is "the feeling of wanting to give your attention to something or wanting to discover more about something."

So I ask myself when judging, "Is the image *interesting*? Would I or someone else like to spend time with it and discover things?"

Interest is a fascinating characteristic that has only recently been investigated by psychologists, believe it or not. Researches by the psychologist Paul J. Silvia have indicated that interest is a combination of two viewer "appraisals." The first is an evaluation of the *novelty-complexity* of an object. Is it new, unexpected, complex, hard to process, surprising, mysterious, or obscure? The second appraisal is an evaluation of the object's *comprehensibility*. The viewer decides "Do I have the skills, knowledge, and/or resources to explore this object?"

² Email to me dated 6/8/2018.

³ Cambridge dictionary.

⁴ Paul J. Silvia: "Interest, the Curious Emotion." *Current Directions in Psychological Science*, Vol. 17, no. 1 (2008)

When I evaluate interest, I consider what attributes of an image might make a viewer spend time with it. Does it have *impact*, does it grab the viewer right away. Will that impact continue to be strong over repeated viewings? And even if it doesn't have a high degree of impact, does it have content that makes the more patient viewer think for a while about the image? Is there a complexity explorable by visual passageways like leading lines and centers of focus? Is there variety and originality that keeps the exploration going, that might even instill a sense of wonder in the aesthetic experience? Are there formal attributes (line, shape, color, texture, space, implied 3D form, degrees of balance) that enhance Interest? Are there technical tricks and craftsmanship worth spending time to admire or figure out how they were done?

2. What is "interesting" about the image?

After judging for myself the degree of interest that I or others might have in an image, I must focus on the elements that generate such interest (or perhaps *fail* to generate interest in less successful images) and communicate them to club members. The set of such elements is the vital portion of the **composition** part of the N4C definition. Composition in the broader sense includes not only the arrangement of elements in an image, but the elements themselves--the *content*. These elements can interact with the viewer's knowledge and past experiences to generate thoughts and relationships that contribute to interest (image engagement). Such might even include aversion and anger if negative thoughts and feelings contribute to engagement.

Interest is an extremely variable characteristic. One person's meat can be another's poison. For instance, I recognize that many people are not usually attracted to abstract images. This brings up the unresolvable issue of whether an image that is intensely interesting to some is better than an image that is only modestly interesting to many. Considering how difficult it is to predict others' interests, I try to analyze the sources of my own interest and communicate them to club members. This may increase their comprehensibility of an image and lead to greater interest in subsequent, similar images.

Unfortunately, in the club experience, images are projected onto a screen for a limited time. Longer-term aspects of interest cannot be tested, only guessed at. Things like "Do I remember the image days later?" and "If it were in a gallery, would I want to buy it and hang it at home to enjoy?" can only be speculated upon.

3. An example

One of my club's members, Jeff Cullen, has kindly contributed his image "Oakland Control Tower Views" (see next page) as an example for interest assessment. I think it's a good example because I feel it has both positive and negative interest attributes.

Some people may not find this image interesting. The road seems to divide the image into upper and lower halves that may not seem to relate to one another. There is a large area of sky in the upper left with not much going on, and a fairly large dark area of pavement in the lower right. The curb of the road is a strong diagonal line that may lead the eye off the image in either direction. There are, however, two strong centers of focus, the Oakland control tower and a rear-view mirror on which can be seen the reflection of a chain-link gate. I feel these centers give the image at least moderate impact, along with a strong clarity and tonal range that invite further investigation--an appraisal--on the part of the viewer.

But then the viewer is faced with a conundrum. What does the mirror have to do with the tower? The viewer may appraise this question as "hard to process" and move on. Interest will be confined to the initial impact and time of appraisal. On the other hand, another viewer (myself and possibly others) may appraise the image as "mysterious" and continue examining the image along various thought lines. Why does the maker title the image "Oakland Control Tower Views"? There is a view from the control tower, and another from the car. One might speculate, maybe the *car* is also a control tower. It's elevated above the ground, and the rearview mirror certainly enables the driver to "control" how they're driving. Because of the two strong focal points, is the maker asking the viewer to *compare* the two? They are both bulbous, in a certain way, with stalks. But they are on a vastly different scale despite a similarity of purpose. Their centers of gravity seem to be lined up in the image. Both "towers" can see the gate, but from different POVs.



Interesting! One's mind can be engaged with attributes of the image. One might go so far as to say this image says a lot about the ubiquity of a "surveillance society" in our lives. But I would guess that not everyone would take such a mental excursion. The fact that I could do so through *interpretation* suggests that the image has at least a moderate *potential* interest. And, having explained my interpretations to the club audience, I would then ask, "How many feel that this image might be more interesting *after* my discussion than before?" This way, I can get an indication on the validity of my own analyses with respect to an audience of my peers.

4. How are images "art forms"?

You might be thinking, does every image in Pictorial have to cause mental gyrations in the viewer? Of course not. Engaging the mind is just one of the many attributes attributed to art, and neither it, *nor any other* is now recognized among all philosophers as a *necessary* attribute. Putative dictionary definitions of art to the contrary "our best minds have not been able to find definitions without counterexamples." We have a constellation of theories of art, none of which is universally accepted. The classic definition of art as a thing of "beauty" has been out of favor since World War I as the *only* way art can exist. However, almost everyone agrees that experiencing beauty is a feeling when it occurs. I like John Dewey's notion of that feeling (the "aesthetic experience") as "sensing an organization, coherence, and satisfaction." And I include contemporary theorists' broadening of the description as "being expressive of emotion" and/or "being intellectually challenging."

So when I evaluate a Pictorial image's interest, I do in the context of it being an art form. I ask questions, *any one or more of which* may be an indicator of art, including "Is it beautiful," "Does it move me?", "Do I sense a formal coherence?", "Does it make me think?" But not just me--as a judge I try to guess how readily others might have such reactions.

Pictorial is not the only art category in N4C. Monochrome and Creative are also "forms of art" to be judged in terms of Interest and supporting characteristics. In Monochrome, particular attention is paid to how the range of tonality supports the artistic statement of the maker. In Creative, emphasis is placed by definition on "imaginative skill or originality of thought including the altering of reality." (By the way, judges, in my experience, do not give enough credit to the originality aspect of creative images.)

5. Conclusion: The Quip as a Model

If Mencken's quip were an image, I would rate it highly. It has *Impact*: The "student who marks is own examination papers" grabs the reader with range of reactions from "How insolent" to "If only I could have graded my papers!" Some readers might leave it at that, but others might be provoked to think about "A judge is a law student ..." Yes, judges must continue to review and study the law. Yes, they get to make their decisions, BUT, their "grades" can be overruled by higher courts. They can even be removed from office. So Mencken isn't totally right, as one could conclude from the *Interest* generated by the quip. Notice that *compositionally*, the word "student" overlaps both halves of the quip--what a *center of focus*!

The Mencken "image" generates emotion and stimulates thoughts via its composition. It is aesthetically interesting. Too bad its maker is dead--he'd do well in a camera club!

⁵ See https://en.wikipedia.org/wiki/Theory_of_art. At best, art is now considered "a cluster of related concepts." In this article you will find ten "criteria that contribute to art status" according to Gauk (2005).

⁶ See <https://www.encyclopedia.com/humanities/encyclopedias-almanacs-transcripts-and-maps/aesthetic-experience>.

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

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N4C Mission Statement



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

N4C IS A PROUD MEMBER OF



N4C Inter-club Competition

2020 Competition Year

Month	Club	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	M
Aug	Rossmoor	P	M	S	T	P	T	J	M
Sep	Marin	P	M	N	C	P	N	C	T
Oct	Light & Shadow	P	M	T	J	P	T	J	M
Nov	Peninsula	P	M	N	C	P	N	C	M

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

P = Pictorial

M = Monochrome

N = Nature

T = Travel

C = Creative

J = Journalism

S = Sequence

Go to n4c.org/competitions for more information regarding N4C inter-club competitions.

* No competitions scheduled in December.