



## CLUB MANUAL

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*Rules,  
Regulations*

AND

PERTINENT  
INFORMATION

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February 2011

### **WEBSITE**

[www.contracostacc.homestead.com](http://www.contracostacc.homestead.com)

### **MONTHLY NEWSLETTER**

[www.contracostacc.homestead.com](http://www.contracostacc.homestead.com)

*and for past issues*

[www.contracostacc.homestead.com/Bellows.html](http://www.contracostacc.homestead.com/Bellows.html)

### **GOOGLE GROUP**

<http://groups.google.com/group/contracostacc>

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For more information, please contact the current club President or Webmaster  
(See website for email addresses)



Co-sponsored by

**Pleasant Hill  
Recreation & Park District**

People, Parks and Programs since 1951

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# Club

# PURPOSE & HISTORY

The Contra Costa Camera Club (CCCC) was founded in 1948 to foster and sustain an interest in the science and art of Photography among photography enthusiasts. It became a non-profit California Corporation in 1950 and is currently co-

sponsored by the Pleasant Hill Recreation and Parks District.

We provide print and digital image competitions, social and educational programs, group exhibitions of our work and field trips, all with the intent to increase the photographic skill of its members, and to create an interest in photography on the part of potential new members and the general public.

## OUR STORY

In the summer of 1948 the Acalanes High School offered an evening class in photography as part of the adult education program. A number of photographic minded individuals from the Orinda-Lafayette-Walnut Creek area participated in the program. Several of them had met informally at various previous times to talk about their hobby, and the course at Acalanes High School gave them another opportunity to share their common interest. They found that they enjoyed the association and the camaraderie so much that at the conclusion of the course they were reluctant to disband and the idea of forming a camera club was born.

One of the individuals in the group was J. Wesley Rhoades, at that time a resident of Lafayette. Wes sent out a letter to the participants of the class (and

others interested in the hobby) asking if they would be interested in, and support, a Camera Club in the area. The response was overwhelmingly affirmative. On September 13, 1948, Wes mailed out a postcard that read as follows:

*We will meet Tuesday, September 21, 1948 at 7:30 p.m. at Acalanes High School to organize a photography club. I hope you will come and bring anyone else who might be interested.*

A second organizational meeting was held on Tuesday, October 12th and the notice for the meeting on Tuesday, October 26th announced the first competition of the new Club with these words:

*Bring at least one and not more than four prints or slides, for general discussion and helpful criticism. Make your prints 8 x 10 or larger.*

And thus the Contra Costa Camera Club (CCCC) as an organization was born.

Wes continued throughout the years to be an active participant in the Club, both as a competitor and as a worker. He served the Club willingly and often, including terms as president and as the long-time treasurer. In recognition of their many contributions and long years of service to the Club, Wes and his wife, Ruth, were honored by their fellow Club members with honorary Life Memberships. At the time of his death (1989), Wes was the only active surviving charter member of the Club.



Bandon Beach  
Sunset 2  
© Joe Hearst

# General INFORMATION

## ADMINISTRATION

### BOARD OF DIRECTORS

- President
- Vice President
- Treasurer
- Secretary
- At-Large Delegate
- At-Large Delegate
- Past President

### APPOINTED POSITIONS

In addition, there are the following positions: appointed by the president.

- Chair — Prints — Black & White, & Color
- Chair — Pictorial Digital (Electronic) Images
- Chair — Journalism & Travel Digital (Electronic) Images
- Chair — Nature & Creative Digital (Electronic) Images
- Bellows Editor
- Webmaster
- N4C Delegate
- PSA Representative
- Field Trips
- Judging
- Hospitality
- Membership
- Special Programs
- Others as needed

### OFFICERS

Election and installation of officers occurs in January. All officers are nominated by a nominating committee composed of the club past Presidents, and/or from the floor, and are elected by the club members.

### CONSTITUTION & BYLAWS

Available on website under Member Information (see Cover Page)

## CLUB PUBLICATION

Monthly newsletter — *Bellows*. Available by email and on-line at

:<http://contracostacc.homestead.com>.

It contains the monthly competition results, winning photos and other club data of interest.

### MEETINGS

7:15 pm, the First, Third and Last Thursday of each month at the First Christian Church, 2115 Pleasant Hill Rd, Pleasant Hill, CA 94523

- Competitions are held the First and Third Thursdays of each month.
- Special programs and educational presentations are held on the last Thursday of the month.

• **A Calendar of all activities is available under "CCCC Calendar" on the Contra Costa website:**

<http://www.contracostacc.homestead.com>.

### GUESTS

Visitors, friends and family members are welcome at all Club meetings. Note, however, persons wishing to compete in photographic competition must be members in good standing.

### BENEFITS

Payment of dues provides membership in the Club and allows members to participate in all activities including competition. Members will also receive a monthly edition of the Club newsletter, *The Bellows*, via email.

### CLUB YEAR

January 1 through  
December 31

### EXPENDITURES

The collected funds pay for club meeting rental space, equipment purchase, N4C competition fees, judges and program presenters, club awards, PSA membership dues, printing and miscellaneous expenses.

## HOW TO JOIN

• Fill out and sign both pages of the Membership Application and submit it to the Treasurer along with your dues payment.

• Let the Membership Chair know you are ready to have your work evaluated for proper competition level assignment. The Membership Chair will select 3 Master level club members to evaluate your work. New Members can bring in sample Prints for evaluation and/or email sample Digital Images to the evaluators. This will ensure proper level assignment in each competition Division.

• New members may also be mentored by a fellow Master photographer. If you want a mentor to help with critiquing images, selecting the proper image to submit in the proper Division for competition, tips on matting and mounting prints, labeling prints and digital images, and much more, ask the Membership Chair to assign you a mentor, and work with your Mentor until you feel comfortable.



Electrifiel Torso © Stephen Weiss

# General INFORMATION

## COMPETITIONS

The first and third Thursdays are competition nights. A firm schedule is announced in advance of the scheduled nights and in the Club newsletter. The *Bellows* carries dates in each monthly issue.

Competition is in digital images (monochrome or color), monochrome prints and color prints.

**Competition participants are urged to arrive by 7:00 pm to turn in prints to the print chair.**

**Digital (electronic) images will be sent to the appropriate chair via email at least one day in advance.**

- See "Competition" section for competition division, levels, submission quantity, and points accumulations.

- NOTE: Winning prints and digital images continue on to N4C to compete with the other clubs. See "N4C" section for details.

Refreshments are served at all meetings. The Hospitality Chairman brings the items served and a small donation is requested.

## PROGRAMS

When the CCCC schedule lists "Special Program," it indicates that an instructional or member program will be presented by knowledgeable people, either in the Club or from outside. A program chair is responsible for securing pro-

grams that could include instructional talks, shows, informal workshops and special assignments.

## FIELD TRIPS

The Field Trip chairs organize field trips for the Club. These trips provide opportunities for specialized photography and information exchange between members on techniques, equipment, and general topics.

The trips may be hours to days in length. The number of trips varies each year. They can be a valuable learning experience.

## DIGITAL SLIDES TO MUSIC POTLUCKS

Twice a year the club holds a non-competitive digital slides to music event at a member host's home. Each member is encouraged to put together a short "slide" show with music or narration about any theme of their choosing. Submittals are not judged and no points are awarded.

## ANNUAL COMPETITION & AWARDS BANQUET

February at a local restaurant

## CLUB DUES

Annual dues are reviewed and determined each year by the Board. Current dues are \$55 per member and family membership is \$80. Student dues are \$20.

Note that dues must be paid before a member can compete in the Club. The dues of anyone joining the Club after the start of the Club year will be pro-rated on a quarterly basis depending upon the amount of time remaining in the Club year.

Dues must be paid by the first meeting in March or membership will be revoked and competition entries not allowed. However, anyone may attend meetings free of charge.

## SPECIAL ASSIGNMENTS

On occasion, special assignments will be handed out. The assignment encourages the exercise of photographic lessons presented, greater attendance on field trips and development of powers of observation and creativity. The rules are unique and are announced at the time of the special assignment.

## N4C — NORTHERN CALIFORNIA COUNCIL OF CAMERA CLUBS (SEE PAGE 11)

CCCC is a member club of N4C, one of three Northern California camera club councils. Our membership is maintained by annual dues. There are currently 11 N4C member clubs in the Bay area. Contra Costa Camera Club sends a representative to monthly N4C board meetings to deliver prints for competition and to update the membership on any changes in N4C policy. Electronic images are sent in advance of the board meeting.

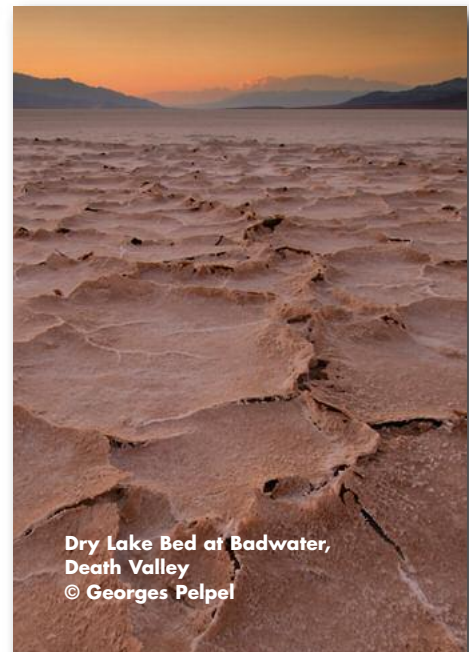
N4C is a member of the Photographic Society of America and pays dues directly to PSA..

## PSA — THE PHOTOGRAPHIC SOCIETY OF AMERICA (SEE PAGE 12)

An international organization, PSA authorizes competitions, grants honors and awards and holds international and regional conventions annually.

Contra Costa Camera Club is a member in good standing. We compete year-round in the Interclub Competitions.

Individuals can become members by paying the annual fee which entitles one to the monthly magazine, *PSA Journal*, as well as access to international Exhibition competitions and a wealth of educational opportunities.



Dry Lake Bed at Badwater,  
Death Valley  
© Georges Pelpel

# Competition RULES

## COMPETITION JUDGING

### GENERAL

Competitions are usually judged by someone who is not a member of the Club. The most benefit a photographer can derive from such judging is a constructive critique. This enables the photographer to see his work through another's eyes. When the other eyes are those of an expert, it can be a most valuable experience.

### JUDGES

Judges are usually those members of other Bay Area Camera Clubs who have experience and training in judging photographs, but may come from outside the camera club milieu at the discretion of the Judges Chair. The Judges Chair is responsible for securing judges for each competition. The judge probably specializes in one of the divisions to be shown, such as Nature, Journalism, etc. Some of the most interesting judges are those who work for newspapers, teach art or conduct photographic tours. These persons give a fresh outlook to evaluations not exclusively concerned with the photography, but rather with the artistic intent and result.

The Club provides a sliding honorarium based on the distance the judge must drive.

**CLUB POLICY:** In fairness to the judge and other competitors, **no comments, retorts or helpful explanations may be made during the judging period, unless requested by the judge.**

## SUBJECTIVITY

It is incumbent upon all members to be appreciative of the judge's efforts. Each judge, however photographically expert, is not the final authority. Evaluation of any art work is subjective. Frequently, one judge's comments will conflict with another judge's comments on the same photograph. What one dislikes, another may praise.

## COMPETITION DIVISIONS AND LEVELS

Prints and digital images are organized in **divisions**, according to subject matter (see page 6). There are separate competitions for each division. Any image may be entered into any division, and it will be judged according to the rules of that division.

Within each division, competitors are divided into **levels** according to their abilities. Prior to entering competition, new members will be assigned to a level in each division in which they wish to compete.

## NEW MEMBER LEVEL ASSIGNMENT

This assignment is made by three master workers or judges in the club based on samples of the new member's work and other pertinent information such as experience. If the new member shows exceptional capabilities, he/she will be entered in the most appropriate advanced level; otherwise he/she will be entered in the Basic level.

## NEW MEMBER MENTORS

New members may request mentors to help them become better acquainted with club procedure and to advise them on selecting and improving images that they are considering entering into competition.

## LEVEL PROMOTION

At the end of the competition year the Chair of each division reviews the scores and makes recommendations to the Board for making changes in level assignments. Ordinarily the member with the highest score in each level moves up to the next higher level. Other changes are made at the discretion of the Board at the suggestion of the Division Chair.

The exception is the Masters Level for Pictorial Digital Images. At the end of the year the lowest scoring member moves down, while the highest scoring member of Level A moves up.

## TITLES

Each submitted work (print or digital image) must have a title. One of the purposes of a title is to identify each submission and differentiate among submissions. Note that "untitled" or "No Title" and similar non-descriptive titles are not permitted and disqualify the entry.

## ENTRIES

Entrants may submit two entries in their level for each division being judged. For example, on pictorial competition night, you could submit 2 monochrome prints, two color prints and 2 digital images for a maximum of 6 entries

## REPEAT ENTRIES

To balance the natural subjectivity of judges some entries may be re-entered in competition. This is subject to the following restrictions:

**Limitation** — No print or digital (electronic) image may be entered in Club competition more than two times per division.

Images entered a second time in competition will receive points only if they place higher the second time they are entered than they did the first time. In this case the maker will be credited with the point differential between the first and second showing. All will receive one point for entry.

**Members are discouraged from entering similar digital (electronic) images or prints in any one division during the course of the year.** "Similar" indicates similar images of the same subject taken in the same time frame, place, and point of view.

## N4C ENTRIES

No print or digital (electronic) image which has placed in interclub (N4C) competition may be re-entered in Club competition.

## PROMPTNESS

The division Chairs may refuse to accept entries submitted late. Members are encouraged to submit print entries prior to the start of the meeting or at the time required by chairs receiving digital images.

## COMPLIANCE

Entries may be rejected that do not conform to the foregoing rules.

# Competition DEFINITIONS

## **N4C COMPETITION ELIGIBILITY**

### **DEFINITIONS (1/1/2010)**

Because we send winning digital (electronic) images and prints to N4C for interclub competition, we adhere to their definitions.

### **PREAMBLE**

The Northern California Council of Camera Clubs subscribes to the Ethics Statement of the Photographic Society of America. Consistent with that Ethics Statement, all images submitted for competition in both print and projected image format and in all competition divisions shall originate as photographs by the entrant.

By virtue of submitting an entry, the photographer certifies the work as his/her own. No clip art, digital art or photographs other than those made by the entrant may be used in whole or in part in any portion of the image. Images may only be manipulated as noted in individual Division definitions. When graphic elements other than photographs created by the entrant are used in an image, photographic content must still predominate.

### **PICTORIAL (P)**

Pictorial photography is the use of the photographic medium as an art form. The emphasis is on interest, visual impact, composition, and technical excellence. Images in the Pictorial Division are not confined to any particular subject, type, or style of photography.

Pictorial images may be manipulated in the darkroom, on the computer or in the camera in a manner consistent with the standards stated in the preamble to these definitions.

In competition, the title is read when showing the image.

**Print Levels: B (Basic), I (Intermediate), A (Advanced) and M (Masters)**

**Digital (electronic) Imaging Levels: B (Basic), I (Intermediate), A (Advanced) and M (Masters). No more than two submissions per level at the club level.**

### **CREATIVE (C)**

Creative photography is producing an image through the use of imaginative skill or originality of thought including the altering of reality. No image should be eliminated from competition simply because it looks realistic, provided it shows originality of concept. This includes modifications in the darkroom, on the computer, or in the camera, as well as unusual points of view, imaginative use of subject matter or lighting, or any other presentation that begins with the maker's photograph or a collection of photographs. Creative images must be consistent with the standards stated in the preamble to these definitions. In the Creative image competition, the title is read when showing the image.

**Print Levels: There are two levels: B (Basic) and A (Advanced).**

**Digital (Electronic) Imaging Levels: B (Basic), I (Intermediate), A (Advanced), M (Masters). No more than two submissions per level at the club level.**

### **TRAVEL (T)**

A Travel picture must express the feeling of a time and place, portray a land, its people, or a culture in its natural state, and has no geographic limitations. Ultra close-ups which lose their identity, studio-type model shots, or photographic manipulations which misrepresent the true situation or alter the content of the image are unacceptable in Travel competition. No manipulation or modification is permitted except resizing, cropping, selective lightening or darkening and restoration of original color of the scene. No special effect filters can be applied. Any sharpening must appear natural. No elements may be moved, cloned, added, deleted,

rearranged or combined. The use of HDR is allowed provided it produces a realistic image.

In Travel competition the title is read when showing the image. The title should give the location and complement the travel story.

**Print Levels: There are two levels: B (Basic) and A (Advanced).**

**Digital (Electronic) Imaging Levels: B (Basic), I (Intermediate), A (Advanced), M (Masters). No more than two submissions per level at the club level.**

### **JOURNALISM (J)**

Journalism entries shall consist of pictures or sequences (up to 4) with informative content and emotional impact, including human interest, documentary and spot news. **The Chair of the division will reject pornographic or generally considered objectionable images.**

The journalistic value of the photograph shall be considered over pictorial quality. In the interest of credibility, photographs which misrepresent the truth, such as manipulation of the image, or depict situations which are set up for the purpose of photography, are unacceptable in journalism competition. The primary concern is to make story-telling and/or newsworthy photographs. No manipulation or modification is permitted except resizing, cropping, selective lightening or darkening and restoration of original color of the scene. No special effect filters can be applied. Any sharpening must appear natural. No elements may be moved, cloned, added, deleted, rearranged or combined. The use of HDR is allowed provided it produces a realistic image.

In competition the title is read when showing the image. Good titles are important and should add to the photo story.

**Print Levels: There are two levels: B (Basic) and A (Advanced).**

**Digital (Electronic) Imaging Levels: B (Basic), I (Intermediate), A (Advanced), M (Masters). No more than two submissions per level at the club level.**

# Competition DEFINITIONS Continued

## **NATURE (N)**

The Nature Photography Division is restricted to the use of the photographic process to depict observations from all branches of natural history except anthropology and archeology in such a fashion that a well-informed person will be able to identify the subject matter and certify as to its honest presentation. The storytelling value of a photograph must be weighed more than the pictorial quality. Sequences of not more than four (4) images are permitted in the Nature category in projected image competition only.

Human elements shall not be present except on the rare occasion where those human elements enhance the nature story. The presence of scientific bands on wild animals is acceptable. Photographs of artificially produced hybrid plants or animals (any plant or animal that has its appearance changed by breeding and selection by man), mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

No manipulation or modification of Nature images is permitted except resizing, cropping, selective lightening or darkening, and restoration of original color of the scene. No special effect filters can be applied. Any sharpening must appear natural. No elements may be moved, cloned, added, deleted, rearranged or combined. Horizontal flipping (equivalent to reversing the image) is an acceptable modi-

fication. The HDR process is allowed provided that the final result looks natural. All Nature images must be consistent with the standards stated in the preamble to these definitions.

In Nature competition the title is read when showing the image. The title should be factual and descriptive and will be read as shown. Scientific names are encouraged but are not to be used as a basis for judging.

**Print Levels: There are two levels: B (Basic) and A (Advanced).**

**Digital (Electronic) Imaging Levels: B (Basic), I (Intermediate), A (Advanced), M (Masters). No more than two submissions per level at the club level.**

## **AUTHENTIC WILDLIFE (W)**

This is a projected images-only sub-division for N4C which parallels the PSA designation, and it will be judged only at N4C. Only those digital (electronic) images chosen to go on to N4C competition will be eligible and only if they fit the following definition:

**Authentic Wildlife** is defined as one or more organisms in the animal kingdom living free and unrestrained in a natural or adopted habitat. Therefore, photographs of zoo or game farm animals are not eligible. (This will

be judged in the **Nature Digital (electronic) Division** only.)

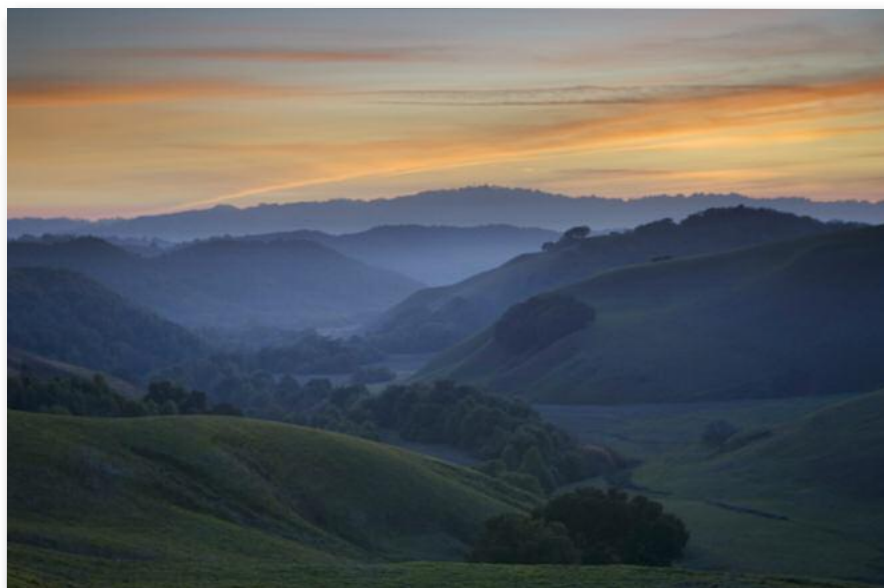
## **SEQUENCE (S) (PRINTS ONLY)**

A sequence consists of two or more related images on one mount, printed separately on the same sheet of paper or overlapping as in a multiple exposure or panorama. Sequences will be judged in prints only. All Sequence prints must be consistent with the standards stated in the preamble to these definitions.

**There is only one level for Sequence Prints.**

## **SEQUENCES IN DIGITAL NATURE AND JOURNALISM IMAGES**

The sequences allowed in Nature and Journalism digital images are usually a sequence of multiple images and are not judged as sequences but rather as a single composite nature or journalism image. There is a maximum of four separate images.



Briones Evening © Bob Watters

# Divisions & Labeling

# PRINTS

## DIVISIONS

The Club competes in the following divisions. Within each division, competition levels are separated in accordance with the variations in their levels of ability. At Contra Costa Camera Club, "B" covers Basic Photographers, "I" covers Intermediate levels, while "A" Advanced and "M" Masters include the most expert workers.

### LEVELS:

#### PICTORIAL MONOCHROME (M)

Basic	M/B
Intermediate	M/I
Advanced	M/A
Masters	M/M

#### PICTORIAL COLOR (P)

Basic	P/B
Intermediate	P/I
Advanced	P/A
Masters	P/M

### SPECIAL PRINTS

#### CREATIVE (C)

Basic	C/B
Advanced	C/A

#### JOURNALISM (J)

Basic	J/B
Advanced	J/A

#### TRAVEL (T)

Basic	T/B
Advanced	T/A

#### NATURE (N)

Basic	N/B
Advanced	N/A

#### SEQUENCE (S)

Single division	S
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## ENTRANCE REQUIREMENTS

No prints in any competition may exceed 16" x 20" including the mounting. Small prints should be mounted on 11" x 14" mat board to avoid catching within the mounts of larger prints, thus avoiding damage.

Prints should be mounted or matted in window mat to prevent rubbing or sticking to other prints when they are stacked.

The maximum thickness of mounted and matted prints should not exceed 1/4 inch.

## HOW TO ENTER COMPETITION

You may enter up to two prints per division.

Obtain a Club competition sticker. Complete the sticker before the meeting and attach it to the **upper left corner of the back of the mount**. For ease of separating prints into divisions and levels, please repeat the Division and Level abbreviation and place in the upper right circle on the label.

Be sure the print's title is indicated and your name does not show on the print front.

Give your print to the Print Chair and register it in the competition ledger.

**After competition, re-claim any print in your level that did not place 1st through 3rd in a Pictorial division** (Color or Monochrome) **or 1st - 2nd in a Special Prints division** (Creative, Travel, Journalism, Nature, Sequence). The first three place winners in each level are taken to N4C interclub competition in Color and Monochrome Prints. In the Special divisions, the first two in each level will go on to be judged at N4C.

## JPG FILES REQUIRED FOR WINNING PRINTS

Both prints that win at club level (excluding HMs) and those that go on to N4C require a .jpg file of the print submitted to the print chair. It is recommended that they be set to 1600 (width) x 1200 (height) pixels, the new N4C suggested digital size similar to the digital images. Thus it is not necessary for photography of the prints to take place and the maker's .jpg image will be far finer for projected display than photographed prints. Prints without submitted .jpgs are still eligible for the Annual Competitions but, if a winner, will not be displayed at the Annual CCCC or N4C Banquets.

## PLACES AWARDED FOR ALL PRINT AND DIGITAL IMAGES

The number of places awarded will be determined as follows:

Up to 6 entries	Two Places
7 thru 9 entries	Three Places
10 thru 12 entries	Four Places
13 thru 15 entries	Five Places
16 thru 18 entries	One HM
19 thru 21 entries	Two HMs
21 thru 24 entries	Three HMs, etc.

In general, take the total number of entries, divide by 3 and round up. That will give you the number of awards.

In addition, discretionary HMs may be awarded by the judge no matter how many entries.

P/A

**Contra Costa Camera Club**

**Pictorial Advanced**  
Division/Class

Date \_\_\_\_\_

Exhibitor \_\_\_\_\_

Title \_\_\_\_\_

Place \_\_\_\_\_ Judge \_\_\_\_\_

COMPETITION STICKER

COMPETITION STICKER

BACK OF PRINT

# Divisions & Labeling

## DIGITAL (ELECTRONIC) IMAGES

### DIVISIONS

The Club competes in the following divisions. Within each division, competition levels are separated in accordance with the variations in their levels of ability. At Contra Costa Camera Club, "B" covers Basic photographers, "I" covers Intermediate levels, while "A" Advanced and "M" Masters include the most expert photographers.

#### LEVELS

##### PICTORIAL (P)

Basic	PB
Intermediate	PI
Advanced	PA
Masters	PM

##### NATURE (N)

Basic	NB	WB
Intermediate	NI	WI
Advanced	NA	WA
Masters	NM	WM

##### JOURNALISM (J)

Basic	JB
Intermediate	JI
Advanced	JA
Masters	JM

##### CREATIVE (C)

Basic	CB
Intermediate	CI
Advanced	CA
Masters	CM

##### TRAVEL (T))

Basic	TB
Intermediate	TI
Advanced	TA
Masters	TM

### SUBMISSIONS FOR COMPETITIONS

All images must be submitted in advance of the competition meeting via e-mail, the deadline determined by the chairman.

### REQUIREMENTS

- (1) Pixel size is 1600 (maximum width) x 1200 (maximum height).
- (2) File must be in .jpg format
- (3) Format: sRGB
- (4) Maximum of two images per division.
- (5) All images must be properly labeled (see below).

### GENERAL LABELING

Because we send our winning images on to N4C we are using the following file names.

DivisionLevel~Title with spaces between

words~Name of Maker with spaces between names.jpg

Example:

NB~Swallowtail Butterfly (Scientific Name

### SEQUENCE LABELING FOR DIGITAL IMAGES

Two digital (electronic) divisions allow sequence submissions: Nature and Journalism. A maximum of four images may be included in any one sequence.

The sequence name should be the same for all entries within the sequence with the following differences: The bracketed order number of the sequence should follow the title. In addition, if the maker wants specific names for each entry of the sequence, the sub-title should follow the bracketed number. (See below).

### LABELING USING NATURE AS THE EXAMPLE

Non-sequence projected images:

Basic: NB~Title (Scientific name optional)~Jane Doe.jpg

Intermediate: NI~Title (Scientific name optional)~Jane Doe.jpg

Advanced: NA~Title (Scientific name optional)~Jane Doe.jpg

Masters NM~Title (Scientific name optional)~Jane Doe.jpg

Sequence projected images without sub-title:

Basic: NB~Title (Scientific name optional) [n]~Jane Doe.jpg

Intermediate: NI~Title (Scientific name optional) [n]~Jane Doe.jpg

Advanced: NA~Title (Scientific name optional) [n]~Jane Doe.jpg

Masters NM~Title (Scientific name optional) [n]~Jane Doe.jpg

Sequence projected images with sub-title:

Basic: NB~Title (Scientific name optional) [n] Sub-title~Jane Doe.jpg

Intermediate: NI~Title (Scientific name optional) [n] Sub-title~Jane Doe.jpg

Advanced: NA~Title (Scientific name optional) [n] Sub-title~Jane Doe.jpg

Masters NM~Title (Scientific name optional) [n] Subtitle~Jane Doe.jpg

where n is the number of the image in the sequence. (n=1,2, 3 or 4 in a 4 image sequence)

### SPECIFIC EXAMPLE OF SEQUENCE IN NATURE

NB~Chilean Flamingo Courtship [1] Male Mounts Female~John Doe.jpg

NB~Chilean Flamingo Courtship [2] Female Remains Standing Using Head against Ground for Balance~John Doe.jpg

### AUTHENTIC WILDLIFE LABELING

For all Authentic Wildlife to be considered as such at N4C: Substitute "W" for "N" as below:

WA~Magellanic Penguin (Scientific Name) Peers from Nesting Hole~John Doe.jpg

### LIMITED NUMBER OF CHARACTERS IN NAME

Although a good nature story may require a lengthy name, please try to keep it as concise as possible. The maximum number of characters allowed including spaces and punctuation is 200.

# Awards & CUMULATIVE POINTS

## PLACEMENT POINTS

The points awarded for Places in all classifications will be as follows

First Place	5 points
Second Place	4 points
Third Place	3 points
Fourth Place	2 points
Fifth Place	1 point
Honorable Mentions	1/2 point
Print or Digital Image of The Month	2 points
Each Image entered	1 entry point

Points awarded for entries placing in N4C MONTHLY COMPETITIONS will be the same as listed above for placing in Club Competition and will be added to your total camera club score.

Points are accumulated from January 1 to December 31 for annual totals.

images will be judged prior to the annual banquet and the winners will be announced and displayed at the banquet. Print winners of the Annual Competition with no submitted .jpg files will NOT be shown at the Banquet.

## SPECIAL AWARDS

The Annual Competition awards will include two plaques: One for the best print of the year which is now designated **The Natalie Barton Memorial Award** and the best digital image of the year. The latter is designated **The Glenn Corlew Memorial Award**.

All other awards will consist of certificates indicating the Division and Level of the award.

## ANNUAL BANQUET & AWARDS COMPETITION

At the end of the Club year an annual banquet is held as a social occasion to recognize the annual awards and promotions. Prior to the banquet, an annual competition will be held in which all prints and digital (electronic) images which placed in Club competition **from January 1 of the competition year through December (excluding HMs)** can be entered. Since the Digital

Images Chairs will already have copies of the eligible digital images, they will not have to be resubmitted. Jpgs of winning print images are also required to be submitted to the print chair for ease of projection of Annual Winners at the Annual Banquet. Eligible

Morning Mist in Yosemite  
© Rose Bower



# All About N4C

## **NORTHERN CALIFORNIA COUNCIL of CAMERA CLUBS**

### **COUNCILS**

The N4C is one of three Northern California camera club councils. The other two are:

- San Joaquin Valley Council of Camera Clubs (SJVCCC)
- Central Coast Counties Council of Camera Clubs (6C)

### **MEMBERSHIP**

N4C is composed of approximately 11 camera clubs in Northern California, ranging as far south as Palo Alto and as far north as Marin County. Member clubs may submit certain winning club entries to N4C for further interclub competition (see below). N4C is currently conducting competitions in digital (electronic) images as well as in prints.

### **MEETINGS**

N4C meetings are held monthly. CCCC sends a delegate to each meeting to represent the club's interests, vote and submit the club's print entries for interclub competition. The council meetings are open to anyone wishing to attend.

### **FOTOCLAVE**

Each year, usually in November, one of the councils is host to FotoClave, a weekend photographic seminar and intercouncil competition.

The competition divisions are Monochrome Prints, Color Prints, Nature and Creative Prints, and digital (electronic) images in Pictorial, Nature, Journalism, Travel, and Creative divisions.

Each council submits 20 entries per division. The 20 are selected from a large group of entries offered by members of member clubs. Individuals may submit up to 5 entries into the preliminary selection, but only two from the same maker can be included in the final twenty.

### **PUBLICATION**

N4C's monthly publication is the *Foto Fanfare*. Copies are available on line at [www.n4c.org](http://www.n4c.org), and by direct e-mail.

### **N4C HONORS**

N4C awards honors based on a set of point value requirements, resulting in:

- Associateship (AN4C)
- Fellowship (FN4C)
- Honorary (HN4C),

the latter most often awarded to the outgoing President of the Council.

The honors are awarded at the N4C annual banquet.

### **N4C ANNUAL COMPETITION**

Each December, N4C has its annual competition. Any entry that has placed in any of the previous eleven months' interclub competitions is eligible. Usually, print entries are returned within one month after competition.

### **N4C ANNUAL BANQUET**

Distribution of annual awards and installation of its new officers occurs at the annual banquet that is held usually the second Sunday in January. The award-winning prints and digital images from the Annual Competition are also shown.

## **N4C INTERCLUB COMPETITION**

Certain winning entries in Club competition are forwarded to N4C for competition with all other member club

1st, 2nd and 3rd place winners in all levels in all divisions of digital images are sent on to N4C for further competition. In prints, first through third places in Pictorial divisions Monochrome and Color are eligible for further competition at the N4C level. In special print subjects (Travel, Journalism, Nature, Creative and Sequence), first and second places only are eligible and are sent on to N4C

Prints Monochrome (B, I, A, M)  
Prints Color (B, I, A, M)  
Prints Nature (B,A)  
Prints Travel (B, A)  
Prints Creative (B, A)  
Prints Journalism (B, A)  
Sequence (Single category)

Pictorial Digital Images (B, I, A, M)  
Nature Digital Images (B, I, A, M)  
Travel Digital Images (B, I, A, M)  
Creative Digital Images (B, I, A, M)  
Journalism Digital Images (B, I, A, M)

## THE PHOTOGRAPHIC SOCIETY OF AMERICA (PSA)

is an international organization which authorizes competition, grants honors and awards and holds international conferences annually.

### PURPOSE AND GOALS

PSA's purpose and goals are to promote the art and science of photography and further public education therein.

### PSA HONORS

These awards are more difficult to acquire than those in N4C. PSA members who work and contribute their efforts to the Society and are exceptional photographers or who work towards the advancement of photography may be honored by being awarded:

- Associateship (APSA)
- Fellowship (FPSA)
- Honorary (HPSA)
- Extraordinary Expertise in Photography (EPSA)
- Distinction for Proficiency in photography (PPSA)

## THE YERBA BUENA CHAPTER OF PSA

PSA's local chapter is the Yerba Buena Chapter, headquartered in San Francisco. The Chapter's Spring and Fall Chapter Meetings each year offer photographic education and entertainment. All PSA members are eligible to join for only \$5 per year, which will give you reduced fees for the twice yearly presentations. Both Chapter members and non-members are invited to attend the presentations.

## PSA BENEFITS/ CONSIDER JOINING

PSA, the Photographic Society of America, offers a wide range of services, that if utilized, make the \$45 membership fee well worth it.

Services are available for the beginning to advanced photographer and for both individual members and clubs.

### INDIVIDUAL BENEFITS OF PSA MEMBERSHIP

- \* **PSA Journal** monthly magazine and annual Who's Who in Photography publication
- PSA offers digital and print study groups. The ever expanding Electronic Image Division study groups which cover a wide range of special interests or just general color subjects. These 6-10 member groups, which operate both in North America and Internationally, send four images to the next listed participant on the schedule. Everyone gets a chance to comment on all the other entries and sees what other clubs are doing.
- Approved International Exhibitions are listed in the back of the "Journal" every other month. Any member can send in four slides or prints to any appropriate salon for a reasonable entry fee. Those members who choose this competition route will accumulate stars and galaxies with sufficient acceptances. You will be competing with the best amateur photographers in the world.
- \* Annual Conference with workshops, field trips, photo shoots, and featured speakers at reduced registration fee
- Publication of photos on the PSA web site, e.g., a photo in the New Member Gallery on joining and in the Show Your Stuff Gallery on renewing for year two
- \* Creation of a personal photo gallery on the PSA Web Site for posting up to twenty (20) images.
- \* Access to New Member web site services and activities including: Image Evaluation Service, online Courses, Mentors and Consultants, Resource Links, and Galleries
- \* Online Individualized Photography and Advanced Photography Courses (certificate on completion, and listing on the New Member web site and PSA Journal)

- \* Opportunity to submit articles for potential publication in the PSA Journal which is written by and for members
- \* Use of PSA logo on personal web site and business card
- \* Three noncommercial ads each year (no more than 5 lines or 175 characters including punctuation and spaces) in the PSA Journal at no cost
- \* Listing in online Membership List and access to Members Only area on PSA web site
- \* Opportunity to present programs and workshops at local, regional, and international meetings
- \* Opportunity to earn PSA Star Ratings and recognition of photographic achievement with PSA Distinctions for Proficiency and Excellence (PPSA, EPSA)
- \* Opportunity to be elected an Associate or Fellow of the Society (APSA, FPSA)
- \* Competitions regarding specific topics/themes (e.g., Creative, Portrait) or format (e.g., digital essays, monochrome prints)
- \* Reduced registration fee at local Chapter meetings
- \* Reduced fee for PSA Adventures (e.g., cruises)
- \* Free services such as Species Identification Service, Photography Travel Planning Service, and Digital Product Information
- \* Discounts on products and services of interest to photographers listed in Members Only area

### BENEFITS OF PSA CLUB MEMBERSHIP

#### • PSA INTERCLUB COMPETITIONS

This Color Projected Image Division Activity holds competitions for member Clubs from around the world, four times each year. Clubs are placed in one of 4 groups of approximately 20 clubs depending on expertise in the previous year of competition. A new Club would start in the lowest group and move up to the next highest group if they finish in the top 5 of that section of Clubs.

Competitions are held in October, December, February and April. The closing date for each competition is the 1st of the month. The winning Award of Merit images (Blue Ribbon) are entered into the Best of the Best (BOB) competition in June. After this final Best of the Best competition all the images, both Award of Merit and Honorable Mention, are scanned and placed on a DVD that each member club will receive after

# All About PSA

(Continued)

the PSA Conference in September.

The images are judged by member clubs, but never the group in which their Club is participating. Winning images are awarded Honorable Mention or Award of Merit. At season's end, all images that earned Award of Merit are recalled and entered into the "Best Of The Best" competition. The top scoring 5 images in each group receive medals and the "Best Of The Best" receives a plaque. A BOB-DVD is prepared by the Director after the BOB competition in June of every year and sent to all clubs. This program is also presented each year at the PSA Conference.

- Access to the PSA Club Services web site where ten Consultants are available to help PSA-member club's leadership with: Getting Started, PSA Membership, PSA Club Forums, Club Communication, Technical Assistance, PSA Interclub Competitions, Judging Services, Club Programs, Club Community Service, and Club Recognition.

- Listing on the club's Region webpage on the PSA web site and a link to the club's web site. Potential to submit photos of club activities to be posted on the PSA Region webpage.

- A copy of the monthly full-color **PSA Journal** and annual **Who's Who in Photography** to bring to club meetings and share with the members.

- Invitation to join the Photo Editors online forum which provides sample articles and other information for the club editor/webmaster.

- Invitation to join the Camera Club Sparkle online forum which provides an information exchange for club

Presidents and the PSA Club Representative.

- Receipt of a free DVD customized by Adobe for PSA-member clubs.

- Opportunity to participate in the PSA Youth Showcase. The publicity generated by the Youth Showcase is beneficial in recruiting new club members.

- Discounted customizable, template club web site that removes the work load from one person and assures the maintenance & safety of the images and data.

- Discounted software to manage the conduct of digital club competitions.

- Club judging service for every division; including real-time, remote judging.

- Opportunity for club members to take the online PSA Image Analysis Course as a first step in becoming a judge. The club member must also be or become an individual PSA member.

- Use of the PSA Logo on the club newsletter, website, brochure, etc.

- Opportunity to submit the club's newsletter and web site to the PSA International Newsletter and Web Site competitions.

- Opportunity to submit application for the PSA Club Service Award (for Service to the Community) and gain recognition for the club.



Rodeo Beach at Sunset with Gulls © Joan Field 2010

# Hints from THE MASTERS

## **NATURE PHOTOGRAPHY**

by Albert P. Bekker, AN4C

A nature photograph is a picture of any subject that would be suitable for an exhibit in a large, modern Natural History Museum, or appropriate as an illustration in a natural history or scientific text or journal (with the exception of anthropology and archeology).

Subjects should be wild, occurring in nature, and in a natural setting or habitat unmodified by man. However, it is legitimate to photograph wild species in a zoo or botanical garden if the hand-of-man is not evident. And, since some plants and animals have closely adapted to man and his culture, evidence of these may be indicated in a picture of such species, if they contribute to the nature story. Similarly, meteorological subjects may include the hand-of-man if the man-made object is merely coincidental or contributes to the nature story.

The subject should be living, and not dead. Pinned, mounted, or artificially arranged dead specimens are ineligible — however, dead specimens may be used in extreme close-up macro or micro-photography of specific anatomical details.

Remember, the principal function of a nature photograph is to communicate. To communicate something! Therefore the most important factor to consider in judging a nature photograph is the natu-

ral historical value, in other words, the nature story. The subject interest and the story interest are of absolute dominant value. This does not mean that Composition and Technique are unimportant. To the contrary, they are extremely important to the production of a perfect illustration, but it must be recognized that interest and story are paramount. It must further be recognized that nature subjects frequently do not lend themselves to perfect pictorial composition, but that such subjects are both valid, and valuable — often more valuable than a beautifully pictorial commonplace subject.

A good nature photograph:

- must be perfectly descriptive
- must be informative
- may be beautiful

## **THE TITLE**

Since the function of a Nature photograph is to communicate facts, the title should be considered an integral and valid part of the picture. And it should be evaluated in the same way you give consideration to any other of the picture's values. Therefore... you should insist that the title be read.

How appropriate or informative is the title? At least it should tell the audience, and the judge, what it is that was photographed. At its best, and particularly in the case of rare, complex, or story subjects, the title should clue you in on what the picture is about. This is especially important to you and to an audience if it is something you might not recognize or appreciate if it was not noted in the title.

Consider a picture of a long-horned grasshopper, apparently trying to stand on its head on a twig, with some odd, overlapping platelets behind it. If the title was "Acrobatic insect" it would tell you nothing. If it said "Katydid applying mucilage for its eggs" you would know almost as much as an expert. You would realize that here was an entomologically significant and interesting story, and that it was probably unusual.

So-called cute titles are likely to be uninformative. A poorly chosen one may, quite literally, ruin a nature picture as much as any other artificiality.

## **RARE, UNUSUAL or COMMONLY PHOTOGRAPHED?**

Since the basic function of the nature photograph is to inform, to educate and to enlarge the experience of the viewer, the nature photographer who has found and photographed a unique or unusual subject should have an edge over the photographer who has done no more than successfully follow numerous other photographers who have so well developed the theme subjects. By the same token, a well executed picture of a rare and seldom seen wildflower should have an edge of a pictorially beautiful picture of a common thistle.

## **PHOTOJOURNALISM**

### **AN EMOTIONAL SUBJECT**

by Don Sowar

Our N4C definition for Photojournalism refers us to the news media and periodicals, and it suggests a wide variety of ideas for subject matter. It looks like "anything goes" — just hope the judge likes it.

The winning PJ slides tend to prove that it's a wide open field. But what separates the winners from the losers? Or better, what is the common element of the winners? In a word, I think it is EMOTION. The pictures that do well seem to elicit an emotional response from the viewer. We don't respond alike, but to some degree we put ourselves into the picture.

When I view the picture of the drunk on the park bench, I'm either moved with pity for the poor guy or else disgusted at such conditions. I feel some of the grief of the victims of the raging fire and maybe even a twinge of fear at the thought of the same thing happening to my house. I might be awed by the grace or strength of the athlete as he crosses the bar, and if I can see the strain on his face, I will probably even try to help him over with an internal effort of my own. I share some of the joy and maybe even smile with those who were photographed just as they heard the good news. And there is a tug at my heart as I view the picture of the child trying to get a drink from the fountain that is too high.

So, what pictures make the best PJ photos? People pictures. Emotion is easily transferred

# Hints from THE MASTERS

(Continued)

## JOURNALISM

### (CONTINUED)

by people. But good PJ pictures are spontaneous, unanticipated, not contrived. When people are not present, the emotion could still be there. The photo of unkind graffiti may stir up anger while a simple flag in an unexpected place may bring a spark of patriotism to the heart of the viewer. And it's easy to identify with the monkey at the zoo.

Whatever the subject, when it comes to Photojournalism, I try to get emotional.

## TRAVEL PHOTOGRAPHY

by Rose Bower

Travel photography can be a most rewarding and challenging experience. Most of us do not have the luxury of waiting for the perfect lighting in order to take a picture. We shoot and run and hope at least there is a story worth telling. Carrying a tripod often times is prohibited or even dangerous, so we do not have the option of setting up and composing the perfect picture. Some have opted for smaller pocket cameras to save space and weight but they lack the interchangeable lenses and filters to vary the shots.

With all these negatives, how can one take a really good picture?

Many of us take pictures as a record of our travels so we can remember what we have seen and show them to family and friends at home. To expect each shot to be a "winner" is not realistic, but you can vary the pictures with scenic close-ups, people doing things, animals, food, finding different angles, or looking up or down on your subject.

Another way is to choose a theme and follow it through wherever you go, fountains, trees, doorways, children, for example. By doing this you will train your eye for the unusual shot and in the meantime are rewarded by seeing other pictures you may not have normally looked for.

Take time to have fun; after all, travelling should be an enjoyable experience.

---

*"As long as you don't ignore local protocol, there's no reason you can't 'sweeten your [travel] composition by manipulating it in some way. Don't be afraid to take control. "As streamers and confetti were being swept up at the Venice Winter Carnival, a colorful snarl of paper spaghetti against a column caught my eye... I bought a roll of my own streamers and festooned the city's mascot, the Lion of Venice, with them, capturing a conceptual illustration of the carnival."*

Lisl Dennis

(Lisl Dennis is a well-known travel photographer who emphasizes a graphic approach through the use of close-ups, color or unusual juxtaposition. She will not hesitate to move objects or "dress them up" if it adds to the mood or concept of the shot.)

---

*"Unless he finds out what it is that excites him, what it is that calls forth at once an emotional response, he is unlikely to achieve his best work."*

Bill Brandt

---

*"All the technique in the world doesn't compensate for the inability to notice... The most important thing is to be able to 'See'."*

Elliott Erwitt

---

*"The moment dictates when I should take a photograph. If it's not right then I don't take the picture."*

André Kertész

---

*"I have never taken a picture for any other reason than that at that moment it made me have to do so."*

J.H. Lartigue

---

*"Look and think before opening the shutter. The heart and mind are the true lens of the camera."*

Yousuf Karsh

## CREATIVE

by Joan Field

Previously entitled the Contemporary Division, the Creative category has been lifted from the depths of techniques to the heights of imagination. Please review the N4C definition on page 6.

Think!

"Creative" can mean anything from a set of yellow squashes with painted faces dressed up in doll clothes to your pet reflected in mylar. The key word is "creative." Avoid clichés!

**Previsualize** the image you'd like to make.

Have a brainstorming session to elicit ideas — with yourself, or better, with a spouse or a friend. During exercising, think of concepts. Look at what others in the field are doing, go to museums for inspirations. Peruse print and TV ads. It never hurts to try a variation of what someone else has already thought of, but please don't copy it exactly!

When you come up with a great concept, be sure to write it down. "Brain drain" has more than one meaning.

Then, put the concepts together — in the camera, on the desktop, in the darkroom, or with the computer.

If using the computer, don't feel constrained to working with filters — your previsualized concept could take a little effort, requiring several shots that you need to combine for the final image, but how much better it will fit the category!

Be aware that the new category has limited the use of computer created artwork since it requires that your final presentation begin with a photograph. Presumably, this would rule out the use of fractal designs, personal artwork and clipart. This is an area of contention that may emerge for future discussion. Why restrict anything???

And does it really have to "defy the normal appearance of things?" Your output can look perfectly usual in all aspects but be awash in imagination. I think that this is what it's all about.

This category serves to stimulate creativity and to stretch the imagination.

---

*"I don't have to go to great National Parks, or find great architecture, to make a good photograph. I can find one within ten feet of myself."*

Harry Callahan

# Hints from THE MASTERS

(Continued)

## PRINTING

The thrill of seeing one of your better photos transformed to an inspiring color or monochrome print is hard to beat. You can hold your work in your hand, admire it, hang it on the wall, give it away as a gift, or even sell it if you are lucky. You can compete with it not only in camera club but also at the county fairs or other venues. When your club has a gallery showing, your print will be among those admired by visitors and prospective buyers.

## HOW TO CREATE GOOD PRINTS

So, how do you go about making prints?

Start with an image with impact and high resolution, usually saved as a .tif file. PSD files directly from Photoshop can also be printed. You had best work with a print size between 240 - 360 dpi and a final image size of approximately 11 x 14" if using a mat. Because you may have cropped to produce the best composition, these figures are only suggestions. A panorama layout is perfectly acceptable.

In the world of prints, larger often has more impact on the judge. Prints are allowed a minimum size of 8 x 10". Largest allowable size is 16 x 20" with no mat. This size print would be mounted on a 16 x 20" board. Maximum

dimensions are 16 x 20" including mat.

You should be working with a calibrated monitor and your printer should either be calibrated using the manufacturer's offered profile or you should make one of your own based on trial and error. You can also buy print profiles made specifically for your computer and printer on line. An example of inexpensive profiles is Cathy's Profiles at <http://www.cathysprofiles.com/>.

There is a different profile for each type of print paper; please keep that in mind.

## MONOCHROME PRINTS

N4C requires that a monochrome print be composed of only one color plus the paper color. Thus you could have a blue image on a white paper background, or, of course, the normal black and white.

It is recommended to convert a color image to a monochrome image rather than setting your camera to black and white. There are two good ways to convert to monochrome:

(1) In newer versions of Photoshop, use the Black and White adjustment layer. This provides sliders in many colors for adjusting the highlights and shadows in the final image. For example, pushing the yellow or green slider all the way to the right will give you an effect somewhat similar to infrared in that the foliage will be much lighter than normal.

(2) Both Bridge and Lightroom have excellent conversion methods. In Bridge/Adobe Camera Raw, go to the fourth icon over on the upper right side which is the HSL/Grayscale converter. There are many sliders in different colors available to fine tune your monochrome image.

(3) Silver Efex Pro: Made by Nik, this is the Cadillac of conversion programs. There are too many options to mention here, but you have the ability to place control points where you choose, which will allow you to lighten, darken, add contrast, etc. in limited areas, making the final monochrome image much more impactful.

## OUTPUT OF THE PRINT

One way, of course, is to purchase a good inkjet printer. Epson, Canon and Hewlett-Packard all have excellent reputations. Printers can produce prints from miniscule to 40+ " or so bohemths. The size most recommended for camera club competitions will be able to handle a 13" wide print, typical size is an A3 (11 x 16 ") sheet which will produce an excellent 11 x 14" output.

Another output option is to take or send your digital image to a large package store such as Costco, which, by heresay, produces excellent prints at a very reasonable price.

## MATTING THE PRINT

There are elaborate instructions available, but they are not appropriate for this article. There are also many ways to mount and mat a print. For one way, contact Joan Field - [jfzgf@att.net](mailto:jfzgf@att.net) and request a copy of her matting instructions.

# 16

Young Masai Warriors Compete in High Jumping Contest  
© Pat Prettie





## MEMBERSHIP APPLICATION

Single Membership \$55 \_\_\_\_\_ Family Membership \$80 \_\_\_\_\_

Student Membership \$20 \_\_\_\_\_

(Please write check to Contra Costa Camera Club and give to treasurer)

Name \_\_\_\_\_

Name of Spouse/Child (if family membership) \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

Cell Phone \_\_\_\_\_

How did you hear about Contra Costa Camera Club?

\_\_\_\_\_  
\_\_\_\_\_

### Areas of Interest

Projected Images \_\_\_\_\_

Prints \_\_\_\_\_

Pictorial \_\_\_\_\_

Pictorial \_\_\_\_\_

Nature \_\_\_\_\_

Nature \_\_\_\_\_

Travel \_\_\_\_\_

Travel \_\_\_\_\_

Journalism \_\_\_\_\_

Journalism \_\_\_\_\_

Creative \_\_\_\_\_

Creative \_\_\_\_\_

Field Trips \_\_\_\_\_

Sequence \_\_\_\_\_

Educational/Special Programs \_\_\_\_\_

How do you hope the camera club will help your photography?

\_\_\_\_\_  
\_\_\_\_\_

**PLEASE FILL IN LIABILITY WAIVER ON BACK**

**WAIVER AND RELEASE OF LIABILITY  
READ BEFORE SIGNING**

In consideration of being allowed to participate in any way in the Contra Costa Camera Club programs, related events and activities, I \_\_\_\_\_: the Undersigned, acknowledge, appreciate, and agree that:

1. I KNOWINGLY AND FREELY ASSUME ALL SUCH RISKS, both known and unknown, EVEN IF ARISING FROM THE NEGLIGENCE OF THE RELEASEES or others and assume full responsibility for my participation. The risk of injury from the many of the activities is significant, including the potential for permanent paralysis and death, and while particular skills, rules, equipment, and personal discipline may reduce this risk, the risk of serious injury does exist; and,
2. I willingly agree to comply with the stated and customary terms and conditions for participation. If, however, I observe any unusual significant hazard during my presence or participation, I will remove myself from participation and bring such to the attention of the nearest official immediately; and,
3. I, for myself and on behalf of my heirs, assigns, personal representatives and next of kin, HEREBY RELEASE AND HOLD HARMLESS the Contra Costa Camera Club, their officers, officials, agents, and/or employees, other participants, sponsoring agencies, sponsors, advertisers, and, if applicable, owners and lessors of premises used to conduct the event ("RELEASEES"), WITH RESPECT TO ANY AND ALL INJURY, DISABILITY, DEATH, or loss or damage to person or property, WHETHER ARISING FROM THE NEGLIGENCE OF THE RELEASEES OR OTHERWISE, to the fullest extent permitted by law.

I am over the age of 18 years, and I HAVE READ THIS RELEASE OF LIABILITY AND ASSUMPTION OF RISK AGREEMENT, FULLY UNDERSTAND ITS TERMS, UNDERSTAND THAT I HAVE GIVEN UP SUBSTANTIAL RIGHTS BY SIGNING IT, AND SIGN IT FREELY AND VOLUNTARILY WITHOUT ANY INDUCEMENT.

X \_\_\_\_\_  
(Print Name)

X \_\_\_\_\_ DATE SIGNED: \_\_\_\_\_  
(Participant's Signature)