



COLOR NEWS

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Welcome New Member

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Coming Events—Save the Dates

Millbrae Camera Club presents a program called “Katrina’s Deadly Path” on **May 17**, at 7:15pm. Gene Dailey is a volunteer photographer with the American Red Cross and we understand his photographs of this disaster are outstanding. \$5 donation benefits the Red Cross and the Millbrae Camera Club. There are flyers available at Photochrome on meeting nights.

International PSA Conference is in Tucson this year, **September 2—8**, and as usual, plenty of photographic activities are planned. There will be knowledgeable speakers and many field trips. Check the PSA website for lots of details.

FotoClave 2007, scheduled for **November 2-4** will be here before we know it! The event, held every two years is sponsored by three Councils, N4C, 6Cs, and the San Joachin Valley Council. It will be held in Burlingame at the Sheraton Gateway Hotel. Stephen Scott Patterson, a well-known Canadian photographer is the featured speaker on Friday night. Much more information will follow.

N4C PRINT COMPETITION

Recently, I had a most interesting photographic experience. On Saturday March 17th I volunteered to assist with the judging of prints for N4C. At this judging the winning prints from the various Northern California Clubs, including Photochrome, were assembled to pick out the “best of the best”. For an hour and a half I helped sort, and then unsort, the prints into the different categories and levels, so the judge could do his job. It was very easy work.

The interesting part was that I got to take a good look at the best photographic prints being done in Northern California! I was able to compare my own work with that of the N4C. I also made mental comparisons of Photochrome entries as opposed to that of the N4C at large. After having done this, I now feel that I have a much clearer idea of the areas I personally need to improve in future competitions. I learned a lot!

I suggest that volunteering at future N4C judgments might well be a learning experience that would be valuable to anyone who is serious about improving. This applies to both print making, and the projected image.

Alan Heald, Photochrome Print Chair

2007 MAY SCHEDULE

3 Projected Images: Pictorial
 10 Prints: Pictorial, PJ.
AS Shoes
 17 Slides & Digital: Creative & Nature
 24 Board Meeting

Deadline for JUNE Color News Copy: May 18; Competition results: as soon as compiled.

Competition Results APRIL 2007

4/5/07 Pictorial:

Chairs; Janet Stock, Rebecca Jackrel

Judge: Kenna Mawk

Image of the Night: Enrique Aguirre - Rodeo Cove

A Group

1st - Garrett Griffin ; Cross in the Mist

2nd - Oscar Soriano; At Dusk

3rd - Jim Kelly; Ready for Spring

HM - Steve Eyre; Eskimo

HM - Alan Heald; Strange Moonlight

AA Group

1st - Connie Louie; Sandhill Cranes at Sunset

2nd - Rebecca Jackrel; The Tango Show

3rd - Rebecca Jackrel; Wahweap Hoodoo Detail

HM - Connie Louie; City Lights

HM - (s) Martin Gumbel; Tulip

AAA Group

1st - Enrique Aguirre; Rodeo Cove

2nd (s)Jackqueline Lantheaume; Local Colors

3rd- (s)Janet Stock; An O'Keefe Kind of Calla

HM - Enrique Aguirre; Poppy

HM - Robin Braunfeld; First Light cross reflection

Masters

1st - Stacy Boorn; My inner tulip

2nd - Dennis Jefferson; Mamma's Boy

3rd - Gene Morita; Fences and Tree in the Snow

HM - Deborah Hall; Autumn Waves

HM -(s) Chris Kibre; Ice at the Edge

HM -(s)Chris Kibre; Water Hole Canyon

Journalism, 4/19/07

Image of the Night: Tripping, Connie Louie:

A Group

Garrett Griffin

Dan Friedman

Oscar Soriano

Oscar. Soriano

Bird Banding at Mono

Alaska 5789 Evacuation

20 20 vision

Longing for Home

AA Group

Connie Louie

Enrique Aguirre

Alice Steele

Deborah Hall

Enrique Aguirre

tripping

tourist and harp seal, canada

Stop Forest Fires

For Rent, Condos with view

Ant. Whaling Sign

Travel, 4/19/07

Image of the Night:

Group A:

1st. Dan Friedman - Tuscany

2nd- Derek Griffin - Zion

3rd - Jane Alexander - Red Dot Sheep

Goup AA

1st - Connie Louie - Indian ladies in Amber Fort, India

(s)2nd - Martin Gumbel - (didn't get name)

3rd - B.K. Srinivas - Ganges Water Jug, Jaipur, India

(s)HM - Janet Stock - Preparing nets for early morning fishing

(s)HM - Oscar Soriano - Baguio Native Ladies in Phillippines

Group AAA

1st - Deborah Hall - Young performers, Pushkar, India

2nd - Stacy Boorn - Santorini, Greece

3rd - Maureen McGettigan - Monk wearing sunglasses in Rangoon, Burma

HM- Maureen McGettigan - Bicycling in Pagan, Burma

(s)HM - Chris Kibre - Columns at Ephesus, Turkey

RESULTS: PRINT NIGHT, 4/12/07

These images went on to N4C

Chair: Allen Heald

DIVISION	LEVEL	PHOTOGRAPHER	PRINT TITLE
B&W (MONO)	SALON	Gene Morita	Tango!
B&W (MONO)	AMATEUR	Alan Heald	Giant Ferns
B&W (MONO)	AMATEUR	Viktor Gruber	The Mask
B&W (MONO)	AMATEUR	Jim Elliot	Golden Gate Park Trees
COLOR	SALON	Gene Morita	Almironte
COLOR	AMATEUR	Viktor Gruber	Autumn Sun
COLOR	AMATEUR	Alan Heald	Elephant Ear Ferns
COLOR	AMATEUR	Oscar Soriano	Street Car at Pier 39
CREATIVE	AMATEUR	Oscar Soriano	Straw
CREATIVE	AMATEUR	Alan Heald	Yellow Flower
TRAVEL	SALON	Gene Morita	Revelers at Dawn, Carnival
TRAVEL	ADVANCED	Maureen McGettigan	Vietnamese Boat People
TRAVEL	ADVANCED	Maureen McGettigan	A Bridge in Mandalay, Burma
TRAVEL	ADVANCED	Maureen McGettigan	Lady Smoking a Cheroot
TRAVEL	AMATEUR	Jane Alexander-Perry	Granada Rocio
TRAVEL	AMATEUR	Jane Alexander-Perry	Camel Farewell
TRAVEL	AMATEUR	Jim Kelly	Citta di Bagnorcgio ²

Assigned Subject, Portrait, 4/19/07:

E. Aguirre	Patricia
Garrett Griffen	Ole Bert
(s)C. Kibre	Portrait of a Turkish Shopkeeper
(s)M. Asturias	Guate. Woman w/ colorful wares
A. Steele	Liz
M. McGettigan	Burmese Lady smoking a Cherroot

N4C (Northern California Council of Camera Clubs) recently revised the competition definitions we use as our standard.

We've reprinted here a guide to the new definitions and one that perhaps our readers may find useful to keep nearby.

For more information on N4C, visit their excellent website: N4C.org. It's well worth the time.

N4C COMPETITION DIVISION DEFINITIONS Revisions approved by N4C Board on January 8, 2007

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 on photographic emulsion or acquired digitally.

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.

N4C HAS ADOPTED THE FOLLOWING DEFINITION FOR PICTORIAL:

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.

There are three Print classes Amateur (AMA), Advanced (ADV) and Salon (SAL).

Labeling your Print entry: COLOR = CO/AMA, CO/ADV, CO/SAL

(upper right corner) MONOCHROME = MO/AMA, MO/ADV, MO/SAL

Projected Images: Have several classes for Pictorial A, AA, AAA, Masters (M)

N4C HAS ADOPTED THE FOLLOWING DEFINITION FOR CREATIVE (C):

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. Creative images may include 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 Creative image competition the title is read when showing the image.

There is only one Print class for Creative

Labeling your Print entry: C (upper right corner)

Projected Images: Have two classes for Creative C: A, AA

N4C HAS ADOPTED THE FOLLOWING DEFINITION FOR TRAVEL (T):

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. In Travel competition the title is read when showing the image. The title should give the location and complement the travel story. All Travel images must be consistent with the standards stated in the preamble to these definitions.

There is only one Print class for Travel

Labeling your Print entry: T (upper right corner)

Projected Images: Have three classes for Travel A, AA, AAA

N4C HAS ADOPTED THE FOLLOWING DEFINITION FOR JOURNALISM (J):

Journalism (J): Journalism entries shall consist of pictures with informative content and emotional impact, including human interest, documentary and spot news. Sequences of not more than four (4) images are permitted in the Journalism category in

projected image competition only. 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 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. In competition the title is read when showing the image. Good titles are important and should add to the photo-story. No manipulation or modification of Journalism 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. All Journalism images must be consistent with the standards stated in the preamble to these definitions.

There is only one Print class for Journalism
Labeling your Print entry: J (upper right corner)
Projected Images: Have two classes for Journalism A, AA,

N4C HAS ADOPTED THE FOLLOWING DEFINITION FOR NATURE (N):

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 story-telling 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.

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.

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 modification. All Nature images must be consistent with the standards stated in the preamble to these definitions.

There is only one Print class for Nature
Labeling your Print entry: N (upper right corner)
Projected Images: Have three classes for Nature A, AA, AAA (Zoological or Other category).

N4C HAS ADOPTED THE FOLLOWING DEFINITION FOR NATURE (W):

Authentic Wildlife (W): 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 Projected Image Division only.)

Labeling your Projected Images: W

N4C HAS ADOPTED THE FOLLOWING DEFINITION FOR SEQUENCE:

Sequence (S): 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 Print class for Sequence
Labeling your Print entry: S (upper right corner)

N4C Print Judging is every 3rd Saturday, 10:00am, at Ebenezer Lutheran Church.

N4C Projected Image Judging is every 3rd Saturday, 9:00am, at Beresford Recreation Center in San Mateo.

Club members are welcome. Check the N4C Website for more details.

May Photo Exhibits

By Stefan Gruenwedel

Robert Adams: Trees, 1965–2005

Nicholas Nixon: Patients

Through May 26

Trees surveys four decades of Robert Adams photographs (over 50 black-and-white photographs) focusing on trees. Adams is known for photographing the changing natural and man-made American landscape in which trees, in some form or other, are present. Whether a picturesque apple tree on a farm on Oregon, a tree's shadow on the garage of a suburban home in Colorado, or a hillside devastated by clear-cutting, Adams' trees mirror America as we have come to inhabit it.

Begun in 2005, *Patients* looks at the patients Nicholas Nixon met in the palliative care units of four hospitals in Boston. These black-and-white portraits reveal the artist's confrontation with the subjects of life and death, witnessing the struggles of these patients (and their families) who are often in the last stages of their lives.

Fraenkel Gallery

49 Geary Street, San Francisco

(415) 981-2661

fraenkelgallery.com

Charles Sheeler: Across Media

Through May 6

Across Media focuses on the complex, often paradoxical, relationships between photography, film, drawing, printmaking, and painting that were central to Charles Sheeler's art. The exhibition features approximately 50 works, including a small selection of his seminal ca. 1917 photographs of the interior of an 18th-century Quaker fieldstone house in Doylestown, Penn. These highly experimental, innovative night scenes, in which a familiar antiquarian subject is transformed into a modernist abstraction, represent Sheeler's first major achievement as a photographer. In 1920 Sheeler collaborated with Paul Strand on *Manhatta*, regarded as the first avant-garde film made in this country. The exhibition continually projects a vintage print of this fascinating six-minute montage of New York City's urban landscape. The third component of the exhibition highlights the finest works from the series of iconic paintings and conté crayon drawings inspired by the documentary photographs that the Ford Motor Company commissioned Sheeler to produce in 1927 of the River Rouge Plant. They illustrate how a mastery of various techniques enabled him to elucidate ever more subtle and intricate relationships between his different media.

de Young Museum

Golden Gate Park, San Francisco

(415) 863-3330

thinker.org

In the American West: Photographs by Richard Avedon

Through May 6

Bare Witness: Photographs by Gordon Parks

Through July 1

Focusing on the rural West, Richard Avedon visited ranches and rodeos, as well as truck stops, oil fields, and slaughterhouses. Rather than playing to the western myths of grandeur and space, he sought out people whose appearance and life circumstances were the antithesis of mythical images of the ruggedly handsome cowboy, dashing outdoor adventurer, or beautiful pioneer wife. The subjects he chose for these 63 portraits were ordinary people, coping daily with personal cycles of boom and bust. A majority of the photographs have not been seen in this country since 1985.

Featuring 73 works chosen specifically by the late Gordon Parks, *Bare Witness* includes many of Parks's iconic images, such as those made for the Farm Security Administration, the Office of War Information, and the Standard Oil photography project. According to Hilarie Faberman, curator of modern and contemporary art at the Cantor Arts Center, "Whether photographing celebrities or common folk, Harlem gang leaders or intellectuals, children or the elderly, individuals who were well or barely dressed, Parks brought his straightforward, sympathetic eye and mind to bear witness to late-20th century civilization. As writers on Parks have noted, his photographs balance the dichotomies of black and white, rich and poor, and document and artifice, revealing his strengths and struggles as an artist and man."

Cantor Center for Visual Arts

Lomita Drive and Museum Way, Stanford University

(650) 723-4177

<http://museum.stanford.edu>

Worldwide Pinhole Photography Day 2007

Family Geography Exhibition: Photography by Jessamyn Lovell, Melissa Kaseman, and Bronwyn Hughes

Through May 20

RayKo is San Francisco's host site for the Worldwide Pinhole Photography Day 2007, offering demos, make your own pinhole camera, displays of a variety of lensless pinhole cameras, free scans, and uploads to the WPPD website. They also feature an exhibition of the best work they received during their first open call, which ended April 14.

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Competition Meetings are held on the first three Thursdays of the month (Except Nov. & Dec.) At 7:30pm.
The Fellowship Hall, Ebenezer Lutheran Church, 678 Portola Drive, San Francisco, CA 94127

VISITORS ARE ALWAYS WELCOME

Continued from page 5

The Family Geography Exhibition explores geography and space as they relate to family using environmental portraits, landscapes, and abstractions of space. People often collect photographs to preserve memories and feelings that they don't want to forget from their past. Places also serve a similar purpose as they hold valuable stories and emotions which come rushing back with a simple visit. The act of photographing places and the people within creates a link to the past through the artists' eyes.

RayKo Photo Center
428 Third Street, San Francisco
(415) 495-3773
raykophoto.com

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