



Focusing on...

Resolutions for a New Year

by Phillip Hann

Happy New Year!! I hope everyone had a great time at the SRPS Annual Awards Banquet, and an enjoyable holiday season. Now we say goodbye to 2009 and welcome all the possibilities for an even better 2010.

Now I don't usually make New Year resolutions, but for 2010 I've decided to actively focus on two areas that I hope will have a positive effect on my life, and especially on my photography. These areas are *Learning* and *Sharing*. For me, the Santa Rosa Photographic Society provides ample opportunity in both of these areas.

Most new members say they join our club to learn to be a better photographer, and SRPS certainly offers numerous learning opportunities. For example, this year we are piloting a new judging procedure and scoring system that I hope will put greater emphasis on the "learning" aspect of the monthly competitions. The judges will now be able to discuss the technical and artistic qualities of your entries, and share their constructive ideas for improvement, without being distracted by having to simultaneously assign a score. Instead, after all of our images have been discussed, the judge will be able to review them all again, side-by-side, to choose the first, second and third place winners. This process will very likely attract more judges to SRPS because, in the past, many of them have disliked our prior procedure. So, to take advantage of this "new and improved" learning opportunity, I'm resolving to be a more "active listener" during the judging this year. I may even take notes.

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~ CALENDAR ~

JANUARY

| | |
|-------|---|
| 08 | Competition entries due 12:00m |
| 14 | Competition Meeting 7:00pm |
| 15-17 | Field trip, Sacramento Wildlife Refuge |
| 22 | Digital images due for AI Shelton competition |
| 24 | Newsletter items to Sheri |
| 28 | Program: AI Shelton Competition 7:00pm |

FEBRUARY

| | |
|----|--|
| 05 | Competition entries due 12:00m |
| 11 | Competition Meeting 7:00pm |
| 21 | Newsletter items to Sheri |
| 25 | Program: Harold Davis: "Macro and Still Life Photography" 7:00pm |

MARCH

| | |
|----|--------------------------------|
| 05 | Competition entries due 12:00m |
| 11 | Competition Meeting 7:00pm |
| 23 | Newsletter items to Sheri |
| 25 | Program—TBD 7:00pm |

~ EXHIBITIONS AND ONGOING CALLS TO ARTISTS ~

EXHIBITIONS, ETC.

Deadline: 25 January 2010 (deliver to Sebastopol Center for the Arts, 3-6 p.m. or send digital entries by then)

"Through the Lens and Beyond," 11 February to 21 March 2010. Will feature traditional photography and mixed processes that can include other media, so long as photography is the primary component. Juror is Drew Johnson, curator of photography at the Oakland Museum. \$250 in awards. Maximum three entries; \$10; three for \$25 for SebArts members; \$15/40 for non-members.

Prospectus: <http://www.sebarts.org/visual/pdf/ThroughthelensProsp.pdf>

Deadline: 1 February 2010

"MENDOCINO: Arts For The Parks" juried art competition/traveling show. Open to all drawing/painting media, photography, and 3D. CASH PRIZES. Theme must identify with one of the State Parks in the district; originality of vision encouraged. Send entry form to Box 1387, Mendocino, CA 95460. For more info visit www.mendoparks.org.

ONGOING CALLS TO ARTISTS

Santa Rosa Recreation and Parks

Department: Exhibits at Finley and Steele Lane Community Centers and City Hall. To apply, go to Finley Community Center, 2060 West College Avenue, Santa Rosa, to pick up an application. Community Center hours are Monday - Friday, 8:00 am - 7:00 pm and on Saturday 9:00 am - 1:00 pm. For further information, call 707-543-4512; contact is Tara Matheny-Schuster, email tmatheny_schuster@srcity.org

The Atrium Gallery

at Marin General Hospital mounts four shows a year of "healing art." The gallery is looking for local artists for future shows. Previous artists have included Ernest Braun. Send slides and SASE to Wende Heath, Institute for Health and Healing, PO Box 8010, San Rafael, CA 94912.

~ 2009 Awards Banquet ~

Many thanks to everyone who contributed the 2009 Awards Banquet. It was a huge success! In particular, special thanks go to Donna Campbell, Brenda Tharp, Peet's Coffee and Jeremiah's Photocorner for the donations for our banquet raffle. Also to Donna for loaning us all her linens and stemware and to "Everyone" who lent a hand in the many preparations, set up and clean up. Jim Thomason and the EI team did a great job with the winning image presentation. Jerry Meshulam spoke well as he presented the awards and Marcia provided her invaluable support. And a special thanks goes to Ray Legoretta for his assistance despite his health struggles at this time.

Symposium

Shooting The West XXII - The Nevada Photography Experience 10-14 March 2010 in Winnemucca, Nevada

The 22nd year of this photo enthusiasts' gathering will showcase photography with an emphasis on the West as a subject. Included in the program are presentations by pro photographers, exhibits, workshops, and contests. Featured guests will be Annie Griffiths Belt, longtime National Geographic magazine photographer, and Jay Dusard, a classic photographer of the West. For more details visit: shootingthewest.org or call 775-623-3501/877-623-3501

~ MISCELLANEOUS INFORMATION ~

SPRS WEBSITE

<http://www.santarosaphotographicsociety.org/>

NEWSLETTER INFORMATION AND CORRECTIONS:

Contact Sheri Prager, Editor, The Positive Print
See SRPS roster for email address

~ Al Shelton Competition ~ 28 January 2010

The 2009 competition incorporated transparent scoring and critiques to make the competition more interesting and educational. Following that event, a committee met to recommend some tweaks to make it even better for 2010. Here's how it will go:

1. We will have two rounds of judging for each category.
2. In the first round, the judges will use the paddles to score on merit. Scores from each judge will be announced to the audience and read from lowest to highest number.
3. Points from the three judges will be added together for each image.
4. The top three winners, plus any ties will advance to the second round.
5. The judges will critique those images for the audience.
6. A second round of judging will take place with the paddles but the judges will be instructed to rank the images with their top pick receiving 10 points, second place 9, etc. Scores will be added but not read aloud.
7. The highest scoring image wins.
8. If there is a tie after the second round, only the non-member judges will continue (as stated in our rules) with a third round of ranking, or more, until there is a winner.

This protocol solves the thorny issue of the judges haggling out loud why their pick should win. The ranking method for the second round (see #6) is necessary to prevent a judge from scoring an image he/she doesn't like extremely low so as to prevent it from winning, even if the other two judges scored it high.

~ Al Shelton categories ~

Categories for the Al Shelton competition have been changed to match our monthly categories. They are listed in the rules as:

5.2 CATEGORIES

- Digital Images - General
- Digital Images - Nature
- Digital Images - Creative
- Prints - Any subject

END OF YEAR COMPETITION RESULTS

FIRST PLACE

| | | |
|--------|----------------|------------------------------|
| G - B | Terry Connelly | Small Survivor |
| G - A | Harold Moore | Jenner Red Tailed Hawk |
| G - AA | Gary Saxe | In a Tough Spot |
| G - M | Diane Miller | Dawn Patrol |
| N - B | Anne Abrams | White Crowned Sparrow |
| N - A | A Wikner | Double Crested Cormorants |
| N - AA | J Gelfman | American Widgeon Male SD |
| N - M | M Brooner | Anna's Hummingbird in Flight |
| C - B | Roger Mercer | Drama in Denver |
| C - A | Dick Weston | Floral Fantasy II |
| C - AA | Drew Jackson | Land of Contrasts |
| C - M | Diane Miller | Monterey Coast Abstraction |

SECOND PLACE

| | | |
|--------|-----------------|---------------------------------|
| G - B | Steve Lowry | Floating Over Sonoma County |
| G - A | Harold Moore | Fishing Was Great! |
| G - AA | L Caldwell | Cloudy Morning at Moraine Lake |
| G - M | Jerry Meshulam | Last Light Machu Picchu |
| N - B | Robert Walker | African Pigmy Falcon |
| N - A | Harold Moore | Osprey With Fish |
| N - AA | Linda Caldwell | Western Yellow Jacket Colony |
| N - M | M Brooner | Waxwing Feeds on Hawthorn Berry |
| C - B | Darryl Henke | Reflections of the Past |
| C - A | Phillip Hann | Life in the Fast Lane |
| C - AA | Janet Gelfman | Flying Keys |
| C - M | Marilyn Brooner | Yellowstone Beauty |

THIRD PLACE

| | | |
|--------|----------------|-------------------------------|
| G - B | Agneta Viklund | My Home |
| G - A | Kevin O'Connor | American in Paris |
| G - AA | Linda Caldwell | Mount Rundle Sunrise |
| G - M | H Bruensteiner | Country Drive on a Rainy Day |
| N - B | Roger Mercer | Two Fowl Sleeping |
| N - A | Adele Wikner | White Peacock Butterfly |
| N - AA | Larry Mackie | Resting Flamingo |
| N - M | Tania Amochaev | Grizzly Bear Catching Spawned |
| C - B | Ken Hutchins | Daisys 5 2B |
| C - A | Dick Weston | Poppy Trio III |
| C - AA | Marcia Hart | The Autumn Vineyard Palette |
| C - M | Gus Feissel | Lady in Red |

HIGH POINT AVERAGES

| | First | Second |
|-------------|----------------|-----------------|
| General B | Roger Mercer | Phil Wright |
| General A | Harold Moore | Ira Gelfman |
| General AA | David Henneman | Ruth Pritchard |
| General M | Tania Amochaev | H Bruensteiner |
| Nature B | Bob Walker | Ken Hutchins |
| Nature A | Phillip Hann | Harold Moore |
| Nature AA | Joe Simons | Marcia Hart |
| Nature M | Tania Amochaev | Marilyn Brooner |
| Creative B | No Award | No Award |
| Creative A | Dick Weston | Phillip Hann |
| Creative AA | Sheri Prager | Marcia Hart |
| Creative M | Gus Feissel | Marilyn Brooner |
| Overall B | Bob Walker | Roger Mercer |
| Overall A | Harold Moore | Ira Gelfman |
| Overall AA | David Henneman | Joe Simons |
| Overall M | Tania Amochaev | Gus Feissel |

FIELD TRIP WINNERS

First:

Diane Miller - Monterey Coast Abstraction

Second:

Janet Gelfman - Springtime in Sonoma County

Third:

Phillip Hann - Butterfly at Academy of Sciences



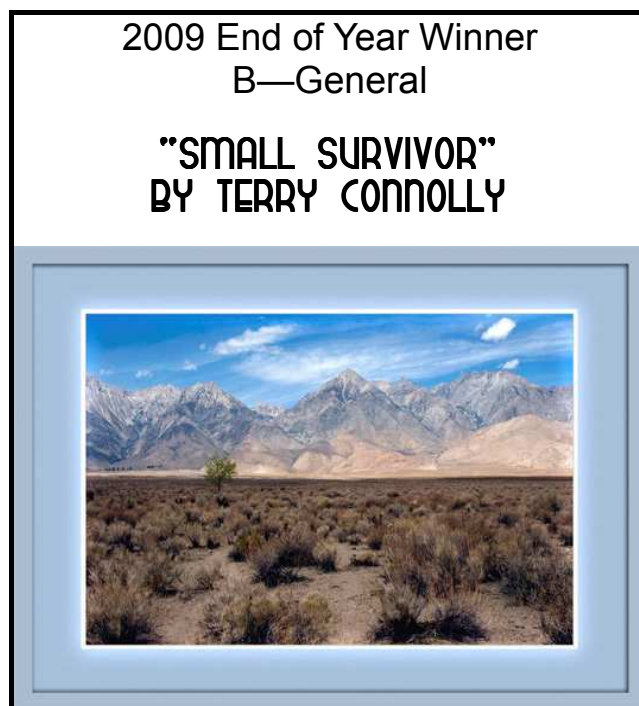
MANY THANKS TO BILL DUNGAN, ROBIN BRAUNFELD AND JACK HECKER FOR JUDGING THE END-OF-YEAR COMPETITION.

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SRPS members can also learn a lot about photography due to the frequent sharing of knowledge that permeates all of our club activities. I'm sure you appreciate hearing the details behind how a maker's winning image was created. How could you not learn to be a better photographer if you listened to a Master's presentations from the likes of Diane, David or Tania? Who among you haven't taken away a "gold nugget" of information from every one of our Program night presentations or activities? Even our field trips provide learning opportunities (I still appreciate Gary Saxe showing me how to use specific aperture settings to get the best moon and sunset images on a field trip a few years back). All this learning is made possible by teachers - the members and guests who actively share their knowledge and experiences during meetings and one-on-one. So I've decided I'm going to actively promote sharing of knowledge at SRPS by sending Marilyn Brooner an idea for a Program night, and I'll teach what I know about some new software that I'm using at an appropriate Program night. Put your thinking caps on - you likely have something to share too.

I'm looking forward to a terrific 2010 for SRPS, and to actively learning/sharing more about photography throughout the year. These are the kind of New Year resolutions I can live with.

Phil Hann
President



~ FIELD TRIPS 2010 ~

**15, 16 and 17 January
Friday, Saturday and Sunday
Sacramento Wildlife Refuge**

This field trip takes place over Martin Luther King weekend. There is a group dinner planned for Saturday night at Casa Ramos Restaurant in Willows on Humboldt Street. Steve Emmons, who works at the wildlife refuge, will join the group. He will be leading our group on an early morning tour of the refuge the next morning (Sunday).

There are two hotels within a few blocks of the restaurant (on the same street): Holiday Inn Express (530-934-8900) and Baymont Inn and Suites (530-934-9700, baymontinn.com). These are just two possibilities. I chose Willows because it was the least touristy of Colusa and Willows, which seem best locations for access to the Wildlife Refuge, but other options are available as well.

The website for checking out trails, observation areas, walkways, birds in the area, etc., is <http://www.fws.gov/sacramentovalleyrefuges/>

Wanda Lee
waveawand@yahoo.com



Adult Peregrine Falcon
photo: Steve Emmons

~ FORUM FEATURE ~

From the 52 Challenge

30 December 2009

Diane Miller

Another from the Laguna Monday.... with a little alteration.

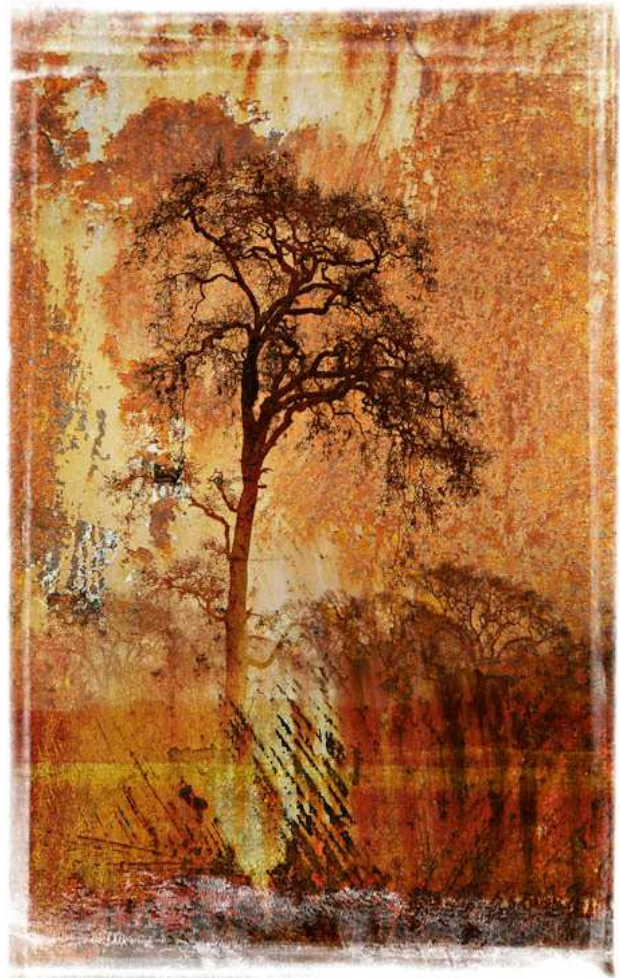
Terry Connelly

Beautiful! I love the rich colors. I can't even begin to guess how you did this.

Diane Miller

Easy. Choose a base image (the tree), go into a trance and go to your textures folder and go straight to several whose pattern fits the base image. (I specialize in dumpsters and abandoned 55 gal drums.) Move them on top as layers and mess with blending modes and saturation of each texture layer. Some minor cloning is usually in order. That simple. The part about the trance is the key....

Here's the Before:



Howard Bruensteiner

Diane, you create some wonderful effects, and I like the edge treatment here as well as the orange tones. I'm not sure about the yellow in the water and shoreline which pulls my eye away from the tree. But mainly, I'm not seeing how the distressed effects you've applied helps this image. Looks more to me like you dropped your slide on the highway in the rain and this was all you could salvage after some kid with greasy fingerprints retrieved it for you. Or maybe this could be a "before" example for one of those programs that fixes old damaged pictures.

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Greg Gorsiski

Diane, take your finished piece back into Lightroom (or Photoshop) and use some Cross Processing filters. It's fun to see what it processes the colors into.

I think this was mostly L08 Cross Processing with some standard color work. It can add a little more of that "How did you do that..." feel.

Even more extreme:



Diane Miller

Wild! I especially like the last one.

Howard, I think what you describe has been a popular form of modern art, maybe for a mercifully brief time. I've always liked abstract art and enjoy the serendipity of throwing things together to see what happens, with some subconscious "planning" of some sort. I think the starting image is a surpassingly ugly shot of a very interesting arrangement of trees. It is begging for an abstract treatment. I might tone down the yellow at the bottom of the tree, but I'm inclined to let chance have its way most of the time.

As dominant as the abstract patterns are, my eye plays around in them and finds the interesting shape of the tree and then the smaller trees behind it, especially the ones on the right, which I really like.

Greg Gorsiski

I had a great Art Professor once that was teaching the abstract. He taught the idea that doing the abstract was like taking a test you studied for. Your first answer was probably right, and changing your answer was probably wrong.

He taught that the smallest amount of time on the abstract wielded better personal concepts than the one you worked over and over again. Even if you don't have an idea what you are doing, you still do or you wouldn't have made it in the first place. So go with that. But then stop. See what you had inside your brain. 90% of the time, that's enough.

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In doing digital stuff in the abstract, at least for me, the 30min abstract is almost too much. I've made 20 changes in the 30min. He was right. In the 30min and forward, it ceases to become the abstract and something worked over and over again probably to the point where it has changed to a completely different concept/idea/feeling.

Sometimes that's good for learning your tools, in this case Photoshop. But as an art piece brought out in the abstract from inside, the one made in 15min was probably the better one.

So is what Howard suggests wrong? No. It's completely correct for him at that moment. I also agree with him. But in learning the abstract, I wouldn't change it. I would maybe start over with another 30 min. I would not change this one.

Was my version to change it, well to change it? No. It was a tool, a learning suggestion. One way to add blue/greens/purples is to cross process the image where none exist. This is a tool, not to change this version, but to make a new one.

What about the yellow? Ok, maybe it's too bright in the digital sense, but is it in the artistic sense? To an abstract artist who's throwing paint at a canvas with a paint ball gun, no. It is what it is, the moment in time you created it in that form.

Don't change this version, but maybe make a new one in this style, one that maybe contains different paint (or a different gun).

I feel the abstract is the hardest form of art we have. You are trying to get a feeling out on the canvas, while at the same time making it pleasing to most of the people viewing as you can. That fact you are trying it, puts you way ahead. That skill allows even more of your insides get into your other work. It's why we spend so much time working the abstract in art school. Even if we are there to learn something else.

So many times, even my photos of landmarks, like Yosemite, gets the abstract treatments. Not to show or sell, but to see what's inside my head while I'm looking at Yosemite Falls.

You even touch on it here. You had an ugly tree. No. You think it's ugly, but inside you know it isn't. You tried to get that out in the abstract. In abstract school, you would have gotten an A, because you got the point of it. How it was made, or what paint or gun you used, doesn't matter. Howard was right, too much yellow, but his suggestion was to lower it. Mine was to add other colors. The only right answer was the original as is. The suggestions are information for the next one.

When someone comments on one of my pieces, I take it as information for the next one. Rarely do I change the original. That moment has passed.

Greg Gorsiski

As a side note:

This discussion is why I feel there are no bad pictures, just poorly captured ones (like out of focus). What you captured in the camera can be used in so many ways than just the image you captured. A beautiful nighttime capture of the Golden Gate Bridge could be enough. A close up of one of the beams is an ugly photo, but an inspiration to an abstract you had in your brain when you shot it. So don't trash it yet. Try to do something with it to see why you shot it in the first place.

Maybe your subconscious artist was trying to tell you something. Don't let the photographer conscious artist label it bad photography and throw it away.

This was the experience I had at Alcatraz. So many ugly photographs turned into beautiful artworks in the abstract by the use of color.

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Howard Bruensteiner

Thank you Greg. Your lengthy response is one of the more enlightening things I have read in trying to understand art. And it's why I don't shy away from sticking a fork in an image that feels wrong to me... I get insight from the maker or from responses like yours. And BTW, I do try to use a fork that has a constructive, learning aspect to it.

I like thinking that "everything is "art"... and that it just needs to be "seen" and presented. But every so often it seems to me that I find a situation that reminds me of the fable where the emperor is wearing no clothes. A child's fingerpainting may be art, it's self expression. Perhaps in a similar way an adult makes art by throwing paint on a canvas, or a rock, or an old farm implement, or a body. But even if it is intuitive and/or subconscious, adults can apply more refined or focused english in their wrist action. Their work can have more consistency or an identifiable style. Usually, the only people that can become recognized as talented at this are those that have somehow, someway, developed a reputation in a community. But regardless of the creator's reputation, I just can't unconditionally accept that a piece by any maker, however renowned, is successful.

I don't have the raw innocence in my perception that a child does. And a child can lack a more learned appreciation of things. But my skeptical nature always wonders if the emperor is wearing no clothes.

Greg Gorsiski

Me, Lengthy.... nah 😊

You know what's interesting in your child comments.

A child can paint anything without fear of what people think, and does.
A child can be naked without the fear of being seen, and will run the house naked.
A child just creates for the sake of creating. In art school we study children painting.

We all need to appreciate the child in us when trying express our thoughts. And I don't mean childlike in action, but childlike in no fear. If you don't, you only express the art that you fear people will like or not like.

Creating as a child is not acting like a child, but using that childlike freedom to not care, and therefore opening up yourself to be more creative.

It's why I Photoshop in the nude.

Howard Bruensteiner

Oh dear. I hope this isn't a preparatory foretelling of a new avatar.

Back to the image itself. Regardless of my appreciating the distressing effects or not, in this case my focus goes to the effects themselves which become the subject. The underlying image is thereby diminished so much that its features are relegated to the roles played by support elements. A previous image of the crashing wave on a lighthouse had a similar look but was not so "damaged" in its appearance, and that worked for me. Polaroid transfers have a look something like this and they can work well. Maybe it's just the black scraping marks in the yellow area that push this too far for my ability to appreciate it.

Greg Gorsiski

Boy this is a big thing, isn't it?

In the digital age of art, we've had to learn to view things differently. You hardly ever think of the type of paint a painter uses and make a comment of, "If he would have used a #5 fan brush, it would have been better..."

Maybe another painter might make that comment, but a viewer buying the painting would not. It's either like or don't like.

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Now that we all have digital cameras, we all have even the simplest of digital tools. Even my iPhone can apply Sepia effects to a photo. We all look at images with that eye of a painter saying... "I wouldn't have used that effect, I would have used...."

In 15 years we've gone from 1% of the viewers having the technical knowledge of HOW something was made, to a point where 75% of the viewers now have the knowledge of HOW and can critique more than a simple Like/Don't like comment.

It's a tough time. The audience just got a whole lot more educated. When you apply an effect, people know what that effect was and may offer a Like/Don't like just on your use of an effect because they would have used a different one.

Terry Connelly

Do you really believe 75% of viewers know HOW a technique was done?? I think they may know SOMETHING was done but I can't buy that many know HOW. We have had judges whose mantra seemed to be "I don't know how you guy's do that."

Greg Gorsiski

They know it was a filter.

They know it was Photoshop.

They have a version cousin Eddy gave them, therefore they are an expert.

It doesn't matter if they know it or not. They THINK they know HOW, because they have Photoshop.

It's like owning a car means you are a race car driver.

Terry Connelly

Sounds like we are headed back to the discussion of ego to me (everyone's an expert). Bringing our child back into it, how does that child's ego differ from the adult they become? To a child, at least early on, putting art out there is not a risk, it just is. As adults it (and most everything else) is viewed as a risk. I think we have to go into shaping here. Not just how our egos are shaped, but specifically how they are shaped toward art.

Another comment that struck a cord with me was the one you made Greg:

"We all need to appreciate the child in us when trying express our thoughts. And I don't mean childlike in action, but childlike in no fear. If you don't, you only express the art that you fear people will like or not like."

How do you define the difference between "childlike in action" and "child with no fear?" Without again inhibiting the child from the freedom to express itself in any way it chooses. Including getting naked if they want. I think here we have to dive into the differences that are experienced in the "shaping" of men and women as well. I would dare to venture that for many of us being childlike was the expectation and speaking out was the risk. This is not to in any way under appreciate the risk men take. It is just to point out that we are all products of our society.

Personally, I think art thrives best when it is in a safe environment where people are encouraged to put it out there in any way, shape or form that comes to them. We all have egos and we all have egos that get in the way sometimes. The really important thing, to me, is that we all are striving to learn and understand better about what it is that makes art and makes us want to pursue it. That is where the forum comes in so well, not perfect maybe, but it definitely feels a need for many of us because here we can.....put it out there. I don't care what the critique is, good bad or ugly, it is a chance for me to learn and improve.

By the way Greg, I really liked what you said at the beginning about not going back and reworking a piece but starting a new piece. Whereas reworking feels to me like censoring and correcting, starting over feels fresh and uninhibited. Much more childlike.

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Greg Gorsiski

Quote: *How do you define the difference between "childlike in action" and child with no fear?' Without again inhibiting the child from the freedom to express itself in any way it chooses.*

I meant it in the most simplest of terms.

Example: A child may just stop by an easel and throw paint, walk away. I call this childlike behavior.

But a child might also sit down, have a plan, an idea, and paint without fear of who it's for or why they are painting other than they wanted to paint a tree. But they executed it like a child. Without fear of whether it's good or that others might not like it.

We as adult artists for the most part have a plan, an idea, but we paint with fear that no one will like it.

An early fear of mine was that all my work looked similar. As I grew as an artist I was able to see beyond that fear and actually use it. Now I have a style that says it's mine and I'm proud of it. When someone makes a comment that it looks like Greg, I smile like a child. But it wasn't that way for a long time. I needed to grow beyond that to allow me to paint as a child would — what I wanted, how I wanted, but with an adult education. I'm able to mold that skill into something people want to buy even if it looks like Greg.

Terry Connelly

Thank you Greg, that helps me understand better. Art is such a personal journey. It is colored by our own experiences as well as all the people who have influenced us.

Drew Jackson

This is where I seem to get more affirmation for some crazy approach I have taken to an image. As long I am trying to inject it with feelings, I can't really go wrong. I want to infuse the image with my feelings at that particular time. I find it to be my definition for being into the art.

Your discussion about the approach to abstract art is awesome.

Terry Connelly

I also like very much your professor's definition of abstract art. It's what I was taught. "Keep the brush moving, go with the flow. Let the painting take care of itself." Oh, and get me another cup of coffee please.....

Greg Gorsiski

It was a great class. Every Wednesday each of us in turn would bring in some music. Then for 4 hours we painted what the music meant to us as we heard it. That guy was cool.

Terry Connelly

Like so many things it is finding the balance. I can talk art till the cows come home but when it comes to the technicalities of photography I sit back and listen. There is so much to learn. I was taught you have to have the tools and understand them before you can begin to really think about creating a style. I pretty much would agree with that. What I am doing now is just playing around with the tools. I am always happy when something clicks that points me in a direction that will get me where I want to be. I am also unbelievably grateful to have found such caring, generous teachers in you all.

I have checked out your work before but went back this time to read about you. To say amazing understates. I am always stuck too though by what divergent paths our lives take. It seems to me that if we remain open we wind up where we should be even if it is not what where we thought we were headed.

(NOTE: This discussion has been edited due to its length. No slight was intended by the omission of certain comments. The discussion in its entirety can be viewed on the SRPS Forum website.)

~ Invitation to the 2010 Glennie Nature Interclub Exhibition ~

The Santa Rosa Photographic Society is cordially invited to participate in the 30th annual George W. Glennie Nature Interclub Exhibition, which will be held by the Merrimack Valley Camera Club, North Andover, MA, on Saturday, March 27, 2010. The digital-only format is now well established as the Exhibition medium, as it provides more organizations with greater opportunities to participate in this event that has become a worldwide showcase of Nature photography. It should be noted, though, that scanned slides are acceptable.

As has been done previously, awards will be presented to both clubs and individuals for their meritorious achievements.

In 2009, the invitation area was expanded to include the all of the Eastern United States and Canada as well as Western Europe in addition to Australia and New Zealand with great success; as 95 clubs participated. Visit www.glennie-exhibition.com to view last year's results. The invitation area for the 2010 Exhibition includes **all camera clubs and similar organizations worldwide**. It is intended to provide many more clubs with the opportunity to participate in this premier event. It is also hoped that the spectrum of Nature specimen will be increased, as well, for the information and enjoyment of all.

The following general categories are listed as guidelines, but are not limits. For the selection of images:

Amphibians (frogs, toads, salamanders, newts)

Birds (hummingbirds, predators, song birds, waders, waterfowl)

Botany (grasses, shrubs, trees, wild flowers)

Insects (ants, bees, beetles, butterflies, moths, spiders, wasps)

Geological formations (including those with and without water)

Mammals (bear, big horn sheep, deer, moose, mountain lion, wolf)

Marine Life (anemones, coral, crustaceans, dolphins, fish, sponges, whales)

Reptiles (crocodiles, lizards, snakes, turtles).

Some examples of possible images for each category are shown in parentheses. The final specific categories will be on the types and level of submissions. The goal is to have the broadest range possible.

Awards will be given for the clubs that have the three highest total scores, including ties, for their ten images. For the first time, recognition will be given to clubs for the diversity of their image submissions. In order to be eligible for this award, a club must submit an image in at least six of the eight general categories mentioned above. A club's six highest scoring images will be used to determine the First, Second and Third Place winners, including ties.

Individual "Best Of" and Merit Awards will be presented in each of the specific final categories. In addition, Best of Show and Best Wildlife plaques will given as well as a Judge's Choice Awards. The Exhibition Chair will also present an award courtesy of the Yankee Photographic Society. In addition, high scoring images that are not otherwise recognized will receive an Honor Award. Further, another set of awards has been established for the 2010 Exhibition. A Special Theme Category, which is close up photography of specimen that are typically small. Some examples include insects and their larvae as well as fungi, flower blossoms, seedpods and microbes. Individual awards will be presented for the Best in Category and a select number of high scoring images. A special theme entry may also count as one of the six categories for the Club Diversity Award.

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Each club may submit ten (10) images which conform to the PSA Nature definition and guidelines for the adjustment of Nature images. Multiple image HDR submissions are acceptable. An individual may submit no more than two (2) images, even through more than one club. The scores for those acceptable images will be given to the first club(s) submitting them; all additional images will be scored but not eligible for club or individual awards. All previous award winning images, regardless whether they were slides or digital, are ineligible.

The maximum width (horizontal dimension) and height (vertical dimension) for each images is 1024 and 768 pixels, respectively, regardless of the image's primary orientation - portrait or landscape. The image file must be in JPG/JPEG format and not exceed 1 megabyte (MB) in size. For best projection, the images should be saved in the sRGB color space.

Online entry forms and image submissions will be available on February 1, 2010. Postal mail may also be used for the submission of entry forms and images, on a non-returnable CD basis.

Additional information concerning a closing date and the entry fee will be provided at a later date. Last year, the club entry fee was \$15 (USD); little, if any, increase is anticipated this year.

A PDF copy containing all the details is available by visiting the web site and clicking on 2010 Exhibition Description. If you have additional questions, please feel free to contact the Exhibition Chair.

Hopefully, you will find this exhibition interesting and wish to make a significant contribution of your own to its success by participating. This is one of the few opportunities where individuals can gain recognition for images of specimen throughout the Nature spectrum.

I look forward to hearing from you and seeing your images.

Charlie Burke
Chair, 2010 Glennie Nature Interclub Exhibition
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