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The Monthly Newsletter of the
Santa Rosa Photographic Society

Serving Santa Rosa and Sonoma County for over 35 years

Year End Awards Banquet 2010

This was a special Banquet this year. In addition to the great food and organization that Liz Lawson provided, Janet Gelfman developed unique image centerpieces. See the Good News Section for a list of all the people that assisted them.

Congratulations to the following people

Master candidate **David Henneman** successfully completed all requirements with his October presentation on photographing the Sonoma Coast

The following members advanced

Level B to A based on 1st and 2nd overall total points

Terry Connelly
Ken Hutchins

Level A to AA based on 1st, 2nd and 3rd overall total points

Bob Walker
Adele Wikner
Kevin O'Connor

See all the other awards in the attached PDF file

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CALENDAR

JANUARY

- 07 Competition entries due 12:00m
- 13 Competition Meeting 7:00pm
- 21 Sheldon Competition entries due 12:00m
- 27 Program: Al Shelton Competition
- 26 Newsletter items to Bob

FEBRUARY

- 04 Competition entries due 12:00m
- 10 Competition Meeting 7:00pm
- 24 Program: Brainstorming Round Table Meeting
- 23 Newsletter items to Bob

MARCH

- 04 Competition entries due 12:00m
- 10 Competition Meeting 7:00pm
- 24 Program: To be determined
- 29 Newsletter items to Bob

NEWSLETTER INFORMATION AND CORRECTIONS:

Contact **Bob Walker**, Editor, The Positive Print
 robertbobw@sbcglobal.net

Bulletin Board



Program Meeting

January 27

This meeting is the Al Shleton Trophy Competition. All members compete in one group, regardless of level. They can submit the following categories:

Digital Images
General
Nature
Creative
Prints, any subject.

Members may submit two entries in each category. Any image taken in the previous calendar year is eligible. Images may or may not have been submitted in regular competition during the prior year.

Winners will receive a Perpetual Trophy, suitable engraved, and will retain the trophy for the balance of the calendar year.

Be sure to submit you images/prints by January 21, 2011

Good Luck



Club Positions Open

Librarian
Field Trip Coordinator
PSA Competitions
Banquet Coordinator

Contact Phil Hann

New Members

No New Members This Month

Exhibitions / Calls to Artists

EXHIBITIONS

Thanks to Jim Oswald, SRPS has been offered an exhibition at Spring Lake Village during the months of May and June, 2011. This exhibition will feature the work of three or four of our members. If you are interested in submitting work for consideration, please contact me. The SRPS Board of Directors will determine what review procedure will be used to select the members who will show their work. Further details will be provided as we get closer to the time of the exhibition.

If anyone has information about a potential exhibition site, please let me know. We had hoped to have an exhibition at the Sonoma Arts Council Gallery on Mendocino; however, that group is experiencing difficult financial times so they have moved into offices and do not, at this time, have gallery space.

JANET GELFMAN

Field Trips

The Sonoma County Orchid Show

The first field trip for 2011 will be held on Sunday, February 6th at the Veterans Building (the blue building across from the Sonoma Fairgrounds). We will meet outside the side entrance at 8:50 AM. We will have access to photograph before the public is permitted to enter from 9 AM to 10 AM. During that hour, you may bring in tripods. The tripods and our equipment must be removed by 10 AM. We need to be careful not to touch the orchids or to disturb the set-ups. After we remove our equipment, we may go back in to purchase orchids or to enjoy more of the display. A CD of images will be provided to The Sonoma County Orchid Society so please plan to e-mail me up to six of your favorite images (sized the same as those you submit for competition). A sign up sheet will be at the two January meetings as I need to let the Society know how many of us will be taking advantage of this opportunity. We will head out for late breakfast or early lunch at a local restaurant after the shoot.

If you have ideas for field trips, please let me know. I will be glad to help you get them organized.

JANET GELFMAN

Good News

We had a very successful Awards Banquet this year due to the efforts of the following people

Assisting Liz Lawson with the Banquet were:

Set up and clean up:

Darryl Henke, Ruth Pritchard, Gary & Marnie Saxe, Marcia Hart, Jim Thomason, Harold Moore, David Wallace, TJ Mills, Linda Caldwell, Phil Hann and Janet Gelfman.

Appetizers and Desserts:

Anne Abrams, Marilyn Caven, Phil Hann, Bobbi Chamberlain, Diane Miller, Jack Florence, Jon Frieseke, Marcia Hart, Darryl Henke, Ruth Pritchard, Janet Gelfman and Liz Lawson.

Sound and Show:

Kevin O'Connor and Steve Lowry

Program:

Marcia Hart

Raffle Donations:

Diane Miller, David Henneman, David Wallace, Gus Feissel, Marilyn Brooner, Tania Amochaev (all six provided an image), Chuck Honek (portrait package and all day workshop) and Carol Leigh (on-line class).

Assisting Janet Gelfman with the Centerpiece Images were:

Katherine Woodford, Anne Abrams, Liz Lawson, Ruth Pritchard, Marcia Hart, Marilyn Caven and Darryl Henke

Thank you

Competition Results

See Attached PDF File

Tips and Tricks

Vision & Voice, by *David duChemin*

Book Review, Bob Walker

The book is subtitled, “refining your vision in adobe Photoshop Lightroom.” David defines Vision as the way we see the world. Vision is like a visual opinion. He defines Voice as the means by which we translate our vision into the outer visible thing: the print. The first half of the book develops these ideas and how a photographer recognizes a vision and how he communicates it. David then explores each tool in the Develop module.

This second half contains 20 tutorial exercises. You can download the raw images and follow along with his instructions. This is a real help in understanding how an artist uses Lightroom.

This book is an excellent companion to the complete Lightroom manuals by Martin Evening, or Scott Kelby. Highly recommended.

Histogram Management *David duChemin*

If you divide the histogram into four quadrants, the far right quadrant can hold 80 percent of the total data in an image. The next quadrant to the left can hold about 10 percent, the next quadrant can hold 7 percent and the far left quadrant can hold about 3 percent. This is a simplification but if you capture your scene with the histogram in the left 2 quadrants, you have robbed yourself of nearly 90 percent of the possible data.

I push my exposure until it creeps up toward the far-right side for the graph. This means that the exposure I make in-camera is frequently quite a bit brighter on the back-of-the camera LCD than the final image will be after I've developed it in Lightroom. At this stage, I'm after a digital negative with the highest amount of data, not one that looks just right. I'll tweak that later.

Forum Features

Week 44 - Hole in the Screen

Drew Jackson

I took this image a few years back in Florence. (like it really matters where it was taken! - It could have been in Railroad Square.)



I did multiple layer mask adjustment in PS then ran it through a cell phone app called Plastic Bullet on my iPhone 4. Texture rocks. Comments always appreciated . . . and celebrated.

Terry Connelly

I really like this. Not only the texture and colors but the way the light is placed. It has a great story feel to it and pulls me in to explore. If you hadn't told me I would have thought an Alcatraz photo. Very cool!

Drew

Thanks Terry.

It was fun pulling the textures out of the different areas of this photo. I love images that are divided into sections where my mind can get wrapped around the idea of adjusting every section to my liking before bringing them together into a cohesive composition.

Thanks for commenting . . . and so very quickly I might add

Terry

Your welcome, the grandkids left so I have excess to the computer again

Diane Miller

Yeah -- computer excess is going to be the death of us all...

Peter Krohn

Drew....this feels overworked to me. (I just wrote a long description and it disappeared into cyberspace...so I won't attempt to recreate it in full...), My eye is drawn to the right side by the light area. What would you think about a little better balance between shadows and light. Would like the interest that is in the hole in the screen to pull my eye more. I do very much like the capture, framing and great eye that recognized it.

Terry

Got to disagree with you on this one Peter. I too was drawn to that light pink spot down left and thought about it and whether it was pulling me too much. I decided though that what it was doing was grounding me so I could explore the rest of the very fascinating aspects of this piece. I think it's needed otherwise the shot would be too overwhelming. Personal op of course.....

Nancy Goodenough

I'm all for excess. It's my kind of processing (working on that). Love it. Drawn into the image right away.

That you put it thru a cell phone app is intriguing to me. I want to do images like Shanti's, but cell phones don't work here, so \$80/mo for an iPhone is not viable, even if they did work here. There should be a filter called 'cell phone app'.

Greg Gorsiski

The iPhone photo apps are wonderful and are now in the hundreds of apps.

I use them on an iPad instead of my iPhone. Same apps, MUCH larger working screen. I've had many images be completed there, not even making it to my computer at all.

Howard Bruensteiner

All I'm hearing in your statement Drew, is your attention to texture... and that you ran the image through a "filter". So I'm not sure if you had something in mind or were just playing. Not that "just playing" can't result in a successful image, but I find myself agreeing with Peter. I don't see anything specific that moves me. I see texture and decay, but what does that have to do with the colors presented? The hole in the wire behind the bars has the most to offer in terms of a story or message, but that is a minor part of this image.

I see colors and contrast applied to a common scene. Maybe I've seen too many decaying buildings (with this exact style of iron bars in a window) for this subject alone to satisfy me. Maybe if I could have some hint, or actual view, of where the colors were coming from, like from a neon light, then maybe there would be more of a story there to keep my attention.

On a technical note... maybe this is my personal taste, or maybe there is a color complement rule, but I find that cool pinks combined with warm orange/golden hues just feels awkward. A classic example of this is a Monarch butterfly on a pink carnation.

Drew

Peter and Howard - Thanks for taking the time to offer a contrasting opinion. ("contrasting" as in opposed to the other opinions voiced here) It is through comments like yours that a venue like the forum can move away from being simply a place of platitudes. I find that when I have a different opinion it is very easy to keep it to myself, but it is in these differences that the opportunity for dialog exists. For this to happen, I don't have to agree . . . I just have to listen and respond.

I was just playing with this image, but I was playing with purpose. After a lot of experimentation with the tool I found that I really like what this "filter" did to certain images. With this image, I had a purpose in mind to get it to a certain point knowing that the filter would add certain known effects, but also certain unknown effects. The unknown effects are the light bleeding (pinkish areas) that you see here. (It is a Holga type of look.) I like them. I think they are cool and add a feel to this image that really enhances it. I think maybe you two do not.

Howard - The way you say, "filter", I sense a certain level of disdain. I am constantly working on filtering and layer masking to grab what I want from the filter while leaving other unwanted effects behind. It is an evolving process in my imaging. I didn't do it here because I am still in the discovery phase.

Peter - This image had very balanced light at one point in the process and was quite boring because of it. I moved in a more ethereal direction and got something I thought had much more feeling.

Thanks to all for looking and commenting. Thanks for the compliments and the opposing opinions. It makes me think and I appreciate that.

For what it is worth, a comment from Photo.net:

"Unusual and intriguing. This is the sort of photo that makes the viewer's imagination and curiosity go to work. Nicely done. I also like the combination of texture and geometry."

Robert Woodward, December 26, 2010; 11:32 A.M.

Howard

There's no doubt that my roots in photography are traditional. But in the wet darkroom (or on camera) I never felt opposed to the use of a "filter", including those like saran wrap or Vaseline that could create an abstract effect. And I can really like Holga or pinhole or lens baby images, even when back in the film days you didn't really know what you would get until later when you couldn't re-take the image. That could be considered "playing with a purpose" too. The fact that today you can apply a "filter" much more quickly and easily with Photoshop makes no difference to me regarding the value of the image. It makes a lot of difference to me in terms of options and ease of use... and that's great.

However, I do feel differently about taking an image in the field and at that time visualizing the use of a filter vs. using a filter to rescue an image that didn't turn out as I had hoped. That's exactly what happened to me with the image I posted last night in the "Daily Images" subject "Not Quite Right". I still prefer to make a successful photograph rather than a nice "painting". But of course that's my own personal, traditional preference.

Anyway, back to the hole in the screen. I know I read the title you gave this image, but by the time I had begun to absorb what I was looking at, the hole in the screen all but vanished. And now that I've taken more time to play with your image, for me it's that hole that gives this particular rectangle captured from reality a unique identity. I just don't see what the colors offer in this case besides a distraction. And yes, to me it looks like playing with filters, but without a purpose. I don't see a connection between the image content and the colors. If this were a broader scene of a building wall with a sidewalk or alley where there was light coming from a colored sign, and then the colors from the lights were "filtered" and exaggerated, then the colors would be the subject and that could be really cool.

But if the hole in the screen is the subject, then this is how I would see it. And I could also see it as a lens baby, or pinhole, or even more Holga abstracted scene... but in monochrome.



Drew

Ok, you don't see it in color.

I come from the traditional world of photography also. I also believe there should be a level of vision when one actually "takes" an image. Where I feel we part company is I could really care less how that image comes to be. Whether it is after the fact or a vision prior to the pressing of the shutter doesn't really matter any more. Photography has become something that links the camera to the computer in ways none of us could have imagined just ten years ago. This conversation is one that has very quickly become passé.

If I were to see this image in B&W (which makes it an entirely new and different image) I would see it the way you presented it or like this.



crop it a little differently, turn it B&W, and then it works.

Again, I came back to my original point . . . you just don't like the original color image . . . and that is OK. I Thanks for working up a variation and posting it. Thanks also for fleshing out your feelings and opinions and posting those here. I respect your work and your opinion . . . I just don't happen to agree with you.

Peter

I like this kind of exchange....gets me thinking and reevaluating my own point-of -view and biases. I also like it when the discussion is respectful of the maker in the best sense of "BIITEOTB", (Beauty Is In The Eyes Of The Beholder". That combined with each of our commitments to be open to learning and growing makes this ONF a great and useful place to interact. All that said, in the interests of full disclosure Drew, I have to acknowledge, that I have a general point of view that a lot of PS work in my opinion tends toward the over-worked and over-saturated. I am not simply referring to this image but to many that I see. Almost every cover and much of the images in Photoshop User Magazine are that way to my eye and taste. Ditto for a lot of the advertising...so over-reliant on technique. I find it all about technique rather than creativity. Simple and humanly evocative photos that are crafted to fully develop those qualities speak deeply to me. Things that connect us to people and joys and struggles, or the beauty of the planet or it's struggles or the poetry of life...you get the idea. This was a big issue for me when I was in the advertising business and I devoted our creativity to incorporating those standards in our work because of it.

Drew

It is what I have always thought to be the most valuable thing about the forum

I have found that I at times disagree with what I read here and then go explore that different point of view. Whether I ultimately change my mind or affirm my initial feelings isn't really the point. The point is the learning that comes through the exploration.

Case-in-point: I looked at this image again with a new set of eyes after reading Howard's comments. I still disagree with his feelings about the color, but can see his point about the placement of the hole in the composition. If this is really about the hole, then the hole needs to be more dominant in it's placement. I thought my original composition was good . . . but it could be better. Thanks Howard.

A month or so ago I started posting images that I took on a fall color trip to the Eastern Sierras. I was purposely exploring this phenomenon by pushing colors over the top. I found when I posted images on Photo.net my scores went up . . . but I felt like I was not being true to myself or the scene. It was good experiment for discovering what the limits are for my imaging . . . how far do I really want to go.

You are describing my heart. What I ultimately hope to inject into my work. The essence that makes it truly matter to me. Something much more than simply taking pictures.

Thank you for the eloquence of your sharing.

Howard

Drew, I'd like to explore further how you see the colors enhancing this image... not hoping to win a debate, but to gain a better understanding of how the colors work for you. Since they work for you they must also work for others and I'd like to explore your responses.

About the process of creating a final image... my comments described my own sense of satisfaction in creating an image. They don't apply to the ultimate value of an image... particularly to a viewer. They wouldn't often care how it came about. Viewers usually take art at face value... unless they are also photographers.

A while ago Greg said something about how we don't question how a painter crops his/her painting. Interestingly, I question the cropping of masterpiece paintings all the time. When I look at art I don't use different methods in evaluating it regardless of its format... although my level of understanding of different art forms varies.

Back to my feeling of satisfaction when I visualize an image in the field and it works out as a print the way I wanted it to. Here's an analogy I came up with.

There must be a difference in personal satisfaction between a baseball player who flails his bat at an outside pitch because there are already two strikes on him and he is fooled by a curve ball but he can't take a chance because he's worried that it might be a called third strike. So he swings and the ball squirts off the end of the bat which sends unpleasant shock waves up his arms but the ball finds its way into an outfield corner along the foul line while the outfielders happen to be playing in, and they are also shifted toward the other foul line, so the result is a triple.

Compare that to a hitter who sees the fastball as it is coming and then connect on the sweet spot on the bat. The solid sound of the ball striking the bat is satisfaction in itself. The ball sails into the furthest reaches of the outfield where a 25 year old Willie Mays is playing and even he can't run it down, and the result is a triple.

Both hits may have decided a World Series. Both players may have ridden in the car with the mayor in the victory parade. Some players and fans may not care a bit how the game was won as long as a win was the outcome. But for me there's a difference.

Drew

Oh, boy . . . dialog. I will have to respond when I am have the time to do a good job with my response.

Thanks for continuing the conversation.

What I see happening in the way of colors that works to my eye is split-complimentary colors. The orange of the rusty window is opposite the colors of the wall. (I see blues and blue/greens) Not directly opposite, but next to the complimentary color on the other side of the wheel.



I grabbed this from here: <http://www.uwgb.edu/heuerc/2D/ColorTerms.html>

The tinting of the color bleed from the light leakage effect makes that color turn more towards a pinkish tone and that could be what turns you off. In this case it is a style I like . . . maybe you don't

I think most of us start out in photography with wonderful mistakes or happy accidents. Then we try to recreate these only to discover we don't know how.

What I find interesting about some of the critique here on the forum is how hard we will work trying to find mistakes. Most of the dialog happens when someone asks a question; not when someone points out some perceived deficiency. Maybe it is the nature of showing work to other photographers.

As to your analogy: I understand and feel that my personal satisfaction is also enhanced by knowing I did it well. Thanks.

Nancy

Twenty years as a glass artist started when I found a mistake that broke a rule that I was able to repeat. Got known for it in my small pond. I celebrate the breaking of rules and discovery. I'm also a colorist and am drawn to the mood of the original posted one.

Kevin O'Connor

I like the texture and moodiness of the original - to me it looks like an old prison, especially with the screen flaring out. I'm not much of an art critic (or artist for that matter) but I have hit an opposite field, in the park, homer that decided a championship game and I can tell you that it felt very, very good.

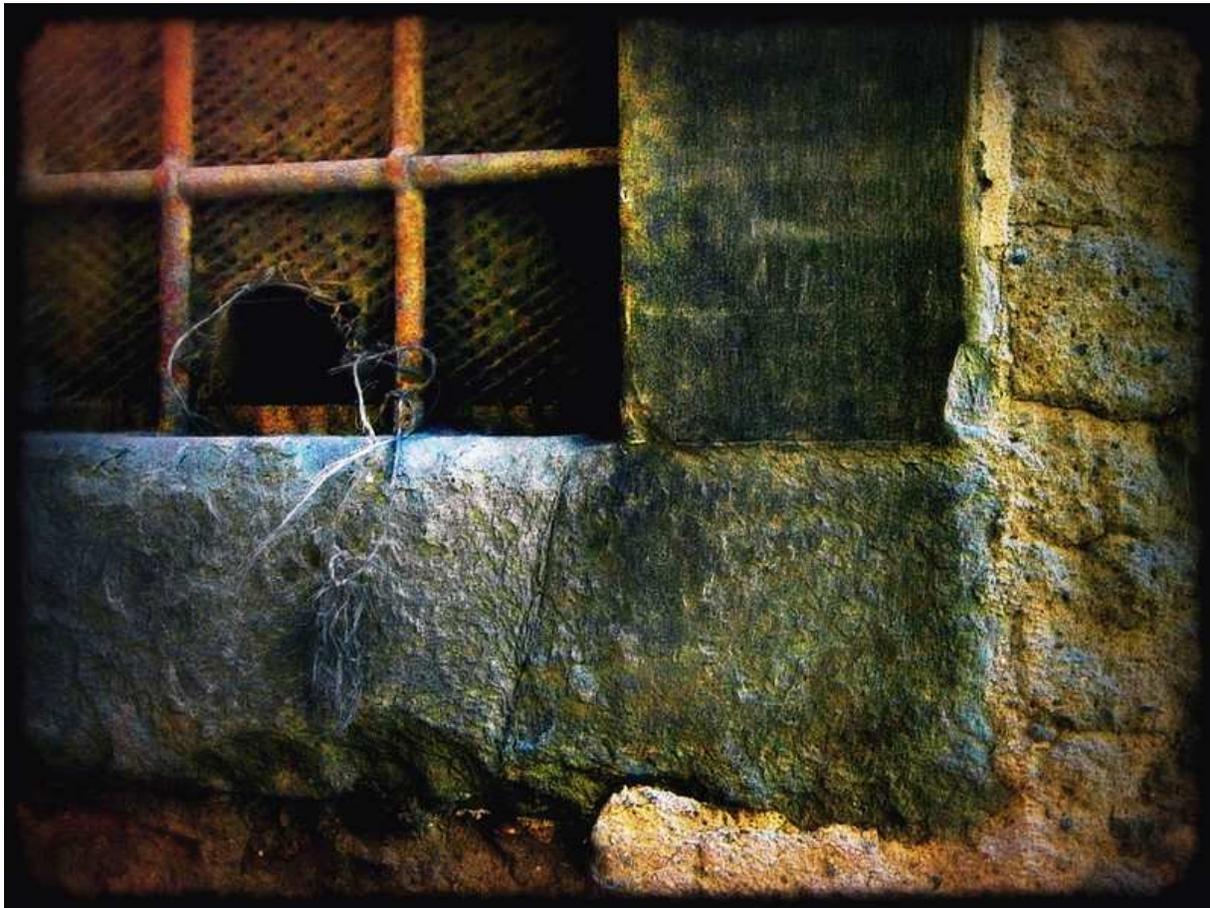
Drew

I heard a quote at a club meeting once (and I'm sure I am going to screw it up - correction appreciated) that said if you mess up once you call it a mistake. If you mess up the same way repeatedly, you call it a style. Thanks for participating in the discussion.

You just offered a critique . . . you're developing your skills as a critic.

I can relate to your sport experience. I played basketball for quite a few years. If one was very fortunate they might experience what is referred to as being-in-the-zone, being-unconscious, or on-fire. This is when you feel you can't miss. Where seemingly everything you throw up goes in. If and when this happens, you don't remember how . . . you only remember how many.

Here is a new rendition of the original image. I cropped to place the hole in a more prominent position and there is a little less light



I'm still working on it.

Howard

Your latest version above make much more sense to me Drew since I can relate the colors to their elements... oranges to rusty metal, blues to the stone, golden hues to the mortar. They may be splashes of color but they landed where they enhanced the recipient element. But the green tint still feel disconnected. The pinks that remain at the bottom are so subdued they are not distracting.

But about my comment about not finding pink and orange attractive when combined... The oranges and blues in this image are directly opposite as you mention. And as I go around the wheel all the opposite colors feel OK with me.

But, orange and pink are at a 90 degree angle. So I tried to see if that could explain my distaste. However, I found all of the other 90 degree combinations at least acceptable. Only orange and pink together really bothers me. It must be just me.

Nancy

Orange and pink reminds me of '60s pop art. Those big daisies. Probably the dissonance was purposeful then to reflect the times. Who'd a think they would be the good old days?

Howard

Good? I like a lot of what the hippie tastes and styles offered us, but not that... or calling distortion music. But now you how stuffy I can be.

Drew

Dissonance! That is the word I was searching for.
I want to embrace this word. Thanks Nancy.

Barbara Nebel

An interesting thread, lots of good discussion. A few thoughts to add, my views.....5 people looking at one photograph on the wall and all would have different opinions/views "at first glance". Our perceptions of what an old wall/flower/windmill "should" look like too often makes our first opinion fall into line with what we perceive to be good/right/best. Rush to judgment maybe? But if we take the time to really look at the piece, let it sink in, mull it over for awhile, I think it's amazing how differently we can feel about what we're seeing. OK, nothing earth-shattering about what I just said, but it's what was in my mind at this moment.

Regarding your piece Drew, really like your rework. The hole is more central to the piece, the colors are deeper but still vibrant, and they "feel" right to the piece, the old rusty bars and chipping bricks. Nicely done.

Nancy

Looking at them both now, I can see that I prefer the last. Better tells a story.

Discussions have been great. I'm integrating Greg's concept of taking an image too far to then realize its full potential and best result was in a prior iteration, that if those extra steps weren't taken, I wouldn't know I'd reached what I was heading for. I like to take that step-too-far and blend with an earlier version and that gets it to where my head and heart wanted it to go.

Diane

Backing off and being objective is the key. Otherwise you can wind up with the artistic version of a face-plant.

Terry

I also like your remake, it does make the hole more of a part of the story. I do find that bottom right orange very distracting though. My eye lands there and gets stuck.

So much good thought food here. One thing I will take away is the need to go further. You have said that often Greg, but this thread and the work I have recently done is finally getting it through my thick head. Now.....to put it into practice.

And Barb, your thoughts may not be earth shattering, but they certainly are true and good to remember. I am glad you voiced them.

Peter

WONDERFUL DREW...YOU NAILED IT!

Order for announcing awards

High Point Averages by Category

15 images for overall - 6 images for a category

Special recognition to Phil Wright, Kevin O'Connor and Howard Bruensteiner for submitting at least the minimum number of images in all three categories.

Category	Level	Place	Name	Award	Notes
Creative	B	2	Rodney Jonk	Red Rosette	5-10 places did not
Creative	B	1	Terry Connelly	Plaque	1,2,3 places did not
Creative	A	2	Jim Oswald	Red Rosette	
Creative	A	1	Dick Weston	Plaque	1,2,3 places did not
Creative	AA	2	Liz Lawson	Red Rosette	4th place did not
Creative	AA	1	Marcia Hart	Plaque	1,2 places did not
Creative	M	2	Marilyn Brooner	Red Rosette	2,3 places did not
Creative	M	1	Edmond Bridant	Plaque	
Nature	B	2	John Florence	Red Rosette	3rd place did not
Nature	B	1	Ken Hutchins	Plaque	1st place rank
Nature	A	2	TJ Mills	Red Rosette	2nd place rank
Nature	A	1	Kevin O'Connor	Plaque	Tie
Nature	A	1	Bob Walker	Plaque	Tie
Nature	AA	2	Joe Simons	Red Rosette	3,4 places did not
Nature	AA	1	Harold Moore	Plaque	1 place did not
Nature	M	2	Howard Bruensteiner	Red Rosette	4 places did not
Nature	M	1	Marilyn Brooner	Plaque	1,2 places did not
General	B	2	Terry Connelly	Red Rosette	2,3,4 places did not
General	B	1	Peter Krohn	Plaque	
General	A	2	Adele Wickner	Red Rosette	
General	A	1	Dick Weston	Plaque	
General	AA	2	Drew Jackson	Red Rosette	
General	AA	1	Linda Caldwell	Plaque	
General	M	2	Howard Bruensteiner	Red Rosette	
General	M	1	Tania Amochaev	Plaque	
Overall	B		Ken Hutchins	Plaque	
Overall	A		Bob Walker	Plaque	
Overall	AA		Harold Moore	Plaque	
Overall	M		Marilyn Brooner	Plaque	

January 2010 AI Shelton Awards

General	Harold Moore	Jenner Red Tailed Hawk
Nature	Marilyn Brooner	Anna's Hummingbird
Creative	Jerry Meshulam	Brazilian Sorbet
Print	Edmont Bridant	Sea Breeze

2010 Palmer Field Trip Award

3	Diane Miller	Engine 7	White Rosette
2	Howard Bruensteiner	Monitoring the cut	Red Rosette
1	Howard Bruensteiner	A visit to the saw mill	Plaque

Order for announcing awards

Best image by category and level			721 total images submitted for 2010. 700 EI and 21 Prints			
Category	Level	Place	Name	Image Title	Award	# Entries
Creative	B	3	Terry Connelly	Spring Composite	White Rosette	44
Creative	B	2	John Florence	Cats in Window	Red Rosette	
Creative	B	1	Terry Connelly	In the Moment	Plaque	
Creative	A	3	Jim Oswald	Navigating the Maelstrom	White Rosette	26
Creative	A	2	Robert Walker	Painted Water Fall	Red Rosette	
Creative	A	1	Robert Walker	Lamp Factory	Plaque	
Creative	AA	3	Marilyn Caven	Clouds	White Rosette	40
Creative	AA	2	Marilyn Caven	Dogwood Tree	Red Rosette	
Creative	AA	1	Liz Lawson	Is it Safe to Come Out Now	Plaque	
Creative	M	3	Diane Miller	Cosmos	White Rosette	39
Creative	M	2	Tania Amochaev	Impressions of San Francisco	Red Rosette	
Creative	M	1	Edmond Bridant	The Non Conformist	Plaque	
Nature	B	3	Ken Hutchins	Merlin Falcon	White Rosette	51
Nature	B	2	Anne Abrams	American Sparrow Songs "tseedle-eet"	Red Rosette	
Nature	B	1	Ken Hutchins	Garter Snake	Plaque	
Nature	A	3	T.J. Mills	Osprey with Rainbow Trout	White Rosette	41
Nature	A	2	Kevin O'Connor	Bird's Nest Fungi	Red Rosette	
Nature	A	1	Adele Wickner	Great Horned Owl	Plaque	
Nature	AA	3	Sheri Prager	Bald Eagle	White Rosette	51
Nature	AA	2	Joe Simons	Mid Air Encounter	Red Rosette	
Nature	AA	1	Harold Moore	White-tailed Kite giving a Mouse to its Young	Plaque	
Nature	M	3	Diane Miller	Sandhill Crane, Morning Flyout	White Rosette	32
Nature	M	2	Marilyn Brooner	Landing Snowy Egret	Red Rosette	
Nature	M	1	Marilyn Brooner	The Fly	Plaque	
General	B	3	John Florence	Colors of Dusk	White Rosette	134
General	B	2	Peter Krohn	Still Life: Romneya Coulteri	Red Rosette	
General	B	1	Peter Krohn	Still Life: Matila	Plaque	
General	A	3	Jim Oswald	Casino Area Winery	White Rosette	59
General	A	2	T.J. Mills	Reflections of 3 Brothers - Yosemite	Red Rosette	
General	A	1	Kevin O'Connor	Approaching Storm 2	Plaque	
General	AA	3	Linda Caldwell	Entwined in Vines	White Rosette	128
General	AA	2	Linda Caldwell	Mom and Baby Moose	Red Rosette	
General	AA	1	Harold Moore	Mockingbird Intimidating White-tailed Kite	Plaque	
General	M	3	Marilyn Brooner	Lillies and a Bullfrog	White Rosette	76
General	M	2	Jerry Meshulam	So much Depends on a Red Barn	Red Rosette	
General	M	1	Edmond Bridant	Smiling Llama	Plaque	

Order for announcing awards

Advancement for 2010

Level B to A based on 1st and 2nd overall total points

Last	First	Place	Points
Connelly	Terry	1	111
Hutchins	Ken	2	124

Level A to AA based on 1st and 2nd overall total points

Last	First	Place	Points
Walker	Bob	1	130
Wikner	Adele	2	127
O'Connor	Kevin	3	124

Level AA to Masters

No qualified candidates

Master
candidate
David Wallace
successfully
completed all
requirements
with his
October
presentation
on
photographing
the Sonoma
Coast.