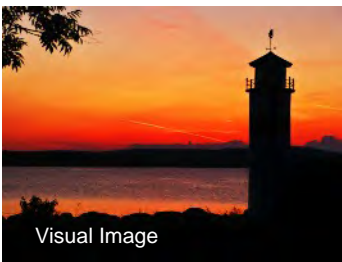# In Focus August 2012
"Dog Days Edition"

The Club President's Snap Shot

So what are Special Techniques? There has been a lot of confusion as to what constitutes a Special Technique photograph. So I'll try to clear some of the confusion with some definitions.

First we'll state what a Special Technique photograph is not. It is not a Special Technique photograph if it has been altered in way that is similar to what your eye has seen. Your eye sees about 8 f-stops on or there about. You may be able to see 1 more or 1 less. A DSLR can see about 6 f-stops, more or less. So the camera is not able to reproduce what your eye sees. In addition, your brain adjusts the conditions to "see" things that may or may not be there. For example, a scene may have a white section that really isn't pure white but your brain knows that section should be white and therefore your "mind-eye" sees it as pure white.

Camera Image

Visual Image

Next, all cameras' light meters are programmed to show pure white as neutral gray. That is 18% reflective gray. So if you take a photograph with a large white section under ideal conditions, the photo will actually come out 18% gray rather than pure white. You would have to increase the exposure by one or two stops to over expose the scene to get the white section to be pure white. Or as an alternative, in your post production, use software that would change the exposure to show the white as pure white. When you looked at the scene your "minds-eye" told you that the large white section was pure white but the camera did not record it that way. You altered the photograph in post production to show the white as pure white. This is not a Special Technique photograph; you only altered it to adjust what your eye saw.

Similarly, if you saw an intense color when you photographed a scene but the camera reproduced it as a less intense color, then you altered the photograph to bring back the color's intensity you have not made the photograph a Special Techniques photograph. You only modified the photo back to

Contents

USA

From London 2012

CLUB MENTORS

Our Club President's Snap Shot for August, continued............

what your eye had seen when you took the exposure.

So, altering a photograph so that it reproduces what your eye saw does not constitute a Special Technique category. Changing the following does not fall into a category change to Special Techniques: White Balance, Exposure, Brightness, Contrast, Sharpness, Saturation, Vibrancy, Cropping, Dodging, Burning and repairing camera or lens faults. .

This last one includes removing dust specks in your photograph. If you shoot "Raw" all these things can be easily changed.


Fresh brown eggs , just laid
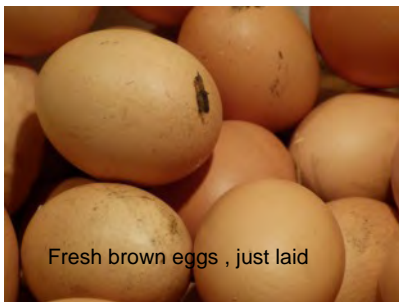
You cannot add or subtract an item from your finished photograph; that would constitute a Special Technique. For instance, an aircraft contrail in the sky of a dessert scene cannot be removed; if you do remove it, it becomes a Special Technique photograph. Detritus in a street scene cannot be removed without causing the photograph to now be in the Special Techniques category. You may "crop" the contrail or detritus out of the photograph without causing it to get into a Special techniques category.

You cannot change the color of some part of the photograph. This would make it a Special Techniques photograph. Double exposure, infrared, blurred or time lapsed photographs are not what your eye normally sees; therefore they are all Special Technique photographs.

With all the myriad of software that's available to alter your

photograph in post production it's hard to sometimes see what is

Fresh brown eggs just special techniqued!
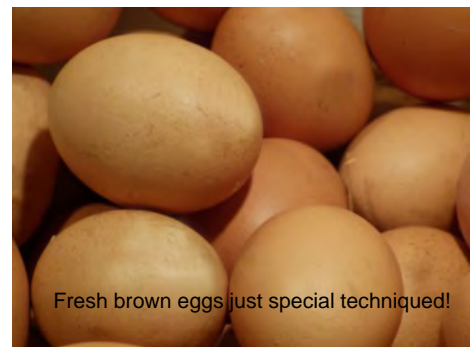
allowed and what is not. There was a time when the pendulum swung to the point that all changes were fair game and not to be questioned. Then the pendulum swung the other way, when no changes to a photograph were allowed. Now we are trying to get the pendulum back to the middle and allow a reasonable amount of adjustment so that a
beautiful photograph is reproduced exactly as you saw the scene.

Jim Riley
President Indian River Photo Club

At our Last meeting:

INDIAN RIVER PHOTO CLUB MONTHLY MEETING   July 26, 2012

By Liesl Walsh

At 6:45 PM club members and guests gathered for refreshments and social time. Thank you, Patty Corapi, for providing the refreshments! Club President Jim Riley began the meeting at 7:00 PM by welcoming new members and guests. There was a problem with the computer when sending out the recent newsletter so if you haven't received one please let Jim know.

Pat Rice finished teaching the 5 week Lightroom class and hopes to repeat it sometime in the future. The photo club will have another Elements class in the fall/winter season and possibly an advanced Elements class.

The Brevard Zoo trip has been moved back to October 20 because of the summer heat. There will be mentors available on the trip. You can see a list of the mentors in the newsletter, and eventually the list will be on the club website . Feel free to call or email them to ask questions. Mentors Pat Rice and David Garrett are Canon guys. If you are interested in being a mentor please let us know. We have 6 and would like 6 more so we have a total of 12.

The Creative Arts Foundation of Brevard is having a photography contest in October. Jim Riley has the rules, and flyers will arrive. October 29 is the date of judging so photos need to be entered before that. No frame is needed for the judging, but if your photo is juried in you will need a frame. First prize is $500, Second prize is $300, Third prize is $200, and Merit is $50.

Our photo club had winners in the McKee Garden Water Lily Festival. There is a nice write up in the paper. Louis Ciszek was a judge. Congratulations winners!

Mike Ricciardi is trying to organize the year end banquet meeting on December 6. Last month he got 12 people to volunteer for potluck desserts, and 3 more people volunteered at tonight's meeting. He is still looking for more volunteers to help serve, refill the food and clean up. He has 5 people and tonight a few more volunteered. If you would like to put your name on the list please see Mike.

Jim Riley talked about having club members vote on whether or not you would like to continue having the photo contest on a separate night from the speaker each month. A photogram or newsletter will be out in the next month for you to vote. In September Jim Riley and Barbara du Pont will be doing a presentation about opening up our contest to more categories with a limit of 3 photographs, 1 being a theme. This depends on whether or not the club continues with the new method of judging. Jim Riley will also invite 10 people to a judging seminar on September 22, taught by Dick Robertson and Louis Ciszek.

Crystal Samuels gave a treasury report. The club has a balance of $7,416.65. We are in the black and paying our bills. Crystal introduced a new member, Bill Conway, who is new to Vero Beach. Welcome, Bill!

The speakers tonight were Chris and Sandy Colter from Port Saint Lucie who have a full time travel/portrait business called Artigraphs Photography.

Their website is www.artigraphsphotography.com.

They spoke about travel photography and Photoshop techniques. They do a month long trip a year and advertise ahead of the trip to schedule family photography at their destination. They talked about their recent trips out west to Glacier National Park, Yellowstone and the Great Tetons, Alaska and Mount Denali (Mount McKinley).

CHRIS KRIDLER OUR AUGUST PRESENTER

Chris Kridler is an award-winning writer, videographer whose storm chasing SkyDiary.com. Chris chases storms every the author of the novel "Funnel Vision," about editor, photographer and accounts can be found at spring in Tornado Alley and is storm chasers.

Her photographs have appeared in several magazines and books, including the covers of *The Journal of Meteorology*, the book *Winderful*, and the new edition of Wallace and Hobbs' *Atmospheric Science* textbook. She was recently featured in *Popular Photography*.

Funnel Vision has been featured in several television documentaries, including "National Geographic Explorer" and programs on The Weather Channel, The Learning Channel, the BBC, The Travel Channel and The History Channel. Her documentary "Moonstruck on the Space Coast," has also won several awards and her independently produced short documentary "Chasing Reality" won best documentary at the Melbourne Independent Film Festival in 2011.

Chris has worked as a reporter and editor at *Florida Today, The Baltimore Sun* and *The Charlotte Observer*. Originally from Pennsylvania, she studied journalism and copy editing, with a double major in English, at the University of North Carolina at Chapel Hill. She lives in Brevard County with her husband and dogs.
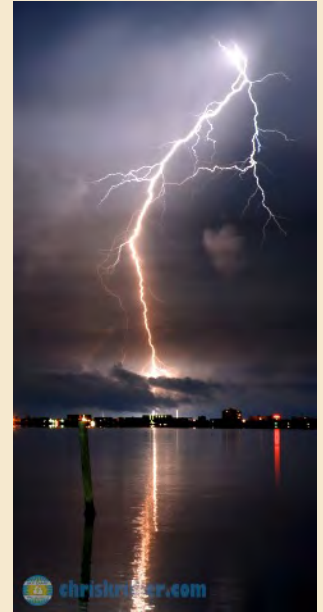
AT OUR LAST MEETING:

CONTINUED FROM PAGE 3

They showed us images of the wildlife and amazing scenery, including photos of bears, bison, caribou, coyotes, moose, whales, big skies, mountains, wildflowers, waterfalls, and rainbows. They encouraged us to drive the back roads and hike to see these things. The limited roads in Yellowstone are congested in the summer so they recommend going in mid-May to Memorial Day. You can also find out when Old Faithful will blow so you can capture it on your camera. In Alaska they got good photos of bears at the Alaska Wildlife Conservation, south of Anchorage. They went on a cruise to see glaciers and whales. On the Kanai Peninsula they saw over 20 eagles on a secluded beach. The scenery at Denali National Park is amazing, and they recommend spending at least 3 days there to see it all, especially since Mt. McKinley (also known as Mt. Denali which means "high mountain") can only be seen 1 out of 3 days because of the weather.

Chris Colter spoke about Photoshop techniques on CS6 and how he now uses Camera RAW so he can adjust more information on each photo. Using a sample photo he demonstrated how to adjust temperature, tint, contrast, highlights, shadows, whites, blacks, clarity, vibrancy, and saturation. He also adjusted sharpness, noise reduction, colors, and lens correction. They recommend making a duplicate of the original photo and using that for editing so you can always go back to the original photo.

At the end of the meeting Jim Riley had a drawing for a door prize, a group of camera items donated by Denise.

Chris Colter picked Dyan Chester's name. Congratulations, Dyan!

A Special Letter from the Club President

Dear Indian River Photo Club Members:

Over the past six months we have embarked on a new method of evaluating photographs at our monthly contests. This new method allows for a numerical score from three judges plus a commentary on the photograph from one of the judges. It shows the photographer where his or hers stands as compared to an ideal photograph and what possibly could be done to improve their photographic skills. This method is much less subjective than the previously used technique in that the three judges do not confer with each other.

We feel that this new method is much improved over our previous method where the evaluation was done behind closed doors with only the top three or four photographs being commented on and the photographer did not know where he or she stood in comparison to the other photographs in the contest.

The new method requires that we have a second meeting each month so we can allow enough time to evaluate the photographs properly. This has the advantage of letting us have the speakers at our regular meeting give advice on photography without having to be cut short because of time.

However, it up to you members, as to whether you want to continue this process in 2013 and beyond. As such, we will be sending out a Photogram ballot in the next week or so that will allow you vote on continuing this new method or not. Your vote is very important for how the club will be operated in the future. So please respond to the ballot by no later than midnight on September 26th, 2012. At our meeting on September 27th, 2012 we will announce the results. The ballots will be available for inspection by any member at that meeting.

If we, as members, vote to continue using this method, the Board of Directors has authorized an increase in the Classes and Categories in 2013. These will be explained and voted on, by you, at our September 27th, 2012 regular meeting.

Thank you for your efforts in making the Indian River Photo Club the best in the region.

Jim Riley- IRPC President

NOISE..................

N ow, we are not going to talk about those sounds that annoy us but instead about something that most of us as photographers are very familiar with--"image noise".

As owners of digital cameras, we are certainly aware of the concept of image noise but perhaps do not recognize it and probably do not understand what it is. So what is it anyway?

"Noise" is that grainy distorted look that spoils our photographs when we take pictures in low light conditions and increase our ISO settings to compensate for the low light situation. Or, the camera itself, adjusts the ISO setting in an effort to produce an acceptable picture. This messy sort of distortion is known as "image noise".

What can we do about it and where does it comes from? Can we prevent it?

We need to understand that all electronic and electrical devises generate noise. Remember in the old days of portable radios we would hear a background hiss, well that was noise? When we hear over-amplified sounds from a musical instrument, or see screen interference on a television that is poorly tuned, these too are noise — electronic noise.

Low noise - low ISO

Where does it come from? What is its source? Noise can come from many sources, ranging from a by-product of normal use to imperfections within the products. Many of us use rechargeable batteries either in our cameras or other gadgets such as cell phones, portable screwdrivers or similar devices. the capacitors built into these devices generate small amounts of noise as they go about their charging or discharging. Many electronic components inside these devices can also be affected by environmental noise, such as the electrical fields that constantly surround us. Yes, we are enveloped in electrical fields, all the time and wherever we are, unless inside a lead lined chamber!

Noise created by circuits can be minimized. This is where superior manufacturing and rigorous quality control are involved. When these two factors are ignored, it will result in lesser quality imaging containing a lot more noise. This is often the case in discounted cameras and can sometimes apply to budget models from some leading manufacturers as well.

More noticeable noise - adjusted ISO

A main source of noise, however, is the camera's sensor itself, and that unfortunately is quite unavoidable. A high resolution compact camera has very small photocells on its sensor, millions of them!

An average compact camera sensor may have over 10 million individual photocells packed very lightly into an area a quarter inch square, or less. The photocells are so very small that each one of them may only collect a few thousand photons, which are individual light particles, during an exposure. It then stands to reason that the level of electrical signal that the cell produces can be greatly affected by random statistical fluctuations in photon density. Hence, the reasoning that a larger sensor is much better than a smaller one. Then the individual photocell will be much larger and more able to collect proportionately more light during an exposure. Then the good signals will be higher in ratio to poor ones and so the image will contain less visible noise.

The camera sensor and other components in the camera produce, on average, a very low level of noise and the noise is found to be constant in its level. Compensation for that is built into the camera's programming and, as far as we as photographers are concerned, it is not relevant. When we take photographs in good light the generated signal outweighs the level of noise meaning that the signal to noise ratio is extremely high and so noise is not a problem. However, the problem really starts when we start shooting in low light and the signal drops near to the level of the constant noise level. The signal to noise level in extremely low light may be completely drowned out by the noise.

Extreme noise - high ISO

If we try to compensate for that by increasing the ISO level we very often make the noise problem very much worse. Why is that, and isn't the "being able to increase the ISO" the reason we can do just that--control noise?
Well, when we set higher sensitivity, i.e. ISO, we are actually increasing the amount by which the signals from the sensor are amplified. It is quite unfortunate, however, that we are then increasing the amplification of the noise when we do. So, if the signal to noise ratio was already rather on the low side, we are now producing more noise without improving the image. that is the reason why images taken at high ISO settings are always much more noisy than images taken at lower settings.
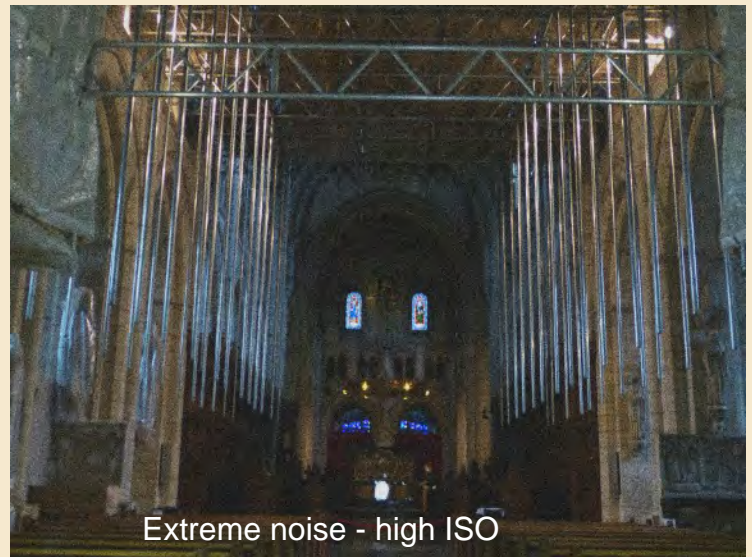
There is another form of sensor noise other than that caused by increasing the ISO. That is noise caused when we make exposures longer than a couple of seconds. The reason for that is that the cells which make up the sensor may not all respond to available light to the same and equal degree. The effect then is that single pixels in your photograph may appear very dark or alternatively very bright.

The charge that builds up in the sensor over a long exposure makes this a noticeable problem. These cells are referred to as dead or hot pixels and they are usually consistent from one frame to the next frame that you take. This noise can be remedied by applying a filter during your image processing. There are some cameras that do this automatically during the image "in-camera" processing, but older cameras leave you to work very hard on your computer to remedy this, that is if the amount of time to do so warrants it.

So how is noise reduced?

Our camera has built into it's processor some very complex programs for processing the photographs you take. One of which is a smoothing program that filters your taken image and reduces the noise during the processing, after the button has been depressed and prior to be being recorded on your chip.

The most commonly used filter is a "median" filter which compares every pixel being recorded to every adjacent pixel, and should a pixel be errant from its neighbors, it is replaced by one that complies with the average value of its neighbors. This does help reduce noise effects but, at the same time, it has a tendency to alter the contrast and detail of your shot.

Some of the older cameras use another type of noise reduction technique called "binning" which attacks the problem slightly differently. In this process, signals from groups of photocells are assessed together and judged as a super pixel. The effect is to increase the signal to noise ratio but the quality of the image suffers.

So what is the remedy to this image noise problem? There is only really one truly effective one and that is to use larger more sensitive photo cells. This is where digital SLR cameras have a clear advantage as they generally have a much larger sensor. The compact camera technology is improving rapidly both in the sensor design and the image processing ability. That is clearly noticeable from the quality of the cell phone photographs which we view every day, especially on television. As we mentioned last month there is a camera already out there that solves the problem, but being so new in its concept and with a developer reluctant to let the concept loose, we shall have to wait a little while longer until noise is a thing of the past.

I n d i a n   R i v e r   P h o t o   C l u b

Monthly Contest Themes for 2012 & 2013

			2013	
January	Wild		January	Togetherness
February	Purple		February	Lipstick
March	Open		March	Open
April	Eyes		April	Simplicity
May	Standing Out From the Crowd		May	Scary
June	Open		June	Open
July	Connections		July	Showers
August	Messy		August	Black & White
September	**Open**		September	Open
October	New Beginnings		October	Swirls/Curls

Changing the size and also the resolution of your photographs is quite easy to do.

The precise instructions may vary according to the program you use for your image processing, but generally most of the programs tackle the process in the same way.

In Photoshop the method is to use the "Image Size" option, or in Paint Shop Pro it is the "Resize" option. Most image processing programs have eight or nine headings on the very top of the main window. The fourth one in is often titled "Image". If you click on this a drop down window will appear and two of the options that appear will be "image size" and "canvas" size. Click on the "image size".

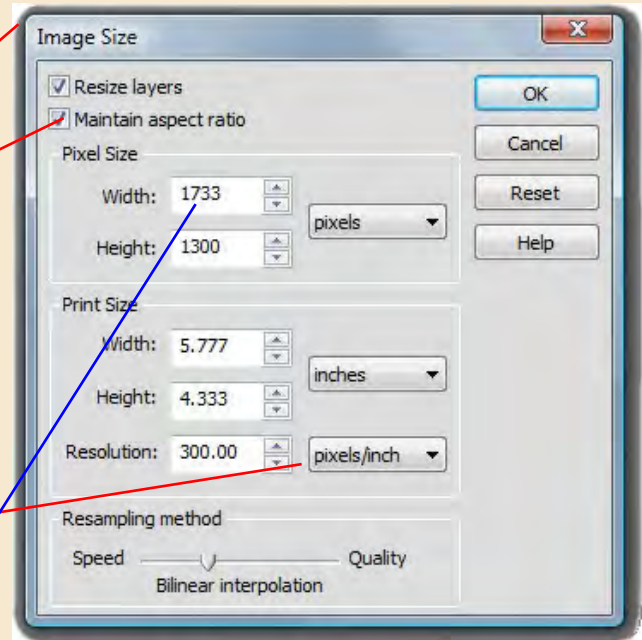Before you make any adjustments to the photograph size make sure that "Re-sampling" is turned off and also *check* the "Constrain Proportions" box to make sure that you do not accidentally adjust the scope of the photograph i.e. its "taken" proportions. The box might also be called, "maintain aspect ratio", and, there might also be a box labeled "resize layers", so check that too.

Set your print size measurement scale to either inches or centimeters, depending on what you would rather use. In the "pixel size" request select "pixels" and not "percentage", in this instance.

For our use we would like you to set the resolution to 300 pixels/inch and in the pixel dimension box set your longest side to be 1040 pixels (or very near). Look at your image and if you are happy with what you see and the proportions are correct then tick the "resample Image" box and you will see some numbers change as the pixel make up of the image is being adjusted. By re-sampling you are adjusting the pixel make up of the entire image

If you resample to create a larger image than the original, be very careful as re-sampling upwards can reduce the image quality greatly.

Please understand and remember, that different computer programs approach this re-sizing task in slightly differing ways. When you are working on a picture, our suggestion is to immediately export it to a file, upon opening it, and save it under a different title before doing anything at all to it. Work off /on your copy not the original, just in case you press the wrong keys and that winning image is now no longer a winning image

Class A Open – Color Print

Photographer	Title	Points		Award
Liesl Walsh	Urban Expression	6 8 7	21	3rd
George Bollis	Pole Dancer	7 7 7	21	
Earl Evans	Old Barn at Dusk	8 8 8	24	2nd
Arlene Willnow	Amaryllis Twins	8 8 8	24	1st
Hal du Pont	Morning Palm	7 6 8	21	HM

Class A Theme Color Print   Messy

Liesl Walsh	Philly Italian Market	5 7 6	18	
Maria Heffernan	Chiquita Banana Mess	8 8 7	23	3rd
George Bollis	Entangled Leading Lines	8 8 8	24	1st
Arlene Willnow	Messy Corner in San Jose	5 6 6	17	
Keith Wright-Osment	Buckles	6 6 7	19	HM
Roger Sobkowiak	Organised Mess	7 8 8	23	2nd

Class A Theme Mono Print

Liesl Walsh	First Time at Beach	7 7 7	21	3rd
Roger Sobkowiak	Keeping Connected	5 7 7	19	
Maria Heffernan	Messy Bath	7 6 8	21	2nd
George Bollis	Messed Up Morning	6 7 8	21	HM
Keith Wright Osmont	Messy	7 8 7	22	1st
Arlene Willnow	Messy Wiring	7 6 7	20	

Class A Theme Special Techniques

Liesl Walsh	Greasy Grimy Skillet Art	7 7 8	22	2nd
Maria Heffernan	Messy Smelly Lubbers	6 7 7	20	3rd
George Bollis	Pencil Drawer	8 7 8	23	1st
Keith Wright Osment	It's All Behind Me	6 6 6	18	HM

Photographer	Title	Points		Award

Class B Open Color print

Photographer	Title	Points		Award
S. Black	Red	6 7 6	19	3rd
Hazel Lacks	Jasper & Jasmine	6 6 8	20	2nd
Kathy Graham	Picturesque	7 8 7	22	1st
B Conway	Pipe Dream	6 7 6	19	HM

Class B Theme Color Print

Photographer	Title	Points		Award
S. Black	Stuck	7 8 8	23	1st
Hazel Lacks	Hm Hm Good	7 7 7	21	
Kathy Graham	Farm Values	8 7 8	23	3rd
Mia Arrington	Mess To Pick Up	6 8 9	23	2nd
John Sahlman	A Messy Pollen Collector	7 8 7	22	HM

Class B Theme Mono

Photographer	Title	Points		Award
S. Black	Muddled	5 7 6	18	2nd
Kathy Graham	Over Grown	7 8 7	22	1st

Class B Special Techniques

Photographer	Title	Points		Award
S. Black	Tangled	7 8 8	23	1st
Kathy Graham	Unorganized	8 8 7	23	2nd
B Conway	Re-entry	7 6 7	20	3rd

"Amaryllis Twins"
By Arlene Willnow
Class A First Place, Open Color

"Messy"
By Keith Wright-Osment
Class A First Place Theme Monochrome

"Entangled Leading Lines"
By George Bollis
Class A First Place Theme Color

"Overgrown"
By Kathy Graham
Class B Theme
Monochrome
First Place

"Organised Mess'
By Roger Sobkowiak
Class A Second Place
Theme Color

""Muddled"
By Stephanie Black
Class B Monochrome Theme
Second Place

"Old Barn at Dusk"
By Earl Evans
Class A Second Place Open Color

"Buckles"
By Keith Wright-Osment
Class A Honorable Mention
Theme Color

"Picturesque"
By Kathy Graham
Class B Open, First Place

"Jasper and Jasmine"
Class B Open
Second Place Color

"Stuck"
By Stephanie Black
Class b Theme
First Place Color

"Morning Palm"
By Hal du Pont
Class A Open Color
Honorable Mention

Photographer's Comments

Chiquita Banana Mess taken with Canon P S G7 Shutter 1/60, aperture 2.8, flash on.

"Chiquita Banana Mess
By Maria Heffernan
Class A Color Theme
Third Place

"First Time at The Beach"
By Liesl Walsh
Class A Theme Monochrome
Third Place

This is a photo of my nephew when he was experiencing the beach for the very first time. It was a color photo that I turned into black and white

"Tangled"
By Stephanie Black
Class B Theme Special Techniques
First Place

"Pencil Drawer"
By George Bollis
Class A Theme Special Techniques
First Place
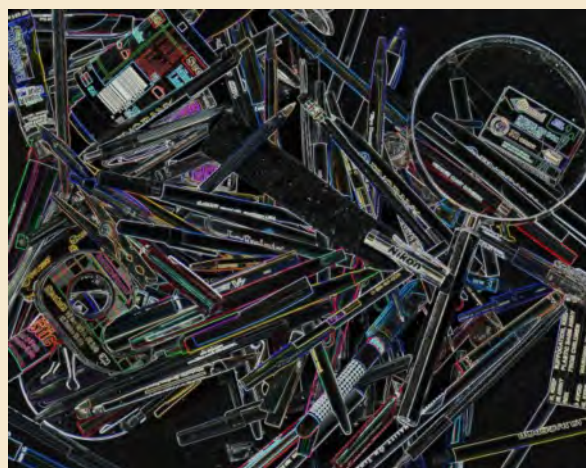
Awards Results August 2012 – "Messy"
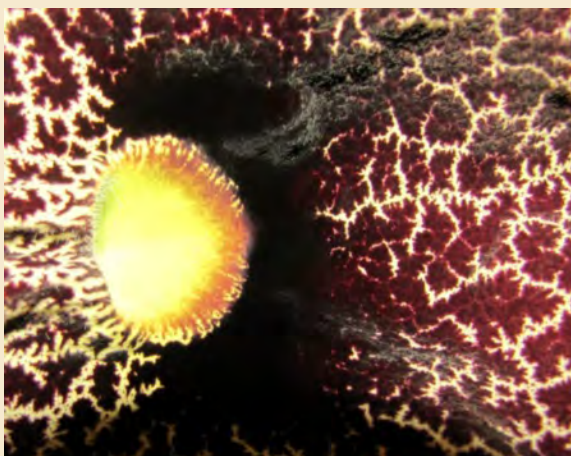
"Pipe Dream"
By Bill Conway
Class B Open
Honorable Mention
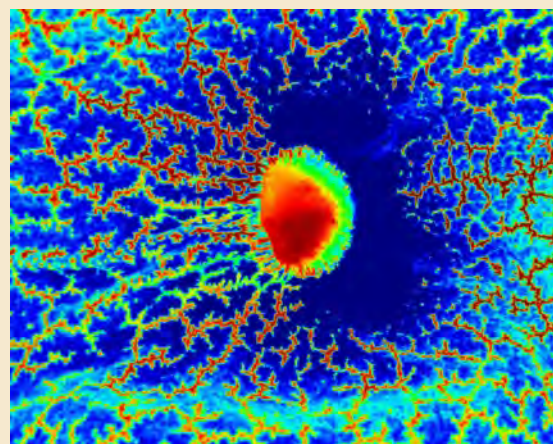
"Re-Entry"
By Bill Conway
Class B, Third Place
Special Techniques

Some notes from Bill Conway the photographer of this image:

The first image (Upper left) called "Pipe Dream", is a close up of the Dutchman's Pipe flower. The second image (upper right) called "Re-Entry" is the same flower, but using a thermal imaging filter found on Picasa to reverse the colors.

The third image to the left is original photograph I used for this images.

"It's All Behind Me"
Class A Theme
Special Techniques
Honorable Mention

Taken with a Lumex at F 3.6, 1/50th sec and focal length of 199 mm.

Several sons and birds were removed from the scene to accentuate the garbage and persons embarrassment at leaving her "stuff" on the ground near the container.

"Messy Smelly Lubbers"
By Maria Heffernan
Class A Special Techniques
Third Place

Photographer's comments:
 Messy, Smelly, Lubbers was taken in White City Park, with an EOS 1D Mark III, shutter 1/1250, Aperture 10.0, ISO 1250 Telephoto 100-400 set at 360.

"Greasy Grimy Skillet Art'
By Liesl Walsh
Class A Theme Special Techniques
Second Place

Photographers comments:

After my husband made a really good gourmet meal, I went to wash the skillet and noticed the interesting colors and textures on it. I took a couple photos and used 3 of them to make this photo. I used a filter to repeat and mirror the skillet and spoon in the background, and then layered the skillet and spoon from the other 2 photos on top. I made the spoons different sizes and positioned them at different angles.

"Mess to Pick Up"
By Mia Arrignton
Class B Theme Color
Second Place

"Farm Values"
By Kathy Graham
Class B Theme Color
Third Place

"Messy bath"
By Maria Heffernan
Class A Monochrome, Second Place

Photographer's comments:
Canon 40D Shutter 1/800, aperture 6.3, ISO 1000, Tamron Lens 18 - 270. Picture of the jaguar was taken at WPB Zoo.

"Red"
By Stephanie Black
Class B Open Color
Third Place

"A Messy Pollen Collector"
By John Salmon
Class B Theme Color
Honorable Mention

"Unorganized"
By Kathy Graham
Class B Theme Special
Techniques
Second Place

Photographers notes:

I took this photo in South Philadelphia at the Italian Market. There was a long section of colorful murals lining the sidewalk, probably done my many different artists. This one caught my eye with the bright colors and huge hand, which was taller than me.

"Urban Expression"
By Liesl Walsh
Class A Third Place
Open Color

"Messed Up Morning"
Class A Theme
Monochrome
Honorable Mention
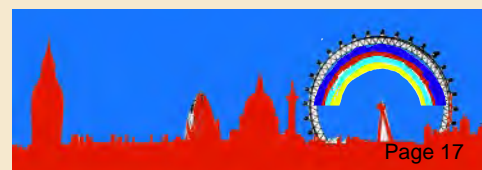
CALENDAR OF CLUB EVENTS FOR THE COMING MONTHS

August 23rd -   Regular Club Meeting, Chris Kridler presenter. (See page 4)

September 6th -   Photo Contest - "Open".

September 20th -   Regular Meeting, Jim Riley and Barbara duPont to talk on new contest categories. Also, formal vote by members whether to keep the new method of photo contest awards judging and scoring.

October 11 -   Photo Contest - "New Beginnings".

October 25th -   Regular meeting , Ursula Dubrick talk TBA.

October 20th -   Mentored Trip to the Brevard Zoo.

Tuesday December 4th intake for the Museum of Art Exhibition

December 6th -   Annual meeting for year contest winners, dinner and election of members for the Board of Directors for the year 2013.

THE VERO BEACH MUSEUM OF ART PHOTOGRAPHIC EXHIBITION -2012

EXHIBITION PRINT CATEGORIES

PEOPLE -   Posed or candid, portraits or groups

NATURE -   **Flora-** Flowers, plants, etc. **Fauna-** Animals, birds, etc.
As noted above, Nature is split into two categories. Evidence of human influence will be allowed, but the subject should be primarily natural.

STILL LIFE - Arrangements, natural or man-made, of inanimate objects

'SCAPES -   Landscapes, seascapes, cityscapes

SPECIAL TECHNIQUE - Out of the ordinary techniques, digitally altered images of any subject.*

OPEN - Abstracts and images that don't fit the other categories.

Now is a good time to start selecting your entries for this prestigious Club event