



# COLOR NEWS

Volume 60, Number 10

*Art on the Vine*  
*By Stacy Boorn*  
*Exclusively for the Color News*

A stay in Napa Valley inspired Robert Louis Stevenson to call its wine “bottled poetry.” Often visitors to the wine country head straight for the cellars and the tasting rooms to sample the final products of the art of wine making and in so doing often overlook the first art – that which takes form on the vine. Each season offers spectacular vineyard vistas and colorful details: tangled and knurled vines naked against a winter sunset, fields of mustard and wildflowers amidst the budding vines and new plantings, lush green vineyards in the summer and quilted patterns created by fall harvests. The lure of this land affects all your senses, especially smell, taste and sight.

With the cooler temperatures this year the harvest is behind schedule leaving many grapes still on the vine as we begin October. So now is the time to trek among them!

In the art of wine tasting there are basically six steps: use your sense of sight; then swirl, sniff, sip, spit and, finally, drive safely home. Just as there is an art to tasting the fermented juices, there is an art to seeing that which transpires on and around the vine. In capturing the art of the vine the possibilities can be endless. But there are six invaluable techniques that are easily remembered in the acronym GRAPES: **G**et-in close, **R**eflectors, **A**perature, **P**olarizer, **E**xposure and **S**pritz.

**GET IN CLOSE:** Fill your frame with grapes and its immediate leaves! Try this with both macro and wide-angle lenses to give different perspectives. Avoid placing your clump of grapes directly in the center of your frame, although this can work well in

some cases. Spend time with your subject. Look carefully at the edges of your frame. If you are cutting off some of the leaves either choose to include the whole leaf or eliminate at least one third of the leaf. Look at some of the leaves that have just fallen to the ground. Add one or two of them to place additional color or to fill in gaps that would pick up hot spots of light or chaotic backgrounds. The closer you get to your subject, the less depth of field you have to work with because what you gain in magnification you lose in depth-of-field. It is also important to get the film plane (or camera back) as parallel as possible to the plane of your subject for a sharp photo. Step to the side of your camera to see if you’re parallel to the elements of the picture you want in sharpest focus.

**REFLECTORS:** Since bunches of grapes are not a flat subject, you will get some rather deep shadows. Open up those shadows by using a gold reflector. The reflector will also give you a warm light on both the grapes and leaves. A silver reflector will give a rather cool and harsh look, but you might prefer that. Even if it is an overcast day you might try the reflector to add warmth and light. Bright sunny days make for very contrasty pictures if you are photographing grapes and vines up close. Try using a diffuser or white umbrella to give your subject a balanced light. This will eliminate the dark deep shadows. At the same time add the reflected light to provide warmth and highlights. Some photographers make their own reflectors by placing crumpled gold and silver foil

*Continued on page three*

## OCTOBER MEETING SCHEDULE

- 6** Pictorial (Slides & Digital)
- 13** Digital—PJ, AS-Still Life  
Prints —Pictorial, Creative, Travel, PJ
- 20** Board Meeting
- 27** Slides: Travel, PJ, AS-Hats

Please note schedule change.  
It is for this month only.

## *SLIDE & PRINT Year End Competitions, a Review*

**Saturday, November 12, 9:00 to 4:00pm.**

That's when Photochrome members and guests spend the day looking at the Best of the Best Slides and Prints of the entire 2005 year. We'll also see slide entries in the Special Awards Categories. A potluck lunch will be served.

**Slide of the Year:** A special crew of four Judges will be on hand to select the best in Pictorial, Nature, Creative, PJ, and Travel and our Special Awards Categories.

Your job is to go through your entries for 2005 and pick out all your slides that placed—from Honorable Mention on up. Sort them and bundle each category, identify with care, and place them in the category-specific receptacles that will be available on Club meeting nights in October.

Here is a review for the *Special Awards* judging. In each Special Awards category, up to 4 slides may be entered. Slide entries for the Special Awards may be ones which have placed during the year in a regular category but which you choose to enter into the special category, or they may be slides never before entered. Entries will be judged in *either* the Slide of the Year competition, *or* the Special Awards categories.

**Jack Cannon Perpetual Trophy.** Best slide of a recognizable San Francisco subject.

**Walter F Sullivan Memorial Award.** Best slide of a landscape or seascape.

**Jules H. Strauss Memorial Award.** Best slide of a floral subject.

**Dr Jose Humberto Arrieta Memorial Award.** Best Portrait slide of a human subject.

**Roy Humphreys Memorial Award.** Best slide of a rose. It may be a single rose, a bouquet or a garden.

**Margot & Jacques Segal Award.** Best slide taken in one of America's National Parks or National Monuments. It includes National Parks of Alberta and British Columbia, Canada. It should depict a characteristic site, rather than an obscure, though lovely, scenic. It should leave no doubt where it was taken.

**The slide deadline is Pictorial Night, Nov. 4.**

**Print of the Year:** The judging for this event also takes place on November 12, at the Church in a different room. Members and visitors are welcome here too. It works just like the slide competition, except there are no Special Awards. Assemble all those 2005 winning prints, Honorable Mention through 1st Place, and bring them to the **Print Night competition on November 10**. If you cannot meet this deadline or must make special arrangements, call the Print Chair, Deborah Hall, 564-6605, soon.

**The print deadline is Print Night, Nov. 10**

All the winners will be shown at our Annual Awards Banquet, December 4.

## *Selective Focus—by Alice Steele*

**Congratulations to Joan Field**, editor of the *Foto FanFare*, for her nice placement in the recently concluded International PSA Bulletin Contest. And (ahem) the *Color News* was selected to receive a Director's Creative Award in the same contest. Seventy-nine newsletters were entered. **Last Call for FotoClave**, October 28,29,30 in Sacramento. Entry forms are at Photochrome on Meeting nights.

**We were saddened** to hear of the passing of long-time member, Art Sellinger. Art came to our Club from Vista Camera Club, many years ago.

**Nope, you can't enter, (but)** Photochrome is sponsoring a Photo Contest (it was front page news last month) and there is an insert in this *Color News* that spells out the rules. The contest is designed to increase the visibility of Photochrome and boost our membership. Pass this information on to your photographer friends and ask Chairs, Stacy Boorn and Bill Fitzgerald, what else you can do to help.

**Extra reminder:** Be sure to note that the October Board Meeting and the October PJ & Travel Competition Night have traded places this one month only, due to unavoidable scheduling conflicts.

**It's on Page 6, but very important news:** On that page there is a list of people who have been nominated for office in 2006. Would you like to take part? Please tell our Nominating Committee Chair, Joyce Vanman, if **you** are willing to help the club by serving on the Board of Directors..

## *Members & Friends showing soon*

**Oct. 1, 2:00pm: Past President, Jo-Anne Ordano** will present *Down East Maine* exploring coastal Main from the Acadian Peninsula North to the Canadian Border. SF Recreation & Parks, Photography Center, 50 Scott St, San Francisco.

**On Display Now: Chris Kibre** is showing 12 Polaroid Transfer Prints, Ca Academy of Sciences, 875 Howard St, San Francisco.

**Sept. 29-Oct. 30: Chris Kibre** has two prints in this juried show, themed *Botanica* at Sebastopol Center for the Arts, 6780 Depot St., Sebastopol.

**Oct. 29, 2:00pm: Martin Gumbel** will tell us of the history of Egypt along with architecture in Cairo, and the Valley of the Kings. SF Recreation & Parks, Photography Center, 50 Scott St., San Francisco.

# Competition Results, SEPTEMBER 2005

*Pictorial, 9/1/05 Janet Stock/Andrew Green, Chairs*  
*Judge: Marya Hunt 40 slides entered*  
*Grand Award winner: Gene Morita, White Faced Model*

**Masters - 14 slides:**

- |    |                  |                                |
|----|------------------|--------------------------------|
| 1  | Gene Morita      | White Faced Model, Carnival... |
| 2  | Gene Morita      | Fishermen in the Fog, Nicasio  |
| 3  | Dennis Jefferson | Long Shadow, Time of Day       |
| HM | Stacy Boorn      | Silhouette and Sun             |
| HM | Richard Stacks   | Go Tee                         |
| HM | Stacy Boorn      | Aspen                          |

**AAA—6 slides:**

- |    |             |                     |
|----|-------------|---------------------|
| 1  | Jim Service | Car on a Dusty Road |
| 2  | Jim Service | Sunset at Salt Cove |
| 3  | Sara Syer   | Marina Patterns     |
| HM | Sara Syer   | Window              |

**AA—8 slides:**

- |    |                  |                |
|----|------------------|----------------|
| 1  | Jim Goldstein    | Loony Morning  |
| 2  | Margie MacDonald | Mystery Door   |
| 3  | Jim Goldstein    | Passing Storm  |
| HM | Kaye MacDonald   | Me & My Shadow |
| HM | Martin Gumbel    | Three Brides   |

**A—8 slides:**

- |    |                |                       |
|----|----------------|-----------------------|
| 1  | Andrew Greene  | Mono's Contrast       |
| 2  | Phil Cingolani | Back to the Future II |
| 3  | Andrew Greene  | Fashionable Cowboy    |
| HM | Alice Steele   | Old Glory             |
| HM | Phil Cingolani | Spring Awakening      |

**B—4 slides:**

- |   |           |                  |
|---|-----------|------------------|
| 1 | John Rush | Thailand Sunrise |
| 2 | John Rush | Mt. Whitney Ice  |

*Prints, 9/8/05 Chris Kibre/Alice Steele, Chairs*  
*Judge: Stephen Weiss 59 Prints entered*  
*Grand Award: M. McGettigan, Alley Way in Viet Nam*

**Monochrome / Amateur—8 prints**

- |    |                  |                    |
|----|------------------|--------------------|
| 1  | Jim Goldstein    | Do Not Climb       |
| 2  | M. McGettigan    | Carly with Kit Kat |
| 3  | Michael Ferguson | My Dad's Violin    |
| HM | Alice Steele     | Abstract Wings     |

**Monochrome / Advanced—4 prints**

- |   |              |                           |
|---|--------------|---------------------------|
| 1 | Deborah Hall | Lily Pads in Conservatory |
| 2 | Jack Gelman  | Sunday Sailor             |

**Monochrome / Salon—5 prints**

- |   |             |                             |
|---|-------------|-----------------------------|
| 1 | Gene Morita | Fog at Presidio Golf Course |
| 2 | Jim Silva   | Colorado Fall               |

**Color / Amateur—12 prints**

- |    |               |                          |
|----|---------------|--------------------------|
| 1  | M. McGettigan | Alleyway in Viet Nam     |
| 2  | Arthur King   | A Crane                  |
| 3  | Ake Olsson    | Lake Hemavan             |
| HM | M. McGettigan | Masai Chief w/one wife   |
| HM | Joyce Vanman  | Goldfields & Fallen wood |
| HM | Alice Steele  | Still Waters             |

**Color / Advanced—5 prints**

- |   |               |                        |
|---|---------------|------------------------|
| 1 | Jack Gelman   | In Spain the Bull Dies |
| 2 | Willis Zhoe   | Flying at Dawn         |
| 3 | Jim Goldstein | Lonely Night           |

**Color / Salon-8 Prints**

- |    |              |                            |
|----|--------------|----------------------------|
| 1  | Stacy Boorn  | Sunrise Going to Seed      |
| 2  | Deborah Hall | Green Palouse Twist        |
| 3  | Stacy Boorn  | Harsh Shadow-Mellow Stone  |
| HM | Gene Morita  | Richmond-San Rafael Bridge |

**Nature—12 prints**

- |    |               |                               |
|----|---------------|-------------------------------|
| 1  | Deborah Hall  | Magpie Robin, India           |
| 2  | Joyce Vanman  | Sierra Leopard Lily           |
| 3  | Stacy Boorn   | Indian Warrior & Milk Cap     |
| HM | Jim Silva     | Hummingbird Feeding           |
| HM | Alice Steele  | Sea Lions establish Dominance |
| HM | Jack Gelman   | Polar Bear Plunges            |
| HM | Jim Goldstein | Darting Beetle                |

**Sequence—5 Prints**

- |   |                  |                  |
|---|------------------|------------------|
| 1 | Michael Ferguson | Untitled         |
| 2 | Alice Steele     | A Whale & A Tail |

*Nature, 9/15/05 Jim Service/Bill Fitzgerald, Chairs*  
*Judge: Jane Reber 34 slides entered*  
*Grand Award winner: Richard Stacks, Hungry Starlings*

**AAA—12 slides**

- |    |                |                              |
|----|----------------|------------------------------|
| 1  | Richard Stacks | Hungry Starlings             |
| 2  | Chris Kibre    | Courting Blue Footed Boobies |
| 3  | Richard Stacks | Cougar Cub                   |
| HM | Stacy Boorn    | Roosevelt Elk Bucks          |
| HM | Mary Asturias  | Red Shouldered Hawk          |

**AA—10 slides**

- |    |                  |                                 |
|----|------------------|---------------------------------|
| 1  | M. McGettigan    | White African Rhino w/Egrets    |
| 2  | M. McGettigan    | African Elephant                |
| 3  | Margie MacDonald | Gorilla and baby                |
| HM | Kaye MacDonald   | Black Crown Night Heron         |
| HM | Jim Service      | Wildcat Juvenile Rests in Shade |

**A—6 slides**

- |   |               |                          |
|---|---------------|--------------------------|
| 1 | Jim Goldstein | Green Bottle Fly Display |
| 2 | Andrew Greene | Scavenged Cape Buffalo   |
| 3 | Martin Gumbel | Yellowstone Buffalos     |

**B—6 slides**

- |   |            |              |
|---|------------|--------------|
| 1 | Ake Olsson | King Snake   |
| 2 | Peacock    | Arthur King  |
| 3 | Ake Olsson | Sparrow Hawk |

*Creative, 9/15/05 J. Lantheaume/Stacy Boorn, Chairs*  
*Judge: slides entered*  
*Grand Award winner:*

**AA—12 slides**

- |    |               |                        |
|----|---------------|------------------------|
| 1  | Deborah Hall  | Black Bird and Bramble |
| 2  | Chris Kibre   | Southwest Patterns     |
| 3  | Alice Steele  | Nebula                 |
| HM | Mary Asturias | Yellow                 |
| HM | Mary Asturias | Old Town               |

**A—12 slides**

- |    |                  |                          |
|----|------------------|--------------------------|
| 1  | M. McGettigan    | Embarcadero at Christmas |
| 2  | Sara Syer        | Downtown                 |
| 3  | Kaye MacDonald   | Oriel                    |
| HM | J. Lantheaume    | Stacks                   |
| HM | Margie MacDonald | Ferry Building           |

**B—5 slides**

- |   |                |                |
|---|----------------|----------------|
| 1 | Oskar Bruening | With Cherry    |
| 2 | Arthur King    | Lines and Dots |
| 3 | Martin Gumbel  | Sunrise        |

*Digital, 9/1/05 Jim Goldstein, Chair*  
*Informal Competition*

- |   |               |          |
|---|---------------|----------|
| 1 | Jim Goldstein | Eyeris   |
| 2 | Stacy Boorn   | Elk      |
| 3 | Gene Morita   | Untitled |



over pieces of cardboard. Collapsible discs of various sizes are available at reasonable prices from Photoflex and other manufacturers. A 22-inch disc collapses to one third its size, making it a very convenient accessory. Although you often have to juggle things a bit if you are shooting by yourself, reflectors enable you to view the results through the lens rather than waiting for the developed film to see the outcome of flash or fill flash..

**APERTURE:** This is the opening in the lens through which light passes on its way to the film. Apertures control the intensity of light contacting the film and the depth-of-field we see in our photos. If you want a maximum depth of field you will be using a small opening (i.e. f/16 and f/22). Most cameras give you the option of setting your camera on aperture priority. You pick the aperture, the camera selects the appropriate shutter speed to give you a medium or average exposure. When shooting close-ups you have very shallow depth of field to begin with. If you are shooting a clump of grapes you want to focus on the grape closest to you and give enough depth of field for all of the grapes to fall into focus. Use your camera's depth-of-field preview button to make sure this is happening. When shooting an entire vineyard, you will want to have the closest grapes in focus as well as the distant landscape. Carrying a hyperfocal distance chart in your pocket or camera bag is the next best thing to memorizing the settings. (I have committed these to memory: 18mm lens at f/22 focused at 1.9 feet, 24mm lens at f/22 focused at 3.3 feet, 28mm lens at f/22 focused at 4.5 feet, 35mm lens at f/22 focused at 7.0 feet and a 50mm lens at f/22 focused at 14.3 feet). When you have your camera and lens set

for the hyperfocal distance every thing from one half way between your focus and camera to infinity will be sharp. So at 18mm at f/22 I can get everything from .95 feet to infinity into focus. Obviously you will be having rather slow shutter speeds with such a small lens opening, and so you must use your tripod. Never leave home without it, and don't leave it in the car!

**POLARIZE:** A polarizing filter is so essential to nature photography that you might consider having one for each different filter thread size of lenses in your bag. The polarizer will remove reflections, erase glare from foliage, enrich color saturation and cut haze. Use a polarizer for your close-ups to keep the glare, often not extremely noticeable to our eyes, off the grape leaves. On overcast days the polarizer will increase color saturation. Your film choice will also enhance the color. All the shots for this article were taken with Fuji Velvia ISO 50. With a slow film and a filter, you must use your tripod. However unwieldy it may seem, the tripod will slow you down and help you be more intentional about composition.

You will use the polarizing filter for landscapes as well. But remember to ask yourself, "Why am I using this filter? What effect does it have on my image?" As you spin the polarizer, watch the areas of your scene to see what changes it makes and then ask yourself which results are most important in each situation. There will be a stop or stop-and-a-half of light loss. Your camera's TTL (through the lens) meter reads this light loss and compensates for it. Again, use your tripod, so you can best use these techniques to help you render the finest images possible. If you shoot grapes from a low angle you will be able to put some blue sky behind them. Watch the changes in the color of the sky as you spin your polarizer. Do you want it light, medium or dark blue? A polarizer is most effective at a

90-degree angle to the sun. On an overcast day a polarizer does nothing for your sky, and a gray sky does nothing for your picture – so leave it out!

**EXPOSURE:** Gray, of course, is the in the middle of the range between black and white. But every color has the same tonality range. No matter what color your camera meter is pointed at, it assumes that what it is looking at is at the middle of the tonality scale. If you point your camera's meter at a very light blue subject, don't be surprised when the picture comes back with your subject as a medium toned blue. You need to either meter off a medium tone in the light that you are shooting or compensate. It is important to pay attention to exposure especially while doing close-ups of grapes. If you spot-meter off a grape that is quite dark, you will get back a picture that is too light. You can spot-meter off a leaf that is a medium tone. If you spot-meter a deep purple grape that is actually a dark tone you will want to set your exposure compensation to negative one or one and a half.

Add creative techniques by learning how to use your compensation button and your double (multiple) exposure feature. You can give grapes a mystical aura by double exposing. Either dial a negative one on your exposure compensation button or double your ISO speed. You compensate by one full stop underexposed because you are exposing the frame twice. Set your camera for a double exposure. Take the first frame tack sharp and the second frame out of focus. This will add a halo or glow to your subject. You might also try this with a vineyard full of mustard. Take the landscape first. On the second frame change to a longer telephoto lens and throw the mustard out of focus. Since you cannot preview the final results,

## Welcome New Member

Jon Rush  
213—18th Avenue  
San Francisco, CA 94121  
415-317-5621  
jonrush78@yahoo.com

try it a few times with minor variations to the amount of out of focus used on the second frame. In the spring you can halo mustard in your foreground and then make sure your background subject is sharp giving you two different focal planes. Or you might shoot the aperture and the spray of a fountain in focus and then the distant vineyard in focus and see how these two mesh (or mess) together.

**SPRITZ:** As grapes grow there is a natural film that covers them and gives them a dull finish. This is actually good for the grapes and the wine-making process. Take along a spray bottle so you can add a little sparkle to your images. This is what they might look like on a dewy morning or foggy day. Focusing is made easier if you concentrate on the water droplets on the grapes. Droplets that are just about to fall from a grape increase the dramatic impact. Try cleaning the grapes up a little with a handy-wipe. The leaves look fresh and crisp if you remove the dirt and bird droppings. By gentling wiping the grapes you change their hue from light and dull colors to dark and rich colors. Don't forget to try spritzing a naked vine, or a close-up shot of mustard or a back-lit leaf.

You may taste wine blindfolded to enhance your experience and ability to critique. But when you come go the wine country you must journey with eyes wide open! The images you capture and create here will rival all others!

—Stacy Boorn



*Around the Galleries  
With  
Stefan Gruenwedel*

## OCTOBER Photo Exhibits

### Robert Adams: Circa 1970

*Reviewed in this column in September, this exhibit continues through October 29.*

#### *Fraenkel Gallery*

*49 Geary Street, San Francisco  
(415) 981-2661  
www.fraenkelgallery.com*

### Edward Burtynsky: China

Through October 29

These latest large-scale color photographs by Canadian photographer Edward Burtynsky are arresting portraits of China in transition. Alluring and rich in detail, his images are open to many layers of interpretation. At times, the work functions on surreal and abstract levels while also revealing the complexity of change in contemporary China. In 2002 Burtynsky focused his attention on the alteration of the country's landscape. His monumental photographic views of the Three Gorges Dam described the destruction and topographical shifts in the wake of the controversial construction of the most ambitious hydroelectric engineering project in history. In this new work, he broadens his subjects to include vast patterns of orderly uniformed factory employees, urban renewal centers, and housing projects.

#### *Robert Koch Gallery*

*49 Geary Street, San Francisco  
(415) 421-0122  
www.kochgallery.com*

### Yosemite in Time

Through December 23

Rephotographing Edward Muybridge's extraordinary 1872 mam-

moth-plate pictures of Yosemite was only the first reason Mark Klett, Byron Wolfe, and Rebecca Solnit went to Yosemite in the summer of 2001 and returned for four more expeditions. They were interested in Muybridge, and rephotography was a uniquely compelling way to investigate his wanderings across the steep topography of the Sierra. But they were interested in Muybridge because also they were interested in time as photography freezes it, represents it, and questions its nature. Yosemite in Time is on view in the museum's Theater Gallery, where admission is free.

#### *Berkeley Art Museum*

*2626 Bancroft Way, Berkeley  
(510) 642-0808*

*www.bampfa.berkeley.edu/exhibits/*

### Robert Adams: Turning Back

Through January 3, 2006

Inspired by the bicentennial of the Lewis and Clark expedition, photographer Robert Adams's most recent work presents a new look at the territory these explorers covered and the results of their effort. This Photographic Journal of Re-exploration project considers the explorers' historic journey as they returned to the East. Starting at the Pacific, Adams traveled along the Columbia River, recording the geography and how the land has been used. His photographs show the coastal tourist areas, the vast acreage of timber cultivation and clear-cutting further inland, and the small family farms of eastern Oregon. The pictures offer a reflection on the promise described by Lewis and Clark—a meditation on what was lost and what is retained, what we value regionally and as a people with a common history.

#### *S.F. Museum of Modern Art*

*151 Third Street, San Francisco  
(415) 357-4000*

*www.sfmoma.org*

*Compiled by Stefan Gruenwedel*

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

## VISITORS ARE ALWAYS WELCOME

### 2006 Board of Directors Slate of Candidates

President	Stacy Boorn
Vice President	Jim Goldstein
Secretary	(open)
Treasurer	Chris Kibre

Board of  
Directors (6):

Mary Asturias
Bill Fitzgerald
Alice Steele
Janet Stock
Joyce Vanman
(open)

*If you can fill one of the remaining vacancies,  
please call Joyce Vanman, Chair: 285-6372.  
She will be glad to hear from you and you will  
help Photochrome.*

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#### DIRECTORS

Mary Asturias	Bing Huey
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Color News Editor: *Alice Steele*,  
[SFAlice@aol.com](mailto:SFAlice@aol.com)

PSA Region 11 Directors  
*Alyce & James Pagano*  
415 285-4535  
[jimandalyce@mac.com](mailto:jimandalyce@mac.com)

Photochrome  
Representative, N4C  
Mary Asturias,  
415 731-1637

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Photochrome Club of San Francisco  
P. O. Box 27265  
San Francisco CA 94127-0265  
[WWW.photochrome.org](http://WWW.photochrome.org)



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