

# inFocus

Newsletter of the Westchester Photographic Society

July/August 2024



## INSIDE:

Coming Up

Member in Focus

Competition Corner

Competitions 6B and EOY





Summer

Summer seems to have arrived a bit early this year, with the first heat wave happening before the solstice. I hope you are all managing to stay cool and hydrated. This may be the perfect time to practice some indoor photography, such as tabletop macros. See the



February 23 meeting recording if you want to review my presentation on macro photography. The photo here is a macro of peppercorns.

Our competition season ended recently with the End of Year competition. Congratulations to all the winners and to everyone who participated throughout the season. The catalog of photographs and scores have been posted online in the usual spot on the website. Please see details on next years theme competitions in this issue

of *inFocus*, and start thinking about what photographs to make. The number of participants in competitions as well as other member submission programs has been low lately. I hope more of you will consider sharing your work with the rest of us.

Summer vacations and trips, barbecues and family gatherings, and other outdoor activities are also great opportunities for photography in general. While *inFocus* will be on break until September, please send us some photographs and articles for the upcoming season.

As many of you remember, before the pandemic we had been holding our meetings at the Westchester Community College in Valhalla. We lost our access to the space due to some administrative changes at the college and briefly held our meetings at a church in Mt. Kisco. Then the pandemic happened and we moved to Zoom. Recently WCC contacted us to offer us our old space. As before, in return they want WPS to provide photographers for their various events such as awards ceremonies, press events, sporting events, benefactor parties, etc. Photographers will be paid a nominal hourly rate and they expect photographers that are technically proficient and use the proper professional equipment (e.g. a decent camera, possibly flash and modifiers, etc., not “just” an iPhone) to produce photographs to commercial printing standards. (Yes, a modern iPhone can take exceptional pictures, but that’s not what they are looking to pay for.) Please let me know if you can join this pool of photographers we are trying to put together, or if you have any questions about this. There will be about 15-20 events per year so we need several volunteers. Also, if we started holding some of our meetings at WCC, would you attend? Past surveys have indicated low enthusiasm for this, which might make this whole thing moot. Let me know.

And finally, a reminder: we are still looking for another member to join our Board of Directors.

Till next time, may you always see beauty in your viewfinder.

Fuat Baran, *President*

COVER PHOTO

GRAY CROWNED CRANE

By Paul Moulton

June 21, 2017 Samburu, Kenya

Sony A77ii 55-300mm zoom lens shot at 280mm, 1/125 sec at f/8.0, ISO 100

The Gray Crowned Crane is approximately 1.1 meters tall and is the most widespread crane in savannah habitats of eastern and southern Africa.



inFocus

Ron Carran, Editor  
Dick Budnik, Web Edition

WPS Board of Directors

Dick Budnik, *Chairman of the Board, WebMaster*  
Fuat Baran, *President, Social Media, Publicity*  
Ron Carran, *Corporate Secretary, Executive VP, Treasurer, Newsletter*  
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Dennis Thornton, *Competition Chair*  
Leon Zelazny, *Membership Committee, Community & ArtsWestchester Liaison*

Volunteers

Competitions  
Mark Friedman  
Competition Catalog  
Jim Christensen

WPS Official Photographers (“Sharpshooters”)

Arnold Breisblatt, Julie Van Benthuyssen, Melanie Rush  
Guests Greeter  
Silvie Epperly  
Judge Coordinator  
Dennis Thornton  
Hospitality  
Jane Gordon, Julie Van Benthuyssen, Silvie Epperly  
Equipment  
Fuat Baran, Gregory White  
Competition Scores Reporting  
Mark Friedman, Ken Salstrom  
Equipment, Projectionist  
Jonathan Kaplan  
Award Certificates  
Ron Carran  
Field Trips  
Jackie Ross

Committees

Publicity  
Fuat Baran  
Social Media  
Fuat Baran, Kenny Salstrom  
Hospitality Coordinators  
Silvie Epperly  
Competition Evaluation  
Dick Budnik, Lois Barker

newsletter: [infocus@wpsphoto.org](mailto:infocus@wpsphoto.org)  
[www.wpsphoto.org](http://www.wpsphoto.org)

Westchester Photographic Society  
Meets 12 months a year, on Friday evenings at 7:30 pm (excepting school holidays). Meetings are virtual now until further notice. Start time is 7:30 pm.



Member of



FRIDAY EVENING PROGRAMS

July

- 5 No Meeting: Independence Day
- 12 Fuat Baran, “An Introduction to Social Media”
- 19 Before & After: Members discuss post processing
- 26 Arnold Breisblatt, “Exceptional Pictures with Your Cell Phone Camera”

August

- 2 Carl Walsh, “A Photojournalist View of the Natural World”
- 9 Dennis Thornton, “Self assignments: Opportunities for Creative Advancement”
- 16 Member Critique
- 23 Members’ Showcases
- 30 No Meeting: Labor Day

September

- 6 Straight out of the phone: Talk about your spontaneous unprocessed phone shots
- 13 Jean-Marc Barra, “The Biology of Seeing and Implementations for Photographers”
- 20 Competition 1A
- 27 Bobbi Lane, “Hi and Low Key Lighting”

October

- 4 Competition 1B
- 11 TBD
- 18 Ken Hubbard, “Let’s Go to the Zoo: A Guide to Wildlife Photography”
- 25 Members, “My Personal Project”

November

- 1 Competition 2A
- 8 Member Critique
- 15 Joe McNally
- 22 No Meeting: Thanksgiving
- 29 Comp 2B

December

- 6 TBA
- 13 Comp 3A
- 20 No Meeting: Christmas
- 27 No Meeting: New Years

Check the WPS website ([wpsphoto.org](http://wpsphoto.org)) for recent changes.

Contact Information

Your comments and suggestions are always welcome and should be addressed as follows: If concerning the WPS Newsletter, In Focus, address comments to the editor at [infocus@wpsphoto.org](mailto:infocus@wpsphoto.org). If concerning our website, address comments to our webmaster, Dick Budnik, at [webmaster@wpsphoto.org](mailto:webmaster@wpsphoto.org). All other comments should be addressed to our President.

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COMING UP



Fuat Baran on July 12

An Introduction to Social Media

In this talk Fuat will give a brief introduction to social media and discuss how and why a photographer may want to participate in it. He’ll discuss various platforms, like Facebook, Instagram, YouTube, and Flickr. He’ll discuss on-line safety and etiquette, how to prepare photos for upload, and how to find photography-related groups.



Bio

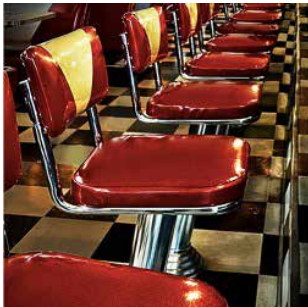
Fuat is the current president of the Westchester Photographic Society and a member of the Riverdale Art Association. For the past dozen years Fuat has been taking one photo each day and posting them online as part of a community of “Project 365” photographers on Flickr. He also participates in weekly Macro Mondays challenges on Flickr and recently has combined his interests in abstract photography, macro photography, and acrylic painting into a project to make extreme close-up images of paint and textures on canvas. He can be found on Flickr at <http://www.flickr.com/thebiblioholic> and on Instagram at <https://www.instagram.com/thebiblioholic>.



Arnold Breisblatt on July 26

Exceptional Pictures with Your Cell Phone Camera

My presentation will show the exceptional picture capabilities of the newer cell phone cameras. Whether shooting portraits, macro images, landscapes, and more the cell phone camera meets and exceeds most of these requirements. I have found the quality of the phone camera lenses, combined with the flexibility of taking high-quality photos at your fingertips, gives the photographer a new tool as never before. Join me in exploring the benefits of this medium and how to get the best results possible.



Bio

Over the years I have worked with many professional photographers creating ad campaigns, PR, brochures, and many other communication projects. As a photo enthusiast, my subjects include just about anything that catches my eye and is in front of my camera’s lens. The cell phone camera has enabled me the flexibility, and creativity that has resulted in many fine-quality photographs.

Several of my photos are in the permanent photography collection of Lawrence Hospital’s Cancer Center in Bronxville, New York. I have also had a solo exhibition at the Harrison Public Library.



AREA MUSEUMS/GALLERIES

**Metropolitan Museum**  
([www.metmuseum.org](http://www.metmuseum.org))  
Met Collection

**Museum of Modern Art**  
([www.moma.org](http://www.moma.org))  
Before Technicolor  
Through July 21

**International Center for Photography**  
([www.icp.org](http://www.icp.org))  
Many Exhibits  
Through Sept. 2

**New York Photography Diary**  
(<https://ny-photography-diary.com/exhibitions/current-exhibitions/>)  
Many Exhibits

**Lens Culture**  
**Recommendations:**  
Photo Festivals & Photo Fairs 2024  
([https://www.lensculture.com/articles/lensculture-editors-lensculture-recommendations-photo-festivals-photo-fairs-2024?utm\\_term=NL-03-07-2024&utm\\_medium=email&utm\\_source=sandy&utm\\_content=NL-03-07-2024&utm\\_campaign=NL-03-07-2024&authtoken=](https://www.lensculture.com/articles/lensculture-editors-lensculture-recommendations-photo-festivals-photo-fairs-2024?utm_term=NL-03-07-2024&utm_medium=email&utm_source=sandy&utm_content=NL-03-07-2024&utm_campaign=NL-03-07-2024&authtoken=)

CURRENT EXHIBITS

Northern Westchester Hospital  
Cancer Center

**Spring has Arrived! I See Color and Light**

April 10th through September, 2024

For more information  
click [HERE](#)

WPS FIELD TRIPS

**Planting Fields**  
TBD

**Wave Hill**  
TBD

<https://www.wpsphoto.org/members-field-trips>

SEMINARS/WORKSHOPS

Please log on to websites  
to see the entire schedules.  
Many events are available online.  
Also see last page.

**Hunts**  
<https://edu.huntsphoto.com>

**B&H**  
<http://www.bhphotovideo.com/find/EventSpace.jsp>

**Adorama**  
<http://www.adorama.com/alc/events>

SPECIAL INCENTIVES

**A MEMBERS-ONLY DEAL!**

Susan Magnano has offered special  
pricing on many of her workshops.

If you are a WPS member,  
click [HERE](#).

OTHER PHOTOGRAPHIC EVENTS\*



By Barbara Pollack

**NEW OLD BET INSTALLED**

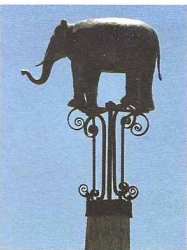
Text and photos by Barbara Pollack

I happened to be across from the Elephant Hotel when they were installing the new Old Bet. A small crowd watched in front of



the Hotel, and some were at Bailey Court with me, as the workmen lowered the bronze sculpture to the top of the new pedestal. Old Bet was then covered with a tarp until the dedication on April 20.

The new Old Bet is now watching over Somers.



Heritage Hills Newsletter



**2024 Erie Canalway Photo Contest:  
Call for Entries!**

**DEADLINE FOR SUBMISSION: AUGUST 30, 2024**

**The Erie Canal turns 200 in 2025!** Submit up to three photos of your favorite places, views, and people enjoying the canals for a chance to win a spot in the special **2025 Bicentennial Erie Canalway Calendar**. Images of the Erie, Cayuga-Seneca, Oswego and Champlain canals and their surrounding communities are eligible.

**CONTEST CATEGORIES:**

- On the Water
- Along the Trail
- Canal Celebrations & Communities
- Classic Canal

Judges will select 1st, 2nd, and 3rd place winners in each category.  
Note: Images must be horizontal format.

Electronic submission-- Find rules and entry forms:  
[www.eriecanalway.org/get-involved/photo-contest](http://www.eriecanalway.org/get-involved/photo-contest)



For more information, contact Lena Phillips:  
[Lena\\_Phillips@eriecanalway.org](mailto:Lena_Phillips@eriecanalway.org); 518-237-7000, ext. 207

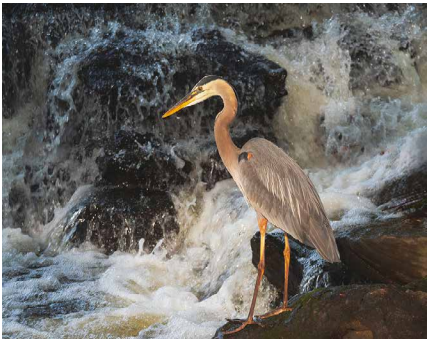
P.O. Box 219, Waterford, NY 12188 • P: 518-237-7000 • [www.eriecanalway.org](http://www.eriecanalway.org)



The NWH Cancer Center is pleased to offer an exhibition of the  
Westchester Photographic Society titled:

**Spring has Arrived! I See Color and Light!**

Begins April 10, 2024



Presenting a lot of wonderful color pictures of flowers, gardens,  
and birds that show the beauty of Spring from a photographer's  
point of view.

Northern Westchester Hospital Cancer Center, 400 Main St, Mt Kisco, NY 10549  
Telephone (914) 666-1200

Note: Photos are available unframed at a reduced price. Some photos are available in other sizes.  
To arrange a purchase of any picture in the exhibit, contact Arnold Breisblatt via email at [abreis@aol.com](mailto:abreis@aol.com)



# Member in Focus: Paul Moulton

Paul Moulton recently joined WPS and kindly participated in this interview.

## [inFocus] When and how did you first get involved in photography?

[Paul Moulton] In the early 70's I attended the National Theatre School of Canada in Montreal. I was studying in the technical program and one of my classmates told me that he was looking to sell his Minolta (fully manual) 35mm SLR. He offered to teach me how to use the camera – my first lessons in aperture, shutter speed and film. After shooting a few rolls of Tri-X film I decided to set up an inexpensive and basic darkroom. My early interests included street photography and shooting student theater productions. I had a couple of close friends who also owned cameras and we would often meet to shoot together. Obviously, shooting film meant first being very selective about when to press the shutter and then waiting to have the film processed and receive the contact sheet.

I recall the camera had one prime lens (55mm) and although I would have loved to own a telephoto lens, cost was a prohibiting factor. I shot mostly black and white as I could use Tri-X, it had greater exposure latitude and was known for its classic and absolutely beautiful grain. It was relatively inexpensive to have it developed with a contact sheet. I could then use my simple darkroom to make prints. When shooting in color I chose Kodak Ektachrome to produce slides.

Some years later, while living and working in Edmonton, Alberta, there was a robbery at our home and the beloved Minolta was gone. The insurance money allowed me to purchase a simple Pentax which I used for many years. Family and work were a higher priority and my interest in taking photos was put on the back burner. Once digital cameras came along, I waited before choosing Sony DSLR cameras and was able to afford slightly better lenses. My photographic interests became more about family and travel.

## [iF] What is your profession?

[PM] I started my career backstage in the theater. After the first ten years, during which time I reached a level in Production Management, I decided it was time to go back to school. I earned a master's in business and a second master's degree in arts administration from Southern Methodist University in Dallas and shifted my focus to facility management in the arts along with presenting arts performances. I was also fortunate to manage facilities during their construction and opening phases. In addition, I spent some time teaching technical theater at several Canadian universities.

I finished my career as the Executive Director of the Edmonton Arts Council, where I was responsible for an

outside agency that funded arts organizations on behalf of the municipal government. I like to say I ended my career by 'giving away money for a living' as we provided \$15 million in operating grants annually while also managing the city's public art program.

## [iF] How long have you been a member of WPS?

[PM] Along with my wife Betty we recently became immigrants to the U.S. in order to be closer to our son and his family. We received our green cards in December of 2023. Having finally moved our furnishings and set up our home in Brewster I was able to once again turn my attention to photography and I was fortunate to discover the WPS, which I joined in May of this year.

## [iF] What type of photography do you enjoy?

[PM] I turn my photographic eye to architecture, landscapes and nature. I am less inclined to photograph people although our three small grandchildren are willing and worthwhile subjects.

## [iF] Do you do photo projects, and if so, please describe a recent or favorite one.

[PM] In 2017 we were able, through some fortunate circumstances, to travel extensively. This provided me with several unique photographic opportunities. First my wife Betty was invited to coach actors in Kisumu, Kenya, and I decided to join her. Once in Kenya we took eight days to go on safari and shooting animals in the wild was a 'bucket list' opportunity. Some of my absolute favorite photos were taken in Kenya. A month after our time in Kenya Betty had to chair a conference in Singapore. Rather than return to Canada we decided to spend the time in Bali. My photos shifted to temples, tropical plants, bamboo structures and more.

Singapore was another revelation with architecture being the primary subject.

Finally, we concluded our trip with two weeks in Laos and Cambodia. A trip down the Mekong and temples galore. Perhaps my favorite photo was taken at Angkor Wat temple in Siem Reap, Cambodia, as the sun was rising behind the temple with crepuscular rays radiating into the sky. Although the photo looks like a singular opportunity there were at least a hundred people behind me taking the same picture.



## [iF] What inspires you?

[PM] I am inspired by a lifelong love of learning which so easily translates to photography. I recently upgraded my iPhone to the 15 Pro Max and am exploring and learning how to take great photos with the camera I always have with me – my phone.

## [iF] What do you hope to get out of your membership in WPS?

[PM] I am looking to continue to learn from WPS club members, to meet new people as we are newcomers to the community and to use field trips to expand my range of photographic interest.

## [iF] Do you have any favorite photographers?

[PM] I have no particular favorite photographers but enjoy unusual architectural images – often in black and white.

## [iF] What gear and tools do you use? (Cameras/lenses, photoshop, etc.)

[PM] I am shooting with a Sony A77ii with a couple of zoom lenses – 18-200 and a longer zoom (primarily purchased for the safari) 55-300. As mentioned earlier I am experimenting with the iPhone 15 Pro Max. I am waiting on delivery of a Fjorden Grip along with a Moment Tele 58 mm lens. I shoot in RAW and process using Lightroom Classic and Lightroom Mobile. I also use Topaz Photo AI to sharpen images. I print using a Canon Pixma Pro 100.

## [iF] Tell me something about you unrelated to photography.

[PM] I was born in Manchester in the UK and am a lifelong fan of Manchester United Football Club. The past few years have been a challenge for fans of the team. I am sure many members of the WPS can relate.

## [iF] What's one piece of advice you would give our readers (photographic or otherwise)?

[PM] Photography is a wonderful combination of technical knowledge and artistic expression – my advice is to never stop learning and experimenting.

## [iF] Are your photos available online on a web site, social media, etc.? If so, can you share a link?

[PM] I currently do not have an online outlet for my photographs but am looking to explore the possibilities.



Gray Hooded Kingfisher - Samburu, Kenya  
June 21, 2017  
Sony A77ii  
55-300 mm zoom lens at 300mm  
1/160 second at f/5.6 ISO 100

Comment: Another beautiful and colorful bird



Temple at Angkor Wat - Siem Reap, Cambodia  
Sunrise August 26, 2017  
Sony A77ii  
18-200 mm zoom lens at 30mm  
1/60 second at f/4.0 ISO 320

Comment: Pre-dawn light created amazing crepuscular rays.



Elephants, Mother and Child - Mara Naboisho, Kenya  
June 22, 2017  
Sony A77ii  
55-300 mm zoom lens at 300mm  
1/400 second at f/11 ISO 800

Comment: One of my favorite shots of the many playful elephants we encountered.



# The Competition Corner

By Dennis Thornton



## WPS Competition Theme Assignments 2024-2025

### “Leading Line(s)”

Knowing how to successfully incorporate a leading line into your composition is an essential photographic tool, which belongs in every photographer’s toolbox. Leading lines can simultaneously serve multiple purposes. A leading line can draw the viewer’s eye into the picture and direct their attention to a desired “payoff” element. They may act as a visual roadmap to present elements in the frame sequentially, thus providing a sense of depth and/or dynamism. If interesting enough, a leading line may become the subject on its own merit. Or, it may be an essential part of a story line, like a path into the woods. Just beware of the line that is not that interesting and leads to nowhere.

In terms of presentation, leading lines can be converging, curvy, vertical, diagonal, bold and obvious, or broken and/or subtle. Matching the type of leading line with your content can enhance the visual impact of your image. This is a good topic to read up on. Leading lines are everywhere, if you are on the lookout for them and obviously know how to spot them. This is where training your eye to see comes in handy. The concept of “leading lines” is one of those more useful techniques that you want to have Arnold Schwarzenegger-like muscle memory for.

For this TA, create interesting compositions that rely on some form of leading line. You can have your leading line terminate at a pot of gold or be compelling enough to hold its own like a yellow brick road.

### “White”

Considered an achromatic color, White is created by combining all of the wavelengths of the visible light spectrum. In late Old English, the term: “hwist” meant “a highly luminous color devoid of chroma.” The C 1400 lexicon provided the following examples the “white part of the eye,” “milk.” or the “white of an egg.”

More contemporary meanings include an ethnic group of European descent, a general age group “white haired old woman,” an emotional state “his lips were white with fear.” Implied moral purity as in the Disney character Snow White. Brides wear white, as do doctors and nurses. This color can also be used to reference cleanliness as in “the white glove treatment” or new beginnings as in “as white as snow.”

Trying to photograph something white can be a bear. You need to calculate your exposure carefully as to not blow out the highlights nor have the white turn out a middle tone gray. There can also be challenges to render white subjects with sufficient texture and details without presenting them as too contrasty.

Your challenge is to capture an image in shades of white. Study your subject carefully, adjust your exposure and wait for the decisive moment – “don’t shoot till you see the white’s of their eyes.” You get the picture. You can choose to present a straight shot or use an artistic high-key technique. The choice is purely yours.

### “Perspective: Looking Down”

The power of perspective is a standard compositional principle to keep in mind when out photographing. You may have observed that a high proportion of photographs are taken at eye level. This is the elevation at which humans customarily see the world. Yes, just standing while holding your camera at eye level is easier than getting down on the ground or climbing up a ladder. Yet, think of the many images that present with impact because of their unique perspective. Catchy terms like “bird’s-eye view” or “worm’s-eye view” are used to denote these more unusual perspectives. Don’t forget popular idioms such as “looking down in embarrassment,” “looking down one’s nose” or “looking down the road” that can imbue your image with a psychological connotation.

Looking down is a distinctive change in perspective. This POV tends to compress visual elements and provides the viewer with a fresh interpretation of everyday scenes. Use this optical phenomenon to your advantage and enhance the impact of your image. Capture pictures while looking down from a very high vantage point, often using a telephoto lens, or just looking down

while standing in place while using a wide-angle lens. Just hop on the next SpaceX rocket to gain an “out of this world, looking down perspective.” Missed the flight? Well, closer to home, you can search for vantage points where you can peer down from either close by or far away. Show us an interesting photo taken from this innovative perspective.

\*Note: Looking down was a photographic perspective favored by our departed member Carl Zucker. We miss him and this theme assignment is meant to be an homage to Carl.

### “Give Us Our Daily Bread”

We are not just talking about a loaf of sliced Wonder Bread. This well-known expression, from the Lord’s Prayer, is intended to be interpreted in a variety of ways. At face value, bread products constitute a food staple around the world. Psychologically, we also appreciate that “man does not live by bread alone.” There are many spiritual and creative activities that are essential sources of emotional sustenance. The act of breaking bread together implies sharing and goodwill. In the American vernacular, the terms “dough/bread” are also used to reference money.

You can choose to photograph any type of bread product or find creative ways to interpret the saying to represent endeavors/activities that convey existential nourishment.

For this theme assignment, knead the grains of your imagination and bake up some creative images. Your photographic talents will rise up and emerge from your artistic oven a toasty brown.

### “Hard To Touch”

This conceptual theme assignment is intended to encourage you to visually explore creative ways to convey how things (tangible and/or projected) may be hard to make contact with. Physically, there are objects that are hard to touch because they are rough, sharp, toxic or out of reach. There may also be desired objects that are forbidden, or have some barrier (physical/emotional) that impedes meaningful contact. Of course there are always the things dreams are made of, that are difficult to attain and may forever remain out of reach.

This is a TA where you can embrace your inner reservoir of creativity. Take off your restricting gloves and extend a Prometheus hand and capture images that grasp this concept in a manner that others will tangibly relate to.

### “Pair”

“Good Things Come in Pairs” is a Chinese proverb implying that the two things are in balance. For this TA, we are going to break the popular, albeit misunderstood, convention – the Rule of Odd Numbers. Judges preach the gospel of the necessity of having an odd number of elements – or else – a low score.

Many factors influence how an image is viewed. The insistence on an odd number of elements is a bit contradictory to the daily stimuli to which humans are exposed. Ask yourself, what is the ratio of things that come in odd numbers versus things that come as dyads. Do you keep three shoes? Next time you step out of the shower, look in the mirror and count the number of paired body parts, verses an odd number of physical attributes. What do you have three of? If you were shooting a wedding and wanted to be a real stickler for the rule of odds, when photographing the bride and groom would you insist on incorporating a guest, who is secretly having an affair with one of the “loving couple”, just to have three people in the picture? I think not!

So not too many sets of things actually come in groups of 3,5,7. But many do come as a physical duo. There are numerous single objects that are never separated and always described as a pair, as “a pair of scissors.” Then there are many separate objects that by appearance, function, cultural norms, etc. are cognitively yoked – as a pair, such as peanut butter and jelly or a hotdog at a baseball game.

As Pablo Picasso stated, “Learn the rules like a pro, so you can break them like an artist.” While the rule of odd numbers is a popular convention and has merit, it is not to say that a compelling image cannot be made with a pair. Here is your opportunity to re-envision the world as a pair. Think of the ordinary and explore the extraordinary. Out with the rule of odds and in with dual nature of things.



DIGITAL B&W



**Carlotta Grenier, First**  
*Landed*



**Dennis Thornton, Second**  
*Contemplation*

DIGITAL B&W



**Anastasia Tompkins, Third**  
*Lion Reflection Africa*



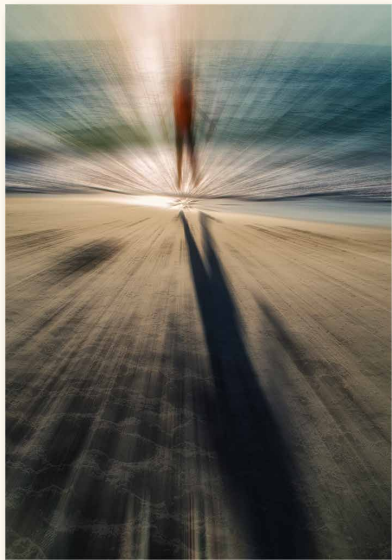
**Ron Carran, HM**  
*Sentinels*



**Betty Leung, HM**  
*Truffle Hunting*



THEME: ICM



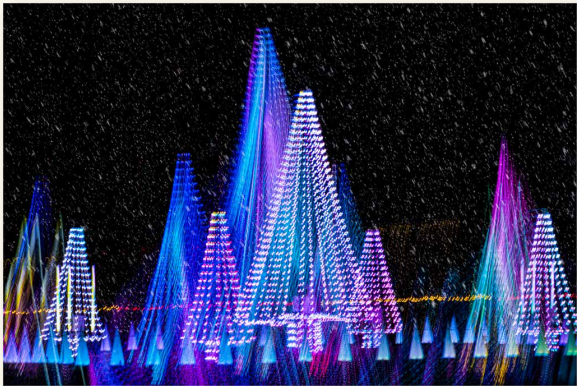
Anastasia Tompkins, First  
*Jumping for Joy*



Jackie Ross, Second  
*Bamboo*

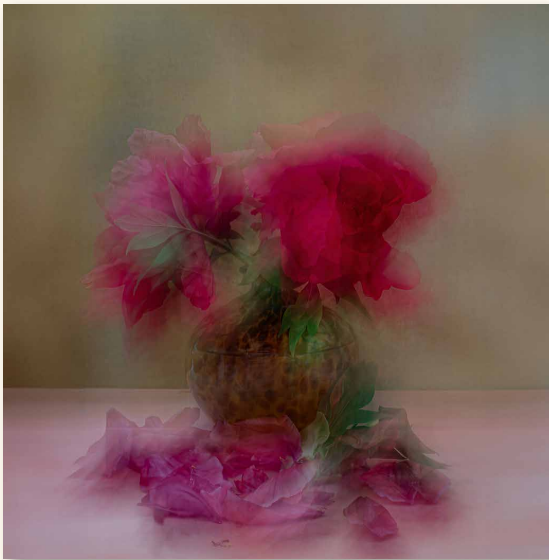


Dennis Thornton, Second  
*Trees of Neon*



Ron Carran, Second  
*Winter Lights*

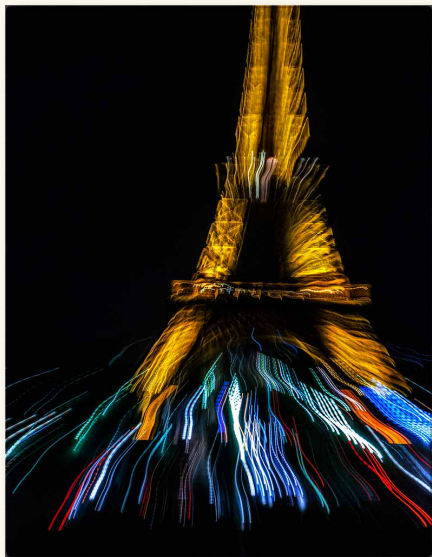
THEME: ICM



Carlotta Grenier, Third  
*Dreaming*



Dennis Thornton, HM  
*Fashionable Impression*



Anastasia Tompkins, HM  
*Midnight in Paris*



DIGITAL COLOR B



Barbara Pollack, First  
*Mini Yellow Daffodils*



Patricia Davis, Second  
*Flower Power*



Serge Migdal, Third  
*Let's Go Western*



Barbara Pollack, HM  
*Purple Iris Face*

DIGITAL COLOR A



Jennifer Dooley, First  
*Illumination*



Roger Chenault, Second  
*Grouchy Heron*



Betty Leung, Third  
*Harbor*



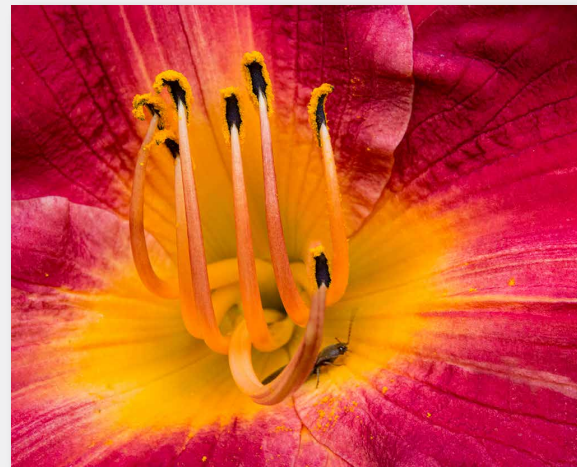
Ron Carran, HM  
*Old Bench*



DIGITAL COLOR SALON



Richard Micklisch, First  
*NYC Reflections*



Linda Austrian, Second  
*Bug Enjoying Flower*

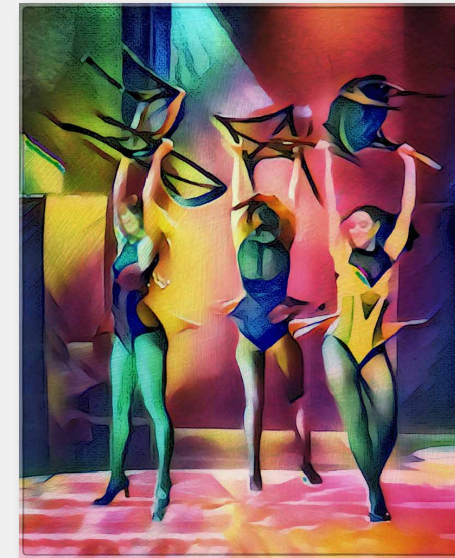


Dennis Thornton, Third  
*Girl in Awe*



Richard Micklisch, HM  
*Leaf, Color Change*

DIGITAL COLOR OPEN MIND



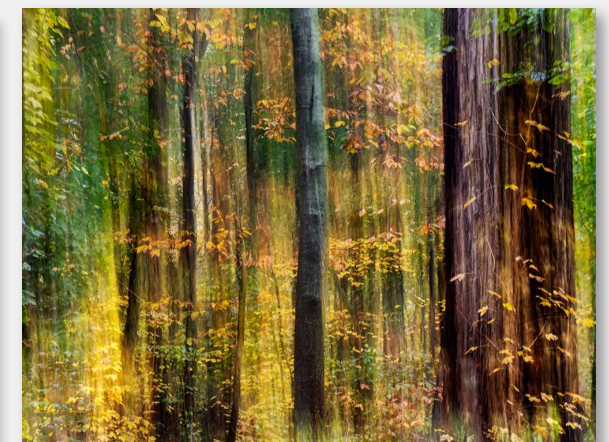
Anastasia Tompkins, First  
*Chair Dancers*



Jennifer Dooley, Second  
*Tentacles*



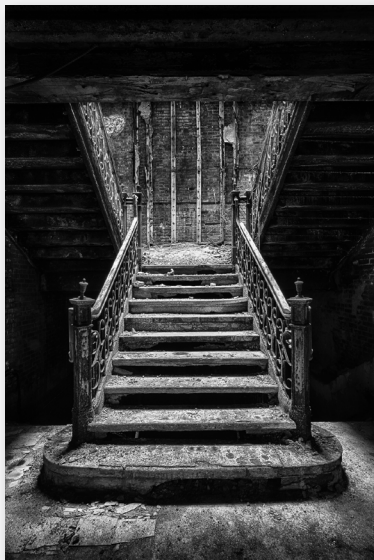
Arnold Breisblatt, Third  
*On the Planet Pandora*



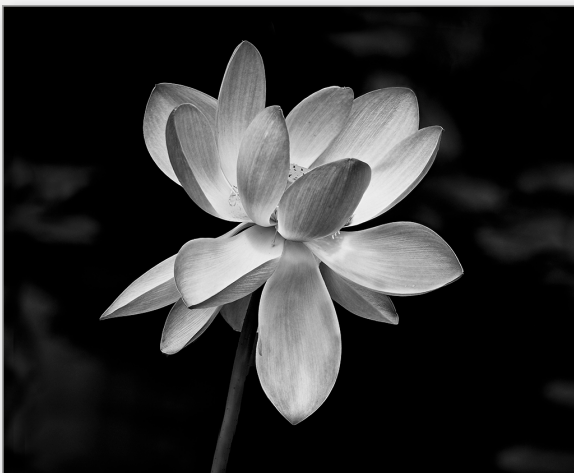
Mitchell Druck, HM  
*Forest*



DIGITAL B&W



Jennifer Dooley, First  
*Staircase of Yore*



Linda Austrian, Second  
*Rose*



Anastasia Tompkins, Third  
*Lion Reflection*



Arnold Breisblatt, HM  
*Stand at Head of The Meadow Beach*

inFocus

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