PHOTOGRAM

Monthly Newsletter of the Redlands Camera Club

May 2017

Photogram Editor - Wayne (Woody) Wood
Deadline for entries is the 25th of every month

Redlands Camera Club meets: 1st & 3rd Mondays, 7:00 pm
First Presbyterian Church - 100 Cajon St - Redlands, CA
Guests are always welcome

ColorMunki – Have your photos submitted for QuickPix, Members' Night, or competitions not looked the way you expected? The problem is probably a difference in how your computer and the club projector display colors and brightness. You can fix this by calibrating your computer the same way our club calibrates our projector – with the ColorMunki. Set up is simple and the calibration process only takes a few minutes. Contact Lois Ritchie-Ritter at loisritchie@yahoo.com to reserve the ColorMunki.

Kelby One – Kelby One, the premier online photography training site has graciously agreed to extend the Redlands Camera Club discount for another year. The service features more than 500 classes on a variety of photographic subjects and costs $20/month or $199/year, but our members can get a year's access for $179. New subscribers can use their discount by going to kelbyone.com/redeem and entering discount code rlcc20 (case-sensitive) to begin the process. If you are already a subscriber to Kelby One, you may use the discount code to renew, but you must call Customer Service at 1-800.201.7323 to do so.

Programs for May 2017

May 1 Ken Lee "The Art of Seeing"	May 15 Members' Night Before/After Reviews	June 5 All About Printing	June 19 Capturing Great Wildlife Photos With Brent Paull

Details for the current month's programs may be found in the Programs article.

Prez Sez - Dave Ficke

So many potential shots to take and never enough time! One eventually asks the question, Why do I take so many photographs?

I had the opportunity to go through some shoeboxes of old B&W photographs of my family recently and it brought back some great memories. There was the challenge of remembering various uncles, aunts, and cousins and trying to recall where the photograph was taken. Based upon the collection, vacations, birthdays, Christmas and other holidays were the reason for getting out the camera and capturing those special moments back in the day. Vacations were always the best when mom or dad would tell us to stand in front of some sign, like a statue and "pose" for our picture. Usually it was an ordeal as we siblings were making faces while our parents were trying to get the right dignified photo of us. These are some of the experiences that I had to endure, as did my children and probably my children's children.

Then there was the ordeal of taking those roles of film or our box instamatic cameras in to get processed. A week later we would go back to Thrifty or the Fotomat store and get the pictures back. We looked at them and then, into the shoebox to be stored forever, not to be seen until that family reunion or other family occasion.

Today we don't need to remember where we stored the camera because it is probably in our back pocket, purse, phone holder etc. It appears that at any moment we can capture those moments and send the images instantly to friends, family of for the world to see on social media. These are exciting times as we can "see" almost instantly an image of our grandchildren experiencing their first milestones, eating at the highchair, crawling, their first step, first tooth and it goes on. This may be better than "back in the day," but is it? Now instead of getting out the shoebox we can go to the cloud and see our images. Is it really the same?

There is something therapeutic that stirs us on an emotional level when we hold a photographic print in our hands as opposed to an image on cell phone, tablet or computer screen. The print can be mounted and framed and hung on your wall or sit on the nightstand or thumbtacked to the wall. It may be the first thing you see when you wake up or walk in the door. It is special! The print is the final culmination of the process of being in the moment of capturing the image. So fellow members, consider sending that image to the printer; take that thumb drive of the vacation with the grandkids to Costco, and make an album to hold in your hands, to share with family and friends, to look at and relive the moment as much as you want! That extra effort will undoubtedly reap many rewards for you in years to come!

Thank You, Dave

Programs
Jim Hendon

May 1 – Ken Lee: Teaching Photographers the "Art of Seeing"

We all recognize good photos. So why is it so hard to create our own? Come get some answers on May 1 when photographer and workshop leader Ken Lee presents Seeing 101. The "photographer's eye" allows some of us to make amazing photographs where others see nothing, says Lee, who argues, "technology can dress up mundane pictures, but creative vision is ultimately at the core of making images with impact." Lee, who has photographed in New York, Colorado, Tibet, Cambodia and more than a dozen iconic Utah locations, believes anyone can learn to speak visual language fluently. Creativity is muscle that grows through exercise, he says, and he's on a mission to help others develop the "Art of Seeing." Lee will share his own journey of creative discovery and his "whole brain" approach to learning photography. He'll also offer practical tips to sharpen the photographer's eye. To see Ken's Work, visit his web site, http://kenleephoto.com/

Click image to enlarge

May 15 – Members Night with Before/After Reviews

Scheduled reviewers for this Members Night are:
John Williams, Stephanie Billings and Carl O'Day.

Our slimmed-down Before/After format for Members Night was a big hit last time. Reviewers see our images a couple of days in advance, edit them, prepare notes and then show-and-tell how the images might be improved. The contrast between the "before" and "after" images both instructs and motivates us to be better photographers. And when a skilled reviewer can't find ways to improve on our work, we learn something too! Members can submit two images for review starting May 8 through noon, May 12. We'll recruit some of RCC's top talent to prepare our program.

Click image to enlarge

June 5 -- All About Printing: What's New and How to Make it Work for You

Join us for a special look at the wonderful world -- and difficult challenges -- of printing our photographs. We'll team up with Bay Photo, one of the premier printing services, and a local professional shooter, to learn which techniques and options will make our prints shine. We'll talk about optimum sizes, metal prints, "test prints" (one speaker recently said he sometimes makes a dozen test prints to get to a final!) and color correction, among other strategies. Let's face it: we control our images from the camera to the computer, but when we want to make a "real" photograph, we struggle with a host of different options and questions to get to the best product. Come and learn how to transform our digital masterpieces into gallery-worthy art!

Click image to enlarge

Membership - *Stephanie Billings*

Membership Renewal – We *have started the renewal process for next fiscal year which starts April 1, 2017*. So please make a concerted effort to renew your membership as soon as possible. $35 is a great deal for all of the benefits that Redlands Camera Club offers. Only currently paid members can take part in education classes, competitions, events, free workshops, and field trips. Dues are the primary source of club revenue allowing us to provide you with quality programs and training. Contact Stephanie Billings at HeartandSoul4@yahoo.com if you have any questions about your membership renewal.

Prospective new members please note: At Redlands Camera Club you'll find a group of photo-enthusiasts with a wide range of interests, a ton of experience and a willingness to help you become a better photographer. Our regular club meetings offer stimulating programs, members' nights and competitions; in addition, we offer field trips, workshops, classes and opportunities for mentoring. You can obtain an application form at one of our regular meetings or from our website by going to the club web site (www.redlandscameraclub.org), clicking on the "Downloads" tab and then clicking on "Membership Application" tab. Follow the instructions on the form and your all set!

All members please introduce yourself to our newest members and help direct them to members who can assist them with their photography needs. We try to get a brief Bio from each of our new members. Contact me by email (HeartandSoul4@yahoo.com) if your Bio has not appeared and you wish to have it included in the Photogram.

A big welcome goes to the following newest members:

DeeDee Schilt
Nathan Schilt
Dianna Macias
Marana Elder
Timothy Elder

Southern California Council of Cameras Clubs
Deborah Seibly

Headline-Redlands Camera Club members do well in S4C competition!!!

Results of the April S4C competition:

April was the last competition for 2016-2017. Competitions resume in September 2017. 933 photos were submitted and 26 awards and honorable mentions were received by members of the Redlands Camera Club.

Honorable Mentions were received by: Mary Ann Ponder(2), Joe Ligori (5), Christine Pence, Beverly Brett, Rick Strobaugh (2), Deborah Seibly (2), Joe Niehaus(2) and Pete Bechtol (3).

Awards were won by Rick Strobaugh (3), Deborah Seibly (2), Bitsy Bernor and Joe Niehaus (2) in varying categories. The April catalogue can be viewed on the website.

The Awards banquet is planned for June 3 at Almansor Court. One can register to attend on the S4C website. Year end standing and rankings will be announced and awarded at the banquet.

Respectfully submitted by **Deb Seibly**

Field Trips - Debra Dorothy

May Field Trip
Venice Beach Scavenger Hunt 5/20/2017

Date: Saturday May 20th

Location: OCEAN FRONT WALK. VENICE, BEACH, CA. 90291.

Time: 8:30AM -2:30PM

We will probably eat lunch/dinner at a restaurant on the boardwalk before returning home.

This is our annual Scavenger Hunt. I have included a list of things to find. Please print it and take it with you to the event.

A little information about the scavenger hunt if you've never participated before. I will give you a list of items to find and you have to put your own spin on it and take a picture of each item. Example: The color red. Try to be unique. We will then show the pictures at our regular camera club meeting.

We will meet at the Coco's Bakery Restaurant 1140 W Colton Ave, Redlands, CA 92374 at 8:30 to carpool to this event.

If you plan on attending this event *please call or email me at 909 794-3887, 909 633-2913, debbiedsd.dorothy@gmail.com*

Competitions
Russ Trozera

2017 Spring Competition

      The Redlands Camera Club would like to congratulate Debra Dorothy for her stellar image, Autumns Beauties winning Best of Show in our 2017 Spring Competition. The image scored 88.8. What a wonderful capture of two beautiful subjects.

If you need help with your images. You can post your image to our photo blog and get comments from our other members on how to improve the image. There are many members who would be happy to help. Just email **photosbuyruss@yahoo.com.** We will get you to a person who can help.

RCC 2017 Spring Competition - Third Place & Honorable Mention

Catch Of The Day
Joseph Ligori

Sunset On Roman Bridge
Nick Koller
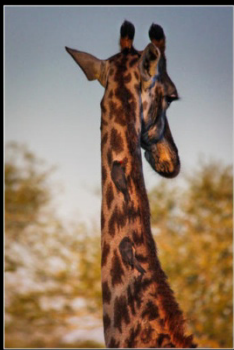
Love Bites
Mary Ann Ponder

Tourrettew
Peter Burke

Jennie Duncan

Hi! My name is **Jennie Duncan** and this is my story!

I was born and raised in Southern California; I have a son and daughter and four wonderful grand kids!

I Love Photography! From the time I was 11 years old and had my first camera, I knew from that point on, that this piece of equipment would be an important part of my life! I started out shooting film and switched to digital in 2008. Photography is a way for me to remember, share, document and quantify my experiences. For me, it's the way I tell my version of the story! Photography has become my way of expression with this creative outlet, using my spirit, vision and passion for this art! I enjoy photography simply for the way it makes me feel and the way it makes the viewer feel. If the viewer reacts emotionally to a photo, then I know I've done my job.

I would love to capture and create your "forever memories" with just a click of my camera! I feel confident about the photography work that I do and I believe that you will too.

I have a business license with the City of Yucaipa, CA for my photography business ~ "J. Duncan Photography".

I presently use a Canon EOS 60D DSLR and a Canon Powershot SX30 IS digital camera. My mantra: **Creating memories one 'click' at a time! **

Tips - Rick Strobaugh

Using your Histogram for proper exposure - DON'T judge exposure by what it LOOKS like on the LCD. Let me repeat that: DON'T judge exposure by what it LOOKS like on the LCD. I guarantee you'll underexpose just about every photo you make. Most images "*LOOK*" better on the LCD when they're a bit darker. A histogram from an image that *looks* better will be pushed more to the darker, left side of the histogram, resulting in possible shadow areas that may lose detail. If you try to bring up that shadow detail when processing, they may create noise. shows the actual exposure values of all the pixels. The graph should be to the right side, the lighter exposure, without smashing into the right edge. This way, you can lower exposure without creating noise in dark areas. Smashing into the right side will result in overexposure and washing out the lighter details. Having the "Blinkies" activated, will let you know you have overexposed any light areas of the photo. Pay attention to your histogram and you should never miss a correct exposure. If in doubt, bracket.

Photo by Woody - Night Patrol
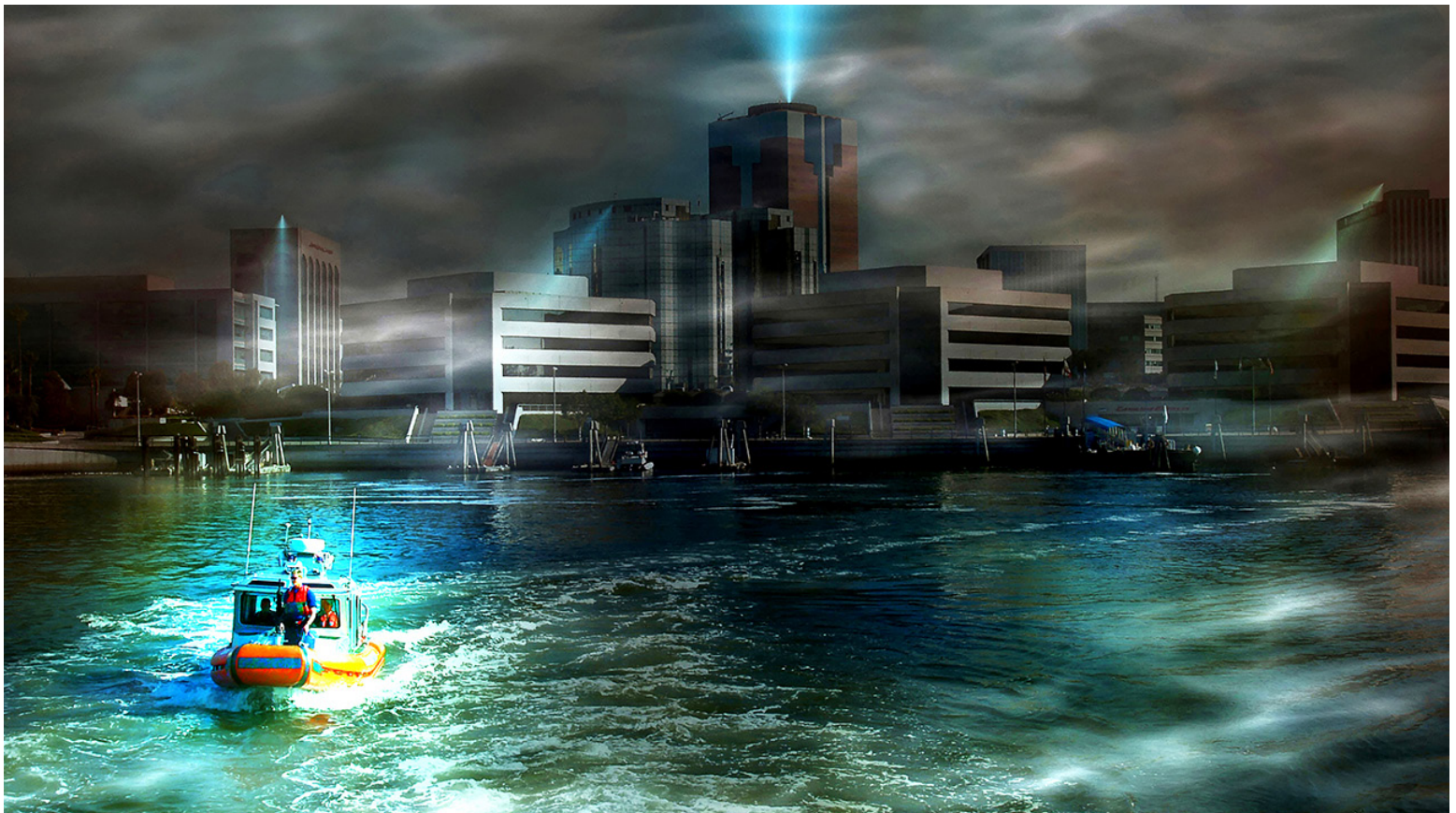
Club Calender
Information that was available to the editor at the time of publication

May 1 - Ken Lee "The Art of Seeing"

May 15 - Members' Night - Before/After reviews

June 5 - All about printing

June 19 - Capturing great wildlife photos with Brent Paull

RCC Members: two unique opportunities to make a difference
Frank Peele, Education/Workshops Chair
Tripods for Students
Scott Kennedy, who teaches photography at Yucaipa High School and Crafton Hills College, has students who need tripods. You'll remember Scott for the programs and competition judging he does for RCC. We know how important it is to learn the value of a good tripod, and Scott wants his students to have that knowledge too. Most of the students aren't ready to make the investment in a "lifetime" tripod, but could make good use of a "starter" tripod. You can positively impact the quality education of Scott's students by donating to this worthy cause. To see examples of the quality work being done in Scott's classes, click here:
tinyurl.com/advphoto17 We're asking our members to look in the back of the closet for that tripod you outgrew and no longer use. On Monday, April 17, we'll take in tripods for donation at our regular club meeting. Won't you check your closet now and set aside that tripod that's gathering dust? It doesn't need to be fancy, but it should be operational. If it uses a quick-release system to hold the camera, make sure you include the quick-release plate.

Museum of Redlands
This newly-established museum needs quality photography of items in its collection, and has asked RCC for support. This sounds like a win-win situation, both for the museum and for our members who want to develop skills in "product" photography. I envision a workshop to teach the fundamentals, and one or more shooting sessions to get into creating great images for the museum's use. If you're interested in being part of this service to the community, or just want to find out more about the opportunity, shoot me an email:
educationworkshopsrcc@gmail.com
Thanks, Frank

RCC Photo Blog

Carl O'Day

59 users and 600 images later the RCC Photo Blog is still going strong. If you do not already have an account, send an e-mail to signup@rccphotoblog.com and we will get you set up.

A few members have been experiencing problems with images showing up pixelated. We are looking into the issue and should have it resolved soon

The blog is a great place to get input on your images – particularly with a competition coming up. Other Members' images can help you find some inspiration (and perhaps some motivation).

Would anyone be interested in starting a monthly photographic challenge or theme on the blog? If so, head over to the blog and leave a reply to the "Want a Challenge?" post.

For those that haven't already done so, sign up today!
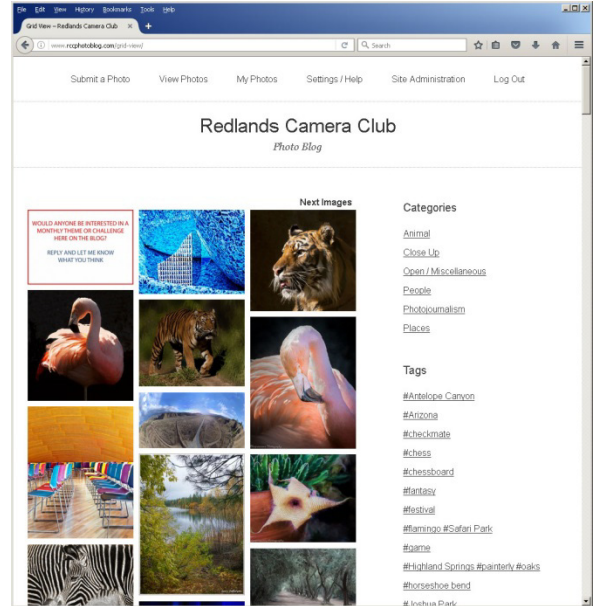
Photo by Woody

**"Stormy Weather"**

As I See It - John Williams

Dodge, Burn, & Sponge Tools

<mark>**Dodge & Burn Tools (O) —selectively lighten & darken image areas:**</mark>
Dodging and burning are terms that come from analog photography, it is a technique used during the printing process to manipulate the exposure of a selected area(s) on a photographic print, deviating from the rest of the image's exposure. **Dodging** – lightening, **burning** - darkening. In the digital world we use this technique to improve the exposure of the photo to bring out detail, enhance or reduce contrast, give your image depth, direct your viewers' attention towards the main subject, and create impact by adding dramatic highlights and shadows. Dodge and Burning are one of the most important adjustments you can make in your post-processing. The Dodge tool and the Burn tool lighten or darken areas of the image. The more you paint over an area with the Dodge or Burn tool, the lighter or darker it becomes.

Using the Dodge & Burn tool: Click the "**O**" key repeatedly to cycle through the three tools. After selecting the tool, do the following.
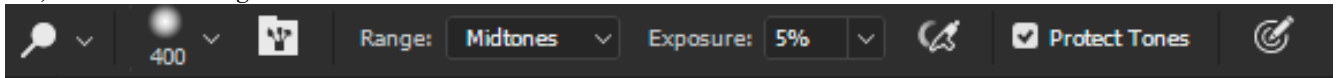

o   In the **Options bar** (same for both Dodge and Burn tools) do the following:

1. Select a **Brush** and set brush options: Normally use a soft edge brush (Hardness set to 0). Click on the third icon from the left to toggle the ***Brush panel*** on or off. **Note:** If you hold down the **Alt+Ctrl keys** and right-click and hold the mouse down, you can quickly change the Brush **Hardness** (move cursor up or down) or **Size** (move cursor sideways).

2. Set the **Range**:

   ➢ **Midtones:** Changes the middle range of grays. Brightness values between 85 and 170

   ➢ **Shadows:** Changes the dark areas. Brightness values between 0 and 85

   ➢ **Highlights:** Changes the light areas. Brightness values between 170 and 255 are highlights.

3. Set the **Exposure:** A good technique is to use low exposures (5%) setting for these tools, and make several strokes to build up the effect. High exposure values work too quickly and produce unnatural-looking results.

4. Set **Protect Tones** option to minimize clipping in the shadows and highlights. This option also tries to keep colors from shifting hue. *Generally you uncheck this option.*

o   Paint over the part of the image you want to lighten or darken. You want to create a realistic, not retouched, appearance. If you don't like the results, press **Ctrl+Z** to undo the last step or use the History palette to return to a previous state. Note: By depressing **Ctrl+Alt+Z** keys, you can undo more than one history state. The more you paint over an area with the Dodge or Burn tool, the lighter or darker it becomes. To paint in a straight line, hold down the **Shift key** and then click and hold your mouse to paint.

o   To quickly go from the Dodge to the Burn tool, depress and **hold** the **Alt** key. You will not see any indication that the tool has change other than you will see a darker result.

o   **TIP:** To differentiate between the foreground and the background areas of your image and give depth to the image, consider *burning* the background.

o   **TIP:** Sometimes it is difficult to determine what you should lighten and darken when looking at a color image. A good technique is to turn your image into a Black/White/Grayscale photo so you can easily see contrast better and what needs to be darkened or lighten. One of the easiest ways to change your image is to click on Add New Layer icon and select **Gradient Map**. Then place your 50% Gray layer over the B&W Layer. Paint over the image (using the Dodge & Burn tools) and after you're done, highlight the B&W layer and depress the DELETE key.

o IMPORTANT: When you Dodge & Burn on the ***Background Laye***r, the adjustment is **destructive**. If you save your image, the history states will be lost and you will not be able to revert back to an earlier state. Image quality will be degraded if you try to readjust darkening or lightening an area on the *Background Layer*. Therefore, it's recommended to Dodge & Burn on a **50% Overlay/Soft Light neutral gray layer** (**Alt-click** on the **Create a new layer** icon at the bottom of the Layers panel and set your values in the popup). Choose **Overlay** or **Soft Light** blend mode. Either choice is fine, but using **Overlay** will result in a far more pronounced effect than *Soft Light*. **Overlay blend mode** is part of the Contrast group of blend modes and is a combination of **Multiply** and **Screen**, so where the lower layer is light (less than 50% gray, brightness value of 128), those areas become lighter and where it's dark, they become darker. Any areas that are exactly 50% gray are completely ignored and will not be lightened or darkened. The base color is not replaced, but mixed with the blend color (white or black) to reflect the lightness or darkness of the original color. This method helps you make specific contrast adjustments with minimal color degradation.
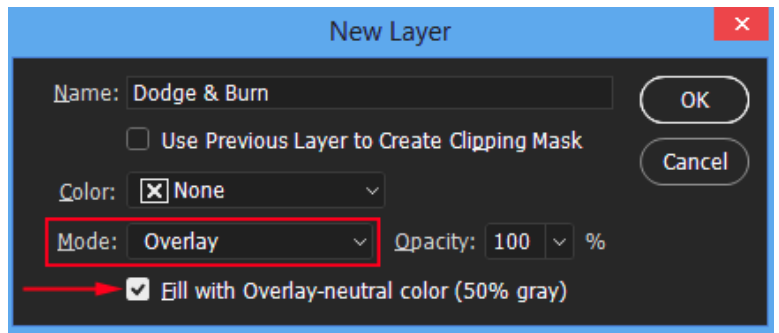
o **TIP:** If you accidentally paint over areas you didn't mean to and want to set those areas back to 50% gray and start over, simply click on the **Foreground color swatch** in the Tools palette to bring up the **Color Picker**. Enter a value of **128** for the **R**, **G** and **B** options in the Color Picker, which gives you the 50% gray color Click OK to exit out of the Color Picker, then simply paint over those areas in the image (preview window) to set them back to the original 50% gray.
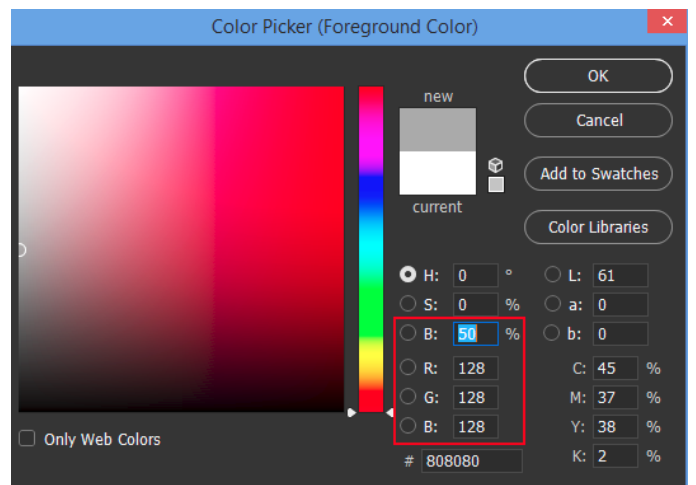
o **TIP:** If your goal is to dodge or burn a large area of a picture such as a sky or someone's face, then the best way to go about doing this is to add a *Levels or Curves adjustment layer* to lighten or darken the entire image, fill the adjustment layer Mask with black to hide the layer contents and then paint with white on the adjustment layer mask using a soft edged brush to reveal the adjustment. See below article.

Sponge Tool:

o The Sponge Tool allows you to brush over an area to desaturate or saturate a certain areas on a picture. There are two modes of sponge tools: Saturate and Desaturate mode. Desaturate mode dulls the colors, turning them gray and Saturate mode increases the color density, making them brighter.

o To use the tool first duplicate your background layer or stamp all visible layers (**Ctrl+Shift+Alt+E**).

o Select the **Sponge tool** (O) Sponge-Tool from the Tools panel. Note that it will probably be hidden under the **Dodge tool**.

o In the **Options bar** do the following:
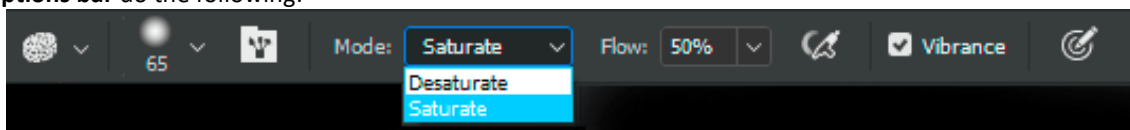
1. Select a soft edge brush. You can resize the brush using the left/right bracket keys. Smaller brushes are useful mostly when you need to change the saturation of a specific small object in an image.

2. Select either **Desaturate** (reduce color richness) or **Saturate** (increase color richness) from the Mode pop-up menu.

3. Select a **Flow rate** (the speed with which the saturation/desaturation effect builds up while you apply the brush) with the Flow slider or text box. Recommend start with a lower flow rate (**40-75%**) to build up the effect.

4. Select the Vibrance option: This setting allows saturation for each color to reach its fullest level, but the setting stops saturation after that point to avoid *clipping* (when colors fall outside the printable range). At the same time, it allows saturation to continue for any colors that haven't reached the clipping point.

o Make sure you've selected the duplicate layer, then drag the *Sponge tool* in a circular motion so that you are painting on top of an area of the image. The more you drag over an area, the more saturated the colour becomes. If you keep painting over the same area, you'll see that the colors become over saturated and the colors will look unnatural. Try reducing the Layer Opacity to get a more pleasing effect, adding a Mask to target the area you sponged.

Alternative ways to Dodge & Burn:

- **First Method: (Adobe Camera Raw Filter)**
  - One of the best ways to Dodge & Burn is to use the Adjustment Brush found inside Adobe Camera Raw.
 - Lighten and darken using only the Exposure slider.

- **Second Method (Curves Adjustment):**
  - It's highly recommend to make an Action so you don't have to manually perform the following steps.
  - Depress the "Create a New Fill or Adjustment Layer" icon and select **Curves**, then duplicate the curves adjustment (Ctrl+J). Label one layer **Burn** and the other **Dodge**. Change the Blend mode of each adjustment layer to **Luminosity** in order to affect Tone and not Color.
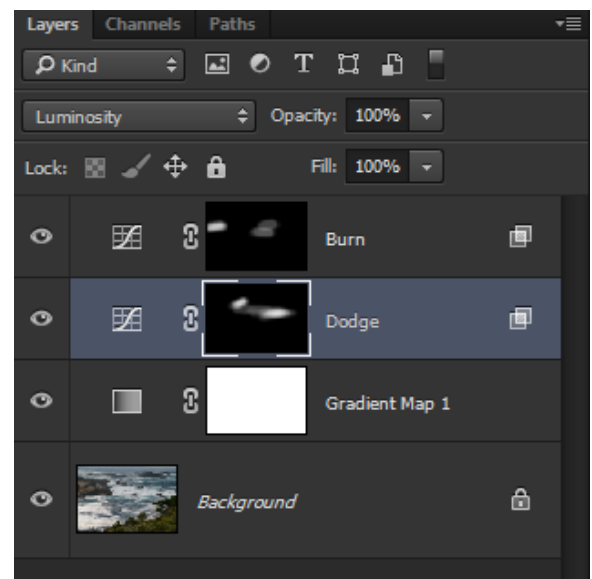
  - On the Dodge adjustment curve, place a control point at the midpoint on the curve and move the curve up slightly (brighten the midtones). On the Burn adjustment curve, pull the Curve slightly down (darken in midtones). You don't want to pull the Curve too far away from their default position because even with the lowest brush Opacity/Flow your brush strokes will be too intense and you want to limit the amount of the effect to give you a very subtle change.

  - Click on a Mask and depress **Ctrl+ I** to invert the masks (or click on the Invert button in the Mask properties) to make it completely black.

  - Brush in the effect using a very soft (0%) Hardness white brush (depress the letter D to set Foreground color to white). When dodging & burning you want a very low intensity for your brush. You can lower either the Opacity or the Flow of the brush. It depends on your preference for handling your tablet pen or releasing the mouse button and repainting. Normally you will want to lower the Opacity to 3% and leave the Flow at 100%. Then to add more paint you need to release the mouse and then depress the left mouse button again to repaint so you can slowly and accurately build up the effect with multiple brush strokes. However, you can lower the Flow to 3% and leave the Opacity at 100%. With Flow you build up the intensity of the brush strokes by continuously painting without lifting up a tablet stylus or releasing your mouse button.

  - With the appropriate mask selected, paint over areas in the photo you want to lighten or darken.

  - Sometimes it is difficult to determine what you should lighten and darken when looking at a color image. A good technique is to turn your image into a Black/White/Grayscale photo so you can easily see contrast better and what needs to be darkened or lighten. One of the easiest ways to change your image is to click on Add New Layer icon and select Gradient Map. Select '**Black,White**' gradient. Then place the B&W Layer under the two Curve adjustment layers. Dodge and burn and after you're done, highlight the B&W layer and depress the DELETE key to remove the layer. Note you can also use the Channel Mixer in Monochrome or Black & White adjustment layer to change the photo to B&W.

- **Blend If**: If you want to only deepen highlight areas and not the shadow areas when you painting on the Dodge Layer, double-click the right side of the layer to bring up the *Layer Style dialog box*. Then split the Black slider (hold down the Alt key) and move the right part of the slider to the right. This technique helps prevent lightening shadow areas if you accidently paint over shadow areas.

Blend If:	Gray ⇕	
This Layer:	0	255
Underlying Layer:	2 / 176	255

- You reduce the Layer Opacity slider to your liking or increase /decrease the effect by moving the Curve.
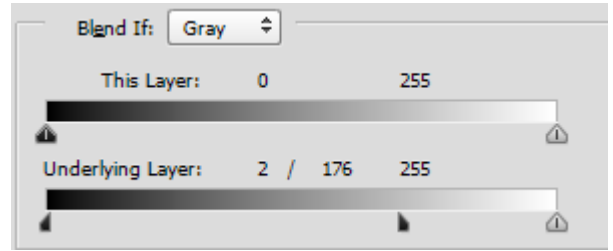
- **Third Method (using Blend Modes):**

  - Merge all the visible layers into a new layer on top of all the others (**Ctrl+Shift+Alt+E**).

  - **Lighten:** On the merged layer set the Blending mode to **Screen** which will brighten the entire image. Next add a Layer Mask layer (depress Add Mask icon). Invert the mask (**Ctrl+I**) to change the mask from white to black to hide the Screen brightening affect. With a White brush and Opacity reduced, paint over the image where you want to brighten.

  - **Darken:** Repeat merging all visible layers (**Ctrl+Shift+Alt+E**) and set the Blending mode to **Multiply** which will darken the entire image. Next add a Layer Mask and Invert the Mask to hide the darkening affect. With a White brush and Opacity reduced, paint over the image where you want to darken.

Photo by Woody - "Down & Dirty"

For Sale

For Sale: New in Box
Tascam DR-60D Digital Audio Recorder

Want to greatly improve the audio quality of videos made with your DSLR, Mirrorless or other digital camera? Tascam, the professional division of Teac Audio, has your solution – the DR-60D 4-channel audio recorder. Built to mount under your camera either on or off a tripod, this recorder offers 2 professional balanced XLR or ¼" TRS mic inputs plus a 3.5 mm stereo mic input. Its many modes allow you to capture very high-quality sound, tailor the sound to your preferences, and use microphones of widely different types. The LCD screen is fully visible in any lighting condition (even direct sunlight), and complete controls put you in charge of your recordings. In addition to its potential for recording audio for video, its many capabilities make it an excellent choice for any high-quality audio recording – music, voice or you-name-it. Unit is in original box, has never been used, and comes with all included accessories. Sells on Amazon for $179; priced for quick sale at $119.

Frank Peele, 909.798.7999, or email to FrankPeele@verizon.net

Approximately 30 brand new photo frames for sale. Sized from 8x12 on up to 18x24 and much larger. Contact **Rick Strobaugh**: **rpdrunner@msn.com**