

# FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

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## Seeing the Unseen – Digital Image Forensics

by Siwei Lyu

Assistant Professor of Computer Science,  
University at Albany

Thanks to the increasing availability and sophistication of digital imaging technology and the popularity of the Internet, digital images have become our main source of information. However, concomitant with the ubiquity of digital images is the rampant problem of digital forgeries, which has seriously debased the credibility of photographic images as definitive records of events. Accordingly, digital image forensics has emerged as a new research field that aims to reveal tampering operations

in digital images. In this presentation, on **March 16<sup>th</sup>**, I will provide an overview of digital forgery techniques, and discuss reasons based on human visual perception why such forgeries, even though very simple, are hard to detect with the naked eye. I will then briefly describe some representative ways (including several of mine) using statistical analysis and computer algorithms to discover tampering operations in digital images.



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**Bio:** *Dr. Siwei Lyu received his B.S. (Information Science) in 1997 and his M.S. (Computer Science) in 2000, both from Peking University, China. He received his degree in Computer Science from Dartmouth College in 2005. He was a post-doctoral research associate at the Howard Hughes Medical Institute and the Center for Neural Science of New York University from 2005 to 2008. He has been Assistant Professor at the Computer Science department of the University at Albany since 2008. Dr. Lyu is the recipient of the Alumni Thesis Award of Dartmouth College in 2005, and the NSF CAREER Award in 2010. He has authored a book, held U.S. and E.U. patents, and published several conference and journal research papers in the fields of natural image statistics, digital image forensics, machine learning and computer vision.*

## March Calendar

Date	Competition	Program
<b>Wed. March 2</b>	Print: <b>You just had to be there</b> – Your best photo-journalistic image.	Panel Discussion
<b>Wed. March 9</b>	Projected: <b>Lights at Night</b> – Electric lights captured in the dark.	Bill Delaney & Sukumar – <b>Why Use a Pinhole Camera?</b>
<b>Wed. March 16</b>	Board meeting @ 6:30pm	<b>Prof. Siwei Lyu: Seeing the Unseen – Digital Image Forensics</b>
<b>Wed. Mar. 23</b>	Grab Bag & Slide Competitions	
<b>Wed. March 30</b>	Fine Art Print ( <b>Silver &amp; Alternative process</b> ) competition	<b>Ken Deitcher – Orotone Revisited</b>

## Annual Banquet

This year the Schenectady Photographic Society's Annual banquet will be held at Riverstone Manor, just off exit 26 on the Thruway (Address: River Stone Manor, 1437 Amsterdam Rd, Scotia, NY 12302). Riverstone Manor is located on the banks of the Mohawk River in Glenville, offering unspoiled views of the river and its surrounding landscape. As a courtesy to SPS, Skip, the owner of Riverstone, will be allowing us access to the estate's original home, built in the 1800s and beautifully restored. For those who are interested in taking photographs, we would be allowed unlimited access to the home prior to the banquet. Details to follow. Cost will remain the same as last year, \$30 per person. Hope everyone can join us at this unique and photographic setting!

## Print Night Panel Discussion (March 2<sup>nd</sup>)

This month features six of our members who will field questions and lead an open discussion spanning a range of topics relating to photography. Our panelists and their general areas of interest are:

Jim Craner – As a working photographer, Jim specializes in nature and wildlife photography. He is also a leader in Photoshop and Lightroom techniques and owner/operator of a large format printing bureau. Using technique and craftsmanship, Jim is able to produce high quality finished products for any assignment or client.

Ken Deitcher – One of the earliest SPS members to embrace digital photography, Ken works with Photoshop, third party software and compositing, to produce what he refers to as “creative imaging”. Macro and nature work, along with darkroom and software manipulation skills, have also played a key role in the development and success of Ken’s technique.

Connie Frisbee Houde – Extensive travel abroad has led to a great deal of Connie’s experience in the area of photojournalism. She is also well versed in the skills needed to successfully organize, compile and exhibit a subject, topic or theme, in a manner best suited for impact and narrative storytelling.

Kim Koza – As photographer and owner of a successful portrait studio, Kim has had to adapt to the ups and downs of running a business and owning a studio. Kim has had to evolve with the advent of the digital medium and is well experienced in working directly with the client and employing the techniques necessary to successfully shoot studio and outdoor portraiture.

Rob Near – One of our top gurus in the area of software applications, Rob has successfully produced winning images working with HDR, panoramas and Lightroom. He has developed a great eye for the right subject matter and the necessary techniques to bring an image to the best possible output.

Max Tiller – Max has proved successful at getting the most out of equipment and technology while employing and incorporating techniques from both the film and digital worlds. Using his skill and knowledge, Max is able to produce images reminiscent of yesteryear that have impact and style relevant to today’s world.

This is a great opportunity to bring up “how to” questions, explore topics and techniques, or subjects that inspire and motivate us as photographers. Please take the opportunity to ask questions and explore with our panel.

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Schenectady Photographic Society’s meetings are held at the First United Methodist Church at 603 State St. in Schenectady, NY. Parking and entrance are at the rear of the building off Chapel St., a short one-way street off Nott Terrace. Additional information and directions on our website <http://www.schenectadyphotographicsociety.com/>

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## Orotone Revisited

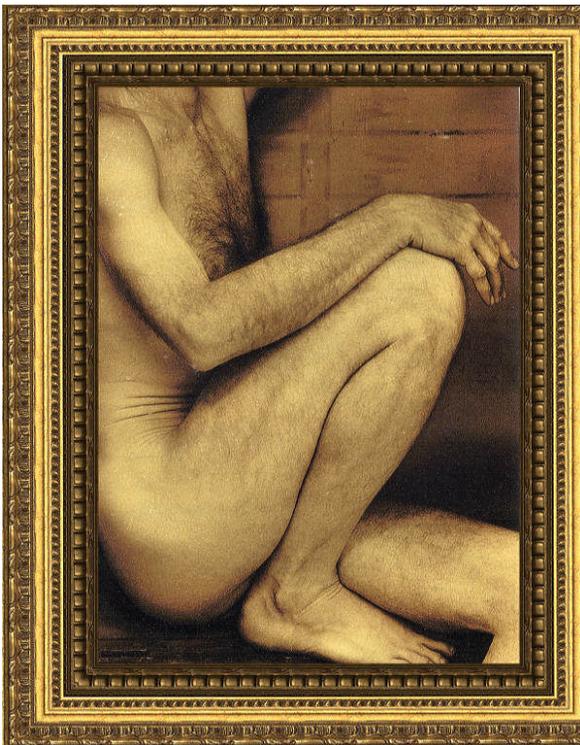
Ken Deitcher M.D. FPSA

While reading a monthly photo magazine I came across a reference to an old, alternate photographic process from the late 1800's and the early 1900's. Researching this process, I found it was used by two American photographers to show off their work on the photographic history of the Native American Indian Tribes.

I entered a photo contest and won a book on alternate photo processes. One chapter covered a similar process developed by the author for digital cameras and converted to a digital process that is both simple and inexpensive to use.

I will demonstrate this process with examples I have done and published in the Journal of the Photographic Society of America.

I will show the history of this technique and the equipment needed to produce these very interesting images.



### Silver & Alternative process print competition on Fine Arts night

Like last year, we will hold a Fine Art print competition **on March 30<sup>th</sup> – this year we will allow digital prints in the alternative process category.** There is no restriction on when the prints were made; so bring out the oldies if you want! Limit: one silver **and** one alternative process (chemical **or** digital) print per member. **No digital prints in the silver category!**

### March 9<sup>th</sup>: Why Use a Pinhole Camera?

Article by Bill Delaney; Image by Sukumar



Before the digital revolution, before Leica, Nikon and Canon, before huge wooden view cameras, before the Daguerreotype, before someone thought to put an optical lens on a box to make images, before all of this...dating back to the Renaissance, there was the pinhole camera.

A pinhole camera is a box with no lens, only a "pinhole" opening, which allows light to pass through and enter the box, exposing the paper or film. There is no shutter speed, film speed, or focusing adjustments. There is no viewfinder to look through. No batteries or electronics. No controls other than the amount of time you leave the "pinhole" open.

Pinhole cameras have been made from oatmeal boxes, coke cans, automobile vans, and rooms in buildings. Now we all know photography can be quite technical and at times a little intimidating, especially digital, as least for me. Not so with pinhole! The art of pinhole is entirely different. Very simple and not intimidating at all!

The pinhole has a remarkable history. Pinholes were used in the ceiling of many cathedrals in Europe for telling time in the middle ages. Leonardo daVinci and Isaac Newton used pinholes for research. The first "photographic" pinhole images probably came from the 1850's. In the 1890's pinhole photography was widely used to achieve an "atmospheric" soft focus image. The first ever disposal camera "The Ready Fotographer" (spelled with an "F") was a pinhole, manufactured in 1892.

Some pinhole camera characteristics are: 1) a depth of field that is essentially infinite, 2) time dilation from long exposures, which causes blurring of moving objects, 3) It's not as sharp as a glass lens, which can give an image with a dream-like quality. 4) It is simplicity in process.

Pinhole images are softer and less sharp than pictures made with a lens. The images have a nearly infinite depth of field unless the pinhole is too large! Exposures are long, ranging from half a second to several hours. You can use film or printing paper, negatives or positive, B&W or color. *[continued on page 5]*



**Critique and assistance in helping SPS members compete in competitions**

I have been a member of SPS for over 40 years, and due to severe arthritis, I am limited in my ability to actively go on field trips and photograph events. I am offering my services to *all* SPS members. This is a free contribution by me. I can assist with choosing the correct image, composition, use of Photoshop, etc and in resizing for internet competitions. I will be able to do this on the internet or by phone. Call me at 489-7678 or write [kendeitch@aol.com](mailto:kendeitch@aol.com). Ken Deitcher FPSA

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### Why Pin Hole? [Continued from page 3]

And by making the best of the camera's potential, really nice images can be made, some of which could not have been made on a camera with a glass lens.

#### But why even use a Pinhole Camera?

I've been experimenting with pinhole and plastic cameras' for almost five years, and have worked with film and digital cameras as well. But I don't see the world in fractions of a second as today's cameras do. And at my age, I certainly don't see things as sharp or as colorful and clear. But just being still and taking in a scene for 15 seconds, a minute or an hour, is for me a contemplation, of life itself. I think the pinhole is very unique. As a tool my pinhole camera helps me to express what I feel. You'll probably never be famous or get rich with pinhole images. But I do think you'll become more alive, more aware, more in tune with what's in front of you. You'll learn to know yourself better. Pinhole photography is also more of a spiritual experience than any other kind of photography I've been involved with. I like that! I want my pictures to have the feeling they were created...that this image came from a human, not a computer program. Pinhole cameras really break down photography to its most basic principles. Point the pinhole at some one or some object and let the light in! Use your instinct to guide you! Go with the flow rather than worrying about the composition or thinking about "rules". Slow down a little. Look, really look; don't just glance at something! It's like letting go of what you "know" and allowing things to "just happen". In my photography I think it's the journey that matters more to me than reaching the destination. It's the experience you have. It's simple, makes me happy and gives me a feeling I enjoy. Time goes by and you don't even realize it! It allows me to kind of "zone out" for awhile. For me, that's good!

With the huge variety available to you in different pinhole cameras, your personal imagery is really unlimited. Why not use a matchbox? Why not use 5 or 10-minute exposures for portraits? Using a pinhole camera is very intuitive. It fits a certain kind of sensibility. A certain kind of feeling exist in every image and that feeling, I believe, is somehow a connection that relates directly to a person's soul. There is almost a "magical" or "spiritual" feeling to a pinhole photograph. The image is more personal, it's more direct, it's like a link to a mental picture of "something else out there". I never know what's going to be in my image...there's a surprise I look forward to...and sometimes I'm blessed with a nice gift, an image that actually looks like what I was feeling and seeing!

I also believe that limits yield intensity. With a pinhole camera you can produce great results with very scant means. Get rid of all the unnecessary

"stuff" and baggage photography can bring. You really don't need it! Lenses, filters, camera choices, lens tissue, batteries, film cards, and all the "stuff" you don't really need to create an image. With a pinhole camera you can really say "more with less". I think there is also a photographic power in stripping everything away. And sometimes by getting rid of the baggage, you end up revealing more of what is really your true "vision". My suggestion is don't worry about how things ought to look. The pinhole presents a strong possibility of making new discoveries. It's different from most cameras in that today's cameras' can shorten your experience by clicking away. I think even when a photographer is fully experiencing a scene through the viewfinder, which a pinhole doesn't have, the action of taking the picture sometimes ends the experience. When making a picture, the sound of the shutter or the image flashing on a screen can "click off" the scene and the person usually immediately turns to look for the next thing to shoot. Pinhole lets you "linger" at least for a few moments. Not merely saving the view for posterity or a future print, but you're "savoring" it in the now. When an automatic camera replaces careful seeing, when aesthetic and technical concerns override experiencing the subject, or when the click of the camera "kills" the bond between the photographer and the subject, the camera then becomes almost a barrier to your awareness rather than an aid. The pinhole experience really promotes seeing, awareness and experience. With a pinhole, the blurs and flares in the picture create an effect that transcends the specific subject. The image is detached from the subject in a way that forces an altered view or a way of looking, a way that is impossible with a sharply focused photograph. An Ansel Adams landscape, for instance, gives us an enhanced or hyper reality by showing a level of detail impossible to capture with a single glance. Instead of freezing an instant of time, pinhole photography seems to capture the movement through space without the artificial look of a freeze flash. For me, to be too representational is to be too material. To move away from the material is not really to renounce its importance but to reaffirm the mystery, the existence of unseen forces operating within us at all times. I want to place my pictures at the intersection of the seen and unseen. So this is where my pictures really begin. It is not always easy and it takes awhile (sometimes it seems like a lifetime), but what fun and what discovery you can experience! That's what makes a pinhole camera so unique and worthwhile.

On March 9<sup>th</sup> Bill and Sukumar will explore these issues and show you how to make your own pinhole camera. **A door prize will be given away after this program.**

**Bios:** Bill DeLanney has exhibited in solo and group shows at Albany Center Gallery, Perrella Gallery, Fulton-Montgomery Community College (Johnstown, NY), Proctors Theater (Schenectady), PhotoMedia Center (Belmont, MA), Main Street Gallery (Groton, NY), Exposed Gallery of Art Photography (Delmar), Cooperstown Art Association, Galerie bmg (Woodstock), Soho Photo Gallery (NYC), and in the 27<sup>th</sup>, 29<sup>th</sup> and 30<sup>th</sup> Annual Photography Regionals.

*[continued on page 8]*

February Projected Competition Winners



Max Tiller photographed the **Topiary Garden** (*2<sup>nd</sup> place General, above*) in Portsmouth, RI, in available afternoon light, with a Minolta DiMage 7 and 28-200 mm lens on a tripod. Hoya Infrared. 1/4 sec @ f/8. ISO: 100. Converted to digital and printed on double sided Staples Matte Paper.



Max Tiller photographed **Holy Names Sister** (*1<sup>st</sup> place General, above*) at a retirement home for nuns in available window light, with a Mamiya C330 TLR on a tripod, 80 mm lens and Tri-X 400 film. Printed on Ink Jet Epson 2400-Staples Matt paper.



Rob Near shot **Day Lily Xray** (*2<sup>nd</sup> place Assigned, above*) with a Nikon D700 on a tripod and Nikon 70-300mm @ 300 mm lens. f/5.6 @ 1/125 sec. ISO: 200. In Camera 3 shot multiple exposure, converted to B&W with Lightroom.

Barb Lawton photographed **Woodstock Window** (*1<sup>st</sup> place Assigned, below*) on a sunny day with a Canon 50D and Canon 18-200 mm IS lens. 1/200 sec. @ f/7; ISO: 200. She used a series of CS5 adjustments and filters in addition to a couple of NIK Color Efex Pro filters, until she liked the effect.

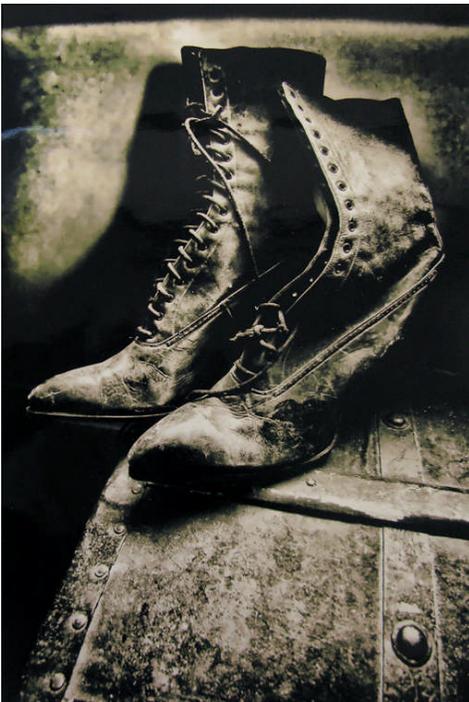
Jeff Perkins captured **The Gig is Up** (*3<sup>rd</sup> place General, below*).



February Print Competition Winners



**Drue Sokol** enjoyed this **Lazy Summer Afternoon** (2<sup>nd</sup> place Monochrome, above) at the Mohonk Mountain House in New Paltz, NY, with a Canon EOS 20D. HDR filter in Topaz. **Doug Mitchell** captured this **Weathering Beacon** (1<sup>st</sup> place Monochrome, at right) on Montauk point, Long Island, with a Canon 5D and 70-200 mm f/2.8 lens @ 200mm. f/11 @ 1/400 sec. ISO: 1250. **Doug Mitchell** also photographed **Grandma's Boots** (3<sup>rd</sup> place Monochrome, below) at the Pruy House, with a Canon 40D and 12-24 mm f/4 lens @ 12 mm. f/6 @ 1/30sec. ISO: 800.



**My Scent Is Better Than Yours** (1<sup>st</sup> place Assigned, above) says **Max Tiller**, who shot this still life of a skunk doll with an Elizabeth Taylor White Diamonds perfume bottle under its tail, with SONY H5 Point & Shoot camera and Zeiss 14X lens. 1/40 sec. @ f/2.8; ISO: 100.



**FrankenFruit** (2<sup>nd</sup> place, Assigned) by **Sean Sullivan**

**February Competition Winners** [Continued from pages 6 & 7]



**Smooth & Sweet, Spiral and Sharp** (3<sup>rd</sup> Place Assigned print) is by Luba Rickett.

**Jim Miller** photographed **Dead Train** (3<sup>rd</sup> Place Assigned projected image).



**Pinhole Bios** [Continued from page 5]: Sukumar's photographic interests are in travel, landscape, nature and the human figure. He is fascinated by that which is indirectly perceived, that which is there, yet in some sense not there, and by its capacity to create abstracts. He uses reflections and shadows as a palette for creating whimsical works of fancy. A past-president of SPS, currently 2<sup>nd</sup> Vice Chair of PSA's Color Projected Imaging Division. Cover articles and photo presentations include "Slot Canyons of the Colorado Plateau" (PSA Journal, June 2002), "Yatra Trails of the Indian Himalayas" (PSA International Conference, Portland, OR, 2008), "Double Vision" (Zoe Fest, 29 Palms, CA, 2008), "Sandstone Symphony: The American Southwest - Land of Abstracts" (Photo Association of Dum Dum 9<sup>th</sup> International Conference, India, 2010). Exhibited at Center for Fine Art Photography (Fort Collins, CO), Art Space Gallery (Norwich, CT), Fulton Street Gallery (Troy), Albany Photoregional, Photo Center of the Capital District (Troy), Exposed Gallery of Photography (Delmar), Art Finds (Colonie), McGreevy's ProLab and Zuzu's (Albany).



**Connie Bush** found this **Bike** (1<sup>st</sup> Place Color print) in the snow.

**Kim Koza** was still **In Pursuit of Laundry** (2<sup>nd</sup> Place Color print) in Venice on this cloudy afternoon with a Canon 10D and 28-35 mm lens. Shutter speed: 1/200 sec.



## Vortex Storm Jacket

*Jonathan Lawton  
Hunts Photo & Video*

If you spend any amount of time outdoors taking photos, sooner or later you are going to find yourself in some inclement weather. For



years I've kept a small garbage bag and some rubber bands in my camera backpack for the sole purpose of protecting my gear incase of a sudden rainstorm. Sure it worked in a pinch, but it was always a precarious situation trying to secure my makeshift rain cover in a timely fashion. Vortex Media offers a more dependable and equally compact solution for anyone who needs to protect his or her camera equipment while out in the field.

The *Vortex Storm Jacket* is a one-piece camera and lens cover made of a flexible and waterproof nylon fabric. Setting up the Storm Jacket is a quick and easy task. The front cover features an adjustable bungee drawstring, allowing you to cinch the cover to the front of your lens. From there you simply pull the jacket over the back of your camera body to complete the setup. The Storm Jacket's rear opening is large enough to allow you easy access to your camera controls and viewfinder. My test unit was the 17-inch model and was large enough to accommodate a Canon 70-200 mm f/2.8 lens mounted to a Canon 1D.

The *Vortex Storm Jacket* comes in four colors (Black, Red, Yellow and Camouflage) and is available in five different sizes: S (11"), M (17"), L (23"), XL (27"), XXL (31"). To figure out what size is most appropriate for your gear, just measure from the back of your camera to the front element of your lens when the zoom is fully extended. The Storm Jacket also comes with its own zippered carrying pouch for easy storage. The Storm Jacket works well and is a simple and compact way to protect your camera gear from the harsh elements. It is small enough that you won't mind carrying it with you, and in the right conditions, it just might be the most valuable piece of equipment you have in your camera bag. The Storm Jacket ranges in price from \$36 to \$46.

*Jon Lawton is a sales associate at Hunt's Photo and Video in Melrose, MA. If you have any questions on the Vortex Storm Jacket or any other photo related topic, feel free to contact him at [jlawton@wbhunt.com](mailto:jlawton@wbhunt.com) or at the store at 1-800-221-1830. Jon is a 2003 graduate from the Rochester Institute of Technology, where he studied photojournalism. He operates a photography business, specializing in wedding and portrait photography. [www.jonathanlawton.com](http://www.jonathanlawton.com)*

## Grab Bag Competition 2011

Our annual Grab Bag contest is coming in March; so dust off those old film cameras. We all remember those cameras, right? It's the ones where you can't see the image on the back and or fix problems in Photoshop. You have to get it right "in the camera" the first time. The idea of this contest is to rekindle your creativity and show off your old-school skills without the help of today's digital magic tricks and to have some fun. Since the topic is not known till you sign up, everyone is on the same footing right from the start.

### Time line:

#### March 9<sup>th</sup> meeting: Registration

Anyone wishing to enter can sign up for the competition and receive a single 36-exposure roll of slide film along with the secret assigned topic for this year. This is the ONLY night you can sign up for the contest, so be sure to be there. Cost to enter the competition is \$20 to cover the cost of processing and prizes. (*Thanks to Connie Frisbee Houde for the donation of the actual film*).

#### March 16<sup>th</sup> meeting: Return Film

Return the exposed, UNDEVELOPED roll of film to the Grab Bag chairman. Be sure to be there to turn it in because it takes a week to get the film in for processing.

#### March 23<sup>rd</sup> meeting: Grab Bag Night

Show up a little early (6:30 pm) on that night to receive your developed roll. There will several light boxes set up, so that you can review your images and pick out your best 5 shots to be entered for judging. During the night's meeting, our mystery judge will review the slides, pick the best set of images. Judging will be based on the images that best signify the topic, as well as having best composition and technical quality. The entered images will be shown and winners announced at the end of the program that night.

### Rules:

- No pre-registration
- Film must be turned in on March 16th
- Entry Fee: \$20
- Must use the supplied role of film
- Topic will be supplied at registration

Any questions, feel free to contact me directly at [sean@spsphotography.com](mailto:sean@spsphotography.com)

Sean Sullivan  
Grab Bag Coordinator

**Kodachrome – An American Icon**

*by Jim Craner*



Much has already been said about the end of the Kodachrome era in late December. Here's a spin on it that I haven't read much about elsewhere.

While Kodachrome's exquisite color quality, dye fastness, and fine grain are the foundations of its legacy; we should also celebrate its sheer longevity as a brand and the elegance of its design. At a time when almost nothing in popular culture endures for long, Kodachrome lasted for almost 80 years. When you consider that the entire history of modern photography is arguably only twice as long; it's an enviable achievement.

The brainchild of two Kodak engineers (musicians turned scientists), Kodachrome was first released as 16 mm motion picture film in 1935, with still camera versions following the next year. What to me is completely remarkable is that the film and processing technique changed very little over its entire life, save for the gradual increase in speed from ISO 10 to 200.

Kodachrome recorded some of the most iconic images of the 20<sup>th</sup> century - the Hindenburg explosion, Edmund Hillary's ascent of Everest, The assassination of John Kennedy. Steve McCurry's "Afghan Girl", shot on Kodachrome, is National Geographic's most recognized cover.

Film has now largely disappeared from the world of still photography. I think it fittingly ironic that Kodachrome hung in until the very end. As I ponder the ascent of digital photography, which seems to thrive on accelerated obsolescence; I have to wonder what modern developments will mean as much, or last as long.



Image Notes:  
This image was captured in 1972 on a sunny spring morning outside the school building where I taught at the time. The image above is a digital recreation, the original slide is actually better! Saturated colors, grain free and vibrant – the slide is as good as the day it was processed. I'm afraid its Ektachrome contemporaries have not fared as well. For image permanence, no grain, and vibrant color, Kodachrome is unrivaled.

[Adapted & excerpted from Jim's blog at [www.pawspphoto.wordpress.com](http://www.pawspphoto.wordpress.com)] (This column will cover interesting posts from blogs by our members and friends).

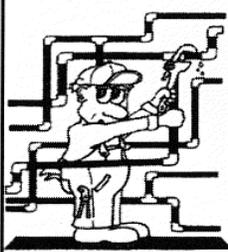
**Inter-Club competition News**

- Honor to **David Jeffery** for "**Forest Morning**" in PSA Nature Interclub 2010-2011 Contest #1.
- HM to **Kenneth Deitcher** for "**Rancho de Taos**" in PSA Travel Interclub, Nov. 2010 (*below right*).
- HM Human Interest category to **Kim Koza** for "**Rome Street Scene**" in PSA Photo-Journalism Interclub, Jan.2011 (*below left*).



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## February Competition Results

### Print Competition Results

Assigned Topic: Apples and Oranges <i>[10 Entries]</i>		
1	Max Tiller	My Scent Is Better Than Yours
2	Sean Sullivan	FrankenFruit
3	Luba Ricket	Smooth & Sweet, Spiral and Sharp
HM	Linda Wroble	Snowy Tea Party
HM	Ken Deitcher	Menagerie
Color <i>[23 Entries]</i>		
1	Connie Bush	Bike
2	Kim Koza	In Pursuit of Laundry
3	Rob Near	CSX Mainline
4	Doug Mitchell	Ballet Dancers
5	Rob Near	Your Seat Is Waiting
HM	Sean Sullivan	Adrift
HM	Connie Frisbee Houde	Afghan Prison Kindergarten Teacher
HM	Ron Herndon	Evening Light on Mono Lake
HM	Barb Lawton	Prayer Flags
Monochrome <i>[15 Entries]</i>		
1	Doug Mitchell	Weathering Beacon
2	Drue Sokol	Lazy Summer Afternoon
3	Doug Mitchell	Grandma's Boots
4	Rob Near	Spring Infra Red
HM	Ken Deitcher	Downtown - A Cold Winter Day
HM	Marianne Rahn-Erickson	Dawn in Hebron

Judge: Jim Craner

### Projected Competition Results

Assigned Topic: Digital Surrealism		
1	Barb Lawton	Woodstock Window
2	Rob Near	Day Lily X-ray
3	Jim Miller	Dead Train
4	Doug Mitchell	Drooping Window Sill
HM	Jeff Perkins	Deer of Dreams
HM	Barb Lawton	Airport Gone Wild
HM	Ken Deitcher	Dalis Dolls
General		
1	Max Tiller	Holy Names Sister
2	Max Tiller	The Topiary Garden
3	Jeff Perkins	The Gig is Up
4	Jim Miller	Sleeping Goat Dreams
HM	Ruby Gold	Gazebo in Sepia tones
HM	N. Sukumar	Rock dance
HM	Luba Ricket	Heaven Gates
HM	Jeffrey Altman	Peebles Island Rectangles

1<sup>st</sup>, 2<sup>nd</sup> & 3<sup>rd</sup> place winners of future monthly competitions: please complete and submit the winner comments form on the competitions page of our website.

### Photo Essay New Category

*In the past few years we have had members submit printed books in the print category. This year we have decided to create a new category in the Photo Essay Competition for photo image books. Therefore you could compete in three separate categories for the April 27<sup>th</sup> competition night: 1) Print Essay, 2) Book Essay, 3) Digital Projected Image Essay. So put your creative thinking caps on and get ready to go!*



**CSX Mainline** (3<sup>rd</sup> Place Color print) by **Rob Near** is a 5-exposure one-stop HDR bracket set, making 16 HDR images merged to pano using CS5 Photoshop. Shot just prior to sunrise in Cossackie, NY, with a Nikon D700 on a tripod and Nikon 24-70 mm @ 47 mm lens. f/14 @ ISO: 200. HDR work was done with NIK HDR Efex Pro.. Printed on Canon iPF6100.



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