



Photo of the Year Steve Choatie

## Speaker for June - Kevin Banks



I am a photographer, traveler, entrepreneur and passionate follower of Jesus. I grew up in Northern California, and I've since lived the life of a sailor in Hawaii, a business owner in Nashville, and most recently a backpacker in New Zealand. Everywhere I've been, I've enjoyed capturing images of cities and landscapes with my trusty camera. My eye has always been drawn to color and contrast. With my camera, I try to frame the world in a unique and interesting way. I love exploring the world through my viewfinder, and I love sharing what I find with other people.

News Letter June 2012

**Club meeting**  
**7 PM Tuesday**  
**June 19, 2012**  
**Social at 6 PM**  
**Guest welcome**  
**first meeting free.**

## Beginner Tips

### Group Photo Ideas and Tips

#### 1. Sharpness

These can be very different though, if I am shooting a group or family of 5 or more I always make sure that I am at F8 at the very least, F9 or F10 would be even better. Why is this? Well, because you want all of their faces to be "sharp" of course. If you are at a lower f-stop, some faces will likely be out of focus or not quite as sharp as the other ones. Going up on your f-stop number is not hard when I am shooting in my studio, but when I am shooting outdoor using natural lighting it can be very difficult because you may



*Club Website*  
[www.nashvillephotographyclub.com](http://www.nashvillephotographyclub.com)

*Quote*  
 "All photos are accurate. None of them is the truth."

*Richard Avedon*

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Continued from Page 1 Spring Season Photography

not have a enough light, and at that point it is a trade off and you just have to use your best judgment. When I am shooting large groups at a wedding outside, I will often bring a flash as it is hard to get their faces lit up and sharp at the same time.

This step is very important, and I usually explain this to the group I am shooting before we start taking photos in the first place. If some of the group is in a line, for instance maybe there are 3 in a line in the back and then 2 in the front, you want to make sure that the 3 that are in a line are using their peripheral vision to make sure their noses are in line. What I tell my clients is to pretend that I am holding a piece of paper and that their nose is touching it, anybody else in that "line" should also be able to touch my "pretend piece of paper" with their nose as well. Have you ever seen a photo where 1 head looks really big? That's because of this problem.

When shooting larger groups of people it also very important to have more light availability to use as it will require much more light to make sure their faces are lit up in compared to taking photos of a couple of people or a single subject.

It is hard to pose a large group of people because by the time you have posed some of them and are posing others the first group of people have fallen out of their pose anyway, so candid is usually best. Unless you are taking photos of a high school team or something, which in that case I carefully pose the shot in most cases.

With even photography this is obviously not something you have control over. But with photographing families, for instance it can be very important to make sure that the colors are coordinated but different. "Matchy, matchy is out". Make it bold, fun and modern. *Author: Amber Bauerle*

## Moonbow outing Sept 29th 2012

For all those interested in joining the Hiking and Adventure group for the September Cumberland Falls Moonbow outing I suggest getting reservations as soon as possible. We just booked our room at the lodge and there are only a few left.

The shoot will be in the evening on Saturday the 29th. Candy and I will be traveling on Friday the 28th doing some adventuring and site selection on Saturday morning, Shooting the moonbow on Saturday night, then heading home Sunday morning. Iâ€™m sure the trip home will include a stop somewhere because Candy won' be able to pass all of the parks without stopping at, at least one of them!

Anyone can come as early, and stay as late as you like. You can participate in as many or as few of the of the side excursions as you'd like. The only requirements are a determination to have fun (never a problem with our group), be a current member, and bring a hold harmless form.

Cumberland Falls Home Page

<http://parks.ky.gov/parks/resortparks/cumberland-falls/default.aspx>

A moonbow site

<http://www.2geton.net/martin/moonbow/moonbowschedule.html>

Amateur video of the falls (no moonbow)

<http://www.ifood.tv/video/bettys-trip-to-cumberland-falls-in-search-of-moonbow>



Picture of the Month May, 2011

Spring

JENNIFER GHOLSON

How was this picture taken?

Camera was on a tripod close to the bird house.

She stayed at a distance and used her remote.  
Camera settings

200mm

ISO 1250

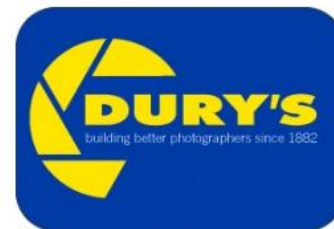
f8,

60 sec



Upcoming Photo of the Month Themes

June Theme is "Architecture"



Sponsored by Dury's

-Rules for Photo of the Month Contest -

1. You **MUST** be a member and dues paid up to date.
2. Photograph must pertain to the Monthly Theme (i.e. November is FOLIAGE).
3. Image size limits: Minimum 4 x 6 to Maximum 12" (long side).
4. Place ONE photo in the Marked Folder on the center table.
5. Photograph needs to be taken within the past 3 months.

**Note:** *Be sure an put your name on the back of your image.*



## NASHVILLE PHOTOGRAPHY CLUB Schedule of Speakers

<i>Meeting Date</i>	<i>Speaker</i>	<i>Photo Theme</i>	<i>Spotlights</i>
June	Kevin Banks	Architecture	
July	Members slide show	Americana	
August	Randy Hedgepath	Black & White	
September	John Guider	Night Time Photos	James Frazier
October	Larry McCormack	Reflections	
November		Repetitive Patterns	

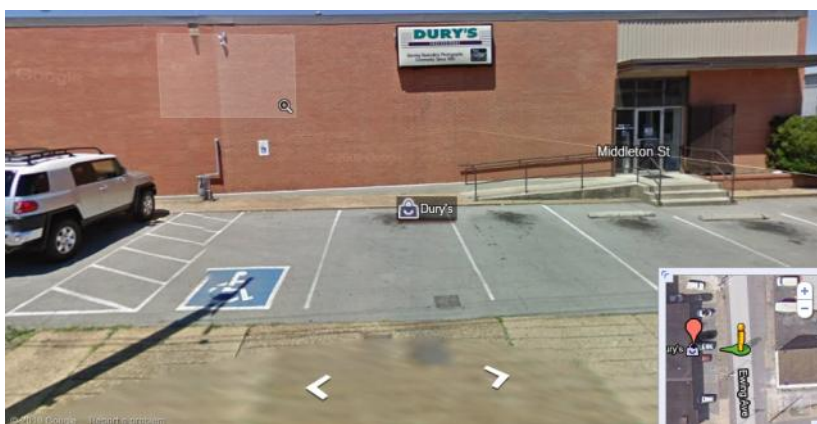
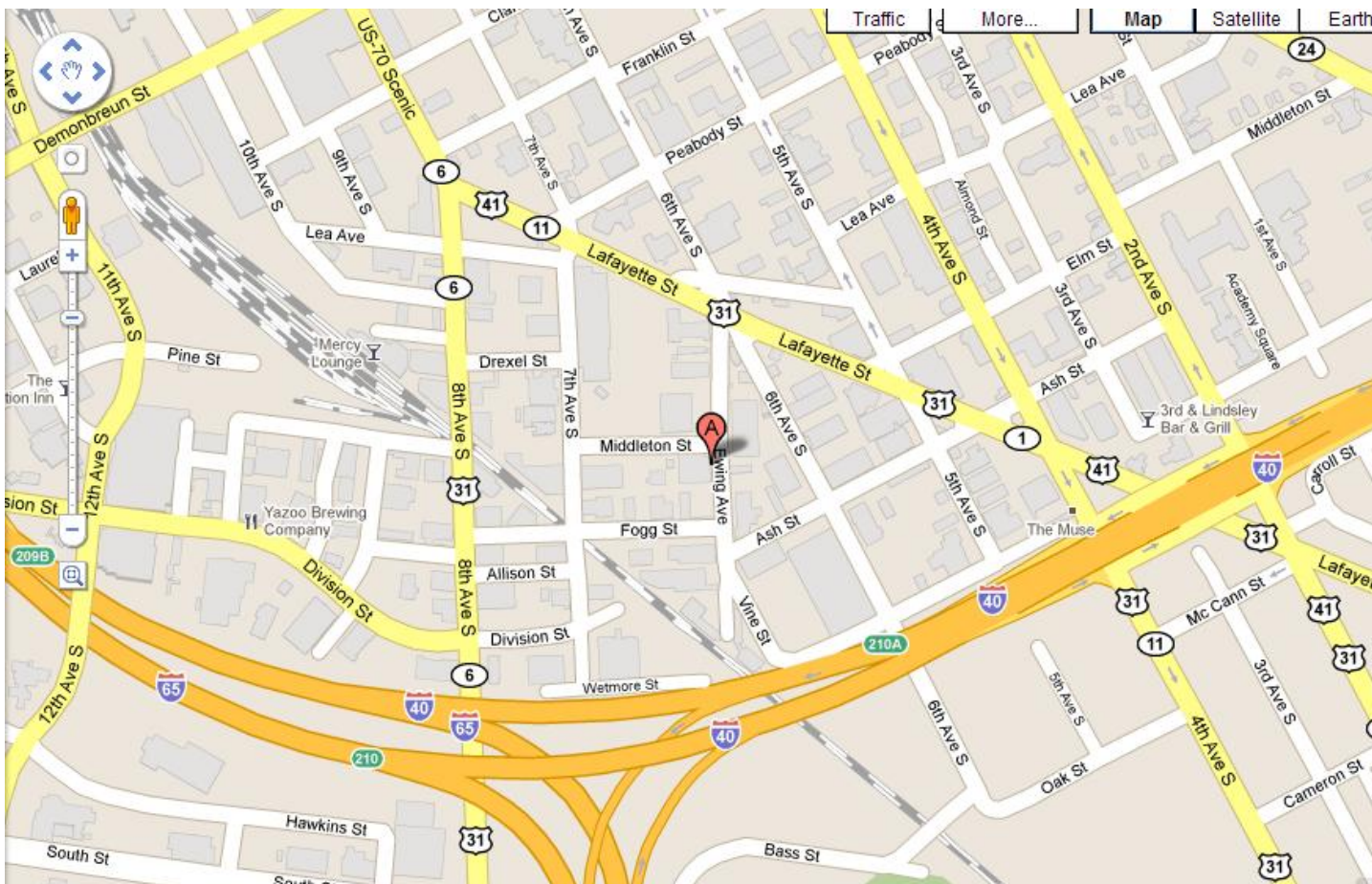
**There are still slots for Member Spotlights for some months. Please signup so we can all see some of your best photographs and learn a little more about you. The Member Spotlight was designed to allow club members to learn more about each other. So far we have seen some amazing and wonderful work plus heard several entertaining and informative bio's.**





**Meeting at Dury's 3rd Tuesday of the month.**

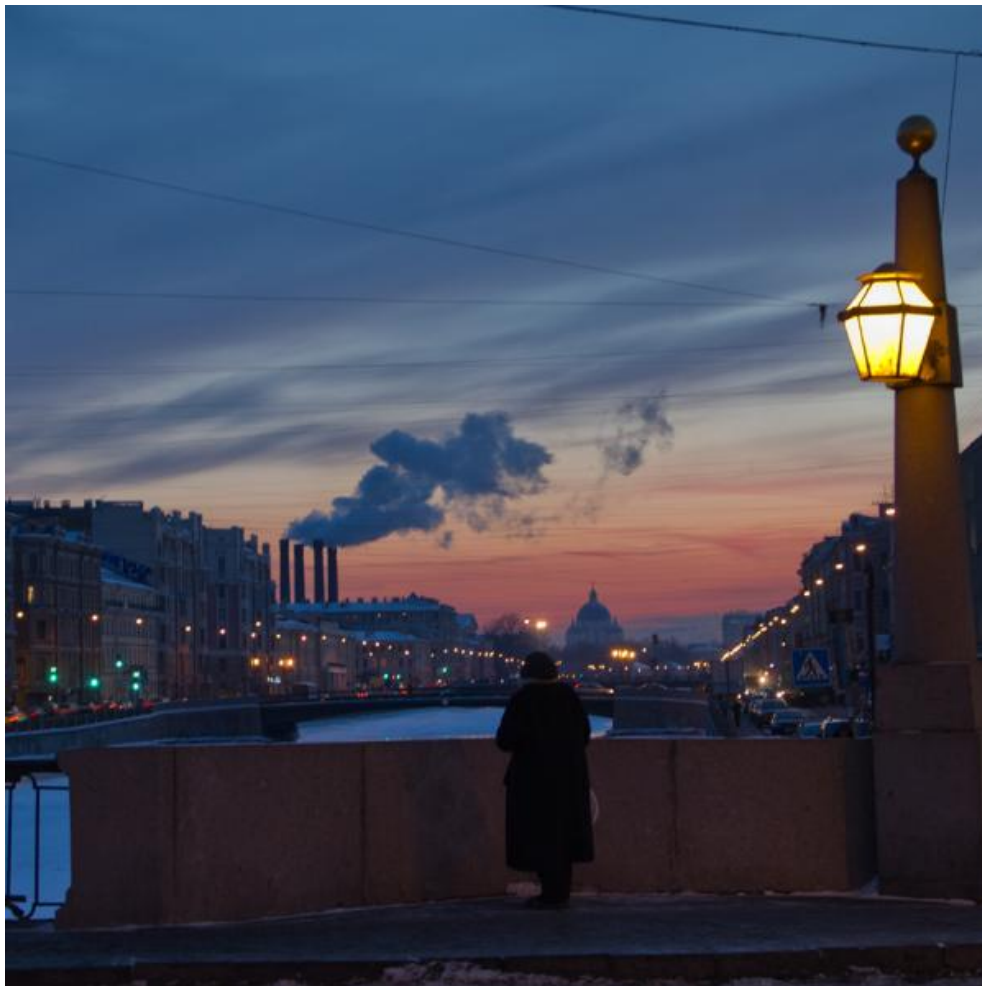
Dury's is located at 701 Ewing Ave, Nashville, TN





## LOW LIGHT TIPS WITHOUT A FLASH

(GREAT TIPS IF YOU DON'T HAVE A GOOD EXTERNAL FLASH)



It's amazing how little is known about low light photography and why many pictures are ruined when the environment is too dark. Many folks in fact go on to buy more expensive camera thinking the problem will be solved. No way! That will not help you out.

The most important thing is to first understand why pictures turn out bad under low light. In this article, I'll help you understand the mechanics behind low light photography and then we'll take a look at a simple solution to the problem. You'll see that you can even take good pictures in low light using point-and-shoot cameras.

### 1. UNDERSTAND WHY PHOTOS TURN OUT BAD IN LOW LIGHT

Light is needed for photography. Do you realize when you're out in sunlight and taking a photo of the kids running around, the pictures turn out

pretty spectacular? Usually you don't get those wrong.

But indoors, the pictures can turn out pretty bad. With the lights dimmed and the birthday cake taken out, snapping a photo in those conditions will most likely result in a fuzzy and poor picture.

The issue here is – too little light gets into the camera. What you need is more light – which is why the first thing we do is to activate the pop-up flash unit and zap! You get more light and clearer pictures.



But wait... with that flash going off, what you'll also see is that your subjects are lighted up very harshly. I always think that flash used full blown in low light ruins a picture because of its harshness.

So what do you do? Let's assume you want to avoid the jarring harshness of the flash and turn it off. How can you can more light into the camera to get better, clearer pictures? Not sure? Well, there is a way.. and it's called ISO.

## 2. UNDERSTAND ISO

Let's understand what ISO is. ISO is a measure of your digital camera's sensitivity

to light. Back in the days of analogue 35mm cameras they had different films which had different light sensitivities. If you wanted a film that was more light sensitive, you literally had to switch out the camera film before your next shot.

Digital cameras overcome that. They allow you to just set the ISO as desired and are usually defined in the range of hundreds – 100, 500, 800, etc.

And here's the golden rule to remember. A high ISO setting in your camera allows more light to be captured on its sensors. This offers the low light problem you face. The downside to this is that you get increased image noise. So your pictures may turn out a bit grainy. A low ISO setting in your camera reduces the amount of light captured on the camera's sensors – but you get less digital noise appearing.

What does this mean for those taking photos in low light and not wanting to activate flash? Well, obviously – crank up the ISO to the maximum. You will get some digital noise coming into the picture – but nothing we can't deal with (see below).







### 3. OTHER TIPS FOR LOW LIGHT SHOTS

In summary, to shoot better digital photos in low light conditions without using a flash, set the ISO setting to the higher part of the range. Also, set your camera to Aperture Priority and set an f-stop that allows more light through (bigger aperture). It also helps to shoot in RAW mode so that you capture maximum detail in your digital shot (no compression in the captured image). And here's a trick to remove that digital noise that accompanies high ISO shots – use a software program like Noise Ninja to re-

move it. Noise Ninja is very effective in combating image noise and I practically swear by it when I have high ISO pictures to process.

You already know it is tough to shoot good digital photos in low light conditions without a flash. The trick is really to get more light into the camera without using that harsh flash – and we can do that by cranking up the ISO and setting the camera to Aperture Priority. To combat the image noise introduced by the high ISO, make use of RAW image shooting to capture maximum detail and use software like Noise Ninja to remove the offending noise elements. Try out the high ISO shots in low light – you'll definitely see an immediate improvement to your photos. Good luck! *Author: Gary Hendricks*

Our very own Brent Wright won first place in the state wide contest held by the "Camera Club Council of Tennessee" (3CT) of which the Nashville Photography club is a member.

To see the entire list and photos and view the 3CT Newsletter Click on the link below.

[3CT Newsletter June 2012](#)



**1<sup>st</sup> Place**  
**"Last One Standing"**  
**Brent Wright, Nashville Photography Club**





You may not have thought about it but many of the photographs you take when traveling either for business or vacation are in fact Architectural photos.

## ARCHITECTURAL PHOTOGRAPHY: THE KEY ELEMENTS

In a mini-documentary of Birmingham, Alabama based architectural photographer, Chris Luker, we are not only told but shown what kind of thought and preparation goes into each of his photographs. The video starts out with a powerful quote from world-renowned architecture writer and critic, Paul Goldberger, which you can read and hear in full by watching the following video:



Video 2 min 46 sec

Those powerful words are what Luker draws his inspiration from when he is out photographing. He feels it's his job as an architectural photographer to define the meaning of somewhere. When going about translating architecture to the viewer, Luker says he looks for what the architect is saying with his design in the same way a person would look at a painting and find the artists intent. It is that idea which should be portrayed in the photographs, suggests Luker. In doing so, Luker looks for the following key elements:

- Details
- Context
- Light
- Environment
- Time
- Elements
- Season
- Materials





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In making this video and when photographing architecture, Luker uses a variety of lenses on his Canon 5D Mark II including a Canon TS-E 24 mm f/3.5L II, Canon E 85 mm f/1.8, and a Canon E 50 mm f/1.8. The video editing was done using Adobe Premier, a powerful video editing platform that comes bundled with Photoshop, After Effects, and many other goodies in Adobes Creative Master Suite. Author: Tiffany M

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## Photography Tips, Essential Skills, Quickly Transform Your Photos, by Karl Taylor



Video 10:45

**Ten minutes that may change the way you shot. This video is a short course about the different types of light with some examples of how to adjust and shot is a few different lighting situations.**



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## List of offices and people running for office 2012-2013

### Nashville Photography Club 2012 -2013 Ballot

#### Vice President

\_\_\_ Jack Flint

\_\_\_ \_\_\_\_\_(write in)

#### Treasurer

\_\_\_ Virginia Gregory-Kocaj

\_\_\_ \_\_\_\_\_(write in)

#### Board Members

\_\_\_ Dana Barrett

\_\_\_ Doug Almy

\_\_\_ Susie Aboulhosn

\_\_\_ Dennis Gowan

\_\_\_ Candy Kidwell

\_\_\_ \_\_\_\_\_(write in)



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## Canon New EOS Rebel (T4i) Hands– Preview



For the last few months we have featured some great but rather expensive cameras. This month we take a look at the new Canon Rebel (T4i) camera, a much more affordable camera. It should be in stores later this month in several configurations: \$849 (body only), \$949 (with 18-55mm lens), and \$1,199 (with the new 18-135mm f3.5-5.6 IS STM lens). That latter lens will also be available standalone for \$549.99; a 40mm f2.8 STM pancake lens will retail for \$199.99.

Rod

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Canon's entry-level 'Rebel' series has enjoyed continuous success in its film and digital incarnations for more than two decades. Over this time these little SLRs have been increasingly improved and refined to the point that the company has seemingly struggled to find ways of making the latest iteration stand out from the last. Put the new EOS 650D / Rebel T4i side-by-side with its predecessor, the [EOS 600D / Rebel T3i](#), and you could be forgiven for thinking that it's a very minor update, so similar are the bodies and specifications. But delve a little deeper and it's a more intriguing prospect than it first appears.

The headline specifications - 18MP CMOS sensor, 9-point AF sensor, 3:2 flip-out 1.04m dot screen are all familiar from the 600D. But each of these has been significantly improved and it's the fine detail that makes the 650D interesting - both as a product in itself and in what it says about Canon's view of the future.

The problem facing camera manufacturers is that the basic SLR concept is in danger of appearing anachronistic to the very people entry-level models are supposed to appeal to: users upgrading from smartphones and compact cameras who are now accustomed to setting up their shots using LCD screens rather than optical viewfinders, and who expect their camera to shoot video for upload to YouTube just as well as it captures stills for Flickr. The traditional SLR design, with its roots in 35mm film

photography, has struggled to adapt to these demands, most notably offering poor focusing performance in Live View and video, and ergonomics centered around eye-level shooting.

Because of this, conventional entry-level SLRs have come under increasing pressure from mirrorless interchangeable-lens cameras, which offer a more compact camera-like user experience and superior video capabilities in smaller, more portable bodies. Meanwhile Sony's SLT cameras offer significantly improved live view and video in an SLR-like design by using an electronic viewfinder. Both types of camera offer features such as fast face-detection autofocus that compact-camera users now take for granted.

The EOS 650D appears to be designed to meet these challenges head on, with new features aimed at improving its live view and video performance. Firstly, it becomes Canon's first SLR capable of continuously tracking and maintaining focus on a moving subject while recording movies. This may not sound like a big deal - lots of cameras claim to be able to do so, with varying degree of success - but what matters is how it's implemented.

The EOS 650D has a new 'Hybrid CMOS' sensor that now includes pixels dedicated to phase detection autofocus (in a similar fashion to Nikon's [1 J1](#) and [1 V1](#) mirrorless cameras). The Hybrid AF system uses these to set the lens quickly to roughly the correct distance, then uses contrast detection AF to fine-tune focus. In principle, this should provide faster and more certain focusing for live view and video shooting compared to previous cameras that relied on CDAF alone. There are more details [later in this preview](#).

#### Canon EOS 650D / Rebel T4i key features

- 18MP APS-C 'Hybrid CMOS' sensor
- Phase detection AF from imaging sensor for Live View and Video
- Continuous autofocus in movie mode with subject tracking
- 14-bit DIGIC 5 processor
- ISO 100-12800 standard, 25600 expanded
- 5 fps continuous shooting
- 9 point AF system, all sensors cross type, central sensor F2.8 (from 60D)
- 63 zone iFCL metering
- 1080p30 video recording, stereo sound with internal or external mics

1.04m dot 3:2 touch-sensitive vari-angle ClearView II LCD (capacitive type, multi-touch support)

#### Touchscreen control

The EOS 650D also becomes the first SLR to feature a touchscreen. This is of the capacitive rather than resistive type, meaning it's sensitive to contact rather than pressure, like most modern smartphones. In Live View and Movie modes the screen can be used to specify the point of focus and release the shutter, as we've seen before on several mirrorless cameras. It also supports multi-touch and gestures, meaning that it offers iPhone-like pinch-to-zoom and swiping from image to image in playback. The results is a user experience that smartphone users will immediately find familiar.

What's more, the entire interface can be controlled by touch in a completely seamless fashion, including the onscreen Q menu that's used to access secondary functions, and the entirety of the menu system. Fortunately this doesn't come at the cost of external controls, and the EOS 650D offers essentially the same level of button-and-dial operation as its predecessors; the screen simply adds an additional control option. You can turn it off entirely and still get just as much control as on the 600D.

#### Further updates and improvements

Aside from these headline features, the EOS 650D gains several new tweaks and updates. It uses Canon's DIGIC 5 processor (as seen in the [S100](#) and [G1 X](#) compacts), which helps enable a boost in the sensitivity range to ISO 12,800 (25,600 extended), and allows correction for chromatic aberration in the camera's JPEG processing to give cleaner-looking images. The 'conventional'

autofocus system for eye-level shooting is borrowed from the [EOS 60D](#), and uses nine focus points which are now all cross-type, with the center point offering additional accuracy with fast lenses. The rear screen has been improved too, with no air gap between the display and cover glass, which should reduce reflections and improve visibility in bright light. There's also an anti-smudge coating in an attempt to reduce the impact of its newfound touch-sensitivity.

The camera also gains a built-in stereo microphone to provide sound for video, and a slightly-tweaked control layout that makes movie recording more accessible by placing it as a third position on the main power switch, as opposed to an exposure mode on the top dial. The 650D retains its predecessor's mic socket if you need better sound than the internal mics can offer.



There are a couple of new scene modes in its place, 'HDR Backlight' and 'Handheld Night Scene', both of which combine multiple exposures to give a final processed image. A four-exposure 'Multi Shot Noise Reduction' setting is also available in the PASM modes, unusually placed as an option in the High ISO Noise Reduction menu screen (and for JPEG shooting only, not RAW). There are also two additional processing filters but, as has been the case with previous Canon DSLRs, these are after-effects, rather than live previewed effects.

As is Canon's way, the EOS 650D won't directly replace the EOS 600D in the overall lineup. Instead the older model will re-

main in the line and effectively drop down a notch to the position currently occupied by the EOS 550D (T2i), which will be discontinued.

Alongside the EOS 650D, Canon has announced two lenses which both use linear stepper motors for autofocus, and which therefore gain an 'STM' designation. This type of motor is commonly used in lenses for mirrorless cameras as it offers fast, silent focusing during video recording, and is especially well-suited to working with contrast detection AF. However, it's the first time this particular technology has been used in a conventional SLR system. Both lenses feature 'focus-by-wire' manual focus (as opposed to mechanically-coupled focus rings), which allows full-time manual focus even when the lens is set to AF mode.

The 18-135mm f/3.5-5.6 IS STM is an EF-S lens for APS-C cameras that also features 'Dynamic IS' image stabilization; this is designed to compensate for the different patterns of camera movement encountered when shooting video (for example when walking with the camera). It will be one of the EOS 650D's 'kit' lenses, along with the cheaper [EF-S 18-55mm f/3.5-5.6 IS II](#). It's a little smaller than Canon's existing [EF-S 18-135mm f/3.5-5.6 IS](#) lens, and adds a switch to lock the zoom at 18mm and prevent it from extending under its own weight when you're carrying it around. Its close-focus distance is also reduced to a pretty reasonable 39cm.

The EF 40mm f/2.8 STM pancake, meanwhile, becomes comfortably the smallest lens Canon makes, at about half the thickness of the [EF 50mm f/1.8 II](#). It will also be sold as a kit with the EOS 650D in some regions (where it offers a slightly unconventional 64mm equivalent field of view), but Canon says it's aimed at least as much at [EOS 5D Mark III](#) owners. Indeed we can see it becoming a firm favourite with full-frame users, for whom will offer a slightly-wide-of-normal angle of view. By Andy Westlake





## Macro Lens and Portraits

Without question, macro lenses are among the most versatile type of lens for general photography. All true macro lenses focus from infinity to half life size, and most focus all the way to full life size. That ability allows you to fill the frame with the subject's eye if you desire. In portrait sessions, a macro enables you to frame and compose your subject without being restricted to the minimum focusing distance of a non macro lens. Don't be fooled by zoom lenses with "macro" in their names. These are not true macro lenses as they don't focus to at least half life size and are not well corrected even for close-up photography.

True macro lenses as a class are the sharpest lenses available. Sharpness can be a blessing or a curse in portraiture, depending on your subject's skin. But with the vast array of software tools available for softening and smoothing skin, this is not really the issue it was in the days of film. With digital capture, it is far easier to remove blemishes and smooth skin in a natural way than it is to sharpen the subject's eyes and retain a natural look.

The biggest photographic disadvantage to using macro lenses for portraiture is their maximum aperture. While there are many portrait lenses available with apertures of  $f/1.4$  to  $f/2.5$ , there are only a few macro lenses available with apertures larger than  $f/2.8$ . If you prefer shooting wide open to give maximum separation of your subject from the background, or your portraiture style is journalistic or uses available light, macro lenses may not be right for you.

You must have precise focus with a macro lens, so it is always best to use a tripod or camera stand. Many of the latest macro lenses incorporate image stabilization now, and this is a real advantage if you have to hand-hold the camera for a portrait or you're not using flash as your main light. If you aren't using TTL metering, remember to correct your exposure as you move closer: *increase exposure by one EV step at half life size and two EV steps at 1:1.*



**Full frame head and shoulders portrait with the D3s and Nikkor 105mm  $f/4$  macro lens, hand held at  $f/11$  with studio electronic flash. Skin retouched in Lightroom 4 by brushing on negative Clarity. ©Stan Sholik**



**Walking closer to the model, I took more photos at various distances. This is my favorite. Same lens and exposure with a small exposure compensation and skin retouching in Lightroom 4. ©Stan Sholik**



Image stabilization does increase the cost of the lens, and for a given focal length and maximum aperture, macro lenses are generally more expensive than non-macro lenses. One reason is the need for the focusing mount to travel much further in rotation. Where non-macro lenses may focus from infinity to their closest focus by turning the focusing ring through 90 degrees or less, macro lenses often require a rotation of 180 to 270 degrees to focus from infinity to 1:1. This works to your advantage in portraiture, giving you far more precision when you focus, particularly if you focus manually, which I recommend.

If you use a full-frame camera for portraiture, either film or digital, then a macro lens with a focal length of 85mm to 105mm is an excellent compromise between working distance and producing a flattering portrait. A shorter focal length tends to emphasize the nose or the side of the face closest to the camera in an unnatural way, while a longer focal length makes it difficult to interact with the subject.

For APS-C digital SLRs, macro lenses with focal lengths from 50mm to 70mm are ideal for portraiture. Lenses in these ranges for your camera also give you sufficient room to set up lighting and not to be too invasive of the subject's personal space.

If your portraiture includes newborns and babies, don't even think about non-macro lenses. Baby skin and their small delicate features are ideal subjects for portraiture with macro lenses. Author: *Stan Sholik*

## Upcoming Charitable Events

Monday, June 25 MS Celebrity Golf Tournament

October 6 and 7 the MS Jack N' Back to Lynchburg, TN

November 4, TN Hemophiliac Walk in Nashville

[See website for additional information](#)

## Member Slide Show.

The member slide show will be shown at the upcoming July meeting. Each member can submit up to 12 images for the show. I would also like a portrait shot of you in addition to your images so that we can start your slides with your picture like we do the member spotlights. We had 40 members participate in the December slide show. Following are some details for submitting your images:

All images must be submitted to me by Tuesday, July 10 in order to be included in the show on Tuesday, July 17. [\(cont. next page\)](#)



Images should be sized at 1024 on the longest side by 120 PPI.

Images should be labeled in the following manner (Photographer's Name\_# ex. Chris Kringle\_1) I need your name in order to give credit to the photographer for their work.

You can send your images via WeTransfer, or as e-mail attachments, or you can give me a CD or Flash Drive with your images at the June meeting. It has to be PC readable. I prefer the WeTransfer method. If you send me images I will acknowledge that I have received them if you don't get an acknowledgment from me don't assume I have your images. Check on them !!

Listed below is some information about using WeTransfer:

Log on to WeTransfer using the link provided. <https://www.wetransfer.com> Depress "Go"

Depress the + Add Files button to add the images that you want to send.

Locate your images wherever you have them stored, high light them and depress "enter". You can upload multiple images at once if they are stored in the same location.

Once you have added your images enter my e-mail address in the Friends E-mail box

([BWrightback@comcast.net](mailto:BWrightback@comcast.net)) enter your E-mail address in the box labeled for your address. You can enter a brief message in the text box and depress "Transfer" Your images will be sent to me. You will receive a message saying your images have been sent and you will receive a message when I pick them up. I will also send you an acknowledgment once I have your images. If you do not get an e-mail from me acknowledging receipt of your images don't assume I got them. Contact me and ask about your images. If you have questions please e-mail me. Have a great day !!

This information will also be posted on the NPC website for the next month and a half. If you have questions you can contact me at [BWrightback@comcast.net](mailto:BWrightback@comcast.net) or talk to me at the June meeting. I look forward to another great show and seeing all the different types of wonderful work the NPC members do.

If you have any comments, complaints, suggestions email at

[rodshean@bellsouth.com](mailto:rodshean@bellsouth.com)

If you want something included in the newsletter please email no later than the second Tuesday of the month.