

HPC MONTHLY

June 2009

The Hilo Photography Club is a photography club based on the Big Island of Hawai'i, and has been meeting monthly since 1978. Our members all have a common interest in photography and in sharing their craft/profession/hobby with others. Skills range from novice to professional. We currently have around 50 members from all parts of the Big Island.



President's Corner

By Doug Halsted

This year's EXPO contest marked ten years of holding juried photo exhibitions. The hard work of the EXPO committee and of the many volunteers from HPC and the community make this possible and they deserve our thanks. Planning for the contest takes about six months with many meetings and details to be worked out.

Wailoa Center (Codi King) has given her support over the years and deserves a thank you. Finally, the photographers submitting their work deserve a big mahalo. Their willingness to participate in the EXPO and share their work is critical to the EXPO's continued success.

Please attend the EXPO June 5th to June 24th Monday - Friday, 8:30 - 4:30, except Wednesday 12 - 4:30 . See you at the EXPO!

Doug Halsted

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“At sixty-one Ansel Adams was still struggling to support himself as a fine art photographer.”

Unknown maybe



Notes from the Second Banana

By Steve Godszak

I recently spoke to Elena Cabatu about the club's photo display at HMC and she gave us the following thanks giving (her quote): "I'd like to thank Chris from our Obstetrics Unit and Steve Godszak, Hilo Photo Club members for encouraging Hilo Medical Center to display the club's art. The works are beautiful, diverse, and add a level of sophistication to our lobby and hallway. We invite all HPC members to drop by to take a look." I second that! And be aware, there is room for another 11-12 photos so I encourage everyone to contribute and try our best to fill the space.

Mahalo!

If you are interested in displaying at the hospital contact patnsteve@hawaiiantel.net.

Announcements

By Mary Goodrich

Steve Garon – Beautiful portfolio of Burma images has been published online at HI ART Magazine. Check it out on [HI ART Magazine](#).

Hawaii Photo Expo 2009 [Website](#)



©Ken Goodrich

The 2009 Winners and Honorable Mentions in the Masters category are: 1st place, Ken Goodrich, “Sea Peace”, 2nd place, Bill Irwin, “Floral Fantasy” and 3rd place, Tom Whitney, “Pu’ukohola Morning”.

In the Enthusiast category, 1st place went to Joe Laceby for “Smurf Berry Blue”, 2nd place Molly Timmers, “Maori Wrasse” and 3rd place to Doug Toomey, “Ornata”.

Honorable Mentions went to Jayne Pinc, “Da Kine by Black Sand”, Kathleen Carr, “Punalu’u 1/40”, Mary Goodrich “Monkeypod, Pahala”, and Hansen Tsang, “Elixir of Life”.

In the Student category, 1st place went to Brandon Larusso, “It’s a Stretch” and Honorable Mentions went to Megan Politano, “Volcano Mist Adventure” and Kevin Kadooka, “Bayfront ‘a la Duotone”.

Announcements (cont)

2009 Photo Expo Winners



Ken Goodrich
1st Place Masters



Joe Laceby
1st Place Enthusiast



Brandon Lorusso
1st Place Student



Bill Irwin
2nd Place Masters



Molly Timmers
2nd Place Enthusiast



Jayne Pinc
Honorable Mention Masters



Tom Whitney
3rd Place Masters



Doug Toomey
3rd Place Enthusiast



Hansen Tsang
Honorable Mention Masters



Katheleen Karr
Honorable Mention Masters



Mary Goodrich
Honorable Mention Masters



2009 Photo winners. Including
Megan Politano Honorable
Mention Student

Announcements (cont)

Ted Orland at Hawaii Photo Expo

The Big Island has long been a special place for artists and photographers. Brett Weston, Linda Connor, Ted Orland, Margaretta Mitchell and Aaron Siskind are just a few of the internationally recognized photographers who have come here to teach and do creative work of their own. Since its beginnings in 1978, the Hilo Photography Club has flourished and now has over 70 active members. The 2009 Hawaii Photo Expo reflects on this rich photographic tradition as the work by talented local photographers has steadily gained recognition.

The 2009 Hawaii Photo Expo juror, educator and author, Ted Orland, selected 111 photographs from 265 entries to be in the exhibition. Orland has a background in graphic design and currently teaches photography at Cabrillo College in Aptos, CA. He is the author of *The View From the Studio Door* and co-author (with David Bayles) of *Art and Fear: Observations on the Perils and Rewards of Art-Making*, an essential book for artists working in all mediums.

Following the judging of Expo, Ted Orland gave an inspiring talk at Wailoa Center for the photographers who had entered the show. In speaking of his early days in photography, he said he had not heard of Ansel Adams when he signed up for a \$150 two-week workshop in Yosemite with the great master. He subsequently studied with Adams and learned to use the view camera, the zone system and to make large black and white prints in the darkroom.

With the advent of digital cameras, the world of photography changed and photographers have had to make a decision about which way to go – stay on top of the cresting wave or go with what they already know. People love new tools, but using them can sometimes close the door behind you. (That might be the door to the darkroom.) Orland says it helps to define direction and purpose when artists band together to form an artistic community where work and ideas can be shared with kindred spirits.

Ted Orland has explored many different photographic processes. His interest shifted from larger to smaller cameras. Today, his camera of choice is a \$20 plastic Holga that uses roll film. He scans his negatives and makes digital prints.

(The following is excerpted from Ted's Q and A with Expo entrants and while it isn't word for word, I have attempted to recreate some of what was said.)

Q: I see a lot of blurry photos in the new issue of B&W Magazine. Is this a trend?

A: Photographers have always tried to emulate paintings in their work. Then the f64 group came along and questioned, "Why should we do this (painterly style) when our lenses can get incredibly sharp detail?" The idea of super sharpness does seem to be reversing somewhat. A photograph that shows clarity of intent is what is more important. The maker realizes that sharpness is not essential to convey an idea and is not necessarily concerned about defining what equals photography. Artists like to find ways to take the edge off of sharpness.

A problem with digital cameras is that there is too much sharpness, too much depth of field. This can make it difficult to direct a viewer's attention in an image. A view camera can focus

Announcements (cont)

sharply on a single plane or center of interest while blurring everything else. In this case, a viewer's eye goes directly to the essence of the image.

Q: What about using compositional tools such as the Rule of Thirds? Does this rule make a good picture?

A: Only up to a point. From "good" to "magical" is a formula generated from within. We all have our own way of constructing and seeing the world. Only you have the right answers for yourself. We must believe in our own work and go with our own vision. You can accentuate what is special about the subject by using the right tools. It is good to push aside blinders and expand your toolbox.

Q: How do you judge a photograph?

A: Consider the accepted practices. We may describe a photograph by what it is, but what is it about? Rather than taking note of the things in the picture, look at the relationships between the things in the picture. I step back and look at it from a meta-level. As a juror, I have an instant response as the picture reaches out to me.

1. What was the maker trying to do? What was the balance point that led to the decision of shutter speed, aperture, technique, etc.
2. Did the maker succeed at it? Was it deliberate or accidental?
3. Was it worth the effort?

In making selections for a show, one way to look at it is to say, "all these works are deserving, but we must take some of them out." Sounds logical, but the net result is that it leads the juror to go around looking for shortcomings and mistakes rather than wonder and magic and new ideas.

I'd much rather judge a print for its potential than for its flaws. An imperfect image that's filled with good ideas is far more interesting than a perfect rendering of an uninteresting subject. After all, craft and technique exist to work in the service of vision -- not vice versa.

Q: How do I know what to enter in a show?

A: Enter pieces that have been created in the same work mode. If I see several images by the same photographer, I get a better idea of this person's exploration of technique. I see that the same mind made this, as made that. This tells me how much of a photo is serendipity and how much is a great photographer.

Q: How important are titles in the selection of an image?

A: The title tells me more about the maker than about the photograph. I usually don't like knowing the titles. Titles on the front can limit my response.

Announcements (cont)

Random Tidbits:

Put effort into the work that you love. It deserves attention and shows your seriousness about your work.

If you are doing color, do it all the way.

Ask yourself, “how broad is my photographic world?” Record the things that are important to you. Photograph your own life, your own experiences. If you like something, make it part of your artistic world. Look, react, and develop theories about your reactions.

Rain, fog and mist can be our friends. Learn to see through them to see what else is there. Sometimes an image just comes to you - it says, stop right now and take this picture at 1/60th and f8. There is a gut level response to what you see and know you like. Always take these photographs when you first feel and recognize the flash of discovery. Shoot first and ask questions later. Then you can wait for the rain to stop or the cloud to move before you shoot the scene again. The best photograph will usually be the first one or the last one.

You might look at an image the next day and wonder why you thought it was special at the time you made it. This is because we make pictures with our intuition. The next day your intellect might take over and it does not recall the moment of intuition. Months or years later, you might look at the same picture and recall your original moment of inspired perception. Don't be so quick to delete those files.

If you're going for “perfection”, make sure you get all the way there, not just part of the way. Be sure the image hits the mark in every way possible; framing, the right exposure and technique, etc. Crop out whatever doesn't carry the message.

If you have trouble getting started taking pictures, focus on one subject – for example, leaves. Take photographs of many different kinds of leaves. This should get you into working mode.

When looking at a scene consider what adjectives could describe the reason it exists. Fantasy, peaceful, mysterious, gloomy, luminous.... What do you feel when you are there?

As a society, we've learned to see the world photographically. This optical perspective changes our view of the world. We have incorporated certain kinds of vision into our psyches – such as acceptance of seeing perspective and wide angle views.

“I love photos that get me to think...”

Calendar

June 5th to June 24th - Photo Expo and Trudee Siemann's show @ Wailoa Center

Monday - Friday, 8:30 - 4:30, except Wednesday 12 - 4:30

Trudee Siemann - I contemplated a notion, "How to produce an image without the use of a camera?" These pictures resulted from that inquisitiveness. In total darkness, I thinly slice vegetable or fruit horizontally or vertically then place it on 4x5 film. Next expose the film to light varying the time depending on the opacity of the fruit or vegetable. The result is the representation of film. Images are printed in a traditional wet darkroom on silver gelatin paper.

June 20th - Club Outing

Ken Goodrich announced that our next outing will be to the Volcano Art Center to see the Fourth 2009 Na Mea Hawai'i Hula Kahiko performance Halau Na Pua 'o Uluhaimalama under the direction of kumu hula Emery Aceret. To get a good spot, try to arrive by 10:00 am or earlier, and bring a blanket to sit on. Crafts demonstrations on the lanai at Volcano Art Center Gallery from 9:30 a.m. - 2:00 p.m. Hawai'i Volcanoes National Park. Free (Park entrance fees apply). Call (808) 967-8222 for more info on that. After the Hula program, we will carpool to Punalu'u where there are interesting pools, trees, the black sand beach, maybe turtles and a heiau. Ken would like you to email him if you are interested in coming along and he will suggest additional things to bring – like lunch.

June 21st - CCCH Mid-Year Digital Photo Contest

Theme: Texture

Deadline for in-club submission to Joy & me will be June 21 (Sunday) maximum 2 photo submission per person. We will post the photos submitted on a web site & then hold an on-line vote via yahoo.

Contact: [Susan C. Miyasaka](#)

June 23rd - Canon Total Workflow: Lighting, Capturing, Processing and Printing

This two part seminar begins the day with portrait photographer and Canon Pro Market Rep Josh Sanseri teaching practical and simple lighting techniques using Canon electronic flashes. We'll discuss when and why to use artificial light, balancing available light using E-TTL metering, utilizing various light modifiers to achieve different "looks", controlling exposure, wireless control of multiple flash units, and wireless transmission of RAW files.

During the second half, Canon Pro Printer Rep Scott Jo takes over with a demonstration of RAW file processing using Digital Photo Professional, simple Photoshop techniques for print preparation, and concluding with printing using Canon wide format printer.

Calendar (cont)

There are a few spaces left!!! The cost is only \$25. To sign up call Island Giclee at 966-9995 or email islandgicleedan@gmail.com

Date: Tuesday, June 23rd

Location: Island Giclee/Keaau Fine Art Center in Shipman Business Park, Keaau

Cost: \$25

10:00 - 1:00pm - Lighting demo by Josh Sanseri.

1:00pm - 2:00pm - Lunch (bring your own or purchase food nearby)

2:00pm - 5:00pm - Color Mgnt, photoshop tips, and printing by Scott Jo.

Seating is limited. Please call 966-9995 or email robbyn.peck@gmail.com to sign up.

July 15th - 2009 Faces of Hawaii Photography Contest

INFO: [HI ART Magazine](#)

ENRTY DATE: On or before July 15, 2009

EXIBITION: November, 2009 at the Wailoa Center located in the Wailoa River State Recreation Area in Hilo

JUROR: [James F. Jensen](#), Director of Exhibitions and Collections for The Contemporary Museum

ELIGIBILITY: Hawaii residents of any age.

SUBJECTS: Portrait subjects may include residents of Hawaii (not necessarily human) or visitors to the Islands. A wide range of interpretation and styles is encouraged including altered or digitally enhanced works. Self portraits are also acceptable.

MEDIA: 8"w x 10"h black and white or color photographic portraits.

CONDITIONS: Entries must be original works completed within the past two years and

not exhibited in any juried show in the State of Hawai'i. Subject must be photographed in Hawaii. Artists must allow their work to be reproduced for the Faces of Hawaii book and other publications including HI Art Magazine's on-line exhibition.

ENTRY PROCEDURE: Entry form will be posted on line @ www.hiartmagazine.com. Photographs should be unframed, 8"w x 10"h printed area on 8.5" x 11" paper. Prints should be mailed in an envelope with an 8.5" x 11" cardboard liner along with the entry form and entry fee. Portraits should be mailed to:

HI Art

Magazine, P.O. Box 1475, Kurtistown, HI 96760.

Prints will not be returned after jurying or exhibition.

MODEL RELEASE: to be signed by model or model's parent/guardian and submitted with each entry.

Calendar (cont)

ENTRY FEE: Limit 3 entries at \$15 per entry for adults, \$10 per entry for ages 18 & under. Please make checks payable to HI Art Magazine. Entry fees for works not chosen by artists 18 & under will be refunded.

NOTIFICATION OF SELECTED/NON-SELECTED WORKS: Artists will be notified by August 15, 2009

SALES: 30% commission will be retained on all works sold; however, works are not required to be for sale

AWARDS: First Place: \$100, portrait featured on cover of book, one copy of published book. Second Place: \$50, one copy of published book. Third Place: one copy of published book.

July 18th - Scott Kelby Photo Walk

Q: What is a Photo Walk?

A: It's a social photography event where photographers get together, usually in a downtown area or trendy section of town, to walk around, shoot photos, and generally have fun with other photographers.

Q: Is there a fee to be part of this worldwide Photo Walk?

A: Nope, it's totally free.

Q: Is there a Grand Prize?

A: Oh man is there a grand prize!!!! Details of the mega prize package (awarded by Scott to the single best overall photo taken that day, from all the Photo Walk locations around the world) will be announced soon.

Signup today on the [Photo Walk Hilo page!](#)

September 30 - AT Contest Entries Due

Please contact [Susan Miyasaka](#)

Meeting Minutes, May 20, 2009

By Mary Goodrich

President Doug was unable to be present. Following a couple of brief announcements by VP Steve Godszak, Mary Goodrich introduced the speaker, Kathleen Carr.

Kathleen has recently moved from Sonoma County in California to Honau where she currently has a home and also a studio in Captain Cook. She has a BFA in Photography from Ohio University and has studied with Minor White and worked at Aperture magazine.

Kathleen wowed us with a retrospective slideshow of her beautiful work encompassing the last couple of decades. In recent years, she was very much involved in the processes of Polaroid Transfers, hand coloring and SX -70 manipulations. She has published several books and was a Creative Consultant for the Polaroid Corporation. Although Polaroid is no longer making the films, supplies can still be obtained from other sources.

The content of Kathleen Carr's work reveals her deep love of nature and things organic. She showed us some amazing underwater shots of dolphins and whales. She commented that her art isn't about what she photographs so much as the act of taking pictures nurturing her inner growth. Kathleen lived in the Findhorn community for several years and has traveled the world photographing nature, people and architecture. Much of her more recent work involves figure studies in digital infrared. Formerly dedicated to Nikon cameras, she now is using Canon equipment.

Kathleen teaches digital courses on line and may be contacted at www.kathleencarr.com.

She will give a digital infrared workshop for HPC members on June 6 and 7.

After the break, Member's Choice featured the work of John Cooper. John showed images from recent outings and there were several stunning examples of his photography. Thank you, John!

CCCH News: Susan Miyasaka gave a brief update on the October Convention and the mid-year Image Contest which will be judged by Don Brown July 5th.

The Allen Tarleton rules are being reviewed and rewritten by Steve Godszak and several other HPC volunteers.

(More information on entering these contests can be found in the calendar section of this newsletter.)

Treasury Report and Membership Report George Jensen gave the treasury report and said that 4 new members had signed up this evening. Welcome!

Ruben brought in two of the new members and suggested that we have a membership form available for our visitors on one of the tables. He also suggested that we could introduce newcomers to the membership so we would know who they are.

Meeting Minutes, May 20, 2009 (cont)

The June 17th meeting: In response to many member requests, we will have a Member Critique Night.

Each person who wishes to share work and be critiques may bring 2 images on a flash drive or disc. Please come a little early if you can to facilitate loading in the images.

Last month's newsletter (reprinted in this issue) has an article of suggestions about how to critique a photograph. If you haven't read it, you may wish to do so before the next meeting. Sometimes critique involves a panel of judges. Or we can simply raise our hands to offer comment. So that a person can gain the most insight to what is being said about their work, we will speak one at a time.

If you like or don't like a picture, be prepared to say why. The basic things to consider are how does it make you feel, technical and craftsmanship, artistic content and how might the photo be improved.

Newsletter: Everyone seemed to like the new format for the newsletter and we hope more people will read it! Editor Bob Douglas said that several of the newsletters bounced back because they were too large – but he will fix the problem.

The July meeting: will be a panel discussion on the ethics and courtesies involved in photographing people, and specifically, the hula. Some of our members have been discussing the issues surrounding photography of the hula and sales of the images. Many HPC members have expressed a desire to know more about model releases, copyrights, asking permission of the kumu and dancers, sales of cards or prints etc.

We will have a panel of legal advisors, kumus and other interested and informed experts to answer member's questions. After the break, Tom Whitney will give a talk and slideshow of his Hawaiian heritage photographs and discuss some of his experiences photographing people.

Specks on the Horizon

Ben Gaddis will work on getting permission for us to photograph the annual Orchid Society Show opening August 7th.

Have you ever considering joining the HPC board? In June, a nominating committee is selected to find new board members for the following year. In July, the suggested slate of new officers is presented to the members. In August, elections are held.

In our club bylaws, it states that any member is welcome to attend a board meeting. If you would like to consider working with us and holding a board position, come and watch us in action. Contact the Secretary to find out the date and location for the next board meeting.

Respectfully submitted,
HPC Secretary Mary Goodrich

How to Critique a Photograph

By Mary Goodrich

"Criticism, like rain, should be gentle enough to nourish a man's growth without destroying his roots." - Frank A. Clark, writer (1911-)

In hearing what others have to say about our work we can gain a more objective viewpoint and further the development of our art and craft. There are many ways to critique and different groups may have their own rules. What follows is merely a suggested starting place and is not meant to say that this is how a critique is to be done. These are ideas gleaned from the internet and from photography groups I have been a part of. I hope that as time goes on and critique becomes a valuable resource for us that others will contribute ideas for refining the process.

The critique is basically in two parts: what has been done well and what could be improved. The focus is on providing feedback that will help the artist - and others - learn something.

The work is usually kept covered until the whole group sees it at the same time. One method is for a panel of 4 or 5 judges to give their undivided attention to one image at a time while putting aside any value judgments about the image. The purpose of this moment of observation is so that the meaning of the image can become clear and they can begin to sort their thoughts before speaking. The initial question for the viewers/judges is not, "is this a good or a bad photograph?" but "what is this image about and what does it say to me?"

Another way we could do this is to open up comment to the entire group. The maker (of the image) and the group at large could be free to debate points as they arise. If we do a critique this way, one person at a time should speak. The maker would not receive any benefit from hearing several people talking at once.

To the giver of the critique: Be gentle but be thorough. Of course, we want to be able to say "nice" things about someone's work and it is important to tell the photographer what they are doing right. Bear in mind that the person receiving an honest and constructive evaluation of their work, including both negative and positive points, is receiving a gift of great value. Deliver a negative observation as a suggestion rather than as something you see as "wrong". There is nothing that cannot be said with kindness.

To the receiver of the critique: Having resistance to hearing the negatives about our work is natural. Rather than having a defensive stance, be glad that you are becoming aware of the image's perceived flaws in this context, rather than being rejected from a show and not knowing why. Or you might learn that your image has winning qualities that you have underestimated. Consider all suggestions and the feedback that is given to you, but only adopt for your own that which rings true. It is okay to answer specific questions from the giver of the critique, but don't spend time talking back or trying to explain yourself. It is best to listen and learn from the comments.

Although methods and order of the points to be considered differ for different groups, the critique generally focuses on several main areas. The questions below each point are suggestions.

How to Critique a Photograph (cont)

Description of the photo - What do you see first? Why does this element stand out?

When discussing a photograph, one cannot simply say, "I like (or don't like) this photograph" without adding a reason why. If you don't know why you like it, then don't say anything.

"I like the sky" does not say anything of value to the maker. "I like the deep blue color of the sky because it contrasts well with the red barn and yellow flowers" tells the maker something.

Feeling/Interpretation – What is the initial emotional response to the image? Does it have impact? How does it make you feel to look at it; mad, sad, happy? Did the maker convey his message or theme clearly? Does it tell the story? Are there things in the photo that symbolically represent something else? Is the photo so personal that the meaning of it is lost on viewers? Does the technique used match the mood of the photograph?

Technical & Craftsmanship - While there is no absolute right or wrong way to make a photograph, most technical errors are obvious. Is the main subject well placed in the frame; is it sharp, clear and in focus? Do you immediately know what the main subject is or is it unreadable? Would more or less depth of field add something to the photograph? Would a wider or longer choice of lens have worked better?

Is the photo exposed properly? Are the colors and white balance accurate? Are there under or overexposed areas that are distracting? Is the contrast too low or

too high? How is the background rendered? How does the background add or detract from the photo?

Was the photographer close enough to the subject? Does the crop/format suit the subject? Are elements included that could be omitted to make a stronger composition? Would the image be better in black and white (or color)? Did the maker use lead lines to draw attention and guide viewer's eyes through the picture?

Presentation – If it is a print, are there spots, stains, or signs of mishandling? Is it properly matted and to an appropriate size and color?

Artistic Content - Artistic considerations are much looser than the technical and supposed "errors" may be intentional. If the image has been intentionally over or under exposed, color changed or otherwise manipulated, the person may have meant to do that, but is it effective?

Review and Summary - Optional; if someone were keeping notes they could briefly review the strengths and the specific points that could improve this particular photo.

We can understand if you choose not to be critiqued, but we hope that you will decide to bring 2 photographs to the June meeting!

Classified Ads

Members only

by Bob Douglas

- * Minolta XTsi (Dynax 505si Super) 35mm film auto focus SLR camera for \$125, with manual, plus BP-100 battery pack holder (uses 4 AA batteries, regular Alkaline or rechargeable NiMH or NiCd ones);
- * Tokina AF205 28-105mm f/3.5-4.5 for \$50, (filter size 62mm; internal focus), with caps & hood, in original box, rarely used;
- * Minolta 70-210mm f/3.5-4.5 for \$130, (filter size 55mm), with caps & hood;
- * Minolta 5400HS flash for \$75, comes with the case & the foot both in excellent condition. Note that this flash works fully with Minolta AF film SLRs; works only in manual mode with Konica-Minolta and Sony digital SLRs.

Anubhav can meet in/around Hilo in a public place. Email me at parv000@pair.com for other details.

Send ad submissions to [Bob Douglas](#). Pictures accepted

Etcetera, etcetera...

By Bob Douglas

Hot Links

[Hilo Photography Club](#)

[Hilo Photography Club Flickr Group](#)

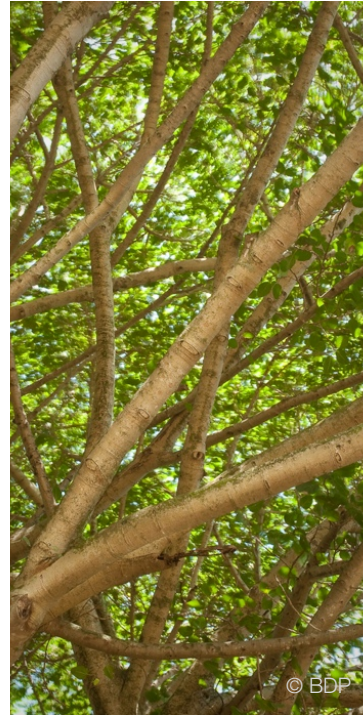
[EXPO](#)

Hawaii Friendly Vendors

The following vendors ship flat rate via USPS. If you find other vendors please send me the info so I can update the list.

Calumet [website](#) POC Steve Smith

B&H [website](#)



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