



# the Viewfinder

the Newsletter of the Syosset Camera Club

<http://www.syossetcc.org>

Volume 37 Number 1 June 2005

## President's Message *Aileen Harrison*

### *This Was The Year That Was*

2005 has been a year of change for the Syosset Camera Club. We move into the 2005-2006 season with a great slate of officers and chairpersons. Charles Hollander is our new Vice President and has also assumed the role of projectionist with assistance from Loretta Lloyd. Bill Bowie is Membership Chairman, Robert Glick is Program Chairman, Al Herbst is our PFLI Delegate, Barry Goldstein is Competition Chairman and Ed Starling is our new Webmaster.

Linda Volin will continue to be our publicity chairperson. Her diligence in assuring that announcements appeared in the local media is the reason for the new membership we obtained this year. Moshe Markewitz as always, does his job with excellence and gusto. He has never failed to provide us with good judges even when a Judge would call and cancel at the last minute. Barry Goldstein's Viewfinder just keeps getting better and better. Thanks go to our secretary Judy Ruderman, who faithfully recorded the proceedings of our Board meetings, Carol Greenberg our treasurer who never failed to keep the books straight, to Alan Agdern

for planning our Sunday morning trips complete with maps and directions and Bill Schmidt who has agreed to stay in his position as Second VP.

During the past year, presentations by our own members assumed a very important role. We had programs presented by Bill Schmidt, Alan Agdern and Doug Going and a digital photo workshop by Gerry Harrison, Alan Agdern and Barry Goldstein.

I would like to thank Jerry Sax for a great job as Program Chairman. My back and I personally want to thank Loretta Lloyd for stepping up to help with the prints. It is so nice to have young people around. Robert Glick is contributing the frames for our pictures to be hung in our new home, The Plainview Old Bethpage Community Center; we are to be their new decorators. Robert is also to be congratulated for winning the "Leonard Victor Award" for Class B Color Prints. This is certainly a boost to our club's standings. I would be remiss if I

### Meeting Schedule

Plainview/Old Bethpage  
Community Center

#### September

9/8 Critique Night

**Bring unmounted prints  
for criticism**

9/15 Competition judged by  
*John Bogus*

9/22 TBA

**Note new time- Meetings  
start at 7:30 pm**

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did not thank Gerry for all the work he has done for the club and his support. Whether you realize it or



not you really have two Presidents.

Finally, on behalf of the Board of Directors and the membership, I would like to thank Sy Roth for his service as our President during the past year and his for representing us at the PFLI. I hope that I can do as good a job. I feel very privileged to be a part of this organization.

## New Time and Place

One of the most difficult issues to ever face the club is thankfully resolved. Our new meeting place is the Plainview/Old Bethpage Community Center on Hay Path Road. We will miss the facilities at the Olympus building but not for long. The Community Center is a beautiful new facility. We have it reserved for the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> Thursday nights each month from 7:30 PM to 10:00 PM. Here is how to get there:

*If you are coming from the North on Rt.135, the Seaford-Oyster Bay Expressway, get off at Exit 9. Go left, under 135 and make a left on to Plainview Road. Pass Charles Campagne School on your right. Make a right on Haypath Road at the Traffic Light. The street names on the right hand side are as follows: Plainview Road, Robinson, Evelyn, Cindy, Sara, West Park, and East Park. Plainview Old Bethpage Community center is on your right. The sign is on the fence. The driveway leads you to the parking lot. The building is on your right. You can't see the building from the road.*

*From the East, take the LIE to exit at Exit 48 (Round Swamp Rd, Old Bethpage). Turn left and at the next traffic light onto Round Swamp Rd.. Go 1.2 miles (you will pass the Old Bethpage Elementary school on your left). Go to the second traffic light, this is Haypath Rd. Make a right on Haypath and go 0.2 miles (cross Old Bethpage Rd). The complex will be on your left.*

The first meeting of the new season will be Sept. 9. It will a Critique Night. Bring your summer pictures. We should have enough time for two or three pictures in each category per person. Use the feedback to improve your pictures before submitting them to PFLI or hanging them on you living room wall.

## Exhibit At Bethpage Public Library

It is time to prepare for the 2005 Photographic Exhibit, which will take place during the month of October. The Exhibit will be at the Bethpage Public Library. We will need about 50 matted and framed prints. Watch this space for more information.

## Φ The Intersection Of Math And Art?

There exists in nature a mysterious recurring relationship defined by the number  $\Phi$  (phi) (0.6180339887....). It can be seen in the arrangement of pits in an apple, the overlapping of petals on

## Officers & Appointees

### President

*Aileen Harrison*

### Vice President

*Charles Hollander*

### Second VP

*Bill Schmidt*

### Treasurer

*Carol Greenberg*

### Secretary

*Judy Ruderman*

### Programs

*Robert Glick*

### Judges

*Moshe Markewitz*

### Membership

*Bill Bowie*

### Records

*Barry Goldstein*

### Exhibits

*Gerald Harrison*

*Aileen Harrison*

### Field Trips

*Alan Agdern*

### PFLI Delegate

*Al Herbst*

### Publicity

*Linda Volin*

### Olympus Liaison

*Moshe Markewitz*

### Competitions

*Barry Goldstein*

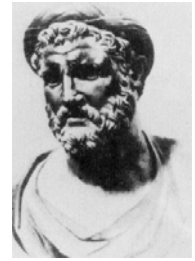
### Viewfinder Editor

*Barry Goldstein*

[baryrg@acmenet.net](mailto:baryrg@acmenet.net)

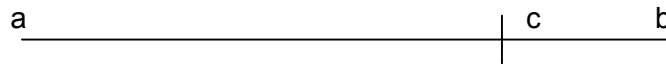
Syosset Camera Club Officers may be contacted by using the link in-

a rose, the complex shape of a nautilus shell and countless other examples from nature. There is even some conjecture that the ancient Egyptians used it to design the pyramids. Phi is also known as the “Golden Ratio,” or “Golden Mean.” It is related to a more familiar term important to photocomposition, the Golden Rectangle and the Rule of Thirds.



If you think this is new information, think again. The Greek mathematician *Hippasus of Metapontum* discovered the golden ratio in the 5th century BC and it was extensively studied and used by Pythagoras, Euclid, Leonardo of Pisa, Johannes Kepler and Roger Penrose of modern times.

The Golden Mean can be illustrated by intersecting a line in such a way that the ratio of the total length of the line to the length of the long section is equal to the ratio of the long section to the length of the short section (*extreme and mean ratios are equal*). There is only one point on the line where this relationship is true and the ratio will always be equal to phi or 0.6180339887....(note:  $1/\phi = \Phi$  (with a capital ‘P’) or 1.6180339887....). Notice that the digits after the decimal are miraculously the same.

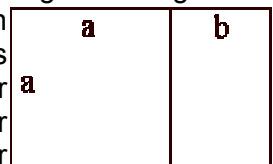


$$ac:cb = ab:ac$$

An equally intriguing way of getting to the golden mean is through the use of a *fibonacci* series. A fibonacci series is simply a progression of whole numbers in which each number is the sum of the two preceding numbers. e.g.: 1 2 3 5 8 13 21 34 55 89 144..... If you divide any number in the series by its preceding number the answer approaches  $\Phi$ . The higher up you get in the series, the more precise it gets. Try it!

Other examples are too numerous for this article, but I will just mention that the Golden mean plays a role the construction of all the geometric forms. Because the ancients believed that earth, air and water had geometric shapes at their most basic level, the golden mean was seen to have mystical properties. The unique properties of  $\Phi$  intrigue mathematicians to this day and a wealth of material is available on the topic.

So how does all this relate to the rule of thirds? The diagram on the right shows a frame divided into a square and a smaller rectangle. The smaller rectangle is the same shape as the larger rectangle was before division. Their sides are proportional, such that  $a/b = (a+b)/a$ . This fraction is the golden mean and *approximates* 1/3 of the frame. The Rule of Thirds envisions two horizontal and two vertical lines trisecting an image with four intersecting points. You place your main subject where the lines intersect rather than centered in the frame. For example, placing the horizon on an upper or lower line helps create a well-composed landscape photo. For portraits, placing person where lines intersect vertically produces a more compelling photo. A Rule of Thirds grid is built into most new camera viewfinders to aid in composition.



What is important for this discussion is that there appears to be a harmony in nature that is ‘wired’ into our brains, so that when we see a harmonious relationship we perceive it as pleasant and often beautiful. Furthermore, this harmony appears to be related to  $\Phi$  in many instances.

*An interesting read on this subject can be found in “The Golden Ratio by Mario Livio published by Broadway Books. For a discussion of mathematical proofs and more information, see: <http://community.middlebury.edu/~harris/Humanities/TheGoldenMean.html> also see <http://www.mcs.surrey.ac.uk/Personal/R.Knott/Fibonacci/fibInArt.html#arch>*

## Congratulations to Leonard Victor Award Winners

It was only a few months ago that we featured Robert Glick in the New Members column, and now he has won the most prestigious award available from the PFLI.

The title of the image is Roberta's Parachute. He took it while on vacation in Cancun this past December. He was on a catamaran and while the sun was setting the guide allowed those with enough daring, to parasail off of the back of the boat. After his attempt to parasail, he returned to the boat and when the next person went he saw how beautiful the setting sun was as a background to the airborne sail. Of course he had his camera with him. Coincidentally the colors of the sail matched almost perfectly with the colors of the sky with the setting sun.

Robert also tops the PFLI "All Star List" in Color Prints 'B' with an average of 24.75 and has scored 26 points on 4 occasions. See page 6 for a complete listing of winners.

## Upcoming Theme Competitions

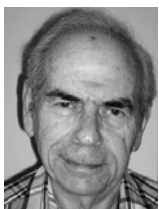
Theme competitions are different from regular competitions in two respects. The scores do not count toward the season's cumulative total score and the subject matter must comply with the title of the theme. This presents a wonderful opportunity to look for subjects that fulfill the theme. Our themes this year will be challenging not because they are hard to find but because they are so ubiquitous and therefore will require interpretation to set them apart. The theme for Fall will be "Eyes" and the theme for Spring will be "Architecture."

## Spotlight on New Members

### Linda and Stanley Volin



Linda and her husband Stanley have been members of the Syosset Camera Club for about one year. Linda is a recent retiree from the NYC board of education where she served for many years as a high school English teacher and Coordinator of English as a Second Language. Linda currently teaches English as a Second Language at the State University of N.Y. at Farmingdale. She has been interested in photography since childhood and enjoys taking pictures of family, friends & colleagues. Linda is in charge of Publicity for the club and the reason for our successful media exposure.



Stanley is retired from NYNEX (Verizon). He has had a varied and interesting career, including Cameraman at WHAM-TV in Rochester, the author of "How to Become a Spare time Travel Agent," a book which sold over 20,000 copies and is a veteran of the U.S. Army from which he recently received Service Medals. Aside from the TV camera, Stanley has used a variety of cameras including a sub-miniature Minolta, Super 8 and Regular 8 movie cameras, an Olympus Pen F and 35 mm Yashica. He won the Old Forester photo contest.



## PFLI Leonard Victor Awards

### 1st Place

**Black And White "B"**  
Rick Constantino  
"The Bridge In B&W"

**Color Slides "B"**  
Michael Sender  
"Gates With Gapstow Bridge" "Robert's Parachute"

**Color Prints "B"**  
Robert Glick  
"Robert's Parachute"

**Black And White "A"**  
Gary Spielvogel  
"That Newsie Smile"

**Color Slides "A"**  
Pat Walsh  
"Pitcher Plant And Bud"

**Color Prints "A"**  
Ted Whiting  
"Pacification"

### 2nd Place

**Black And White "B"**  
Ron Ettus  
"The Tower"

**Color Slides "B"**  
Sarah Williams  
"Surfing The Wave"

**Color Prints "B"**  
Theresa Hendricksen  
"Nuthatch #1"

**Black And White "A"**  
Harry Loud  
"Marlene"

**Color Slides "A"**  
Ed Sambolin  
"Bluejay"

**Color Prints "A"**  
Chuck Hollander  
"Man At Teresa's NYC"

### 3rd Place

**Black And White "B"**  
Pat Walsh  
"Landing Osprey"

**Color Slides "B"**  
Susan Tiffen  
"Peach Dahlia"

**Color Prints "B"**  
Rick Constantino  
"The Look"

**Black And White "A"**  
Bob Simari  
"Dunes View"

**Color Slides "A"**  
John Brokos  
"Condor Portrait"

**Color Prints "A"**  
Jim Grant  
"Lilac Breasted Roller"

Linda and Stanley are kept busy with their hobbies. Linda has interests in genealogy, drawing, rock collecting, painting and calligraphy in which she does part time jobs. For years Linda has been researching and writing about personal family history which would be very difficult without using the camera and photography. Linda says that she uses her photographs for inspiration when painting, which is currently with acrylics. Stanley is an avid record collector, specializing in Broadway show music.

## Places To Go Take Pictures That You May Have Missed

**Rubin Museum-** 7<sup>th</sup> Ave and 17<sup>th</sup> St.: The Museum is limited to art of the Himalayas and information related to Buddhism. It may be worth a trip to photograph the central staircase if you can get away with taking photos. The museum also has one gallery of photographs related to the Himalayas.

**Gardens at CW Post-** 720 Northern Blvd., Brookville: Interesting buildings and gardens. Not spectacular but it's close in a pinch.

**Gardens at Farmingdale State University-** Rt. 110, Farmingdale: These Outdoor gardens are as good as you will find anywhere and it's right in your backyard. Try to get there when the flowers are at their peak.

**Village of Greenport Long Island-** In this case the journey is more interesting than the destination. There is a limited shorefront with a tall ship, but in my opinion, the best photo opportunities are at the vineyards and roadside stands on the way there.

**Fire Island-** Fugedaboudit. An expensive outing that offers nothing better than the free beaches on LI. This should not be confused with the State Park, which can be reached by car and has great vantage points for the shore and the lighthouse.

**Nassau Country Museum of Art-** Roslyn. There are many opportunities to photograph around the grounds of the museum, which contains outdoor sculpture and gardens.

**Old Bethpage Village Restoration-** Round Swamp Rd, Old Bethpage. Among the best places anywhere for nostalgia, scenic and architectural photography.

## Digital Tips

The following tips relevant to digital point and shoot cameras comes from the NY Times website. *Thank you Moshe for contributing this.*

**End shutter lag.** If your camera has a shutter-lag problem, the pre-focusing trick may be your best bet. Another option: many cameras offer a continuous-focus option that eats up your battery faster but also reduces shutter lag by focusing constantly as you aim the camera or as the subject moves. Newer and more expensive cameras tend to have the least shutter lag, and digital single-lens reflex, have almost none. Note- if you experience shutter lag with an SLR when taking a flash picture, it may be because you have set the camera to "red eye reduction."

## PFLI May Competition Results

*Judges: Dennis Golan, Joe Constantine and Ed Sambolin*

Score	Name	Title
<b>Black &amp; White A</b>		
25	Alan Agdern	'Central Park Bird 2'
23	Clem Kleinmann	'Canadian Rockies'
<b>Black &amp; White A</b>		
24	Mike Kaplow	'Special Effects'
23	Robert Glick	'Patriotic Bum'
22	Alan Ross	'Black Boot'
<b>Color Prints A</b>		
24	Alan Agdern	'Central Park Bird 1'
<b>Color Prints B</b>		
23	Marty Silverstein	'Redeye'
23	Peter Metzger	'Oak Allayed'
22	Al Herbst	'Balloon Rising At Sunset'
<b>Slides B</b>		
22	Gerald Harrison	'Lighthouse'

**Don't believe the megapixel myth.** More megapixels do not necessarily make a better camera. Megapixels measure the maximum size of each photo. For example, a four-megapixel camera captures pictures made up of four million tiny dots (pixels). Trouble is, camera companies hawk megapixel ratings as though they are the only measure of photo quality. The number of pixels is a measure of size, not quality. There are terrible seven-megapixel photos, just as there are spectacular three-megapixel shots. (Lens and sensor quality are better determinants of your photographic results; too bad there are no easy-to-compare statistics for these attributes). Meanwhile, more megapixels means you have to buy a bigger, more expensive memory card to hold them. And you have to do a lot more waiting: between shots, during the transfer to your computer, and opening and editing. Megapixels are something to think about when you want to make giant prints, and when you want the freedom to crop out a large portion of a photo to isolate the really good stuff, while still leaving enough pixels to make reasonably sized prints. If you compose your shots correctly and don't need them larger than life, don't get caught up in the megapixel race. Four or five megapixels is a nice sweet spot.

Keep in mind that photos intended for display on the screen - the Web, e-mail, slideshows - don't need many pixels at all. Even a two-megapixel photo is probably too big to fit your computer screen without zooming out. High megapixel counts are primarily related to printing, which requires much higher dot density.

**Ignore digital zoom.** In a further effort to market their way into your heart, camera companies also tout two different zoom factors: the optical zoom (usually 3X) and digital zoom (10X! 20X! 30X!). Digital zoom is a means blowing up the photo. It doesn't bring you closer to the action or capture more detail; in fact, at higher settings, it degrades your photo into a botchy mess. For best results, leave this feature turned off. The optical zoom number is the one that matters; it means a lens that brings you closer to the subject. If you need to zoom closer than the optical zooming limit, you can do it with your computer software and accomplish the same thing.

### **End of Year Competition 2004-05 Season**

The quality of work seen during last season was by most accounts, the best ever. Perhaps it is because members are gaining proficiency in the use of their digital cameras and expanded capabilities offered by the digital darkroom. It is not unusual to hear a judge comment on the quality of Class-B work. Whatever the reason the trend is a good one. For the most part, film is being relegated to the Color Slide category of competition. Members should consider stocking up on Velvia or the emulsion of their choice for this under-represented category. Combining the A and B categories, assuming the same trends for coming season, there are 28 Black and White workers, 36 Color Print workers and only 12 workers in slides.

### **Free for the asking: Kodak Special Color Processor Model 11**

Is there anyone out there with an active darkroom? Sylvia Kalikow has a color processor complete with everything, unused and in the original box. This is a motorized unit with a stainless steel drum for use in developing color prints. Kodak still makes color paper, so contact Sylvia if you are interested.

#### **End of Year Competition Results**

##### **Class A Black & White Prints**

1<sup>st</sup> Place Alan Agdern  
1<sup>st</sup> Runner up Marty Silverstein  
2<sup>nd</sup> Runner up Bill Schmidt

##### **Class B Black & White Prints**

1<sup>st</sup> Place Robert Glick  
1<sup>st</sup> Runner up Peter Metzger  
2<sup>nd</sup> Runner up Alan Ross

##### **Class A Color Prints**

1<sup>st</sup> Place Gerald Harrison  
1<sup>st</sup> Runner up Alan Agdern  
2<sup>nd</sup> Runner up Sy Roth

##### **Class A Color Slides**

1<sup>st</sup> Place Ramesh Patwa  
1<sup>st</sup> Runner up Stan Rothman  
2<sup>nd</sup> Runner up Carole Greenberg

##### **Class B Color Slides**

1<sup>st</sup> Place Gerald Harrison  
1<sup>st</sup> Runner up Stanley Volin  
2<sup>nd</sup> Runner up Linda Volin

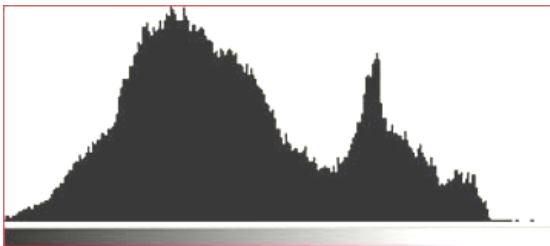
**The demise of film photography** is slow but apparently inevitable as major traditional players leave the marketplace. Eastman Kodak Co. is ending a century old tradition by discontinuing their lines of black-and-white photographic paper by the end of the year. The Kodak trademark on an envelope or box of black and white paper is a meaningful symbol to those who have opened those packages under the glow of an orange safelight for many years.

Digital imaging has so rapidly supplanted darkroom processing for fine-art photographers and hobbyists that Ilford, the largest maker of black-and-white photo paper, went into bankruptcy last year, emerging this year after a management-led buyout and Germany's AgfaPhoto GmbH filed for bankruptcy last month. Kodak will continue to make black-and-white film and chemicals for processing (at least for now). Another nail in coffin of traditional photography is the announcement from Kyocera Yashica that with the exception of the 645, they will no longer manufacture Contax cameras after September of this year. Kyocera states that the decision is based on difficulties in catching up with the recent rapid market changes. The first Contax camera was produced by Zeiss Ikon in 1932 and represented the top of the Zeiss Ikon line. This first Contax exhibited a feature set not very different from what we would look for today in a top rangefinder camera. The longest rangefinder base ever, a vertical travel eleven-blade metal focal plane shutter, shutter speeds to 1/1000 second on a single dial, a bayonet mount for attachment of interchangeable lenses with apertures up to f1.5 and a detachable back for mid-role film changes.

As if we needed more convincing, the current issue of Popular Photography is devoid of any article dealing with film cameras or film photography, with exception of one short piece that discusses the value of vintage film cameras as collectables.

### **Histograms for Dummies**

A histogram is a graphic representation of how the pixels in an image are distributed from the lightest to darkest values. Think of it as a super deluxe light meter that shows



the result of your exposure. In practice, it is best to keep the peak value in the middle of the graph or slightly toward the right without touching either sidewall and use your exposure compensation control to move the peak to the best position. A good spread will go near the top of the box and almost reach both sides. If the top of the box cuts off the peak of the histogram you are missing

pixels at that position. If it does not touch or approach touching either or both sides, you should adjust your exposure. If exposure adjustment does not accomplish this, you can adjust the black slider triangle on the left to the start of the histogram and the white slider to the end of the histogram. By doing this you are 'expanding' the range of values from 0 to 255 (black to white) so that they fall within print. Having said that, we can effectively squelch a good deal of whatever artistic integrity you may have had. But seriously, there are many circumstances where full tonality is not the object of the image. Examples are high key images or those generally lacking gray values such as moonlight pictures. You can also adjust overall brightness of the image by using the middle slider.

This is just a 'taste' of the subject. I recommend that you take a look at <http://www.luminous-landscape.com/tutorials/understanding-series/understanding-histograms.shtml> for an excellent in-depth review of the subject.

## Letters & Member News

### As to "Honesty: Is it gone from Photography?" (V/F June 2005)

Regarding the points mentioned and discussed in the above article I want to mention another aspect of Digital photography. Due to the most advanced technical features of digital Photography, the photographer who can afford a \$1,300 for a six or eight pixel camera and a \$600-800 printer has technical advantages over the photographer and competitor who cannot afford such equipment. These powerful tools give the photographer greater possibilities and advantages to portray the environment to his or her liking. In the past, all films (Ilford, Kodak, Agfa, Fuji and others) were of equal quality and were the choice of the photographer, which can't be said for having six or eight pixel camera's, which certainly have an advantage over lower resolution cameras. In the darkroom the difference was of having a better enlarger lens than the other guy, but that was all that mattered. With today's advanced photographic techniques one who can afford these higher quality devices certainly has a technical advantage over the other guy. Yet it has to be mentioned that one still needs some photographic talent to produce a reasonable photograph. *Moshe Markewitz*

### Kudos to Ira Sunshine

The July 2 edition of the Daily News was notable for reporting on the political war to replace Sandra Day O'Connor on the Supreme Court and publication of Ira's photo, Jake and Buster: Soccer and Love" printed in the "Critters" section of the Daily News. Welcome to the world of photojournalism Ira.



### Sunday Morning at Belmont

On July 10, the Sunday Morning group met at Belmont Race Track instead of the On Parade Diner. Aileen Harrison reports that the weather was perfect. They had Breakfast at the Trackside Café, which was less expensive than the Diner and apparently more fun. After breakfast they went trackside to watch the horses getting their workout. The lack of crowds at that time of day made it easy to take pictures. Then they saw a "Paddock Show" and found out what happens on the day of a race. In Aileen's words, "We wish we could all be treated as well. We went on a narrated Tram ride all around the park. The park is surprisingly huge. We saw all the stables that house the horses of the different trainers. Lastly everyone received a green blanket that said Belmont Park Race Track, for customer appreciation day. We were finished by 10:30. The whole day turned out to be an unexpected treat and all had a good time. I propose we do this on an annual basis."

### Sunday at the restoration

Following the lead of Aileen and Gerry, a number of members attended the reenactment of the Civil War at the Old Bethpage Village Restoration. It was a beautiful day and the photographic opportunities were seemingly endless. Any lack of "nines" was a failure of inspiration, not location. After reviewing mine, I am sad to report that I got a bunch of garbage. I mention this to emphasize that being there and pointing the camera is not enough. One must "see" something worthy of interpretation and then interpret it. Everything else is a snapshot.

### Away but not forgotten

Relocation has apparently not damaged Orrin's self image, as evidenced by his latest email. Too bad you won't be here to help us break in our new meeting place Orrin. Melvin Wachspress sends his regards from his new home in Lincolnshire Ill. He has found a new camera club (which of course does not match up to ours), and according to Aileen, he has a new Dell computer, scanner and elements 3. Clem Kleinman is recovering from his bypass surgery. The last we heard, he was doing well. Get well soon Clem; the new season is about to start.





## Membership Renewal Application

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Please complete all entries and mail this form with your check to:

**Bill Bowie**  
**6 Felice Lane**  
**Plainview, N.Y. 11803**

Home Telephone: .....

Mobile Phone (optional): .....

E-Mail Address: .....

Member			
Name: .....	@\$45	45.00	
Additional Family Member			
Name: .....	@\$5	5.00	
Student Member (full time)			
Name: .....	@\$15	_____	
Total			_____

If your address has changed please provide the new information:

Address: .....

City: .....

State: ..... Zip: .....