



# The Lens and Eye

North Bethesda Camera Club

Volume 47 Number 1 <http://www.nbccmd.org> Editor: José Cartas [nbcclensandeye@yahoo.com](mailto:nbcclensandeye@yahoo.com) September, 2011

## Calendar

### September, 2011

- 6 Community Outreach – PCR: 7:00 pm.
- 7 Competition Night: 7:30 pm.  
Judge: Sandi Croan.  
Hospitality: Jim and Virginia Render,  
Allan Simmons.
- 14 Newcomers' Reception: 7:00 pm.  
Hospitality: Ellen and Marvin Sirkis.
- 14 Program Night: 7:30 pm. Frank  
Ruggles. Images from the National  
Parks.  
Hospitality: Miranda Chin.
- 21 Board Meeting: 7:30 pm. Naulty's.
- 25 Field Trip: Fiesta DC, Columbia  
Heights.

### October, 2011

- 4 Community Outreach – PCR: 7:00 pm.
- 5 Competition Night: 7:30 pm. Electronic.
- 12 Program Night/Print Competition: 7:30 pm.
- 22 Field Trip: Kilgore Falls, MD.
- 26 Program Night: 7:30 pm.

## Competition Assignment

### ***Trains, Planes, and Boats***

***The photograph must include all or part of one or more trains, airplanes, or boats. The train, airplane, or boat does not have to be operational or in its normal environment (e.g. boat does not need to be in the water) and cannot be a toy or model. (Must have been taken on or after June 1, 2010.)***



## **Program Night, September 14 Frank Ruggles Images from the National Parks**

*Jean Hanson*

In 2007, while hiking in the George Washington National Forest, Frank Lee Ruggles' cell phone unexpectedly rang. It was the National Park Service calling to tell him he had been accepted to the position as an official photographer for the National Park Service, a position once held by his photographic hero, Ansel Adams. It seemed fitting to him that he would be awarded his "dream job" while hiking on public lands. In the three years since, Frank has visited and hiked over 150 national parks and forests across the Nation, on a 1,000-day, 25,000-mile journey that took him to the most beautiful and wondrous places in the country.

A professional photographer since 1992, he has done just about every type of photography a commercial shooter can do: architecture, portraiture, product photography, photo journalism, scientific photography, and even weddings. He was a photo service provider for several federal agencies in Washington, D.C., including the State Department, where he was the exclusive photographic printer for Secretary of State Colin Powell. He worked for the Department of Defense, FBI, Commerce and En-

*Cont'd on p.3*

## **September Competition Judge Sandi Croan**

*Steve Gelband*

Sandi has always looked at the world through the lens of a camera. Since 2002, she has devoted herself full-time to her passion for photography, and is constantly striving to capture that special moment in time. Sandi enjoys photographing all subjects and using creative techniques (in and out of the camera) to make fine art prints. She now shoots exclusively with Nikon Digital cameras and loves "developing" her RAW images in Photoshop, printing, matting, and framing her own work.

Sandi has won numerous competitions and awards for her fine art photographs. She has a box full of ribbons from monthly and year-end NVPS competitions. Most recently, she was awarded Photographer of the Year and Print of the Year by NVPS, and both Best in Show and Second Place at the 2008 Meadowlark Photography expo.

*Cont'd on p.3*

## **Revised Competition Rules**

*See details on page 4*

## Member Profile

### Rhoda Steiner



Rhoda has been an NBCC member since 1998. She does not attend many regular meetings as she and her husband spend about half of each year traveling the world. When Rhoda returns, she brings back photos documenting her travels and has presented some wonderful programs to the Club. Topics range from undersea life (Rhoda is a scuba diver) to the many and varied peoples of India, and the elusive gorillas of Uganda.

She was born in Pennsylvania in 1943. Her father was a clothing retailer and her mother, before marriage, had been a concert pianist. Rhoda's father was an intensely practical man. He felt that if his daughter wished to earn a college degree she should become a teacher, because teaching was a reliable profession in which a woman could always get a job. Rhoda matriculated at Penn State, and, with a nod to her father's wishes, received a degree in Rehabilitation Education in 1963.

Rhoda's first job was at Residential Treatment Center for Mentally Challenged adults, located in Cansonsburg, PA. Here she success-

fully managed an out-patient treatment center for bipolar adults. After a year or so of employment, she met Chuck Steiner on a blind date and, within three months, they were engaged. They married in May of 1966 and recently celebrated their 45<sup>th</sup> anniversary. Rhoda worked only a short while longer, until she became pregnant with their first child.

They moved to Pittsburgh for a few years, and then to Wheeling, WV where Chuck had sighted opportunities in the electrical supply distribution business. Rhoda gave birth to Adam in 1968 and to a second son, Bryan, in 1971. She was a "stay-at-home" mom until her children went off to school, after which she ran the residential lighting division of her husband's business until 1984. During this period, the Steiners moved back to Pittsburgh and then finally to Maryland, where Chuck purchased the Branch Electrical Supply Co., which he owned and managed until he retired in 2000.

The Steiners purchased their first boat in 1989. Both sons were in college full time and Rhoda was able to spend more time at sea. A set back occurred for her in 1992 when she was diagnosed with breast cancer. Rhoda was able to administer the medications she needed herself and soon returned to her passion, boating. She is now in remission, but is very diet conscious.

Rhoda began diving in 1993 and received her Padi Advanced Diver certification in the late 1990s. Her husband began diving about the same time. Once she had mastered her diving and buoyancy skills, Rhoda wanted to try underwater photography. She purchased a used Nikonas with a waterproof housing and a 15mm lens and shot Velvia film. About this time, she also joined the NBCC, seeking to learn more about exposure and

composition. She often competed with her images but did not use the underwater ones, since she felt that they represented a genre most judges did not understand.

With the advent of digital capture, Rhoda was able to shoot more than 38 images on any given dive, and with the advent of Nitrox Rhoda was able to stay under water longer without running out of air. Now she has moved up to a Nikon D200 (in special housing) and a rig with two powerful strobe lights to illuminate even the darkest ocean landscape. She also uses a digital camera on land for her travel photography. She post-processes her images with Photoshop CS5 or Lightroom 3 and is currently enamored with the Niks products for ease of use to improve RAW captures. She strives not to distort the images, but rather to make them look as close as possible to what she saw when she clicked the shutter.

Rhoda and Chuck have traveled extensively. They have visited every continent as well as the North Pole. They are also very family oriented and spend time with their two sons and their six grandchildren. Bryan is interested in marine archeology and has an extensive collection of artifacts rescued from ocean vessels. Adam has a fourth degree black belt in Taekwondo, and he is also a Padi certified diver.

Rhoda also mentioned several times the great joy she gets from photography. She likes to take her time finding the proper subject, considering the lighting and composition, and then hopefully creating the best possible image. Being behind the viewfinder is for Rhoda like a meditation. She loses all sense of time and just concentrates on the experience.

*Text and Photo by Jean Hanson*



### **Competition Judge (cont'd from p. 1)**

In addition, she has been juried into many shows, including the prestigious VisArts of Rockville, Fairfax County Council of the Arts Show (Unlocked), The Fraser Gallery International Photography Exhibition, Art at the Mill, Oatlands Plantation Art Show, Aldie Mill Art Show, and the Meadowlark Photography Expo. Sandi has sold many of her photographs to private, corporate, and government clients. In addition, Sandi has recently displayed—or is currently displaying—her art at Broadway Gallery, Art Plus Frame, The Framing Studio, Cub Run Recreation Center, Blue Iguana restaurant, Matsu Sushi, Meadowlark Gardens, Hendry House, and the Fairfax County Government Center.

Sandi was a featured artist in *élan* magazine, and her photograph “Blue Lagoon” was on the cover. Her image “Pretty in Pink” was published in the 2008 Loudoun Town Planner and Community Calendar. Also, her image “Meadowlark Walk” is on permanent display in the lobby of Meadowlark Gardens in Vienna, VA.

Sandi continually takes courses and workshops to enhance her technique. She just completed two con-



Photo © Sandi Croan

secutive terms as President of The Northern Virginia Photographic Society (NVPS), where she has held various board positions including Vice President of Competitions. She is also a member of the National Association of Photoshop Professionals (NAPP) and the Northern Virginia Artists League (NOVAL).



### **Program Night (cont'd from p. 1)**

ergy Departments, and did the custom hand printing for the Smithsonian. Through the years, however, his passion has always been photographing nature while hiking and camping. This new position with the Park Service would afford him endless possibilities to explore and photograph the country.

Nearly every day on the road, Frank would make the most of his off-duty time by grabbing his camera and backpack and heading out on a trail to see what he could find. His experience as a paratrooper in the Army gave him the skills to travel off trail to the lesser known places in the parks, and the discipline to wait for hours until the sun was just right for a shot. He slept on the ground sometimes or stayed up all night at 14,000 feet to see the stars. He traversed rivers, climbed cliffs and jumped over volcanic lava to get to the places where his best photographs would be captured. He photographed the rugged coast of Maine, the glaciers of Alaska, the desert arches in Utah, the wonders of Yosemite, Yellowstone and Glacier National Parks, and everything in between. He recently finished his tour with the National Park Service and is preparing his private works for gallery exhibitions across the country. His latest excursion led him on a 79-mile walk through Death Valley National Park.

Frank lives in Virginia with his wife Lisa Crow Ruggles and his Great Dane Wilson. One weekend a month, Frank pulls Military Police officer duty while serving as a First Sergeant in the Virginia Guard.



## July, 2011, Splinters from the Board

Bob Dargel, President

**Plans for the 2011–12 program year:** NBCC Committee Chairs are formulating plans for this coming program year and are lining up many interesting and educational programs, workshops, and field trips. Watch for them in *The Lens and Eye* and on our Website, [www.nbccmd.org](http://www.nbccmd.org).

**Membership:** Our membership has reached the cap of 150. Only nine members did not renew their membership prior to the June 15 renewal period, and thus nine new members from the waiting list accepted invitations to join to fill those positions. There was considerable discussion concerning our ever increasing waiting list and the effect on the Club of admitting only a handful of new members each year. An ad-hock committee is being appointed to assess this situation. Watch for more on this.

**New Chairmen welcomed:** Two new Chairmen were welcomed to the Board. They are Bill Olson, Exhibits, and Steve Gelband, Judges. Please review the list of officers and committees on the cover of this *Lens and Eye* issue. It is the very dedicated and hard work of all of the officers, committee chairs, and committee members that ensures that NBCC remains the best camera club in the greater DC area.

**Exhibits:** As of now, our first exhibit opportunity is scheduled for May of next year. If anyone has suggestions for NBCC exhibits this fall, please pass them along to Exhibit Chairman Bill Olson.

**Gordiegrams:** The Board discussed what materials should appropriately be distributed via Gordiegrams. It was concluded that the primary purpose of Gordiegrams is to distribute information relating to Club activities and interest. Items relating to photographic questions/comments that are of a personal nature would be more appropriately handled on the Club's Yahoo Group. Information on this group can be found at [www.nbccmd.org/activities.htm#communications](http://www.nbccmd.org/activities.htm#communications).

### **Reinstated Member**

As provided by the Club Constitution, the Board of Directors at their May meeting established a different type of membership: the Reinstated Member, defined as being a person who voluntarily terminates an active Club membership for health reasons, subsequently requests reinstated status, and is approved by the Board. Reinstated Members would be added to the membership limit.

## **Competition Rules for 2011-2012**

**The Competition Committee revised the NBCC Competition Rules for the upcoming season. The changes are highlighted in the on-line document [www.nbccmd.org/docs/CompetitionRules.pdf](http://www.nbccmd.org/docs/CompetitionRules.pdf).**

The Board of Directors added two new categories for a total of eight. Now novices can compete against other novices in Traditional and Unrestricted, Prints and Electronic Images (see Rules 7 and 8).

Other refinements were based on member feedback and past issues. The thin-line border exception applies to all categories (Rule 3). Traditional infrared must be monochrome (Rule 9). Digital painting and filters cannot be used to create new image elements not of photographic origin (Rule 10). Printed photographs must be at least 71 square inches; thus mats with a standard opening 7.5" x 9.5" can be used (Rule 11).

The Competition Committee encourages member inquiries, both general and regarding the eligibility of an image before it is entered. Should any mid-year corrections to the Competition Rules be needed, notice will be given in *The Lens and Eye*, via e-mail broadcast, and on the NBCC Website where the latest official copy is maintained.



### **Treasurer's Year-end Summary Report July 1, 2010 – June 30, 2011**

<b>Starting balance as of 7/1/09</b>	<b>\$ 14,789.00</b>
<u>Income:</u>	
Membership Dues	\$ 7,500.00
Newsletter Subscription	\$ 250.00
Awards Event	\$ 2,590.00
Workshop Fees	\$ 1,568.00
Coffee Mug Sales	\$ 40.00
<b>Total Income</b>	<b>\$ 11,948.00</b>
<u>Expenses:</u>	
Meeting Room Rent	\$ 3,520.00
Newsletter	\$ 351.00
Awards Event Expenses	\$ 3,557.00
Speakers' Dinners and Gifts	\$ 641.00
Insurance	\$ 225.00
Exhibit Expenses	\$ 154.00
Workshops Expenses	\$ 761.00
Equipment and Repair	\$ 451.00
Membership Handbook and Nametags	\$ 567.00
Photo Essay	\$ 141.00
Miscellaneous Operational Costs*	\$ 727.00
<b>Total Expenditures</b>	<b>\$ 11,095.00</b>
<b>Ending balance as of 6/30/11</b>	<b>\$ 15,642.00</b>

\* Hospitality, PSA dues, Website, supplies, etc.

Respectfully submitted,  
Paul Taylor, Treasurer



## NBCC Field Trip – September 25

### Fiesta DC and the Parade of Nations

*Gail Bingham*

Our September field trip will be on Sunday afternoon, September 25, to “Fiesta DC” (known more formally as the Latino Festival), which takes over the Columbia Heights community with music, food, and fun. The “Parade of Nations” is a highlight of the event that will include hundreds of dancers from over 30 folkloric groups from Latin America, Spain, and the Caribbean; and should provide gloriously colorful opportunities to create images for the coming year’s competition assignments in November (dominant color) and February (celebration). This event has been a Washington, D.C. tradition since 1971, and coincides with Hispanic Heritage Month. For photos and videos from previous years see [www.fiestadc.org](http://www.fiestadc.org).

The event lasts from noon to 7:00 pm, and the parade is from 1:30 to 3:30 pm. To get good spots along the parade route, we plan to gather, hand out maps, and coordinate plans between 11:00 and 11:30 am at the Potbelly Sandwich Shop, which is right at the Columbia Heights Metro stop at the corner of 14<sup>th</sup> and Irving. Those who would like to get together later to discuss the day will meet at 4:30 pm for coffee, probably at the Potbelly again. (Any changes in plans will be sent out in advance.)

In addition to the Parade of Nations, the festival includes music, folklore, theater, and other performing arts events on five stages, as well as a children’s festival, a science fair, arts and crafts, and much more. There is no cost for the overall event and tripods should be fine on the street, although it will be crowded.

Transportation by Metro is highly recommended, since the event attracts so many people and takes place throughout the Columbia Heights/Mount Pleasant area. The Columbia Heights Metro stop is on the Green Line. Parking possibilities (although no guarantees) include the shopping mall that is at the Metro stop (14<sup>th</sup> and Irving), which may have designated parking places for those with accessibility concerns.



Please contact me at [gbingham@resolv.org](mailto:gbingham@resolv.org) if you are planning to come on this field trip. This will help with notifications of any unforeseen changes in plans.

### October Field Trip

Plans for the next field trip are to go to Kilgore Falls on October 22. Kilgore Falls, located in the Falling Branch Area of Rocks State Park north of Baltimore, is the second highest vertical drop waterfall in the State of Maryland.

## Newcomer's Corner

The Club wishes to welcome our nine newest members—Bobbie Havel, Howard Morris, Anne Elise Pemberton, Claudia Seelig, Meryl Silver, Tricia Stering, Alvin Tanenholtz, Cristina Talhammer-Reyero, and Pat MacConnell, and the reinstatement of former member Tatiana Watson.

Our first membership meeting of the year will be held on Wednesday, September 7 in the Fellowship Hall of Faith United Methodist Church, 6810 Montrose Road, Rockville, MD, beginning at 7:30 pm. At that meeting, everyone will be given a membership book. In addition to a member directory, the book contains important information about the Club, how it is organized, its calendar of events for the year, competition assignments for the next two years, competition rules, Club history, and much more. If you are not able to attend the first meeting, please ask for your copy when you do first attend.

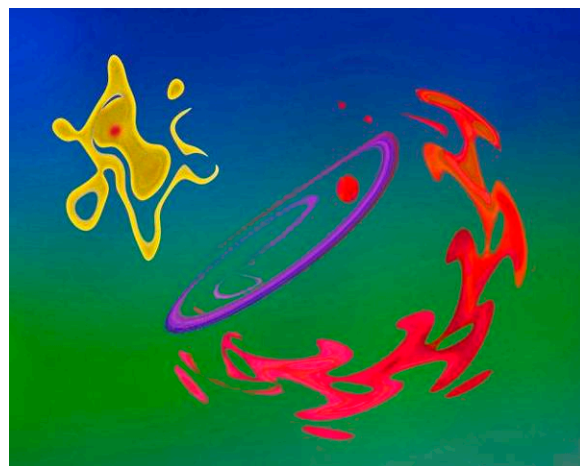
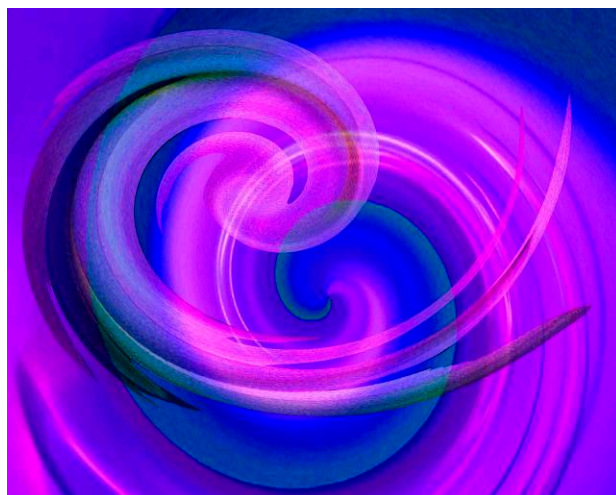
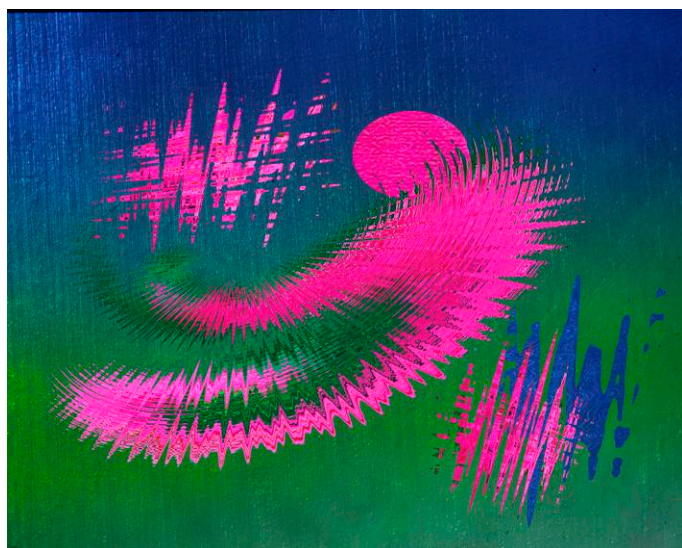
There will also be membership name tags for everyone. New member tags will have a special identifier. All members are asked to wear their name tags at all meetings throughout the year **and put them back in their holding places at the end of each meeting.**

The first meeting will be a competition. Competition rules, to include how and when entries are to be presented are listed on the Club Website, [www.nbccmd.org](http://www.nbccmd.org) and should be consulted before the meeting. The competition assignment for September 2011 is Trains, Planes, and Boats. The photograph must include all or part of one or more trains, airplanes, or boats. The train, airplane, or boat does not have to be operational or in the normal environment (e.g. boat does not need to be in the water) and cannot be a toy or model. The image must have been taken on or after June 1, 2010.

## Creating Abstracts with Photoshop

*Text and Photos by Jim Hawkins*

I have spent many pleasant hours creating photographic abstracts—building layers on layers, with colors and shapes mostly selected from photos of flowers, or from stained glass images at the National Cathedral, using the magic of Photoshop tools. The possibilities are infinite, and fascinating to experiment with, as surprises appear on the monitor. Here are a few examples of abstracts I have completed and saved—each of which expresses a different mood or feelings.



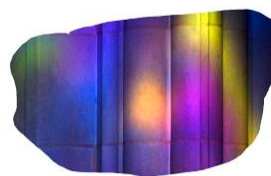
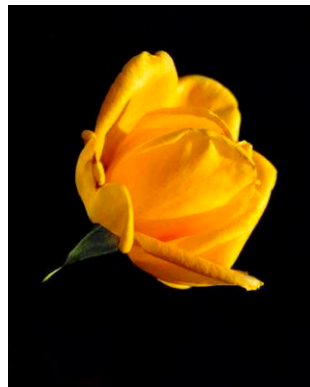
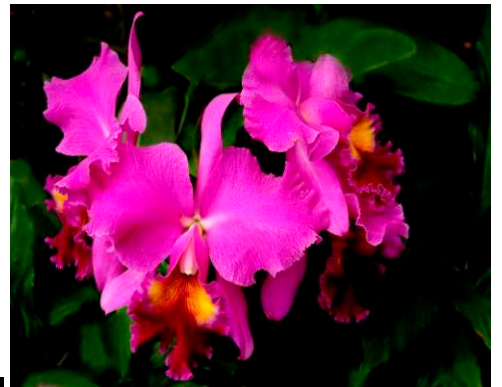
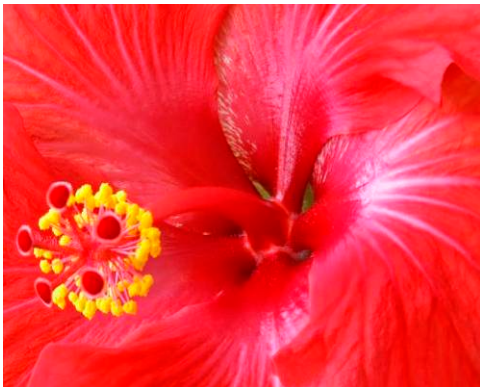
Here are the steps I take to produce such images. First, I choose a background that will complement the mood or feeling I am trying to create. On the next page are two that I chose for these abstracts.

I look in my files for saved photos that have colors and shapes that I know from experience will blend pleasingly with each other. These particular images are flower blossoms, or colors on walls and pillars at the National Cathedral. I select some irregular portion

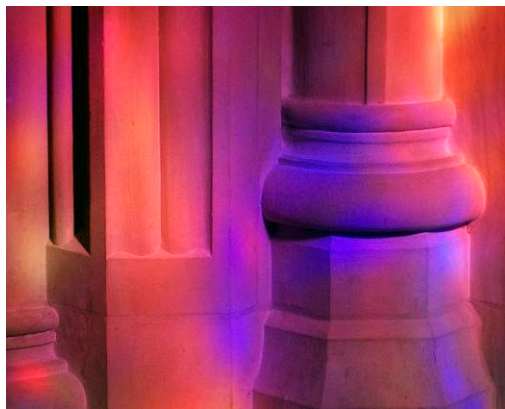
of one of these images using the “lasso” tool and copy and paste this to a “new” transparent background, and then immediately copy and paste this to my original background as the first layer. I experiment now with some “filter tools” like “distort/twirl” or “distort/spherize”, or “distort/polar coordinates,” etc. I can drastically change the resulting shape by moving the layer to a different point on the background before using the filter. I repeat this procedure several times



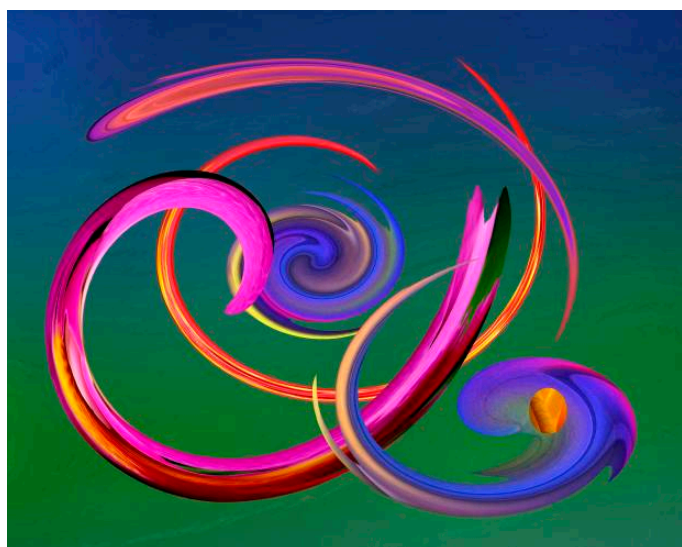
with different selected images, creating new layers that I move around and adjust with “edit/transform”, or “edit/skew,” etc. until the composition suits me.



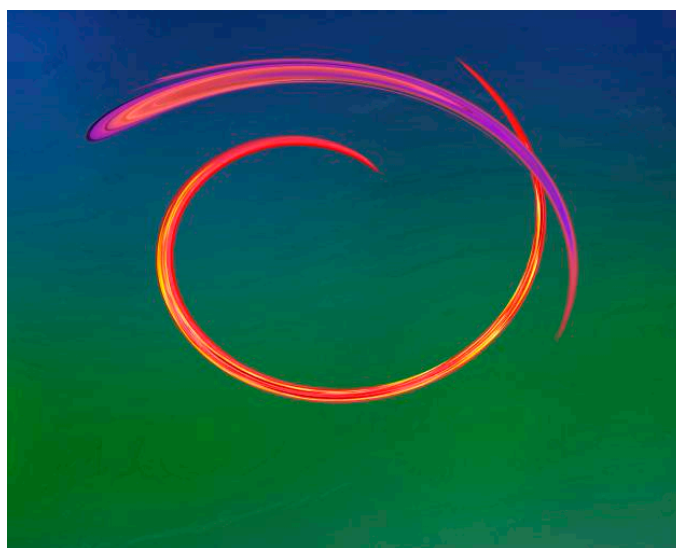
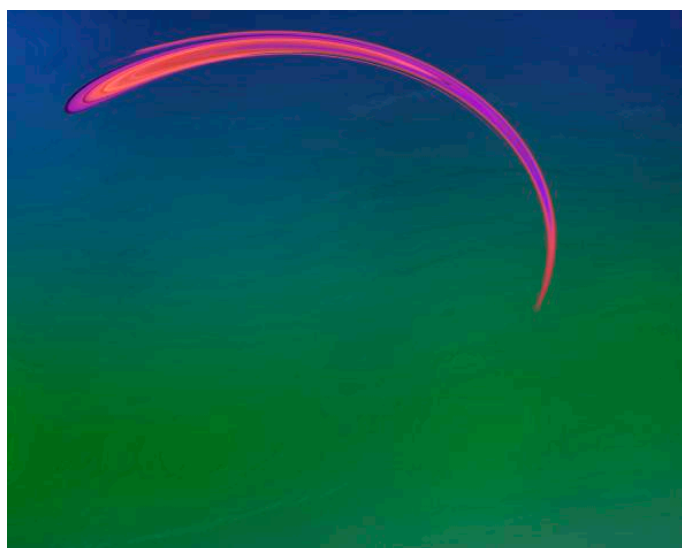
I add new layers several times—selecting different flower or cathedral photos as the base to work with. Each time I feel I have a good image to add, I copy and paste it to my original background as a new layer. If it does not fit, I delete it and try something else. I also experiment by moving that layer around on the background. As you do this, you will notice that each layer added slips in front of the earlier layers.



Here is an abstract I have just put together to illustrate the process.



This one has four individual layers on top of the background. Each layer was moved, rotated, or distorted several times. (I clicked on “Windows” and then on “Layers” which allowed me to move any highlighted layer for action.) When I was satisfied with my abstract, I merged all layers to complete the process.

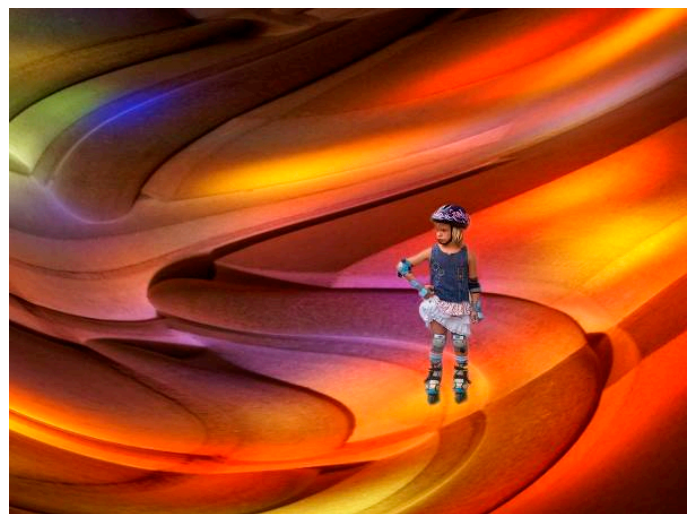






There are other tools you might find useful as you explore possibilities for yourself. The fun comes from getting lost in the search for different forms of beauty!

Finally, I include some other abstracts I have been pleased with over time.





## PSA News

Judy Burr, NBCC PSA representative

**B**efore I summarize the *PSA Journal* issues from the summer, I would like to congratulate **Jessyca Stansbury-McCargo** who received 36 acceptances and three Honorable Mentions in the small print competitions of the North Georgia Print Circuit—a PSA exhibition. The circuit consists of six fully independent print shows and is entered by people from all over the world. All the winning prints will be displayed in different locations in the state. This is quite an accomplishment since it is one of the largest circuits in PSA.

NBCC is eligible to compete in PSA interclub competitions, but I have learned that anyone is eligible to enter any PSA exhibition without having an individual PSA membership. However, no credit is earned for any awards or acceptances for any PSA recognition. Exhibitions and entry requirements are available on the PSA Website <http://psa-photo.org/>. There are entry fees and requirements that must be adhered to for all entries. There are specific definitions for nature, photo journalism, photo travel, as well as other special competitions. There are many areas of the PSA Website that are available ONLY to individual PSA members, but there is quite a bit that non-members will be able to see.

The June, July and August issues of the *PSA Journal* are packed with a variety of reviews and articles on different aspects of photography, and some dedicated to Colorado since this year's PSA Conference will be held in Colorado Springs in September.

Software reviews cover: AKVIS Chameleon, Lightroom v. 3.0, NIK Software HDR Efex Pro 1.2, and 24/7 Photo Buffet, v.1.2. The books reviewed cover a wide range of interest and include: *The Wild Side of Photography* by Cyrill Harnischmacher; *Lighting the Nude—Top Photographers Reveal Their Secrets* by Hicks, Schultz and Luck; *Auto Focus. The Self-Portrait in Contemporary Photography* by Susan Bright; *Practical HDRI, 2<sup>nd</sup> Edition* by Jack Howard; *The A-Z of Creative Photography, Revised Edition* by Lee Frost; *Extreme Exposure. Pushing the Limits of Aperture and Shutter Speed for High Impact Photography* by David Nightingale; *The Portrait Photographer's Lighting Style. Guide Recipes for Lighting and Composing Professional Portraits* by James Cheadle and Peter

Travers; *Captured: Lessons from Behind the Lens of a Legendary Wildlife Photographer* by Moose Peterson; *The Adobe Photoshop Lightroom 3 Book for Digital Photographers* by Scott Kelby; and *Captured by the Light: The Essential Guide to Creating Extraordinary Wedding Photography* by David A. Ziser. These are all relatively new books and the reviews may help in deciding which you may want to purchase.

"Drury's Digital Diary" continues to provide useful information on digital processing. In the June issue of the *Journal*, he covered **Adobe Camera Raw 2** with details and examples. In July, he continued his series on **Lightroom** with a discussion of the library module—again with plenty of examples. In the August issue, Drury continues with more discussion of **Adobe Camera Raw 3**.

The social networking articles in the summer issues discuss Facebook by comparing page versus profile, sharing images, and—most importantly—privacy; Search Engine Optimization (SEO), which shows the importance of making your Website more visible and easy to navigate; and finally, Twitter for photographers. The latter provides Twitter terms and the best practices for Twitter.

The summer issues of the *PSA Journal* contain some interesting articles on a variety of topics: from portrait models, abstracts, sports, HDR to infrared, birds in motion, and wild horses in Europe, plus some location articles, especially pertaining to Colorado, including one by George Lepp, a prominent PSA member who will be one of the presenters at the conference.

The PSA club rep groups CC Sparkle has been discussing promoting membership—which is not a problem for NBCC—and also poor attendance at meetings. There are a variety of reasons, but some are driven away by unfriendly clubs. One surprising discussion centered on the use of clip art and similar add-ons in competition. A club received information about a service to add skies, clouds, birds, or moons and ALL replied that the entire image must be made by the photographer. The consensus was to shoot your own skies and clouds! With so much technology on hand, it is not surprising that such offers are available.

My report on the 2011 PSA Conference will come in a future issue of *The Lens and Eye* and I look forward to sharing my experiences. There are great programs being offered by featured speakers like George Lepp and NBCC friends Mollie Isaacs and Mary Lindhjem, as well as instructional ones. There will also be showings of the PSA International Exhibition. I will provide a report on NBCC members' awards in a future column.



## **Freeman Patterson to Present in Northern Virginia**

The Joseph Miller Center for the Photographic Arts is pleased to announce that the internationally renowned photographer Freeman Patterson will present two programs at the Hylton Center for the Performing Arts at the Manassas Campus of George Mason University. The first presentation will be a Friday evening program on November 4, entitled "The Call of Creativity." The second one will be an all-day seminar on Saturday, November 5, entitled "Seeing and Visual Design."

Mr. Patterson last addressed members of the Greater Washington photographic community in March 2002, when he presented an all-day seminar at the International Monetary Fund Auditorium hosted by the International Photographic Society.

The November 4 program "The Call of Creativity" is a presentation for everybody, not limited to just photographers, but equally appealing to other visual and performing artists, designers of every sort, and everybody interested in a visually and intellectually stimulating evening. During the program, Freeman will combine talking, projected images, and music to examine the sources and nature of creativity; essential facts about creativity and ways of accessing the creativity that we all possess. He has given this program to large groups of photographers, university students, and as a keynote address around the world. This will be his first presentation of the program in the United States. Time: 8:00 pm to 10:30 pm. Registration fee: \$30.00.

The November 5 all-day seminar "Seeing and Visual Design" has evolved over the years. (Because the growing process just never ends, there will always be new ways of looking at and discussing visual design). This seminar is about seeing and visual design. Visual design is the craft of visual expression and communication. During the morning, Freeman will be speaking about and illustrating (with projected images) the building blocks of visual design and, during the afternoon, principles for arranging them in picture space (composition). He will not be talking about hardware, software, film, or digital photography, except in passing. The seminar should be promoted to photographers of every stripe, painters, people who sketch and draw, designers of every sort, gardeners, etc. Time: 9:00 am to 5:00 pm. Registration fee: \$75.00.

For additional information or to register contact Joseph Miller Center at [furnfoto@aol.com](mailto:furnfoto@aol.com). Phone: 703-754-7598. Make checks payable to JMCENTER, 4811 Catharpin Road, Gainesville, VA 20155.

## **Photography Master Workshop Weekend at Chanticleer**

**Instructors:** Alan Detrick and Roger Foley

Wayne, PA—Each year, many photographers strive to make images capturing the beauty of the gardening world. For the seventh year, Chanticleer is offering a Master Photography weekend designed to show advanced photographers how to see the garden, look at light, structure and design, and most important, evaluate what they see in the viewfinder and how it helps or hinders their final images. This weekend-long digital workshop will start with a lecture Friday evening, September 30, followed by workshops all day Saturday and Sunday, October 1–2.

This is a rare opportunity to improve photography skills by getting personalized instruction from the best in the field while enjoying the beautiful surroundings of Chanticleer. The workshop will be led by award-winning photographers Alan Detrick and Roger Foley. Detrick and Foley will combine digital presentations, demonstrations, and one-on-one photo sessions in the garden. Students will have the opportunity to spend two days shooting with the instructors. The instructors will evaluate the students' images followed by a review session. This workshop is designed for serious photographers who want to increase their proficiency in photographing gardens and related horticultural subjects. Students will come away from class with the tools to produce professional quality work, whether it is a wide-angle garden view or a macro image. This is a non-stop garden photography weekend.

Workshop schedule: Friday evening, September 30: Reception and lecture 6:00 to 9:00pm; Saturday, October 1: 7:00 am to 7:00 pm; Sunday, October 2: 8:00 am to 3:00 pm.

Class size is limited to 15 students and acceptance to the workshop is based on portfolio review. Portfolio materials (a minimum of 6, maximum of 12 images of an assortment of subjects, in close as well as overall views) can be sent electronically to [aland@alandetrick.com](mailto:aland@alandetrick.com) or mailed to Alan Detrick at 110 Rutland Road, Glen Rock, NJ 07452. The fee for the weekend workshop is \$375.00. Light supper on Friday night, continental breakfasts and lunches Saturday and Sunday are included in the fees. Hotel accommodations can be arranged at the Wayne Hotel (call 800-962-5850) for workshop participants.

Chanticleer is located on Church Road just outside of Wayne, PA. For more information, please call 610-687-4163 or visit the garden's Website at [www.chanticleergarden.org](http://www.chanticleergarden.org).

## Florida Nature Photography Tour

**Tentative dates:** May 5-10, 2012

**Location:** Florida is the best state to photograph birds in the country. In the spring, Florida provides a host of photographic opportunities for a nature photographer. Not only are there numerous species of birds that are not seen in the D.C. metropolitan area, but they are far more acclimated to humans. This makes it easier for photographers to get much closer to the birds. The tour will mainly focus on the coastal areas east of Orlando, which have beautiful beaches and wetland areas where a lot of wildlife and interesting landscapes can be found. A visit to a rookery of wading birds will also be arranged. At the rookery you can expect to photograph birds in spectacular breeding plumage and capture behavior such as courtship, nesting, feeding, flight, and more. It is also likely that you will photograph chicks. While the tour will be geared toward bird photography, it is likely that we will have opportunities to also photograph landscapes.

Species you may have opportunities to photograph are: great blue heron, great egret, snowy egret, cattle egret, little blue heron, tri-colored heron, green heron, American coot, moorhen, American bittern, whistling duck, mottled duck, black necked stilt, sandhill crane, anhinga, limpkin, white ibis, glossy ibis, osprey, bald eagle, caracara, ruddy turnstone, willet, sanderling, roseate spoonbill, wood stork, and more.

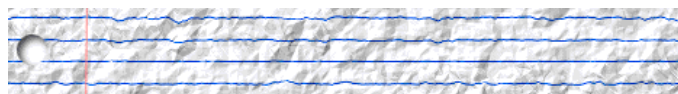
For an idea of the available photographic opportunities, you may view the following gallery of images: [http://www.nikhilbahl.com/portfolios/birds\\_of\\_florida/index.html](http://www.nikhilbahl.com/portfolios/birds_of_florida/index.html). Some other photos from Florida have been posted at <http://www.nikhilbahl.com>.

**Logistics and guiding:** The tour will be lead by Nikhil Bahl. Nikhil has been a member of NBCC for the past six years. He is a professional photographer and leads workshops and tours around the country. He will offer advice on how you can get the most out of the trip, from what photo gear and clothing you will need, to an orientation to the location itself. On location, he will use his experience and familiarity with the locations to get you to the right place at the right time to maximize your photo opps. As a value added, he will offer advice on how you can best take advantage of the locations you will visit. Before each field trip, he will ready you for the various opportunities that might present themselves and offer suggestions on how best you can take advantage of them. While Nikhil will be photographing with you, he will be available to answer questions. However, he will stop short of instruction as that would involve a commitment of time on his part. Nikhil will be compensated with a reasonable fee for being your tour guide and organizing the trip.

**Registration and participation:** A minimum participation of six members is required for the tour to run, and a maximum of 12 members will be accommodated. Registration will be on a first come, first served basis. Registration will be opened once we know there is enough interest for this tour.

**Estimated total cost:** The following is an estimate of the major expenses you need to account for while participating on the tour (actual cost may vary). Airfare: \$250. Rental car: \$125 (for a six-day rental, if two people carpool). Hotel: \$300 (five nights, single occupancy). Tour guide fee: \$329 (paid directly to Nikhil). Total estimated cost per person: \$1004. The total can be substantially reduced by sharing a room and carpooling with more than one person. For example, if you choose to share the hotel room and carpool with two people, the total cost drops down to \$770. There are also other possibilities, like driving to Florida or taking the auto-train, that may reduce the cost of the trip.

More details will be provided on registration. Please notify Nikhil not later than September 15 if you are interested.



### Courses

#### Glen Echo Park

For more information and to register visit the Park's Website at [www.glenechopark.org](http://www.glenechopark.org).

**Creative Thought, Creative Action—A Course for Photographers.** Cultivate your creative edge with ideas from the emerging field of creativity studies. This class will stretch your photographic vision by sharpening eight innate capacities for innovative thinking and by shaking up your shooting habits with challenging assignments and in-class exercises.

*Instructor:* John Borstel.

Mondays, September 12–November 14, 7:00 to 10:00 pm.

**Digital Shooting and Critiquing Workshop.** Practice and improve your digital photography skills in the Park with the instructor as your coach, and share your work in a positive group critique on the same day.

*Instructor:* Page Carr.

Sunday, October 2, 10:00 am to 1:30 pm.

**Family Storytelling Through Photography.** Learn to take your family storytelling to the next level. We will look at professional photographers' work whose



families are their main subjects to see how they became remarkable. Using this insight and tips on how to better use "the moments," light, and composition, we will transform snapshots into works of art. Editing and presentation will be covered.

*Instructor:* Sora De Vore.

Thursdays, September 15–October 13, 7:00 to 9:30 pm.

### **Washington School of Photography**

For more information and to register visit the School's Website at [www.wsp-photo.com](http://www.wsp-photo.com).

**Focus on Composition and Design.** Having a good subject is not alone enough to make a great photograph. In this workshop we look at all aspects of composition, learning to eliminate dead space, boring presentation, and distracting details. We cover compositional techniques that allow the photographer to capture the viewer's attention and direct the eye.

*Instructor:* Joe Yablonsky.

Saturdays, September 10–October 1, 10:00 am to 1:00 pm.

**Intermediate Digital Photography – The Next Step.** If you have good knowledge of camera controls and

composition, this class is for you. Topics covered will be the use of affordable accessories and helpful gadgets, on camera flash basics, composing images of people and groups: everything you need to take better photos of your life, holidays, vacations, and kids.

*Instructor:* Various staff.

Tuesdays, September 6–27, 10:00 am to 1:00 pm.

**Your Images in Books: A Publishing Primer for Photographers.** If you have a great idea for a book of your images, or if you want to contribute to narrative books with your photos, this class will lead you through the myriad of options. Through lecture, examples and discussion, participants will compare and contrast traditional publishing, so-called "vanity publishers," do it yourself online options, and true self-publishing/ small publisher methods. Costs, royalties, income potential, sales options, and marketing will be covered in this day-long, fast paced overview of the many ways to see your books in print. Instructor Missy Loewe has books in publication by traditional publishing houses, by her own small press, and has a book packaging contract with a major corporation.

*Instructor:* Missy Loewe.

Saturday October 1, 10:00 am to 4:30 pm.

"The painter constructs, the photographer discloses."

*Susan Sontag*

### **Ask Tim Grey**

**I am interested in the ability to apply dodging and burning to my images using Photoshop. I have seen your demonstration of a technique that uses the Brush tool rather than the Dodge and Burn tools. The technique seems to be a good one, but why not just use the Dodge and Burn tools since they are designed for that purpose?**

The technique I use for dodging and burning an image involves creating a new image layer by holding the Alt/Option key while clicking on the Create New Layer button, and setting that layer to the Overlay blend mode with the checkbox turned on to fill the layer with 50% gray. It is also a good idea to rename the layer for clarity. You can then use the Brush tool to paint at a reduced Opacity setting (around 10% or so), using black to darken and white to brighten.

There are several reasons I prefer this approach. One is that it allows you to use a single layer with a single tool in order to lighten and darken. With the Dodge and Burn tools you need to switch between

tools when you want to lighten versus darken. A minor issue, to be sure, but an issue nevertheless. Also, to work nondestructively with the Dodge and Burn tools you would generally create a duplicate copy of the Background image layer, which increases file size more than my preferred technique.

In earlier versions of Photoshop, the Dodge and Burn tools also did not provide results I was very happy with. That has been improved significantly now, and so the results are good with the Dodge and Burn tools. But I find that working with the Brush tool in the manner described here provides a more fluid workflow for lightening and darkening selective areas of an image. That said, I would be the first to admit that the issues here are at this point (thanks to updates to the Dodge and Burn tools) relatively minor, so if you find you are more comfortable working with the Dodge and Burn tools, I would certainly not suggest there is anything wrong with that.

*Reproduced with Tim Grey's permission from his e-mail service ([www.timgrey.com](http://www.timgrey.com)).*

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