



# The Lens and Eye

North Bethesda Camera Club

Volume 46 Number 3 <http://www.nbccmd.org> Editor: José Cartas [nbcclensandeye@yahoo.com](mailto:nbcclensandeye@yahoo.com) November, 2010

## Calendar

### November, 2010

- 2 Community Outreach – PCR: 7:00 pm.
- 3 Competition Night: 7:30 pm.  
Judge: Tom Wolff.  
Hospitality: Jean Hanson, Dawn Sikkema.
- 7 Education Committee: 6:00 am.  
Making a Good Print.
- 10 Program Night: 7:30 pm. Chris Kennedy.  
Still Life Photography.  
Hospitality: Marilyn Jacox, Larry Loewinger.
- 11 Education Committee: 7:30 pm.  
Visual Design. Kent Mason's.
- 17 Board Meeting: 7:30 pm. Naulty's
- 18 Field Trip: 9:30 am. National Zoo.

### December, 2010

- 1 Competition Night: 7:30 pm.
- 4 Education Committee: 8:30 am.
- 7 Community Outreach – PCR: 7:00 pm.
- 8 Program Night: 7:30 pm.
- 11 Education Committee: 8:30 am.
- 15 Board Meeting: 7:30 pm. TBD.
- 15 Field Trip: City of Annapolis.

## Competition Assignment

### **Adult Human Face(s) in Natural Light**

**Adult face(s) must be the key element of the photograph and must account for at least one third of the picture space. Only daylight or moonlight may be used. Reflectors and diffusers may be used but fill flash and other artificial lighting may not be used. (Must have been taken on or after June 1, 2009).**



## November Judge Tom Wolff

*Chris Hanessian*

Tom Wolff will be our Judge on November 3. He is well known both for his celebrity portraits and for capturing street images depicting the human condition.

Tom studied painting at the Art Institute of Boston and Art Students League in New York. He studied photography at George Washington University and Photoworks at Glen Echo Park. He was a freelance photographer; adjunct professor at Shepherd College (now university) in Shepherdstown, WV in 1988-89, and at Glen Echo Park's Photoworks from 1977 to 2005. He was published in *The Washington Post Magazine*, *House & Garden*, *Garden Design*, *Smithsonian*, *Audubon*, *The New York Times Magazine*, *Sophisticated Traveler*, and many others. Tom exhibited at the Municipal Arts Society of New York "The Ansonia at 100," Spectrum Gallery "Under the Influence," The R Street Gallery "PORTRAITS, 2006," "Spain in the 70's.", and Hillyer Art Space at International Arts and Artists.

Current exhibitions are "Listening to the Prairie," a traveling exhibition by the Smithsonian Institution's Museum of Natural History, and the "Portraits of the Gateway Art District" at the 39<sup>th</sup> Street Gallery in Brentwood, MD.

## Program Night, November 10 Chris Kennedy Still Life Photography

*Jessyca Stansbury-McCargo*

I was first acquainted with the work of Donald William Christopher Kennedy, also known as Chris, through his mother Jeanne. Jeanne is a co-worker and very proud of her son's work and talent. One early spring day, Jeanne brought a photo of her granddaughter Ava into our office. After taking one look at the photo, it was obvious that this was not the work of an amateur photographer. The photo was more than a "keepsake" for the pride of a grandmother; I was looking at a piece of fine art in the highest quality. Immediately, I inquired as to who the photographer was, and also where did she have the work reproduced. I was pleasantly surprised when the reply was: "Oh; my son did this, he is a professional photographer."

According to his mother, Chris has always been a positive and cognitive person with a heart of gold. As for his photography, she states: "It was just there one day." There is

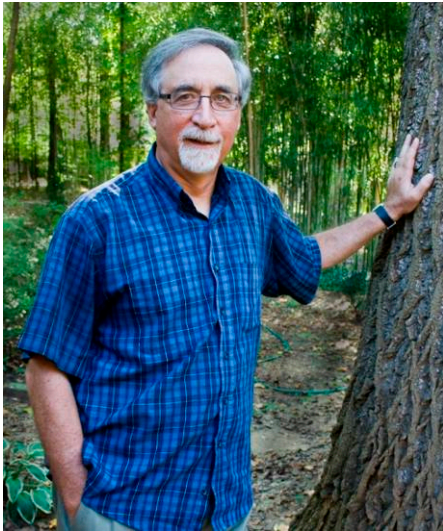
*Cont'd on p.4*

**FotoWeek DC**  
**November 5-13**

*See details on page 15*

## Member Profile

Allan Simmons



Alan has been an NBCC member since 2003. He has been watching, learning, and consistently enhancing his creative skills and artistic expression through Club meetings and field trips, as well as attending photography workshops led by the Rocky Mountain School of Photography, Tony Sweet, and Joseph Rosbach. Three of his images were selected for the Club show "America the Beautiful," currently on display at the Kentlands Mansion. Eight of his images were part of a six-person show at Kentlands that ran from July through September. While working primarily with landscapes for many years, Alan ventured into abstract architecture for this show and printed them in black and white using Niks Silver Effects Pro. Several of his images were also included in VisArts at Rockville annual juried exhibits in 2009 ("How You See It") and 2010 ("Points of Departure").

Alan was born in the mid-40s in Washington, D.C. His birth made the front page of *The Washington Post* because he was one of a set of triplets, unusual enough at that time to be newsworthy. His parents, his father a master plumber

and his mother a secretary for the Department of the Navy, lived in an apartment. Their household included Alan's older brother and an aged grandmother. His mother's comment on the birth, quoted by the *Post*, was "Where am I going to put them?" The babies were two months premature and weighed less than 4 pounds each. To date, all three are alive and well.

His aptitude for math led Alan to earn a BS in statistics from the University of Maryland in 1969. His first job was with Johnson & Johnson in New Brunswick, NJ, where he developed forecasts for selected health care products. In April 1970, Alan endured five months of basic training and subsequently served one weekend a month and two weeks each year in summer camp as a U.S. Army Reservist.

His second job brought him back to D.C., where he worked as a statistician for the U.S. Census Bureau developing statistics on retail trade. In 1970, he met Eva Elias, a medical technologist, at a dance party. A romance developed and they were married in 1973. In 1975, Eva gave birth to a daughter, Kara. Alan is now a single parent and remains close to Kara, who is an attorney with the University of North Carolina at Chapel Hill and lives with her husband, Brian. They recently welcomed their first child, a son, Evan Michael, into their lives.

Following his employment with the Census Bureau, Alan worked in a series of technical positions in the federal government that utilized his statistical background. He was employed at NIH in their Bureau of Health Resources, by the U.S. Civil Service Commission, and at the Department of Energy, where among his other responsibilities he served as an emergency responder

assisting FEMA at earthquakes in California, hurricanes in San Juan, Puerto Rico, ice storms in New York, and floods in New Orleans. He also added to his education credentials. He earned a MS in Operational Research from George Washington University in 1973, and did some additional studies in Economics at the Catholic University in D.C. In 2004, he retired after 35 years of government service, receiving a Distinguished Service Award for his 30 years of service with the Department of Energy.

Alan credits his older brother Marvin, a hard-working wedding photographer, with turning him on to the camera when he was in his late 20s. He shot mostly color print film using a Canon Canonet SLR. He now shoots with a Canon 40D using 24-105mm and 70-200mm L series IS lenses, supplemented with a Canon 100mm macro lens mounted on a Gitzo 2530 tripod. He is currently searching for a wide angle lens. He processes his images in Lightroom, Photoshop CS3, and with Niks software. He prints with an Epson 2400 on Velvet Fine Art Paper. Favorite subjects are landscapes, macro, architecture, and people.

Alan travels extensively and has shot images at most of the National Parks and in such places as Israel, Spain and Italy—many of which are displayed on his Web site. He recently returned from a trip to the San Francisco Bay area where he shot the Golden Gate Bridge at night and portions of the California coastline. In addition, Alan has time for other hobbies. He plays softball on three teams, including the Ross Emerson 60+ League, enjoys golf, attends music festivals (he particularly likes jazz), and builds model airplanes.

*Text and Photo by Jean Hanson*

## October, 2010, Splinters from the Board

*Bob Dargel, President*

Plans for the October 23 Education Committee sponsored Lightroom 3 workshop were finalized.

Members are going to be asked via Gordiegrams to provide feedback to the experimental competition rules being used this year.

The NBCC exhibit and exhibit reception held at the Kentlands Mansion were successful and several of our member's photographs were sold.

New NBCC members are involved in club activities,

with half of this year's new member's already participating in NBCC competitions.

The Board is trying to come up with ways to provide new venues for members to display more of their photographs.

The Board voted to purchase a new state-of-the-art laptop to better support image competitions and other NBCC applications.

Small key chain laser pointers embossed with the NBCC logo will be purchased and used to augment the NBCC coffee cup usually given to judges and speakers.

## **NBCC Field Trip – November 18** **National Zoo**

*Deeva Garel*

The NBCC November field trip will take advantage of off-season quiet time at the National Zoo. With 163 acres of indoor and outdoor exhibits, we have a great variety of creative opportunities. A birding demonstration scheduled at 11 am will include birds foraging and catching their food in mid-flight.

The trip is scheduled for November 18, with a rain date of November 30.

Let's meet at 9 am on Connecticut Avenue at the main entrance. At that time, we can decide where and when to debrief afterwards. The buildings open at 10 am; the parking lot and grounds are open at 6:00 am.

The zoo address is 3001 Connecticut Avenue NW, Washington, D.C. For more information, including a map of the zoo, you can visit <http://nationalzoo.si.edu>. The zoo is easily reached by car or the Metro's Red Line. If you take the Metro, use either Woodley Park-Zoo/Adams Morgan stop or the Cleveland Park stop, as the zoo is midway between the two stations (uphill from Woodley Park).

Please e-mail your interest in attending to Deeva Garel at [diwg2000@yahoo.com](mailto:diwg2000@yahoo.com). This will help in notification if the trip is moved to the rain date.



## **Adjustments to the 2010-2011 Membership Booklet**

New e-mail:

Chuck Bress [pbress469@gmail.com](mailto:pbress469@gmail.com)



## Program Night, October 27 (cont'd from p.1)

one story that she fondly remembers and shared with me. Chris' talent was very noticeable when he was a child: after having won several blue ribbons in some school competitions two years in a row, the second year he gave them all away to children who did not win ribbons. To Chris, it was just a *natural thing* to do.

In the Kennedy household, it was never a question as whether Chris and his brother would attend college. His mother wanted them both to study graphic design, as she feared that photography, although wonderful and his passion, was not as financially lucrative as a career as a graphic artist. Chris' father was a professor at the renowned Corcoran College of Art and Design, and both boys chose to attend the Corcoran College of Art, as they both truly loved photography.

Each year Chris and his brother presented photography projects to the public in gallery exhibits as part of their curricula at the Corcoran College of Art and Design. While his brother chose to work in another field, Chris chose to remain with his passion. After a stint as finance officer, he decided to follow his true passion as a photographer. He "bit the bullet" and went into photography on a full-time basis. Among his clients are the Nationals baseball team, and a host of clients, national and international, desiring his personal touch with wedding photography.

Chris is responsible for the Nationals' advertisements, and the photography relating to the Children's Spring Training camp. A few of these shots can be seen on his Web site. When asked what she is the most proud of regarding her son, Jeanne states emphatically: "The fact that he had the guts to say 'this is what I am meant to do and he did it'." For Jeanne, she is so proud that Chris has decided to capture those precious "memories," which we could easily loose forever.



Photo © Chris Kennedy



Photo © Chris Kennedy

Chris describes himself as a fine art photographer: "I specialize in fine art photography, enhanced by a B.F.A. from the Corcoran College of Art and Design. With over 11 years of professionally recognized experience, my knowledge and craft continue to be refined in the studio, on location, and in print. To find the extraordinary with a fresh perspective provides the consumer an alternative with a marked distinction from the mundane. My backdrop in life has been the District of Columbia and the Greater Baltimore Metropolitan Area. My love of imagery originated from my father's life as a successful working photographer. His career continues to serve as an inspirational model for my brother (also a photographer) and myself."

### **Important Reminder on Competition Rule**

Because an error was "almost" made by two competitors in the October Print Night, we want to remind you of **Competition Rule #5**.

**Number of Entries.** Each competitor may submit up to four (4) total entries in each monthly competition, but no more than two (2) prints and no more than two (2) electronic images. The penalty for violating this rule will be the disqualification (forfeiture of awards and points) of all of that competitor's entries for that month.

The competition rules are available on the Web ([www.nbccmd.org](http://www.nbccmd.org)) and in the Membership Booklet. The rules were sent out to each member during the summer. Please review them and be sure you understand them before entering. If you have a question, be sure to ask a member of the Competition Committee.



## PSA News

Judy Burr, NBCC PSA representative

The big news about PSA this month is the recent annual conference held in Charleston, SC from October 2 to 9. Although this location was not the draw that Yellowstone was last year, members from all over the United States came, as did members from Canada, the United Kingdom, Japan, Germany, Pakistan and several members from China—known as Team China. They presented several programs on China and brought multiple copies of two books filled with photographs. These were used as door prizes at their program, as well as at the honors banquet. I was one of the lucky ones to receive a copy of *Heaven from Kawa Karpo to Mt. Kailash*.

Tours and classes were offered on Sunday through Tuesday and the official conference opening was on Wednesday afternoon. Tuesday evening there were showings of the PSA International Exhibitions of Photography. Although these programs were repeated during the week, it was impossible to see them all. Our member **Alex Guo** had some acceptances in the Electronic Imaging Exhibition. On behalf of NBCC, I attended the Camera Club and Council representatives meeting (held at 7:15 am!) as well as ones for newsletter and Web master editors and *PSA Journal* contributors. As NBCC PSA representative, I participated in the Camera Club Sparkle group. If a board member would like to join the group or get involved in the photo editors group, please go to [http://psa-clubservices.org/club\\_services/club\\_forums.html](http://psa-clubservices.org/club_services/club_forums.html). These groups are part of the PSA club services, as is the Lightroom training to be held later this month.

As in any long photo conference, there are always choices to make regarding what programs to attend, and this one was no different. A program "From the Campaign Trail to Haiti" presented by the Director of Photography of my hometown newspaper in Delaware was a highlight for me. The presenter had great access to Vice-President Biden and his insight was very interesting. Another highlight for me was the presentation of the Photo Travel Division's travelette competition, as I received second place with my show on Antarctica. I was also privileged to be one of three judges for the Stereo Division Images of the year competition. There were also shooting workshops like the one I attended: "Blacklight Mylar Photography," it

was fun to share with others as we moved objects around for better pictures.

The evening programs were the main highlights of the conference and they were presented with no competition! Joe McDonald gave a program "Twenty Years in Africa," which entertained us with his experiences in five diverse areas of the great continent while also discussing conservation issues pertaining to the animals of the regions. As a full-time natural history and wildlife photographer since 1983, he offered plenty of advice and worthwhile information. Canadian photographer Wendell Phillips presented a multi-part program beginning with the Vancouver Olympics. It was most interesting to learn that photographers often have to grab their spot early in the day and may have to wait eight to ten hours for the event to begin! He provided excellent insight into the life of a sports photographer, as well as one who travels to exotic locations to obtain pictures of disappearing civilizations. Friday afternoon, Team China (six members of the Chinese delegation) presented six programs from photographing from the air to the world under the sea, to the role of PSA in China. Having PSA growing in countries like China shows that it is truly a world photographic organization. In the digital age, it is so much easier to connect with other photographers around the world and to compete with them in international exhibitions. Canon sponsored the Friday night program by Adam Jones, in which he guided the audience through the thought processes and techniques he used in a wide variety of situations as he took us around the world, or at least part of it: the Czech Republic, Italy, Thailand, and China.

Art Wolfe gave a featured presentation at the Yellowstone PSA Conference, so it was a surprise to see him at the honors banquet. He was presented with the PSA Progress Medal, the highest honor given by PSA, and then gave a brief program about some of his new work. That indeed was a fine ending to a wonderful photo conference.

Finally, congratulations to NBCC, and especially José Cartas, for winning Third Place in the large club newsletter competition. José also served as a judge for the small club competition. Thanks much! Bowie-Crofton CC was tied for second and also received a Judge's Choice Award. The Delaware Photographic Society received an Honorable Mention for its Web site. It is worthwhile to visit the PSA Club services site and look at other clubs' and councils' newsletters and Web sites. They all have something to offer.

If you are an Individual member of PSA, I would appreciate letting me know when you receive any PSA recognitions.

## Photographing Rainbows (Part 2)

*Text by Tom Field*

The first part of this article covered how to find rainbows, and how to compose with rainbows. In this second part, we will cover camera techniques, some tips to protect your equipment, and the needed planning for capturing rainbows.

### Camera Techniques for Photographing Rainbows

#### Lens

The span of a rainbow can be small (with high sun angle) or as wide as 84 degrees (with the sun at the horizon). If you are lucky enough to capture the maximum size rainbow, you will need a 20-mm wide-angle lens (on a full-frame 35mm camera). But a 28-mm will be plenty wide enough for partial rainbows or smaller spans. If you are caught with a too-narrow lens, consider rotating the camera (in an artistic way, hopefully) so that the rainbow extends corner-to-corner across the frame. You will get somewhat wider coverage and perhaps create an appealing image. Or take the opportunity to shoot a mosaic (pano) and stitch it in the computer. At the other extreme, use a telephoto lens to make the rainbow bands appear larger relative to the surroundings, or to isolate a bright rainbow's end near a subject of interest.

#### Filters

The colors of the rainbow can be rendered more intense and saturated using a polarizing filter. The polarizer reduces the white sunlight reflecting off the fronts of raindrops, mist, and background. Eliminating that white light improves contrast and makes the rainbow colors appear more saturated. Be careful not to dial in too much polarizer and filter out the rainbow itself. Try to strike a good compromise, leaving the rainbow strong while minimizing the hazy, white light surrounding it.



Photo © Roy Sewall

#### Exposure

Storm rainbows tend to occur in dim light, and the use of a polarizing filter further leads to long exposure times, wide apertures, or both. Since a passing storm (that produces the rainbow) might be followed by wind, your foreground may be in considerable motion. If you shorten shutter time to freeze the motion, your large aperture may leave the foreground out of focus. Shoot with focus bracketing (for later assembly in a computer) or increase the camera's sensitivity (ISO) and stop down the aperture to keep everything in focus. But if you can exclude any moving foreground elements, go for a long exposure and smaller aperture to keep everything in focus.

Be careful not to overexpose rainbows, especially if they are the brightest light in the scene. Slight underexposure will retain more saturated colors and prevent a washed-out look. Your camera's meter and histogram may vary, so if you found the perfect rainbow give yourself the best chances of a perfect capture: bracket exposures!

Fortunately, most rainbows are easy to meter and there are no special tricks to know. The low contrast of most storm rainbow scenes means that your camera meter will almost certainly give a good exposure. Just watch out if you include large areas of dark foreground because your meter may tend to overexpose sky areas. For bright daylight rainbows such as waterfalls, meter for the scene as usual and bracket at least one stop over and under.

#### Protection

Putting yourself out in the elements—especially setting up to shoot right after a passing storm—does not mean that you and your equipment must get thoroughly wet. In fact, you must avoid this unless you have waterproof gear.

A plastic poncho is cheap, lightweight, and easily stored in your camera bag. It offers protection in all but the heaviest downpour, plus you can keep some equipment sheltered inside. Wind can be the downfall of ponchos, though, and you may prefer to invest in a rain parka and rain pants. Waterproof boots keep your feet dry and comfortable even when moving through soaked grass or underbrush. Plastic trashcan liners are handy protection for gear or as a disposable ground cloth after the rain stops. If you know in advance that you will be waiting out the storm in the open, consider setting up a temporary emergency shelter—a tiny plastic tent. And please: always take precautions to avoid weather dangers such as lightning, flash floods, and avalanche.

A small towel kept under a poncho or parka is handy for drying fingertips and wiping raindrops off equipment. Clip it around your neck or fold over a belt. Wash excess dye from black towels, and use them as a light absorber or a focusing cloth (put over your camera and head to preview your scene with aperture stopped down). In a pinch you can even shield your camera from light rain using a towel.

If you will be actually shooting during rain, buy or make a camera raincoat. There are many commercial products to choose from, but it is easy to make one inexpensively. Cut clear plastic sheeting to size, then form fit using clear packing tape—it is lightweight and rainproof. The heavier plastic thicknesses are more durable and easier to manage; try six-mil (0.006-inch) thickness which is readily available in home improvement stores. Any camera raincoat must leave room for your hands to reach underneath for operating the controls and mounting the camera. True storm chasers may want a submersible camera enclosure or even a waterproof camera, but there is no need for a SCUBA housing.

## Rainbow Planner

### *Where to Look*

With only two ingredients, sunlight on raindrops, a rainbow will form—it is just a matter of being in the right place to see it. Where will that be? The rainbow forms in an arc 42 degrees off the sunlight axis. This is not hard to visualize using the following method.

### *Pinpointing your Rainbow*

1. Hold your thumb at an angle about half of a right angle (L-shape) from your index finger. This will be 45 degrees, which is close enough to 42 degrees.
2. Now extend your arm and sight down your index finger toward the shadow of your head (the anti-solar point). You might resemble a child pointing a make-believe gun.
3. Your thumb is now aiming at a spot along the rainbow. Holding your thumb at the same angle, keep pointing at the anti-solar point and pivot your arm to aim your thumb anywhere along the rainbow's arc.
4. An interesting accent for a distant subject is where the rainbow meets the horizon. Your telephoto lens can magnify the distant subject and thus enlarge the colored bands of the rainbow—dramatic! Pivot your arm right or left until your thumb is aimed horizontal (level with the ground). That is the spot where you want to place the subject. Now you may have to move yourself (and your rainbow) left or right until the subject and the rainbow coincide.

While this method may seem imprecise, it can indicate with surprising accuracy the location of the potential rainbow.

### *Angle of Sun*

If the sun is directly overhead, the arc of the rainbow will be toward the ground. The only way you will see a rainbow is to position yourself above some water droplets in the sun, such as spray from a waterfall or fountain.

But as the sun gets lower in the sky (below 42 degrees from the horizon), the rainbow arc starts to rise above the opposite horizon. Therefore, look for rainbows in the morning or afternoon, depending on the season and your location. The biggest landscape rainbows occur when the sun is at the horizon.

For planning, look on the Internet or consult your portable GPS to predict the solar position. These will tell you exactly what elevation and azimuth (direction) the sun will be at a given date or time. On the Web (free) or iPhone, try Photographer's Ephemeris to plot on a map the sun direction at any given time. For that, visit <http://photoephemeris.com>. This is an incredibly powerful tool!

### *Season*

We know from physics that rainbows form when sufficiently large droplets of water are in the air, and direct sunlight hits them. That means you are unlikely to observe rainbows in cold climates, because atmospheric moisture is likely to be frozen. Nor will you find rainbows in fog or fine mist—it must be larger droplets. Bright sunlight is essential for strong rainbows, so anticipate more rainbows in spring and summer than in fall and winter.

### *Storms*

Receding rain storms tend to have falling rain in their trailing edge, where it can be exposed to newly-revealed sunlight and form rainbows. Approaching storm clouds, on the other hand, sometimes over-

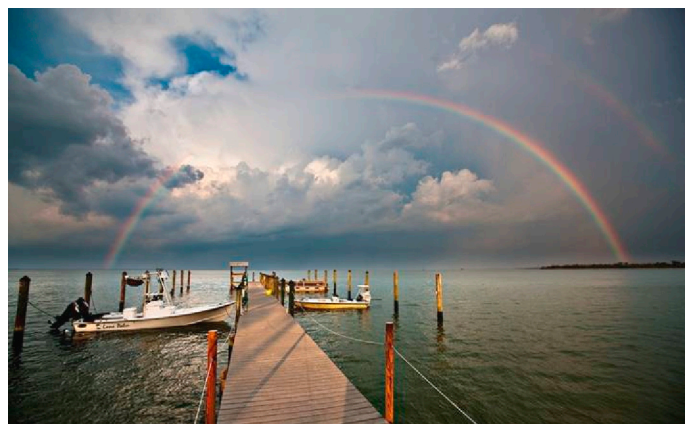


Photo © Tom Field

shadow the advancing wall of rain, so no sunlight hits the droplets and rainbows are less likely to form.

### **Terrain**

Some locales experience very predictable afternoon storms marching away from the sun direction and followed by clearing, sunshine, and rainbows. There, you only need interesting foreground subjects to compose great images. Less ideal are locales where the rain storms are not predictable or move toward the sun, but you still may find rainbows in the oncoming storm. Good terrain for rainbows allows you to see clearly toward the horizon opposite the sun, so you have a chance of photographing the end of the rainbow. Finally, good rainbow terrain allows you to move freely: you will be able to relocate so the rainbow is in a desired position for your composition. Even if no storm appears, you can scout the locations and subjects, and then return during a storm armed with knowledge and goals.

### **Double Rainbows**

A secondary rainbow often appears in a wider arc (51 degrees) than the primary rainbow, but faint to the point of being nearly invisible. But if you are out there in rainbow conditions, you may witness a strong secondary rainbow, and you have the potential for a dramatic photo! Notice that the color bands are reversed and spread wider in a secondary bow.

### **Sunset Rainbows**

Sunset rainbows are special for three reasons.

(1) The sun's rays are nearly horizontal, so the top of the rainbow will be high in the sky. In fact, a sunset rainbow is the widest arc you will ever see from the ground: half of the full-circle rainbow can become visible, and you will need a wide angle lens to capture it all. This means the ends of the arc are nearly vertical as they intersect the horizon. Sometimes only the end segment of the rainbow appears, and if you see a photo of a vertical rainbow at the horizon, you will know it was made at sunset (or sunrise).

(2) At sunset, the sunlight contains more red hues and less blue (because of atmospheric scattering). This will affect the appearance of the rainbow by emphasizing the red bands and muting the blue bands. The same red tint will apply to anything on the ground illuminated by the sunset. The effect can be quite dramatic. Digital cameras can be fooled into over-correcting the red tint, so watch your color temperature setting (you do not want the red light rendered white).

(3) If you are lucky, you can get a rainbow against sunset clouds. This phenomenon is gorgeous to behold, but photos seem to be few. Be sure to turn around next time you are photographing a sunset, and see if the sky behind holds anything interesting.

With the best of planning, it is still a matter of hoping a strong rainbow appears. At least you will know where it will be, rather than just leaving the composition to chance. Happy hunting!

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## San Francisco Wine Country

*Text and Photos by Lester LaForce*

For many years I have been a subscriber of Robert Hitchman's *Photograph America* newsletter. It was with particular interest that in issue number 106 I read about the "California Wine Country." Quoting from the newsletter: "By late October, the vineyards across the Napa and Sonoma Valleys have turned yellow. By the second week of November, the remaining leaves change to shades of red. Here, in the San Francisco Bay Area, you will discover landscapes similar to the rolling hills of the Palouse in south-eastern Washington State and autumn colors as vivid as New England's. Intertwine your photography with wine tasting tours through the area's famous wineries and a few of the best restaurants in America."

This sounded like a unique autumn foliage photo opportunity that both Jean and I would enjoy. The newsletter provided very clear and precise information about the San Francisco wine making area's photo-ops—and took out the guesswork of coordinating an itinerary with the peak autumn color for the vineyard foliage. We made our airline reservations for an eight-day itinerary straddling the last weekend of October and the first week of November 2009.

Having previously traveled to San Francisco a few times, I had already scouted for photo-ops around the Marin and Sonoma county areas, and so had a general idea of some specific photographic and touring possibilities. Our plan was to stay a few days in the town of Calistoga at the north end of the Napa Valley, then a few more near the town of Jenner on the Pacific coast in Sonoma county, and finally circle back for the end of the fall vineyard foliage color, staying in the town of Vallejo at the southern end of Napa Valley. These towns present lower-cost options around that area in restaurants and when booking overnight accommodations.

Napa and Sonoma are narrow parallel valleys, each defined to the west and east by foothills and mountain ridges. The vineyards offer photographers many opportunities to capture the rhythmic texture and patterns of the vines and grape trellises, as articulated by the rolling contours of the area's foothills. These vistas are punctuated by grand mansions of the vintners and tall masts with large wind turbine like fans ready to protect the vines from untimely cold snaps. The photographer can use these features as useful compositional counterpoints.

Below is a sample of the images I managed to get around San Francisco and its wine country.

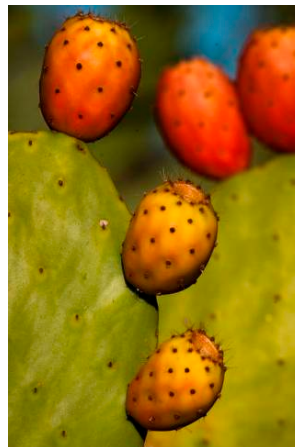
Here is the San Francisco-Oakland Bay bridge, looking west toward the SoMa (South Market) district of San Francisco. The image was taken from Forest Road on Yerba Buena Island and is a HDR composite of multiple bracketed exposures. Before merging the images with the HDRSoft Photo-matix Pro 3.2 Photoshop plug-in



([www.hdrsoft.com](http://www.hdrsoft.com)), each component images' white balance was set to Fluorescent Light type to enhance the fluorescent blue color of the sky and water. The lens was stopped down to the smallest available aperture, which produced the star burst appearance around the lights along the bridge.

Most of the best known Napa valley towns and wineries are located between California State Route 29 to the West and the Silverado Trail to the East. The Silverado Trail, which follows the rolling terrain of the eastern foothills, offers opportunities for elevated vistas of the Eastern vineyards from above the vineyard trellises. There is a significant challenge to anyone intending to drive along the edges of the vineyards to capture these vistas. The height of the trellises is typically about six feet; so an elevated vantage point is required to see beyond the first row. Fortunately, here the rolling terrain of the area can be leveraged to the photographer's advantage.

We drove up and down the back roads of Napa foothills, looking for elevated vantage points that accessed vistas beyond the first row of trellises. This image, taken along the entrance driveway to a Napa Valley vineyard near the Silverado Trail, is a detail of a type of decorative giant prickly pear cactus with bright yellow-to-red fruits. These decorative plants are frequently seen in the Napa and Sonoma area business and residential landscape plantings.



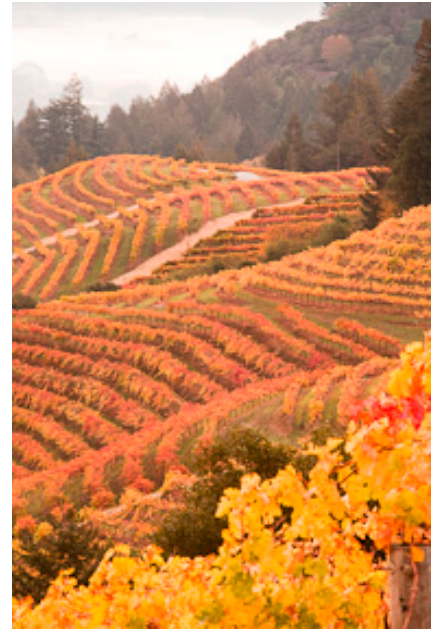


While touring around wine country, I looked for something “grungy” on which to try out Photomatrix Pro 3’s “grunge” HDR1 special effect. This is a detail of one bay of Marshall’s auto body shop in the Sonoma Valley town of Glen Ellen. They restore vintage cars in an old, 1920s, wooden gas station and garage building. My original images have mixed light sources of shade, tungsten, and fluorescent. This is a composite of multiple bracketed exposures merged into one with the Photomatrix Photoshop plug-in. Before processing, the white balance of the composite images was set to optimize the fluorescent light source. After the composite image was tone mapped, the contrast and saturation sliders were tweaked to give the grunge effect. It gives a cartoonish, surreal image effect that is the result of two factors: (a) Extreme enhanced local contrast and detail (watch for noise, though); (b) Very strong saturation, achieved using Photomatrix “Details Enhancer” with ‘Grunge’ built-in preset.

After touring around from Glen Ellen to Santa Rosa in Sonoma, we hoped to find some dramatic vineyard vistas above the shielding trellises. We planned to drive over the Diamond mountain ridge between Sonoma and Napa. In order to persuade our GPS to plot a canyon and mountain pass route over the ridge, we chose the GPS option to plot the shortest route by distance from Sonoma, Santa Rosa to Napa, Calistoga. As a result, we had to bypass its warning that its route “includes dirt roads”—this was just more adventure for us and our rental SUV. Confident that the GPS has plotted a way forward, as we advanced up the canyon we passed multiple street signs warning of a “Dead End” ahead. After the pavement ended, we continued via the unpaved road over the ridge, via the pass, and into the Napa Valley side of the ridge.

Soon after the pavement resumed, we saw a mountainside vineyard and stopped to park our car in a pull-off opposite the entrance and next to another vineyard fence. Looking more closely, I saw a piece

of red tape on the fence and noticed it marked a break in the wire. After walking through the break with my camera and over a small rise, I saw this view. The image was taken from Kortum Canyon Road and shows Cabernet Sauvignon grape vines of the Armstrong Ranch Vineyard at 1,150 feet on Diamond Mountain, in the northern Napa Valley. In the distant background, shrouded by morning fog, is the Calistoga area of Napa Valley.



Following our stay in Calistoga, we moved on to Jenner on the Pacific coast in Sonoma County, where we stayed at the Rivers Inn motel on the California Route 1 coastal highway. Quoting Wikipedia: “State Route 1 ... runs along much of the Pacific coast of the U.S. state of California. It is famous for running along some of the most beautiful coastlines in the world, leading to its designation as an All-American Road.” It is a scenic alternative that provides access to Point Reyes National Seashore and Bodega Bay in Sonoma County, before reaching its northern terminus at U.S. 101 in Leggett in Mendocino County.

We toured up and down the coast on Route 1 between Jenner and Point Reyes National Seashore on Tamales Bay. Tamales Bay is formed by the San Andreas Fault line, which is the boundary between the Pacific and North American tectonic plates. The San Andreas Fault is the sliding boundary between these plates. It slices California in two from Cape Mendocino to the Mexican border. San Diego, Los Angeles and Big Sur are on the Pacific Plate. San Francisco, Sacramento and the Sierra Nevada are on the North American Plate. The fault is associated with San Francisco’s legendary 1906 earthquake.

On Tamales Bay we stopped for lunch at the Hog Island Oyster Company. It is an oyster farm on the north shore, where they grow and harvest the shell fish for sale to restaurants in San Francisco. You can “picnic at the farm” and enjoy raw and BBQ oysters al-fresco on their small beach picnic area adjacent to their oyster harvesting operation. For picnicking, they



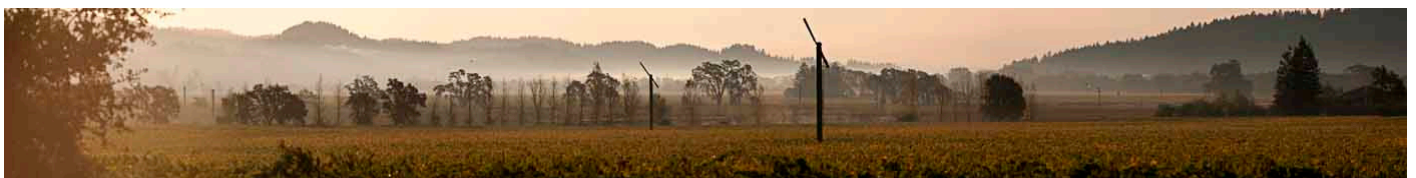
supply the oysters, a bottle of hot sauce, a traditional oyster knife plus one wire reinforced rubber shucking glove and, on a first-come-first-served basis, picnic tables and BBQ grills. The oyster knife is used to open the oysters: it has a pointed tip but is not particularly sharp. Staff will kindly demonstrate the technique. You bring your own charcoal (one 6.7 lbs. of Kingsford Match Light briquettes was the perfect size for two dozen oysters), matches, plates, cups, utensils, beverages, side dishes, and condiments. While you are eating, you can look out on the bay, watch the harvesting and packing operations, and



chat with the other friendly diners while swapping for condiments.

In the next picture we are at McClures' Beach, Point Reyes National Sea Shore. Point Reyes is a hook shaped peninsula, separated from the mainland on the north by Tamales Bay. Quoting NPS literature: "A short, steep, downhill hike leads visitors to this small but exciting cove with intense surf. The rocks at either end of the beach add to the drama and danger. It is

tempting to venture around the southern corner to explore the adjacent beach, but use caution! This area can only be safely accessed during the outgoing low tide." Pierce Point Road traverses the length of Point Reyes NSS. The McClures Beach parking lot is at the extreme north end of Pierce Point Road. We planned a sunset shoot and so parked our car in the lot and hiked the approximately half mile down the sandy path to the beach. After our sunset shoot, we hiked back in the dark with the aid of head lamps. This image is a HDRi composite of four bracketed exposures that were processed and tone mapped in Photomatix, and then tweaked with the Grunge option.



## NBCC Education Committee

For more information, please contact Chris Hanessian at [crh@360groupllc.com](mailto:crh@360groupllc.com) or (301) 244-0292. In cases where demand exceeds available spots, the committee will randomly select names. All money received will be used to provide venue, food, or materials. All dates and times are subject to change. Additional details will be provided via Gordie-grams.

### November 7, 2010. Making a Good Print

**Chris Hanessian** will lead a group on a full day of photography, processing, and printing. Chris will take the group on an early morning shooting field trip for 3 ½ hours. The group will meet back in Chris' office in Bethesda and discuss half a dozen of each participant's best images. Each person's best image will be digitally processed as we discuss the Photoshop workflow. Finally, each person will process and print his/her best image. The goal at the end of the day is for everyone to get something out of shooting, composition, Photoshop, and Epson workflow, and be able to make a good print. This workshop may be repeated if warranted.

The program will last from 6:00 am to 3:00 pm and include lunch. The cost will be \$15 per person. The group size will be limited to seven.

### November 11 – March 10, 2011. Visual Design

**Kent Mason** will teach the concepts and tools of visual design of a photograph, as well as the methods of arranging visual elements creatively so one can compose exceptional images.

The program will be taught over nine sessions from 7:30 to 9:30 pm. The cost is \$95 for all 18 hours. Class size is limited to 14 participants.

### December 4 and 11, 2010. Epson Printing Workshop

**Alan Sislen** will discuss the selection of media by printing the same image on a variety of papers, selecting dye-based versus pigment printers, print size, optimizing images prior to printing, monitor calibration, paper profiles, printer drivers versus Photoshop dialog boxes, soft proofing, output sharpening, etc. This is for attendees who own, or are considering buying, an Epson printer. The workshop may be repeated if warranted.

The program will last from 8:30 am to noon. The cost is \$5 per person. The group size is limited to 7 different people during each session.



## Exhibits

### The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875

In the first survey of British art photography focusing on the 1850s and 1860s, some 100 photographs and 20 paintings and watercolors chronicle the roles photography and Pre-Raphaelite art played in changing concepts of vision and truth in representation. Photography's ability to quickly translate the material world into an image challenged painters to find alternate versions of realism. Photographers, in turn, looked to Pre-Raphaelite subject matter and visual strategies in order to legitimize photography's status as a fine art. This rich dialogue between photography and painting is examined in the exhibition's thematic sections on landscape, portraiture, literary and historical narratives, and modern-life subjects.

At the National Gallery of Art, from October 31, 2010 to January 30, 2011. For more information visit [www.nga.gov](http://www.nga.gov).

### Great Migrations: A Photography Exhibition

Whether by land, sea, or air, animals are constantly on the move. They run, fly, crawl, or swim to survive. They navigate to breeding grounds, greener pastures, and safe havens. For countless species, migration is a dramatic, dangerous, and crucial endeavor—and it is arguably the greatest spectacle that nature orchestrates. The beauty of these stories is underscored by a new focus into these species' fragile existence and their life-and-death quest for survival in an ever-changing world.

At the National Geographic Museum, through April 11, 2011. For more information visit [www.nationalgeographic.com/museum](http://www.nationalgeographic.com/museum).

### Colorado Winter. Silver-gelatin photographic prints by Andrew Zimmerman.

Arlington, VA based photographer Andrew Zimmermann uses an 8 x 10 large format camera to create photographic landscapes that are both meticulous depictions of the world and bold abstractions. His new series of works, "Colorado Winter", contains images of frozen, icy landscapes in which extreme physical presence and absolute blankness exist side by side. The tangible features in Zimmermann's photographs jaggedly protrude from the picture plane, while the negative spaces between those features are graphic and kinetic.

At the Fisher Art Gallery, Northern Virginia Community College, from November 19 to December 19, 2010. For more information visit

[www.nvcc.edu/schlesingercenter/gallery.html](http://www.nvcc.edu/schlesingercenter/gallery.html)

# Results of Competition for October 2010 – Open

Competition Judges: Prints: Bruce McKaig; Electronic: Andy Klein

## Print

### Traditional – 29 entries

1 <sup>st</sup>	Chuck Bress	Yellow Ladder
2 <sup>nd</sup>	Jean Yuan	Leisure Time
3 <sup>rd</sup>	Chris Hanessian	Rust Pattern
HM	Bob Dargel	Yellow Flower Drops
HM	Mike Fleming	Volleyball Ready
HM	Bill Richards	Snail and Mushrooms
HM	Bill Richards	Bird at Water Street Tavern
HM	Bill Seelig	Drops
HM	Les Trachtman	Snow Thru Beveled Glass
HM	Jean Yuan	Drape in Mosque

### Novice – 10 entries

1 <sup>st</sup>	Stuart Glickman	Don't Give Up Your Day Job
2 <sup>nd</sup>	Art Hyder	Sand Hills
3 <sup>rd</sup>	Ying Huang	Dragonfly on Lotus

### Advanced – 6 entries

1 <sup>st</sup>	Bill Ho	Not Yet August in Paris
2 <sup>nd</sup>	Bill Seelig	Three Graces



## **Ask Tim Grey**

### **Can you explain how to do “high pass sharpening” and what the benefits are?**

The High Pass technique makes use of the High Pass filter in Photoshop (or Elements), which enables you to apply a variation of the edge-sharpening technique. The benefit is primarily that you are focusing the sharpening only on areas of high contrast within the image, which generally means you are sharpening the edges of objects rather than the relatively smooth areas of the image. Because of the way you can control this technique, it is also helpful for reducing the appearance of haze within an image.

To get started, create a copy of the Background image layer by dragging the thumbnail for the Background layer to the Create a New Layer button (the blank sheet of paper icon) at the bottom of the Layers panel. Then change the blend mode for this layer to Overlay using the popup at the top-left of the Layers panel. At this point, the result is a high-contrast version of the image, but we are going to fine-tune the result with the next step.

From the menu, choose Filter>Other>High Pass. In the High Pass dialog, adjust the Radius setting to achieve

## Electronic

### Traditional – 35 entries

1 <sup>st</sup>	Art Hyder	Eagle in Flight
2 <sup>nd</sup>	Frank Herzog	Topsail Moonlight
3 <sup>rd</sup>	Paul Taylor	Tunnel Vision
HM	Ira Adler	New York Harbor, or is it Hong Kong?
HM	Judy Burr	Bodie Church
HM	Judy Burr	Stained Glass Abstract
HM	Mark Segal	Canyon Butte 2
HM	Paul Taylor	Bank Left
HM	Jean Yuan	Jin Shan Ling at Sunrise
HM	Jean Yuan	Bass Harbor Light House

### Novice – 31 entries

1 <sup>st</sup>	Ying Huang	Night Heron in Flight
2 <sup>nd</sup>	Art Hyder	Baby Grizzly
3 <sup>rd</sup>	Stuart Glickman	Jerusalem Alley Life
HM	John Barnes	Come to the Cabaret
HM	Martha Cain-Grady	Baltic Sea Misty Morning
HM	Martha Cain-Grady	Purple Flowers
HM	Stuart Glickman	Maryland Barn on Route 15
HM	Sharyn Greberman	Dewy Sunburst
HM	Cynthia Hunter	Library of Congress
HM	Dawn Sikkema	Mont Saint Michel

### Advanced – 24 entries

1 <sup>st</sup>	Evelyn Jacob	Great Egret Taking Off
2 <sup>nd</sup>	José Cartas	Julsundet
3 <sup>rd</sup>	José Cartas	Big Eyes
HM	Willem Bier	Lone Poppy
HM	Alex Guo	Great Wall Mutianyu
HM	Chris Hanessian	SE DC
HM	Don Martell	Marsh Marigold
HM	Rebecca Tidman	Poker Player



the desired effect. Generally speaking I find a value somewhere around 10 pixels produces a good result, but this will vary based on the image content and resolution. It is best to apply a slightly strong effect at this point, as you can then mitigate the final result as needed. Click OK when you are happy with the result. You can then reduce the opacity for the Background Copy layer you created in order to reduce the sharpening effect you have applied. Simply use the Opacity control at the top-right of the Layers panel for this purpose.

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

## October 2010 Competitions — 1<sup>st</sup> Place Winners

### Print



Novice – Stuart Glickman – “Don’t Give Up Your Day Job”



Advanced – Bill Ho – “Not Yet August in Paris”

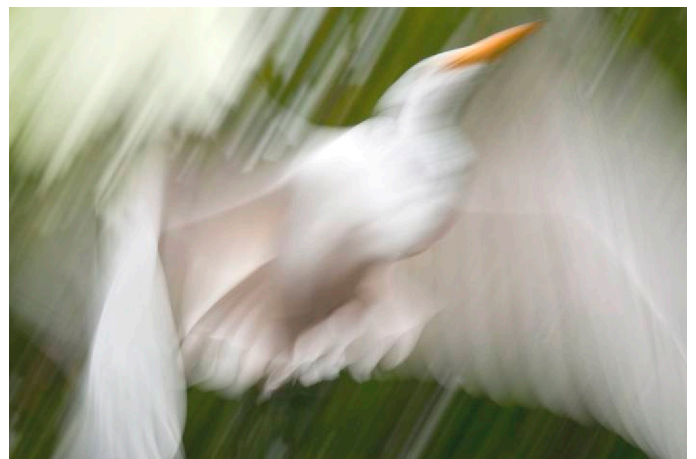
### Electronic



Traditional – Art Hyder – “Eagle in Flight”



Novice – Ying Huang – “Night Heron in Flight”



Advanced – Evelyn Jacob – “Great Egret Taking Off”

## Cumulative Scores for 2010-2011; Through October, 2010

### Traditional Prints

26	Chuck Bress
24	Bill Richards
15	Bob Dargel
15	Jean Yuan
12	Les Trachtman
8	Chris Hanessian
8	Bill Ho
6	Mike Fleming
6	Jay Gartenhaus
6	Bill Seelig

### Novice Prints

18	Stuart Glickman
16	Dawn Sikkema
9	Art Hyder
9	Cheryl Naulty
8	Ying Huang

### Advanced Prints

19	Chris Hanessian
18	Bill Ho
9	Bill Seelig
6	Dan McDermott

### Traditional Electronic

14	Mark Segal
14	Paul Taylor
12	Judy Burr
12	Kent Mason
12	Jean Yuan
10	Art Hyder
10	Rebecca Tidman
9	Frank Herzog
9	Bob Peavy
6	Ira Adler
6	Jay Gartenhaus
6	James Hammack
6	Dawn Sikkema
6	John Willis

### Novice Electronic

21	Martha Cain-Grady
14	John Barnes
14	Stuart Glickman
12	Lori Ducharme
12	Cynthia Hunter
10	Ying Huang
10	Louise Roy
9	Art Hyder
6	Nancy Brun
6	Ken Goldman
6	Sharyn Greberman
6	Cheryl Naulty
6	Dawn Sikkema

### Advanced Electronic

36	José Cartas
14	Chris Hanessian
12	Willem Bier
12	Alex Guo
10	Evelyn Jacob
6	Judy Burr
6	Barbara DeLouise
6	Don Martell
6	Rebecca Tidman



“While photographs may not lie, liars may photograph.”

*Lewis Wickes Hine*

### FotoWeek DC

**Friday, November 5 through Saturday, November 13, 2010**

In just three years, FotoWeek DC has become one of the most significant and respected photography festivals in the world. The 2010 International Awards Competition received 6,500 entries. This year, FotoWeek DC and its partner, the Corcoran Gallery of Art and College of Art+Design, have significantly expanded the festival events. For more information go to [www.fotoweekdc.org](http://www.fotoweekdc.org).

The following are highlights of the festivities:

**Events.** The FotoWeek DC Awards Ceremony and Launch Party set the festival in motion on Friday, November 5. The festival closes with a celebration at the House of Sweden on Saturday, November 13.

**FotoWeek Central.** The Corcoran will serve as FotoWeek Central and host the FotoWeek Launch Party on Friday, November 5, portfolio reviews on Sunday, November 7, and lunch-time lectures from Monday, November 8 through Friday, November 12. Visitors to Corcoran will also view the award winners exhibition and participate in additional photographic programs.

**NightGallery.** The city becomes an after-dark art gallery that illuminates D.C. with photo projections fo-

cused on human rights, the environment, and fine arts. Images will be projected on the facades of landmark buildings.

**Satellite Central.** The satellite location in Georgetown will complement the events taking place at the Corcoran.

**NightVisions.** On November 6, photographers throughout the D.C. area can submit work for this year's theme: DC Portraits. Photographers capture images around the city and submit their work digitally to photo editors at FotoWeek DC Satellite Central in Georgetown. Editors will select one photo per entrant and amass a new exhibition to be shown throughout the week.

**Lectures/Seminars.** Renowned photojournalists, fine art and commercial photographers, curators, gallery owners, photo editors, and professors share their knowledge and know-how.

**Portfolio Reviews.** A unique opportunity for amateurs and professionals to have their work critiqued. Renowned curators, educators, photo editors, and experts in the fields of commercial, fine art, photojournalism, multimedia, and documentary provide frank and insightful evaluations. Reviews include appraisals and helpful advice on how to rise to the next level of photography.

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