The Lens and Eye

Calendar

September, 2010

1   Board Meeting: 7:30 pm. Hanson's.

7   Community Outreach – PCR: 7:00 pm.

15 Program Night: 7:30 pm. Clay Blackmore. Photographing Everyone. ***Parker Hall, Asbury Methodist Village, Gaithersburg***. Hospitality: TBD.

22 Competition Night: 7:30 pm. Judge: Stephen Passman. Hospitality: TBD.

25 Field Trip: Steam Engine and Craft Show. Smithsburg, MD.

29 Newcomers Reception: 7:00 pm.

29 Workshop: 7:30 pm. Evelyn Jacob. Adobe Photoshop CS5. Hospitality: TBD.

October, 2010

5   Community Outreach – PCR: 7:00 pm.

6   Competition Night: 7:30 pm. Electronic.

7   Asbury Reception: 7:00 pm.

13 Program Night/Print Competition: 7:30 pm.

16 Field Trip: Tilghman Days, MD.

19 Kentlands Reception. 7:00 pm.

20 Board Meeting: 7:30 pm. TBD.

27 Workshop: 7:30 pm.

Competition Assignment

Building Architecture

The image must depict an architectural aspect of the exterior or interior of any building. Compositions can range from an entire building to a smaller structural or decorative detail, but not macro photography. Human subjects may be included, but must not be the main subject of the image (must have been taken on or after June 1, 2009).

Program Night, September 15
Clay Blackmore
Photographing Everyone

Stu Mathison

Many of the most engaging photographs are of people—babies, children, couples; ordinary people at work, at play and at celebrations; celebrities, the elderly, people on the street, and people in foreign lands. But photographing people is difficult. People move around, change facial expressions, show emotions and have strong opinions about their images.

Special skills are required to photograph people successfully: lighting, clothing, position, relationships, spontaneity management, and environmental are all important. Last January, Tom Field conducted a general NBCC workshop on flash, studio lighting, and ambient lighting. This is but one important aspect of people photography.

On September 15, Clay Blackmore, one of the leading portrait and wedding photographers, will present a program on "Photographing Everyone" and will discuss these lighting techniques and many other special techniques as they apply to the photography of people. ***This program will be held in Parker Hall at Asbury Methodist Village!*** (see map on p. 4)

Clay is an energetic and innovative photographer who blends classical

Workshop, September 29
Evelyn Jacob
Content Aware in
Adobe Photoshop CS5

Jean Hanson

A program on the new Content Aware feature of Photoshop CS5 will be presented to NBCC Club Members at the September 29 meeting. It will include demonstrations of the Content Aware Spot Healing, Content Aware Fill, and Content Aware Scaling features, together with suggestions as to how photographers can best use them to improve their images.

The presenter will be Evelyn Jacob, one of NBCC's talented members. Evelyn scored the second place award last year in both the Advanced and Altered Electronic categories. Her prints have been included in every Club exhibit and she has participated in several group exhibits in area galleries. Prior to her retirement a few years ago, Evelyn was a professor and curriculum developer at George Mason University.

New Competition Rules

See details on page 6

Member Profile
Ellen McGovern

Many descriptive words came to my mind while I was interviewing Ellen McGovern: courageous, creative, risk-taker, compassionate, world-minded, leader and motivator. Unable to choose between them because they all apply, I offer them to you as clues to this remarkable lady's personality.

Ellen was brought up in Lincoln, NE. She matriculated at Duchesne College in 1959 and, four years later, received a BA in history and English. She had intended to become a high school teacher, but her first job, for the World University Services (WUS), involved her with people and issues that broadened her point of view. She was soon building public awareness on the U.S. College campus about the problems of Third World students and raising money to provide scholarships for those students and classroom materials for their teachers. With WUS, she participated as staff in many cross-cultural programs abroad, particularly in India.

In 1965, she left WUS and became a community developer for ACCION in Venezuela, working in barrios in the eastern region to help local people develop water resources for drinking and agriculture, and programs for health care. Ellen had to become fluent in Spanish in seven weeks, a challenge she accepted and met.

By 1967, she joined the Peace Corps (PC) in Washington, D.C., and became the desk officer for the Southern India Region. This involved making several trips to India to support the PC field staff and to monitor the progress of their health and agriculture projects. She also met with Indian government officials for updates on the needs of the country.

In 1971, after leaving the international arena and learning the D.C. government scene through a stint at the Department of Vocational Rehabilitation, Ellen decided to earn her Master's Degree in Social Work, with a major in Community Organization. She received her degree from Catholic University in 1973 and secured a new position, that of National Legislative Director for the American Association of University Women (AAUW). There, Ellen realized that it was critical to involve women in the issues that affected their lives and to give them a way to make their case heard before Congress. She was instrumental in recruiting, organizing, and training women to become lobbyists and launched the first AAUW Capitol Hill Lobby Corps. The Corps celebrated its 35th anniversary in May 2010.

From her work at AAUW, Ellen moved into many government positions, including Executive Director, Presidential Advisory Committee on Women (1978-79). Later, in the 80s and 90s, she held such positions as senior policy analyst, senior health analyst, and Deputy to the Chief at HHS, Agency for Healthcare Research and Quality (AHRQ). After the office was ab-olished in the late 90s, she joined the Communications Office as a public affairs officer until 2005. Somehow, during these years she also managed to meet and marry Jim McCartney and give birth to their son, Brady McGovern McCartney. Unfortunately, Jim left her a widow when Brady was only six.

Now that she has retired from government service, Ellen is hoping to find her artistic self through photography. International travel provides the settings for many of her images, and she often travels with small groups. Recently, she has made trips to Peru, Turkey, Egypt, and Germany. Some of her prints have been shown in our NBCC exhibits. She has also had works included in the Women's Club of Chevy Chase Art Shows, where she has won awards, and in an "Artomatic" Exhibit that included 25 of her photos. In 2009, she was part of a four person exhibit at the Gaithersburg City Hall Gallery.

To improve her skills, Ellen—who recently changed from Canon to Nikon—has taken classes at the Washington School of Photography, Montgomery College, Glen Echo, and at VisArts. She hopes one day to master Lightroom and Photoshop Elements. Her images are printed commercially (but to her specifications). She purchases ready-made mats and frames. Most of her work is done with a hand held camera, and she has yet to carry a tripod on one of her foreign trips.

Ellen enjoys the NBCC for the variety of activities it offers, and for the friendliness of its members. She also thinks that some of these members are awesome photographers. She hopes to participate in more activities this year (including Kent Mason's classes) and to hone her skills on some of the competition topics.

Text and Photo by Jean Hanson

September Competition Judge: Stephen L. Passman

Roy Sewall

Steve has been photographing since he was eleven years old. (He is now over 40.) His first "good" camera was an Agfa Isolette, probably brought back from Germany by a GI after WW2 and still in pretty decent working condition. He is not a specialist in the sense of subject material. He does like life, so it is not shocking that his favorite subject is people, though characterizing him as a "street photographer" puts him in a claustrophobic niche. He seldom uses special techniques to produce or modify photographs; indeed, he most often carries but one camera and two prime lenses, and most of his work is printed with minimal modification. He does believe in personal vision: for the most part photographs are not "taken;" rather, photographs "make themselves known to him." When he is not photographing or writing, he is a university professor of mathematics and a pretty decent cook.

Photo © Stephen Passman

July, 2010, Splinters from the Board

Bob Dargel, President

The new Board of Directors was welcomed and began the business of planning for the coming year. All Board positions have been filled, except for the Hospitality Chair (since then, Marcia Loeb has been named Hospitality Chair).

The Board was challenged to find "constructive" ways to spend excess funds in our equipment replacement fund that will benefit NBCC members and enhance our programs.

Workshop/Programs and Field Trip Committees have their schedule of activities for the year almost complete.

With the addition of 18 new members, NBCC is up to its maximum allowed membership of 150. There are still individuals on the waiting list.

The Competition Committee will be monitoring the new competition rules during the trial year as to the rules impact on the membership and for overall appropriateness.

The Board voted to contribute $100 to WETA in memory of NBCC 2010 end-of-year judge Chip Clark, who passed away less than a week after our June Awards Banquet.

By unanimous vote of the Board, Bob Williams was granted Emeritus Member status.

September 29, 7:00 pm New Members' Reception

Celebrating Our Emeritus Members

NBCC is the outstanding club it is today due in large part to the dedicated work of those who have been involved in its development over the past 45 years. In recognition of the contributions of those who laid our foundations but who now have stepped aside from active participation, the position of Member Emeritus was created to show our appreciation of their service and our interest in retaining a valued relationship.

To be eligible, a member must have a combination of age and Club membership totaling 100 years, or have an infirmity preventing active Club participation after many years of Club involvement. Board approval is required. Emeritus Members are listed in the membership directory with the designation of Emeritus, but not counted against the membership cap and their annual dues are waived. Although Emeritus Members are not eligible to compete on Competition Nights nor enter in Club exhibits, their continued attendance and participation in meetings is encouraged.

At the Summer Board meeting, **Bob Williams** was granted Emeritus Member status for his years of active membership and decision to not renew for health reasons. Bob was a fine Black and White printer and his pictures will be missed in competitions. Past president **Ross Emerson** was approved this past spring. His competition and exhibit images, as well as his photo essays, are some of our fondest memoirs of those important Club activities. Other Emeritus members, previously approved, include our founding member, **Una Flynn**, and the person who inspired this elevated membership status, **Ted Oberman**. To all four Emeritus Members, the Club says thank you, and hope to see you around.

## Program Night, September 15 (cont'd from p.1)

Photo © Clay Blackmore

portraiture with the spontaneity of photojournalism. His photography and people skills were honed during his 25-year association with the legendary Monte Zucker as assistant, business partner and co-educator. One of Canon's "Explorers of Light," Clay lectures nationally and internationally. He is frequently hired to photograph celebrities such as Larry King, Forrest Whitaker, and Maria Sharapova, as well as many of D.C.'s politicians and dignitaries. In a recent project, he photographically chronicled the dreams of 58 elite women, capturing intimate and vibrant portraits of Madeline Albright, Cokie Roberts, and others.

Clay Blackmore has his studio at VisArts in Rockville, MD, and periodically conducts comprehensive multi-day workshops on photographing people, as part of the VisArts Education Program. He also publishes tutorial DVDs. For further information on Clay Blackmore and his educational programs see his website at: www.clayblackmore.com. A short and entertaining video about Clay's wedding photography is available on YouTube: http://www.youtube.com/watch?v=vtS9Z0-W9Kk
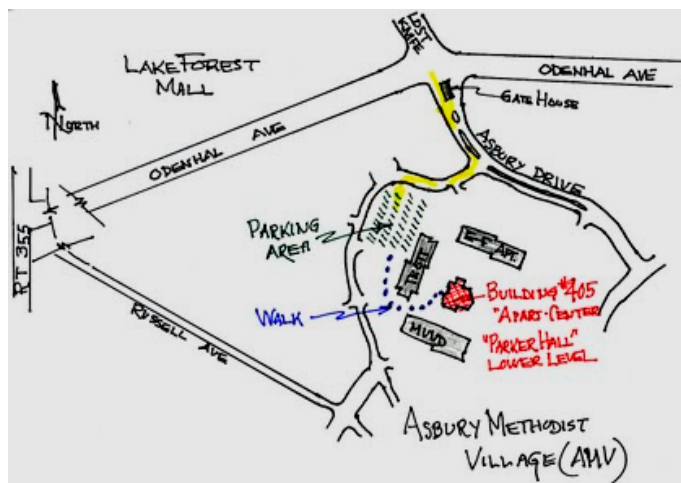
NBCC Field Trip – September 25
<u>Steam Engine and Craft Show</u>

Frank Herzog

September is a perfect time to get STEAMED, and that is precisely what members of the North Bethesda Camera Club are invited to do. We will be going to Smithburg, MD—over the mountain from Thurmont, east of Hagerstown, for the annual Steam and Craft Show.

Townspeople put this on every year to raise money for the high school. Set for Saturday, September 25, this year's show will feature antique tractors and farm equipment, a huge flea market, food and craft vendors, and the topping on the sundae: STEAM. Steam engines from as small as a toaster to a huge tractor will be on display and in operation, husking corn, thrashing grain, sawing wood and bailing straw. In fact, you might even be able to get a shingle, cut by the steam tractor and branded with the date—a perfect addition to your family room mantle!

Admission is free, parking by donation. We will all meet in Smithburg at around 2:00 pm and work the late afternoon light for some delightful photographs. Then we will break for food, including their world-famous "Leopard Stew" (or is it Tiger?!): a secret concoction that will put hair on your ears.

Frank Herzog will follow-up with directions and more information as the show draws near.

Photo © Frank Herzog

PSA News

Judy Burr, NBCC PSA representative

The PSA Camera Club Sparkle group for club reps continues to be a useful and informative exchange of ideas and sharing about how various clubs operate. Recent discussions have included insurance for clubs, which can be obtained through PSA by member clubs. Some clubs have to have insurance for their meeting space and other activities. One club was sued by one of its members because he felt that his images were not being given the honor they deserved. That member lost, but it shows how litigious society has gotten even in camera clubs. Several reps mentioned that club members do not accept "gas money" when driving other members. Another mentioned that he carries an umbrella policy and will not serve on any board without it. Another member mentioned that he felt clubs could be responsible for controlling intellectual property at an exhibit in case copyright laws were somehow violated through misuse or mishandling of an image. Some do not sell tickets to club events or advertise participation by non-members due to possible liability.

Another interesting discussion involved the various ways clubs' members advance to higher classes of competition. Some allow members to be in different levels for different categories. One club assigns new members to the first level (that would be novice in NBCC), but allows them to opt up if they want. One club asks winners of each category to move up, but allows them to refuse just one time. Some clubs have no classes for competition—even large clubs. Another club uses a point system for judging for each competition entry rather than having 1st, 2nd, 3rd, etc. I shared our methods and rules with the group and started a new subject—assigned topics and date limits, and will report on that in a later column.

The July issue of the *PSA Journal* has software reviews of Adobe Photoshop Elements 8 and Photo Essentials 3—plug-ins for Adobe Photoshop Elements 6, 7, and 8. The latter program is available from *onOne Software* for a 30-day free download. It is a collection of four tools to help the user correct color, remove unwanted backgrounds, and add creative borders and resize their photos. Several new books are also reviewed and include: *Contemporary Land-scape Photography* by Carl E. Heilman II, *Creating Nature and Outdoor Photography, Revised Edition* by Brenda Tharp, *Fast Track Photographer* by Dane Sanders, *Digital Art Revolution: Creating Fine Art with Photoshop* by Scott Ligon, and *Digital Landscape Photography* by John and Barbara Gerlach.

Fred Drury, who writes "Drury's Digital Diary," did not have a very high opinion of CS4, but is very enthusiastic about CS5 and says there are many improvements, including the need for third party plug-ins like HDR, Reduction and Sharpening, and Painterly effects.

There are several interesting articles in the July issue, including "Photographing in Antarctica" (how I wish I could have gone to the same places as the author!), and "Impressionistic Flowers," which discusses photographing through patterned glass—something some of us did with slide film. Perhaps the same effect could be done on a computer, but it makes for a good "bad weather activity" and can be effective with artificial flowers! An article on photographing birds provides some good suggestions for doing so in your backyard with a small blind. "What is Human Interest?" gives the PSA Exhibition Standards and some well known examples, such as Eisenstaedt's photo of a sailor returning from World War II on V-J Day. The article goes on to say "any image capturing the essence of a time, place, person or culture along with evoking an emotional response could be included in the definition of human interest." This article is well illustrated with photos from around the world.

Buried in the back pages is a note about a two-week one-woman show in New York that showed photographs by Eudora Welty, who is perhaps better known as a writer of short stories. You can visit http://www.smithsonianmag.com/multimedia/videos/The-Photography-of-Eudora-Welty.html to see a video about it. Scholars and friends share examples of her pictures and discuss how her hobby influenced her later printed work.

Adobe Photoshop Lightroom 3 is the software review in the August issue of *PSA Journal* and ends by saying that the program "now allows users to import and manage DSLR video files as well as take advantage of *tethered shooting* for select *Nikon* and *Canon* cameras." Books reviews are: *Picture Yourself Learning Corel Paint Shop Pro PHOTO X2*, *High Dynamic range Digital Photography For Dummies*, and *Canon EOS 7D Digital Field Guide.*

Articles of interest include "Chasing the Elusive Aurora," "Bolivia Land of Belief," "How to Create a Photo Blog," "Surfing Photography," and "The Nature Photography Experience in the Carolinas."

Competition Rules for NBCC

Effective September 2010

All competitors, by the act of submitting images into competition, acknowledge that they have read and agree to abide by the letter and the "spirit" of these rules.

1. Scheduled Competitions. A competition will be held monthly September through May in each category (see Rule 7) in which at least three entries are sub-mitted. One-third of the entries in each category, rounded to the nearest third and with a maximum of 10, will receive awards: 1st, 2nd, and 3rd place, with the remaining awards given Honorable Mention. When only one or two entries are submitted in a category, no award will be given, but the judge will be asked to critique the images.

2. Eligible Members. Competitors must be members of the North Bethesda Camera Club with dues paid in full.

3. Eligible Entries. Each image entered into competition must **consist** solely of photograph(s) captured by the competitor using a camera no earlier than the date specified in the competition assignment.

The following examples are not eligible for any competition:

- any part of any image created or customized by someone else;
- any part of any image created outside the allowed date range;
- image elements artificially added including text, lines or shapes;
- anything scanned other than the competitor's photographic print or film.

4. Processing. **Standard** commercial processing and printing may be performed by an outside service. However, all custom processing including manual optimization and any image manipulation must be performed by the competitor. For example, optimization performed by professionals or expert friends could give an unfair advantage, and is prohibited.

5. Number of Entries. Each competitor may submit up to four (4) total entries in each monthly competition, but no more than two (2) electronic images and no more than two (2) prints. 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.

6. Repeat and Similar Images. An image may be entered into monthly competitions no more than once per month, no more than three (3) times ever; and never after the image wins any NBCC competition award, including Honorable Mention. A "closely simi-lar image" (one that depicts a similar subject from a similar perspective and under similar circumstances) is considered to be the same image under this rule. For example, photographs with only minor changes in the scene, composition, point of view, lighting, expo-sure and treatment are treated as the same image for repeated entry purposes. The penalty for violating this rule is disqualification (forfeiture of awards and points) of the original and repeated entries in the current competition year.

7. Categories of Competition. **There** are six cate-gories as listed below. Traditional and Unrestricted are defined in Rules 9 and 10.

- Print categories accept photographic prints (see Rule 11).
  - ○ Traditional Print.
  - ○ Novice Unrestricted Print.
  - ○ Advanced Unrestricted Print.
- Electronic Image categories accept computer files (see Rule 12).
  - ○ Traditional Electronic Image.
  - ○ Novice Unrestricted Electronic Image.
  - ○ Advanced Unrestricted Electronic Image.

8. Novice and Advanced Levels. Unrestricted Print and Unrestricted Electronic Image photographers compete at two levels: Novice and Advanced. The term "Novice" in the names of these categories does not imply beginner status. Instead, the Novice cat-egories are intended for all competitors below the Advanced level. Competitors determine for them-selves at which level they will compete. A member may compete at Novice level in one area (such as Novice Unrestricted Print) and Advanced level in another in which they have more expertise (such as Advanced Unrestricted Electronic Image). Members are encouraged to settle into the appropriate level and remain there for the duration of the competition year.

	DO NOT ENTER BOTH OF THESE CATEGORIES			DO NOT ENTER BOTH OF THESE CATEGORIES	
Traditional Print	Novice Unrestricted Print	Traditional Electronic Image	Novice Unrestricted Electronic Image	NOVICE LEVEL
	Advanced Unrestricted Print		Advanced Unrestricted Electronic Image	ADVANCED LEVEL
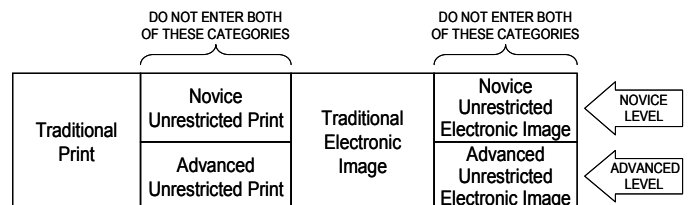
9. Traditional Images. The **Traditional** Print and Traditional Electronic Image competition categories are for photographs which are not manipulated. Each image must be created by one single exposure in the camera. Infrared and color infrared as captured by a camera are permitted. Allowable adjustments (includ-

ing in-camera) are limited to the following:

- Clone or heal up to 2 percent of the image area, using pixels within the single image to repair minor defects but not to replicate or enhance elements.
- Burning and dodging.
- Brightness, contrast, highlight and shadow detail adjustments.
- Cropping and rotating.
- Color correction (but not significant alteration).
- Color saturation (but not significant alteration).
- Converting a color image entirely to a uniform monochrome (i.e., only one hue), including simulated infrared.
- Perspective and lens correction.
- Sharpening.
- Adding one thin border (stroke) surrounding the entire image and colored black, white, or neutral gray.

The following examples are <u>not acceptable</u> in Traditional Images:

- Combining more than one exposure, even if a single image is generated automatically by the camera from a single press of the shutter release.
- Use of any adjustment process or manipulation not listed above, including "creative" digital filters, blurring, distorting, unrealistic color, unrealistic brightness or contrast, partial-image conversion to monochrome.

10. Unrestricted Images. Entries in **the** four unrestricted categories are not subject to the restrictions of Rule 9 (but may adhere to them at the competitor's option). Digital manipulation is neither required nor prohibited. Images may combine multiple exposures (including but not limited to compositing of different scenes, pano stitching, focus fusing, and merging bracketed exposures for high dynamic range). If more than one exposure is combined to create the final image, every image component must be fully compliant with all applicable rules (including assignment date restrictions and originating in a camera). "Creative" digital filters like pixilation, brush strokes, and add noise are permitted; but text, lines, shapes and objects must not be added unless they are from the competitor's photographs made within the date limits.

11. Print Presentation. The photograph as displayed (not including optional mat or border) must be at least 80 square inches in area (e.g., 8 x 10) and no less than 5 inches on any side. The print must be mounted on a rigid board having thickness 1/4 inch or less. Neither print nor board may exceed 16 by 20 inches. If a mat is used, it must be securely attached to the front of the mount board at <u>both top and bottom</u>. The

print must not be framed. Identifying marks such as name or title must not appear on the front. Two or more images mounted on the same board are considered a single entry.

"Serenity"
by John Doe
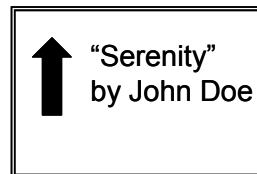
The back of the mounting board must be free of all conflicting markings. The competitor's name and image title must be <u>very clearly printed</u> on the back of the mount with a prominent arrow indicating the "up" orientation. The print will be displayed as indicated by the arrow. Nothing is permitted to be on the back of the board that could possibly damage another print (such as metal, exposed adhesive, loose labels or tape).

12. Electronic Image Submission. Electronic images are computer files which are presented on screen using a digital projector. Specific guidelines for electronic image competition files and submission are posted on the NBCC Web site (www.nbccmd.org) and are subject to revision. Competitors must comply with all guidelines **and** consent to all policies, and should review the latest information before submitting.

13. Year-end Competition. Any photograph which has won a Club award during the competition year (including Honorable Mention) is eligible to enter the Year End Competition. Prints submitted to this competition must be the exact same prints as originally presented with the NBCC award sticker on the back of the mounting board. Winning electronic images are automatically submitted for the Year End Competition by the Competition Committee.

14. Sanctions. Violations are determined by the Competition Image Review Committee or Competition Committee Chairperson. Violation of any competition rule will result in the disqualification of the offending entry. Any entry disqualified after judging begins will still count as having been entered for purposes of Rule 6. Disqualified entries that won awards will forfeit awards and points. The Board of Directors may take further corrective action to maintain fairness for all competitors. Prior to entering, each competitor is responsible for resolving any uncertainty, such as a questionable entry or clarifying a rule, with the Competition Image Review Committee or Competition Committee Chairperson.

**Needed:
Volunteers for Hospitality**

How to Prepare Images for EIC

Text by Willem Bier

I often get questions about the procedures for preparing images for the Electronic Image Competition (EIC) from members who are new to EIC or who have bought new software. The process is different depending on the photo editing software you use.

Here, I will survey five of the most popular photo-editing programs. I will explain five tasks: (1) scaling the image to the correct size for competitions (maximum 1400 pixels horizontally and 1050 vertically); (2) changing the color profile to sRGB; (3) converting an image to JPEG; (4) saving the file as a new file so as to leave the original untouched; and (5) keeping the file size to 1.5 MB or less. This last task is not particularly significant because in almost all cases, when the image is 1400x1050 pixels, the file size will be less than 1.5 MB.

Note that under a new rule this year, the size of an image file that is submitted for EIC can be up to 1.5 MB (see the document "Electronic Image Submission Guidelines" on the NBCC Web site, which also explains the file naming conventions for EIC).

You may have to access different menus in your software to perform all these five tasks, though in some photo-editing programs several of these tasks are grouped together. While it may be possible to achieve the desired results by using different methods, I will limit this article to one method for each photo-editing program.

Photoshop Elements 8
To set the image size
From the top menu select Image/Resize/Image Size. A dialogue box will appear called Image Size. At the bottom of the box, check both Constrain Proportions and Resample Image. When reducing the image size, select Bicubic Sharper (best for reduction). Set Resolution to 72 pixels/inch. Set Width to 1400 pixels; the height will be determined automatically by the program. If the resulting Height exceeds 1050 pixels, set Height to 1050 pixels and let the program determine the Width. Click OK.

To set the color profile to sRGB
From the top menu select Image/Convert Color Profile/Convert to sRGB Profile (if available; it may be grayed out, meaning the color profile is already sRGB).

To save the new file, convert the image to JPEG, and select the file size
From the top menu select File/Save As. A dialogue box will appear called Save As. Enter a new name for the file in accordance with the EIC naming conventions. For Format, select JPEG. Click Save. Another dialogue box will appear called JPEG Options. For Quality, enter a number from 12 to 1; begin with 12, which will give the best quality. Note that this dialogue box indicates on the right the (approximate) file size (provided Preview is checked). If the file size exceeds 1.5 MB, try a lower number for Quality. Click OK.

Photoshop CS4 and CS5
To set the image size
From the top menu select Image/Image Size. A dialogue box will appear called Image Size. At the bottom of the box check both Constrain Proportions and Resample Image. When reducing the image size, select Bicubic Sharper (best for reduction). Set Resolution to 72 pixels/inch. Set Width to 1400 pixels; the height will be determined automatically by the program. If the resulting height exceeds 1050 pixels, set Height to 1050 pixels and let the program determine the width. Click OK.

To set the color profile to sRGB
From the top menu select Edit/Convert to Profile. A dialogue box will appear called Convert to Profile. In the Destination Space, select sRGB IEC61966-2.1. Click OK.

To save the new file, convert the image to JPEG, and select the file size
From the top menu select File/Save As. A dialogue box will appear called Save As. Enter a new name for the file in accordance with the EIC naming conventions. For Format, select JPEG. (If JPEG is not available as an option, check that you are working with an 8 bit image file; to convert to an 8 bit image, from the top menu, select Image/Mode/8 Bits/Channel). Click Save. Another dialogue box will appear called JPEG Options. For Quality, enter a number from 12 to 1; begin with 12, which will give the best quality. Note that this dialogue box indicates on the right the (approximate) file size (provided Preview is checked). If the file size exceeds 1.5 MB, try a lower number for Quality. Click OK.
(Note that an alternative method for Photoshop is described in the document "How to Prepare Images for Electronic Presentation" on the NBCC website.)

Lightroom 2 and 3
In Lightroom you have to export the image. The first four tasks are completed in a single dialogue box.

To set the image size, convert the image to JPEG, set the color profile to sRGB, and save the new file
Select File/Export: a dialogue box will open called Export. There will be seven sections to complete; I

will deal here only with the sections that concern us. In the section **Export Location**, decide where you want to save the new image; also, make sure to check Add to This Catalog. In the section **File Naming**, select Template: Custom Name, and enter a file name in accordance with EIC naming conventions. In the section **File Settings**, select Format: JPEG, Color space: sRGB, and, using the slider, set the quality to a specific value. Selecting a quality of 100% will in most cases result in a file that does not exceed 1.5 MB. (In LR3 there is an option to limit the file size to 1500 K (=1.5 MB) and the program will decide the quality accordingly). In the section **Image Sizing**, select Resize to Fit: Width and Height, and enter the maximum dimensions of 1400 and 1050. The resulting dimensions will always be correct for the competition, i.e., the width will not exceed 1400 and the height will not exceed 1050. In the same section, set the resolution to 72 pixels per inch.

At this point, after having done all this work, you can actually save these settings as a User Preset, and you can use this preset when you submit images for the next competition.

To check the file size
To check the file size, refer to the metadata (the new image will be in the catalog, provided you checked Add to This Catalog in the Export Location section). Redo the Export process if the file size exceeds 1.5 MB and select a quality lower than 100%.

iPhoto '08

In iPhoto, you have to export the image, which takes care of tasks 1, 3, and 4.

To set the image size, convert the image to JPEG, and save the new file
From the top menu select File/Export. A dialogue box will appear called Export Photos; in the dialogue box you complete three of the five tasks simultaneously. From the options at the top of the box, select File Export. For Kind, select JPEG. For JPEG Quality, try High for a horizontal format and Maximum for a vertical format. I found that these settings result in an image that is smaller than 1.5 MB for most images; unfortunately you can only find this out at the end of the process, and you may have to repeat the Export process if the file is too large. For Size, select Custom. For Max, select Width and enter 1400 if it is a horizontal format. If your image format is vertical, select Height and enter 1050. For File Name, use Title. Click Export. A new dialogue box will appear, where in "Save as" you enter a file name in accordance with EIC naming conventions. Select where you want the new file to be saved. Click OK.

To check the file size
To check the file size, right click on the image and select File Info. If the file is larger than 1.5 MB, redo the above process and try the next lower quality for JPEG Quality.

To set the color profile to sRGB
The default for the color profile in iPhoto is CameraRGB, which is the Apple version of sRGB. If you do not want the default, iPhoto will use the color profile embedded in the original image. There are no other options. To change from the default, select iPhoto/Preferences/Advanced and check Embed ColorSync profile.

Aperture

In Aperture, you export an image using a preset that essentially automates the process, completing all steps at the same time. Because Aperture does not have a preset that meets the requirements of the EIC, you will first have to create your own EIC preset. Once you have created it, you can use it for all future EIC submissions.

To create an EIC preset
From the top menu, select Aperture/Presets/Image Export. A dialogue box will appear called Image Export. To make a preset for EIC, click on the + button in the bottom left corner. Call this preset JPEG-Fit within 1400 x 1050 (or EIC). Now, fill in the various options: for Image Format, select JPEG; for Image Quality, select 12; for Size To, select Fit Within (Pixels); for Width, select 1400; for Height, select 1050; for DPI, select 72; for Color Profile, select sRGB IEC61966-2.1. Click OK and you have created the EIC preset.

To set the image size, convert the image to JPEG, set the color profile to sRGB, and save the new file
From the top menu, select File/Export/Version. A dialogue box will appear. Select where you want the new file to be. For Export Preset, select JPEG-Fit within 1400 x 1050 (this is the preset you created). For Name Format, select Custom Name with Index. For Custom Name, type an appropriate name in accordance with EIC naming conventions and click on Export Versions.

To check the file size
Verify that the file size is 1.5 MB or less (right click on the image and select File Info). If the file size is too large, change the quality setting in your preset and export the image again.

Highlights from the West Bank

Text and Photos by Stuart Mathison

In 2009, several colleagues and I were selected by the U.S. Trade Development Agency to undertake a one-year business planning study for a Palestinian company located in Ramallah. The company plans to build a wireless broadband network throughout the West Bank to provide Internet access, supplementing the landline facilities. In the course of this project, the team visited Ramallah and toured the West Bank three times.

From newspaper reports, I had the impression that the West Bank was a contiguous area managed by the Palestinian National Authority (PNA). Quite the contrary: the West Bank is a highly fragmented and complex territory. As shown in the map, the territory is divided into regions. The "A" regions are the large Palestinian cities where the PNA is responsible for both civilian administration and security. In the "B" regions that surround the cities, the PNA is responsible for civilian administration and Israel is responsible for security. In the "C" regions, Israel is responsible for both civilian administration and security. The A and B regions are shown in dark green in the map. Further complicating the fragmentation of the West Bank are the Israeli settlements scattered across the region. Generally, Palestinians are not permitted in the Israeli settlements, and Israelis are not permitted in area A regions.

The West Bank has an overall population of approximately 2.5 million (Gaza has an additional 1.6 million Palestinians), dispersed among ten major cities (Ramallah, Hebron, Bethlehem, Jenin, Nablus, Jericho, Tulkarm, Tubas, Qalqiliya, and East Jerusalem), and hundreds of small villages. Refugee camps, defined as areas supervised by the UN Relief and Works Agency (UNRWA), have approximately 200,000 residents in 19 camps. Schools in the refugee camps are run by the UNRWA or private non-government organizations (NGOs). UNRWA also supports food and health programs.

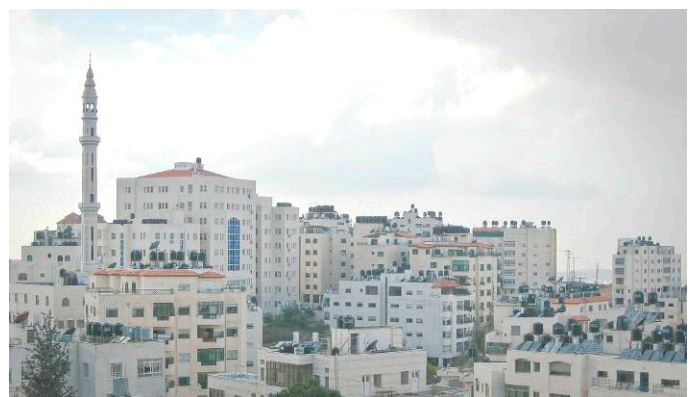The population is 85 percent Moslem and 15 percent Christian. Minarets, which are everywhere, will wake you up every day by the sunrise "Call to Prayer," a beautifully melodic chant broadcast throughout the West Bank.

Ramallah, the de facto "capital city" of the West Bank, is a rapidly developing city, with the majority of the apartment and office buildings constructed within the last few years, and many still unoccupied. It is the seat of the PNA, and the location of the national ministries. It is also the city where most of the foreign organizations— such as embassies, consulates, and donor organizations— have offices.

Much of the development in Ramallah and elsewhere reflects the substantial amount of money flowing into the West Bank from multiple sources—mainly "donor institutions." The World Bank has expended more than $500 million on dozens of projects in the West Bank and Gaza; and the United States and the European Union even larger sums. Middle Eastern countries have also made large grants and investments. More than 3,000 NGOs have invested both money and effort in thousands of projects to improve schools, health care, sanitation, agriculture, and government institutions. Since 2007, more than $3 billion has come from donor institutions. Addition-

ally, private investment in the West Bank is growing. Rawabi, a new mixed use, urban complex under development in Ramallah, with housing for 40,000, is being funded with $600 million from a Middle Eastern realty company.

The western boundary of the West Bank is now divided from Israel by a 400-mile "Separation Barrier". Driving into the West Bank from Israel requires passing through a checkpoint along the Separation Barrier. The Separation Barrier in some areas has become the site of artistic, politically charged, graffiti.

Prior to visiting the West Bank, I had the impression that the land was mostly dry, flat desert land. To the contrary, the land is mostly hilly and rocky. Although most of the land is relatively dry (the only rain occurs in winter), there are olive trees everywhere. Many of the hills are terraced, using the plentiful rocks to build walls, making for scenic vistas. Although the rainy season is short, underground water sources and piped water from the Jordan River and the Sea of Galilee are available, and fertile farms are seen, particularly in the northern Governate of Jenin. These are most noticeable in the spring after the winter rains.

The economy of the West Bank is now recovering
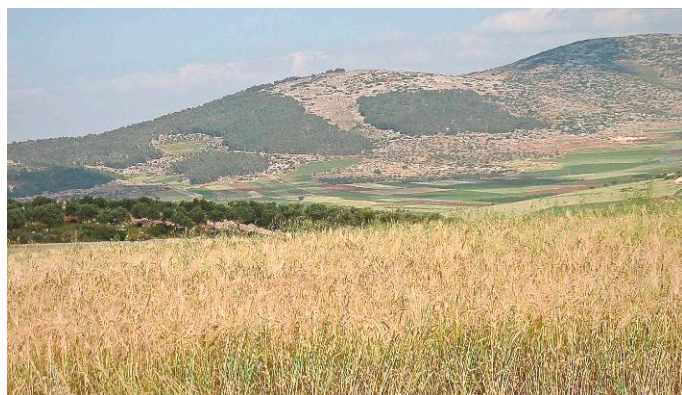
from the Second Intifada (2000-2005). The official gross national income (GNI) is approximately $3,000 per capita, about the same as it was in 2000, and is growing at 7-8 percent per year. With five to six residents per household (extended families), average household income is $15,000. However, real incomes appear to be higher. More than 90 percent of households have electricity and public water and sewage. Virtually all households have television sets and 92 percent have satellite dishes. There are more than three cellphones per household. Half of the households have computers, and 30 percent have Internet access. And there are more than 100,000 licensed autos and trucks in the West Bank, approximately one for each five households. Most vehicles are of recent vintage and for private use.

Literacy in the West Bank is high. More than 95 percent of individuals above age 15 are literate, and more than 10 percent have college or university degrees, from either Palestinian, Israeli or foreign universities. Many Palestinians are fluent in Hebrew and most are also fluent in English, which is required in schools.

Unemployment is slightly above 20 percent. Most Palestinians work in small, family-owned retail, wholesale, and trade establishments. Agriculture (olives, nuts and normal field crops), sheep and goat herding, and stone work are also important sectors. Recently, there has
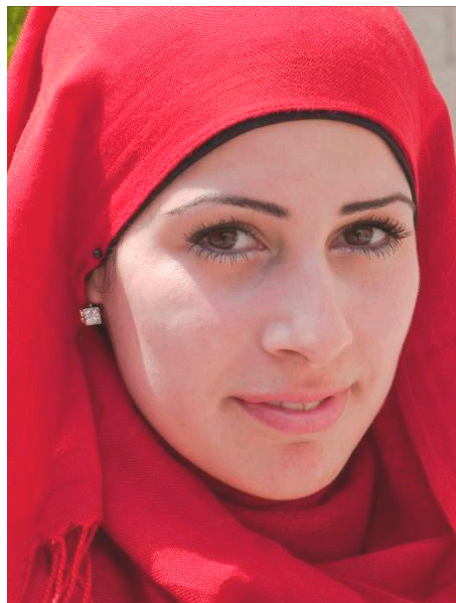
been significant growth in the service sectors—including government, banking, business services, tourism and construction. Tourism in the West Bank is concentrated in a few cities, including Bethlehem, Jericho, the Dead Sea, and Masada. Bethlehem, with its large number of tourists, is more developed and better maintained than other West Bank cities.

But many factors continue to retard development: lack of private investment due to political uncertainty, import/export delays due to Israeli checkpoints and inspections, general travel restrictions, the lack of credit cards among the general Palestinian population, weak or non-existent government institutions (e.g., a dysfunctional post office system which does not pick up or deliver mail on a regular basis), bureaucratic government procedures, etc.

The people of the West Bank are very warm and gracious, if they know who you are; but suspicious if they do not. They prefer to do business face-to-face, rather than phone and e-mail communication.

Taking photos of people is difficult. Except in the tourist cities of Bethlehem and Jericho, most Palestinians are suspicious of cameras. I felt that using a DSLR was too conspicuous and so I used a Canon point-and-shoot pocket camera for all the photos included in this article. Usually, I asked permission to take the photo. Older men and women typically refused, while younger woman were flattered and granted permission.

In summary, I can definitely say that this was an eye-opening experience.

Treasurer's Year-end Summary Report
July 1, 2009 – June 30, 2010

Starting balance as of 7/1/09	**$ 12,467.28**
Income:	
Membership Dues	$ 10,525.00
Awards Event	$ 2,624.00
Club Picnic Contribution	$ 208.00
Miscellaneous Income[#]	$ 60.00
Total Income	**$ 13,417.00**
Expenses:	
Rent	$ 3,710.00
Newsletter	$ 367.00
Speakers' Dinners and Gifts	$ 218.25
Awards Event Expenses	$ 3,503.45
Club and Equipment Insurance	$ 350.00
Exhibit Expenses	$ 358.07
Club Picnic Expenses	$ 300.34
Equipment	$ 1,270.63
Miscellaneous Operational Costs*	$ 1,125.05
Total Expenditures	**$ 11,202.79**
Ending balance as of 6/30/10	**$ 14,681.49**

Coffee mug sales, donations.
* Membership expenses, supplies, PSA membership, refreshments, outreach, etc.

Respectfully submitted,
Don Martell, Treasurer

PCR Revs Up Again on September 7

To all you newbies, **PCR** stands for "Potomac Community Resources." It is an organization that provides experiences and services to persons with developmental disabilities in the Montgomery County community. About ten years ago, NBCC started a camera club for them. The club, **Phabulous Photographers**, meets once a month to help those persons who have an interest in photography to develop their photographic eye and to assist them in learning the craft of photography. We meet on the first Tuesday of the month all year long. At the end of each year we have an annual exhibit of their work and you would be proud of their accomplishments. If you have an interest in working with us please contact me, Bob Peavy, Judy Switt, José Cartas, or Chris Hannessian for more details.

Joel Hoffman
Outreach Chairperson

Newcomer's Corner

The Club wishes to welcome our 18 newest members: **Stephanie Archie, Ken Goldman, Lorraine Vinci, John Pan, Ellen Sirkis, Judy Manesh, Chet Stein, George Borden, Louis Solomon, Stuart Glickman, Eric Schweitzer, Steven Silverman, Bill Schultz, Gail Bingham, Steve Lapidus, Alex Hoffmaister, Nancy Brun,** and **John Willis**, all of whom were on the waiting list for months, a number of them from last summer.

Our first membership meeting of the year will be held on Wednesday, September 15 at Asbury Methodist Village in Gaithersburg, 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 also will 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.*

Our second membership meeting on September 22—and successive membership meetings for the balance of the year—will be held in the Fellowship Hall of Faith United Methodist Church, 6810 Montrose Road, Rockville, MD beginning at 7:30 pm. The September 22 meeting will be a competition. Competition rules, including how and when entries are to be presented, are listed on the Club's Web site, www.nbccmd.org and should be consulted before the meeting (see also the article on how to prepare images for EIC, on page 8).

The third membership meeting on September 29 will start with a reception for new members beginning at 7:00 pm. *All Club members are encouraged to come half-hour early to welcome our new members.* With "New" being a connecting theme for the night: a new Program Year, new Club leadership, new competition rules, and new activities planned by the various committees, the program will highlight the changes and serve as an excellent orientation for the Class of 2010. The high spot of the evening's program will be a discussion of some of the most important new features of Adobe Photoshop CS5, the most requested topic on this year's membership application.

Ask Tim Grey

Some of my cards are several years old. When you say they have a limited lifespan, could you suggest a conservative number of years we should use them? I always format my cards in camera after downloading and backing up.

The answer depends in part on your optimism. Today's flash media is able to achieve reliability of around two million cycles, which would certainly last you quite a long time. However, based on reliability estimates I have seen, I recommend limiting your usage to around 100,000 cycles to be extra cautious.

How long that lasts depends on your photography habits. For some photographers, based on this conservative approach, that means cards will last several years (or possibly many years). For others, that may mean only about a year of confident photography before you might want to consider replacing the card.

Fortunately, cards are getting more reliable every year, and we tend to replace our cards relatively frequently, if for no other reason than to gain greater capacity (especially if we have upgraded to a higher-resolution digital camera). So, for many photographers this is not something you have to worry about too much. But it is something to be aware of.

Besides trying to be sure you are not exceeding the conservative limitations of your digital media, it is also helpful to take a few other precautions. Specifically, it is best to alternate between multiple cards rather than using the same card repeatedly. It is also a good idea to spread your photography across multiple cards, rather than depending upon a single large card. Your reference to formatting the card in the camera is a good thing, as it helps avoid corruption on the card. However, doing so will not extend the life of the card.

Another thing to keep in mind is that if a card misbehaves (a corrupted image on the card) when you are confident you did not contribute to the problem (such as by removing the card from the camera before the write operations are complete) you probably do not want to trust that particular card moving forward.

Today's digital media cards are very reliable, so I do not want to overstate the concerns. Bear in mind that my recommendations are based on taking a very conservative approach, which is partly fueled by the recognition that if a card fails, you could possibly lose many images. Our photographs are important to us, so the more precautions we can take (within reason), the better.

Reproduced with Tim Grey's permission from his e-mail service (www.timgrey.com)

Courses

Washington School of Photography

For more information and to register visit the School's website at www.wsp-photo.com.

Potomac River Landscape. One of the most impressive features of the Washington area is the Potomac River Landscape. John Reef has spent years photographing the Potomac River, and his landscapes have been exhibited throughout the country. Students will go to more remote areas of the river and photograph in varying lighting conditions. Instruction for exposure and composition will be covered.
Instructor: John Reef.
Saturdays, September 4-18, 10:00 am to 2:00 pm.

Outdoor Portraiture. This one-day, hands-on workshop introduces the lighting equipment needed for quality outdoor portraiture and its application in an outdoor environment. Students will learn the technique of flash fill and how to use the sun as a backlight. Class will be held in Bethesda, where a multitude of great photographic possibilities exist. Models will be provided.
Instructor: Don Becker.
Saturday, September 18, 10:00 am to 4:30 pm.

Local Wildlife Photography. Learn the ins and outs of capturing wild animals in photographs. Topics covered will include finding wildlife and techniques to photograph these special subjects. This is a fun day of learning about the local wildlife (squirrels, rabbits, woodchucks, deer and others) and learning how to capture great images of them. We will also try some tricks for getting the creatures to pose in the manner you like. Students will meet along the C&O Canal for a day of walking, learning, and fun.
Instructor: Bryan Sirotkin.
Sunday, September 26, 10:00 am to 1:00 pm.

Introduction to Nature Photography. Do you have a basic knowledge of photography and camera operation, and want to learn more about nature photography? In this workshop, students will learn about correct outdoor exposure, metering, composition rules, filters, and macro photography. Equipment options will be discussed, and a breathtaking image will be built using High Dynamic Range Imaging (HDRI) techniques to understand digital advances and how they can be applied in the field. Students will then apply the lens, composition, and lighting techniques that have been discussed in a day of shooting in the field.
Instructor: Lynn Devore.
Saturday and Sunday, October 16-17, 8:00 am to 2:30 pm.

Glen Echo Park

For more information and to register visit the Park's website at www.glenechopark.org.

Photoshop Elements – Only! Topics covered are the basic workflow for organizing and editing photographs including importing files, cropping, color corrections, sharpening, and conversion to black and white. Printing will be included.
Instructor: Sheila Galagan.
Saturday, September 11, 1:00 to 4:00 pm.

Theory and Practice of Color in Photography. This course examines color in photography through the works of major photographers—William Eggleston, Stephen Shore. Each student through either film or digital mediums will develop a color portfolio in seminar style classes.
Instructor: Terri Weifenbach.
Thursdays, September 16–October 21, 7:30 to 10:00 pm.

Street Photography – Shooting Class. Learn to photograph people in public spaces. Street photography combines people, place, light, and the moment to create compelling images.
Instructor: Rob Hill.
Sundays, September 26 – November 14, 11:00 am to 1:30 pm.

Intermediate Digital Camera. Take your camera out of Auto mode and learn to control exposure, white balance, and ISO in difficult shooting conditions. Suitable for dSLR and adjustable point and shoot cameras.
Instructor: Page Carr.
Fridays, September 24-October 8, 9:30 am to 12:30 pm.

Creative Thought, Creative Action – A Course for Photographers. Stretch your photographic vision by honing skills used by innovators in the arts and sciences: observation, abstraction, pattern formation, dimensional thinking, and much more. Looking to peers and masters for inspiration, these functions will be directly applied to the art of photography.
Instructor: John Borstel.
Mondays, September 27–November 8, 7:00 to 10:00 pm.

Black and White Digital. Learn to shoot, convert, and edit digital files for high quality black and white prints. Combine aesthetic ideas with black and white editing techniques in the digital darkroom, and make expressive black and white prints.
Instructor: Eliot Cohen.
Tuesdays and Thursdays, October 19-28, 6:30 to 9:30 pm.

Exhibits

Revenants: Photographs by Oskar Schmidt

Bare, sparsely furnished rooms and introverted women and girls, barely present to their surroundings: the starkly reduced photographs of Oskar Schmidt are both portraits and interiors. Like paper cut-outs, the silhouettes of their bodies contrast against the bleak walls, as mute as the objects in a still-life. The people and spaces seem familiar, but they remain mysterious and slightly beyond reach. These pictures do not focus on the individual characteristics of the places and people, but much more generally on their forms and postures, and on each inconspicuous detail. The women and girls portrayed are revenants, characters appropriated from the history of art and brought back to life in a new medium: photography. Works by **Oskar Schmidt** (b. 1977) have been shown in numerous solo and group shows in such cities as Berlin, Barcelona, London, Peking and Zurich. This series was selected for inclusion in the "Talents" series by C|O Berlin, the International Forum for Visual Dialogues.

At the Goethe Institut, from September 16 to October 29. For more information visit http://www.goethe.de/ins/us/was/enindex.htm.

Rare: Photographs by Joel Sartore

North American species are disappearing at an alarming rate. Some are well-known like the grizzly bear and the California condor. But many more, such as the bog turtle or Santa Catalina Island fox, are less familiar though equally threatened and critical to their habitats. A series of portraits on plain backgrounds gives equal weight to each. The back-lit photographs displayed on the Museum's exterior show the beauty, grace, and value in every species.

These photographs are featured in *Rare*, a new National Geographic book, and are the result of Joel Sartore's three-year investigation of endangered species in North America. A photographer for National Geographic for twenty years, Joel Sartore says of his work, "By photographing the most endangered of our plants and animals, I can make the most dramatic plea to get folks to stop and take a look at the pieces and parts that we're throwing away."

At the National Geographic Museum, through October 6, 2011. For more information visit http://events.nationalgeographic.com.

Simply Beautiful: Photographs From National Geographic

Selected from National Geographic's archive, these photographs make us ponder what creates beauty in a photograph. Often one of these elements, such as light or palette, will stand out, adding a distinctive note. How photographers compose an image can open our eyes to a multitude of beauties, things we could not have seen before the advent of a frozen moment in time. Photographs give us visual proof that the world is grander than we imagined, that there is beauty, often overlooked, in nearly everything. Based on the new National Geographic Book, *Simply Beautiful Photographs*, this exhibition is part of FotoWeek DC 2010, a celebration of photography taking over the Nation's capital from November 6 to 13, 2010.

At the National Geographic Museum, from September 3, 2010 through February 6, 2011. For more information visit http://events.nationalgeographic.com.

"The pictures you have taken have an influence on those that you are going to make."

John Sexton

NBCC Exhibit "America the Beautiful" at Kentlands Mansion

On September 24, 2010, "America the Beautiful," a photography exhibit by the North Bethesda Camera Club, will open at the Kentlands Mansion, located at 320 Kent Square Road, Gaithersburg MD 20878. The exhibit will run through November 21. An Artists' Reception is scheduled for Tuesday, October 19, from 7:00 to 8:30 pm. All members are invited to attend and extend the invitation to family and friends. Light refreshments will be provided.

Viewing is by appointment only. For more information please contact Andi Rosati at (301) 258-6394 or arosati@gaithersburgmd.gov, or visit the Mansion online at www.gaithersburgmd.gov/kentlandsmansion.

Angelique Raptakis, Exhibits Chair

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September