

The Lens and Eye



Volume 50 Number 5 | January 2015 | Editor: Lori Ducharme | Contact: newsletter@nbccmd.org | www.nbccmd.org

Calendar

JANUARY EVENTS

- Jan 7** - Competition Night, 7:30pm. Topic: Open - Electronic. Judge: Padraic Hughes
- Jan 14** - Competition Night, 7:30pm. Topic: Open - Prints. Judge: Peter Manzelli
- Jan 21** - Board Meeting, 7:30pm (Naulty's)
- Jan 28** - Program Night, 7:30pm. Speaker: Karen Messick, HDR Photography
- Jan 31** - Field Trip

FEBRUARY PREVIEW

- Feb 4** - Competition Night
- Feb 11** - Program Night
- Feb 18** - Board Meeting
- Feb 25** - Program Night

In This Issue

Happy New Year!! Here's hoping your holidays were joyful, and that your resolutions are achievable. And that you're ready for another full month of NBCC activities.

This month, we have 2 competition nights to celebrate 50 years of photography, as we continue to acknowledge NBCC's 50 year history. We also have a program on high dynamic range (HDR) photography, and a field trip to the Library of Congress. This issue also brings news about Nature Visions, our new social media presence, a continuation of our special feature from last month, and a fun take on seeing art from a competition judge's perspective. Enjoy!

As always, if you have ideas for topics or if you have articles to contribute to the *Lens & Eye*, you can reach us at newsletter@nbccmd.org.

– Lori Ducharme, Editor

January Competition Topic: Open (50 years!)

In honor of NBCC's 50th anniversary, any photograph taken on or after June 1, 1963.

Remember that in Open competitions, Electronic and Print images compete on different nights. Electronic submissions are due by 7:30pm on Sunday, January 4.

NBCC, founded in 1965, meets most Wednesday evenings from September to May. Competition and program meetings are held in the fellowship hall of the Faith United Methodist Church, 6810 Montrose Ave., Rockville, MD. Membership meetings are open and guests are always welcome.

Membership in NBCC is capped at 165 members and we currently have a waiting list. For more information about the club and for an application, visit the Membership section of the club website at www.nbccmd.org



January 7 Judge: Padraic Hughes

Padraic Hughes is the Multimedia Section Chief at the International Monetary Fund. In his current position he oversees a forty person staff of visual communication professionals producing all of the IMF's broadcast television, feature video, still imaging, graphics, and publishing products and services.

Padraic began his career as a staff photojournalist for the *Stars and Stripes* newspaper and freelanced for different news outlets before transitioning to corporate photography, working for clients such as PBS, Monsanto, RCA, NYNEX, etc. He was hired as a contract photographer at the IMF, and subsequently advanced through the ranks as a staff photographer, Chief of the Photography Unit, Team Leader of Creative Services, and to his present position as Chief of Multimedia.

Throughout his IMF career, Padraic has worked on various photographic projects outside of the organization focused around his passion for the outdoors and for providing affordable photography services to non-profit organizations. He has spoken publicly on topics concerning the management and delivery of corporate visual communications. In addition, his team has won numerous awards, most recently the Nielsen Norman Group 2014 Intranet award.

Padraic is a long time member of the National Press Photographers Association, the American Institute of Graphic Arts and a past board member and President of the Mid-Atlantic and Capital regions of the American Society of Media Photographers. He has been a past print judge for the International Photographic Society and has performed portfolio reviews for the Maine Photographic (Media) Workshops out of Cambridge, Maryland. He looks forward to the opportunity to take part as a judge in the upcoming North Bethesda Camera Club competition.



January 14 Judge: Peter Manzelli

Peter Manzelli has worked 33 years in the graphic arts field and has been involved in computer graphics since 1985. His career path also took him into the world of photography and photojournalism. He holds a Bachelor's Degree from [GWU](#) in Fine Art. His photos have been exhibited at various local galleries. His current passion is painting on top of his photos.

January 28 Program - HDR for All

Photography is all about light. We all encounter the challenges of dealing with a “high dynamic range” in a wide variety of settings. So, put aside any preconceptions that HDR might not be for you. Understanding HDR techniques and software can enhance your artistic results regardless of your photographic interests or style.

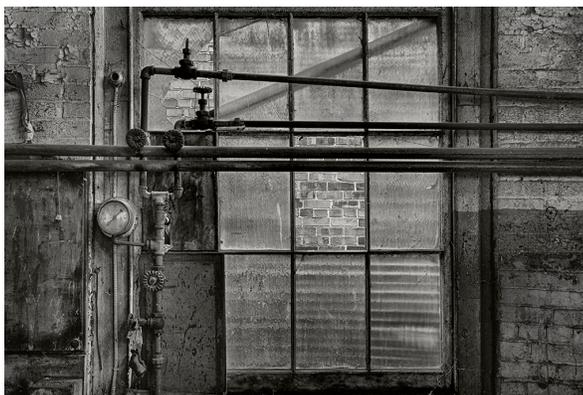
The program committee is excited to invite Karen Messick back to NBCC on January 28 to share her HDR expertise and images with us. Her program two years ago on iPhoneography was very well received. In this upcoming program, Karen will start with the basics for those of us who have yet to put our toes in the water, but will move into more advanced HDR topics for members with more experience. Those who’ve heard Karen before will attest to her ability to communicate clearly to photographers at all skill levels. She will address the lighting situations in which to consider using HDR techniques, with examples of those kinds of challenges for a wide variety of photographers, e.g. landscape, architectural, and many others. She also will share information and images showing the range of “looks” that can be achieved, e.g. very natural to innovative, and what techniques are used for each. In addition, Karen will cover considerations when taking the images, HDR software choices, and processing tips, and will also demonstrate processing techniques on one or two sets of images.

Please come ready to appreciate both technical tips and inspiring images to illustrate what can be achieved with HDR. And, bring a guest if you’d like.

Karen Messick studied art in a variety of media at the Maryland Institute College of Art first, and then began to develop her in photography through travel. She took the leap to digital in 2006. Her articles and images have been published in *Nature Photographer Magazine*, *iPhoneLife Magazine*, the Maryland Department of Natural Resources Calendar and in the *Maryland Wine Association News*. She has had images displayed in the Rehoboth Art League, the Seaford Historical Museum, and in support of the Smithsonian Museum’s traveling show “Fences.” Currently, she has images on display at Baas Art Gallery in Seattle, Washington.

Karen teaches courses on HDR and iPhoneography through the Capital Photography Center, which offers a wide variety of classes taught by experienced, professional photographers and renowned photographic educators. Topics offered include *Photography & SLR Basics*, *Photoshop*, *Lightroom*, *Off-Camera Flash*, *Lighting*, *Natural Light Portraiture*, *Sports*, *Macro*, *Food*, *Night Photography*, *Painting with Light*, *HDR Photography* a variety of *In-the Field Shooting* classes and more. Class sizes are generally limited to 10 to 15 students to provide plenty of individual attention, and locations vary between Merrifield, VA, Rockville, MD & DC.

Learn more about Karen on her web site at www.karenmessickphotography.com and about Capital Photography Center workshops, instructors and their blog at www.CapitalPhotographyCenter.com.



HDR Images © Karen Messick

– Gail Bingham

January 31 Field Trip: Library of Congress

Text and photos by Joanne and Larry Mars

A field trip to the LOC is planned for Saturday, January 31. We will meet at 1:30 PM at the main entrance to the Thomas Jefferson Building. The entrance is on 1st Street, SE between Independence Avenue and E. Capitol Street. The nearest Metro station is Capitol South on the Blue, Orange and Silver Lines.

The exterior of the Jefferson Building faces West, and on a clear sunny day should look its best in the afternoon light. This is a majestic building to photograph in whole or in part with water fountains and statues in front. Visitors must leave the building by 4:30 PM at which time the building may look even better since the sun will be lower in the sky. Sunset is at 5:27 PM that day.

The interior of the Jefferson Building is a work of art in the style of the Italian Renaissance. There are statues, marble staircases, stained glass skylights, colorful murals, a breathtaking view of the Main Reading Room and its domed ceiling, and much else. We will have permission to use tripods in the building's interior. Building guards may, at their discretion, override the permit in the interest of public safety. Therefore, we were advised that those with tripods should spread out. In the unlikely event you are told not to use your tripod (or, if you do not have one), you can increase the ISO and/or brace yourself against pillars, walls and railings. This works! We have done it with good success.

The only permissible shooting areas in the interior are the Great Hall, the mezzanine, and the overlook to the reading room. They can be photographed in any order. There is no photography in exhibition areas such as Thomas Jefferson's library. The reading room overlook is reached by a staircase from the mezzanine level. There is a glass partition between the overlook and the reading room making it tricky, but not impossible, to get a good angle of the beautiful setting below. The overlook area may be somewhat crowded, if only because it is relatively small. A tripod, even if allowed, may be a hindrance to use. Don't forget to photograph the dome, some 160 feet above the reading room floor. Wide angle and mid-range zoom lenses can be used to good effect inside and outside the Jefferson Building.

Another of the LOC buildings is the James Madison Memorial Building whose main entrance is just across Independence Avenue from the Jefferson Building. Photographic opportunities start with a fascinating corridor just outside of the building. On the inside, there is a long hallway leading to a statue of James Madison as well an attractive ceiling over the lobby area.

Should you have any questions, feel free to email Larry at limars13@gmail.com or Joanne at joannemars1@gmail.com.



Member Profile: Morris Liss

Morris Liss, NBCC Member since 2013, and a recently retired attorney specializing in Intellectual Property, has found his ideal hobby in photography. His philosophy is that taking pictures makes you stay physically active, encourages you to travel to interesting parts of the world, engages your mind in understanding photography's technicalities, and requires you to develop "left brain" creativity in order to ultimately succeed. He has found the Club's Program and Competition Nights very satisfying, has benefitted from seeing the images of other photographers and from hearing the judges' critiques.

Morris is now competing in the Novice Traditional Prints, Novice Traditional Electronic, and the Advanced Unrestricted Prints categories, and winning points in all three. He is also a member of the Judges Committee.

Morris was born in the Bronx, New York, one of many children in the family of his Polish immigrant parents. Like many new citizens of the time, the Liss family knew the value of education as a means to future familial success. After completing public high school, Morris was encouraged to earn a Bachelor's Degree in electrical engineering from the City College of New York, a goal he achieved in 1963.

He was immediately offered employment by the U.S. Department of the Navy. While he was working in Washington, DC and living in Maryland, Morris earned a Master's Degree in engineering from the University of Maryland in 1966, and a Law Degree from Catholic University in 1970.

With his credentials in order, Morris and an attorney friend started their own Patent Law Firm. He enjoyed his career as a partner, representing international clients and traveling extensively throughout the world. He speaks French, Spanish and Yiddish and has lived in France and South America for extended periods to study languages and cultures. He retired from active participation in the firm in 2009.

Prior to becoming interested in photography, Morris channeled his creative energy into cooking and baking, and studied at the Academie de Cuisine in Bethesda. He is also a master scuba diver, excellent skier, enjoys tennis, biking and hiking, and remains physically active. He and his wife, Roberta, a commercial real estate executive, enjoy all his activities at their mountain home in Wintergreen, VA.



*Morris on location in Rocky Mountain National Park
(photographer unknown)*

He feels blessed to have a wonderful marriage and to live close to his three daughters, their spouses, and all seven of his grandchildren.

Morris has been a photographer of sorts for most of his life, taking what he now calls "snapshots." He has yet to file and categorize images from the lives and times of his family members and from such noteworthy events as his 1980 trip biking through China, or the trip he made in 2010 to Thailand, Tibet and Nepal, including a stop at the base camp on Mt. Everest. What he is seeking now is something more. He wants to move from snapshots to art and for no other reason than to prove that it can be done.

He has just turned in his Nikon D800 for an Olympus Micro 4/3 EM-1 mirrorless camera with interchangeable lenses. He has purchased several lenses as well but his favorite one for travel is the 28-300. He is learning Photoshop and Lightroom and has taken several workshops with Alan Sisen. He is also taking Kent Mason's Visual Design Workshop, which he especially likes because of its emphasis on topics like "texture" and "perspective" rather than on specific subjects. He hopes to do the "Body of Work" workshop as well.

In 2015, he will be participating in workshops to be held in Cuba, heli-hiking in the Canadian Rockies, and joining Nikhil Bahl and Tom Fields on a photo trip to Iceland. He uses Lightroom for 90% of his post processing and Photoshop for the rest. His work is often theme composites which, he says, challenges one's ability to think creatively. His aspiration for the future is to become more adroit at "making photographs" instead of just taking photographs.

– Jean Hanson

NBCC is Now on Facebook

We all benefit from learning from one another. So, in an effort to expand the number of options members have for communicating about all things photography, we now have a Facebook group for NBCC. Any NBCC member in good standing, with a Facebook account, is welcome to join! This group is only for NBCC members, so Facebook calls this a “closed” group. That means that while anyone on Facebook is able to search for and find the group, only NBCC members can see what’s been posted there. Also, joining this NBCC group allows you to interact with other NBCC members without needing to “friend” them individually (unless you choose to). This means you’ll interact about photography and NBCC, but you won’t see other peoples’ personal posts or anything else they share with their non-NBCC friends.



From the search bar within Facebook, you can search for “North Bethesda Camera Club” (no quotes), or you can follow this link: <https://facebook.com/groups/NBCCMD/> (log-in required). When you reach the NBCC group page, you’ll see a button marked “Join” – just click it, and you’ll be added as soon as possible.

As technology and social media evolve, people develop new and more varied preferences for communication and interaction. The Facebook group is merely another option for communicating with other club members. It is not intended to replace or compete with the Yahoo discussion board. Facebook group discussions are not moderated; any photography-related topic is welcome. We encourage information about photo opportunities and exhibits, and ask only that the group not be used for individual photo critiques (other platforms for that purpose are being explored).

If Facebook isn’t your thing, no worries. NBCC will always rely on GordieGrams and the *Lens & Eye* to distribute general or time-sensitive information of interest to the membership at large.

Who knows, perhaps soon we’ll have an NBCC Instagram account?! Welcome to 2015!

Splinters from the Board

First, I want to wish everyone a very happy holiday season. Next, I have some exciting news to share with the club. At their December meeting, your Board of Directors voted unanimously to have the North Bethesda Camera Club join Nature Visions. For those of you unfamiliar with Nature Visions, it is an organization of camera clubs in the mid-Atlantic region that exists to put on an annual photographic exposition. There are currently seven camera clubs that make up the membership of Nature Visions: Loudoun Photo Club, Manassas-Warrenton Camera Club, McLean Photo Club, NIH Camera Club, Northern Virginia Photographic Society, Reston Photographic Society, and Vienna Photographic Society.

While the NBCC Board of Directors voted to join Nature Visions, technically our Club will not become a member of the organization until the Nature Visions Board of Directors votes to add us to their membership. Hopefully that will happen soon enough for NBCC to participate in the photographic competitions held at the 2015 Nature Visions photo expo. Personally, I find this very exciting. Nature Visions is the preeminent photographic exposition held in the mid-Atlantic region. I am very eager to have the North Bethesda Camera Club become a participant in this outstanding event. I believe our Club can bring a host of photographic and leadership expertise to Nature Visions, and we can assist an already impressive organization to attain even loftier goals.

Lastly, let me remind everyone that we have a unique competition coming up in January. This is the Club’s 50-year open competition, being held as part of the celebration of our 50th anniversary. Any image that you have taken within the last 50 years is eligible to be entered (provided the image hasn’t been a winner in a prior NBCC competition). This is your chance to dig into your photographic closet and pull out some of your earlier work that you are proud of and share it with the Club. I am really looking forward to seeing your photographic archival gems!

– David Davidson, NBCC President

Upcoming Educational Workshops

January 10th: "Matting and Framing." Whether you're trying to improve the matting for your competition prints or you want your award winning photographs matted and framed as a gift or to hang in your home, you'll need to decide whether to take it to the framer or do the matting and framing yourself. In this class you'll learn about the materials (mat board, frames, glass, backing, etc.) used and the sources and costs of these materials. You'll learn whether it makes sense for you to use do-it-yourself materials or to buy pre-cut mats and pre-made frames. We will actually cut mats and frame photographs and see the various tools you'll need if you decide to do your own matting and framing. Details are at [this link](#). Special pricing for NBCC members and waiting list is \$49 (\$79 regular price) for this class.

January 23rd, 24th, 25th: "Lightroom Intensive." If you want to really learn Lightroom (LR), this is the workshop for you! LR has gained rapid acceptance by millions of photographers because it provides the ultimate in organization, efficiency and improved image processing. You will gain hands-on experience with the entire LR program. Throughout the workshop, you will receive instruction and then guidance as you work on your own images, from importing, image processing, outputting to slideshows, web galleries or prints, books, and exporting images for email, distribution or any other purposes. If you're new to LR, you will leave the workshop with a full understanding and practical experience using this extremely powerful, but user-friendly software. If you've been using LR, but not taking full advantage of all of its power, you will gain a greater in-depth knowledge of LR and learn many of the short-cuts and tricks that will enable you to become a power-user of this amazing program. This is a small (maximum 6 people), hands-on workshop. Details are at [this link](#). Special pricing for NBCC members and waiting list is \$349 (\$395 regular price).

If you're interested or have any questions, just email me at Alan@AlanSislenPhotography.com.

– Alan Sislen

Seeing Through a Judge's Eyes?!

When we were in Philadelphia, my wife and I visited the Barnes Foundation, and the rather eclectic art collection. As I was looking at this painting by Renoir, I started to evaluate it the way photographs are judged during NBCC's monthly competitions. Here is what I came up with:

- Who is the subject, the bather or the maid? The bather is centered, but the maid is better placed, a bit off center and at an interesting angle.
- The bather's toe is right up against the right side of the painting, while the maid has the bather's hair right up against the left side. A bit more room on each side would have allowed the picture to "breathe," and more room on the right could have moved the bather a bit off center.
- The bather is holding her hair in her left hand and there is no space between the hair and the tree in the background. A bit more space would have been preferably. Perhaps if he artist had moved to right to get a better perspective.
- The picture is cropped too high on the bottom, since you can see most of the hat, it would have been better to leave more space and show the entire hat rather than cutting it off just a little bit.
- Your eye is always drawn to red, so the maid's reddish blouse, and the reddish ribbon on the hat, in the bottom left, draw your eye away from the main subject(s).
- The light is very flat.
- You cannot see the bather's eyes. It would have been better if she were looking up, had some catch-light in her eyes, and was a bit more engaged with the artist producing the image.
- Good use of depth-of-field to blur the background, but the main subjects could have been sharper.



A nice first attempt, but this image is out. Next!

– Ken Goldman

More on the Topic of Critical Focus

– *Steve Robinson*

As a follow-on to the article I wrote in the December 2014 *Lens and Eye*, I have an example to share. My subject is a miniature orchid. I measured the maximum height, maximum width, and maximum depth of the orchid; I measured the ambient window light. In addition to this, I wanted the maximum background blur that I could accomplish. I also have a constraint on the placement of the camera body. It must be placed between 2 and 7 feet from the subject. This measurement is from the focal plane of the camera body to the front-most part of the subject. One last requirement is that I want enough pixel coverage to provide an 11x14 print with 300 dpi.

The orchid measurements are as follows: 8 inches high, 5.5 inches wide, 2 inches deep.

I wanted everything inside this box to be in acceptably sharp focus with immediate blur beyond that 2" depth. This out of focus blur can be managed by setting the camera-to-subject distance well within the hyperfocal distance determined by the camera body/focal length/f-stop. The ratio of camera-to-subject distance to this hyperfocal distance is what I call BLUR in my software. A BLUR of 90 tells the software to accept settings in which the camera-to-subject distance is very close to this hyperfocal distance, while a blur of 03 places tight constraints on the ratio. Since I make available three different bodies with different sensor sizes, and a large number of lenses, I can test a very large number of possible settings, rejecting any whose BLUR exceeds the blur I want for my photograph. For my image of the Orchid, I chose BLUR 03.

The last thing I need is the amount of light falling on my subject. I can take this light measurement in a couple ways, My Sekonic meter can give me the Exposure Value directly if I set it up correctly, but a far easier way to get the measurement is to use an iPhone app called EVmeter. Today, my light measurement is EV-6.

I prefer this measurement scheme because it doesn't specify ISO, Shutter speed, or f-stop. My software will give me all this, and it will do so in a way that causes my constraints to be honored.

The last stipulation is for the 11x14 300 dpi print. This is more a sensor coverage consideration, than it is a print dimension consideration. What it means in practice is that I am specifying the number of pixels I want within the Height x Width area. This is not the Height x Width specified in the above problem, e.g. 8x5.5 inches, it is the Height x Width that can be captured by the chosen sensor, see results below. Bear in mind that if more than one camera body is available to be used to pick the best choice, and if the aspect ratios are different, this will affect the final aspect ratio of the choice made. For the most part, this parameter works intuitively and presents few problems for the photographer.

I now press the GO button on the software. In less than a second, I am told the following:

- 8 solutions were found that fit within the constraints of the problem.
- Use a tripod for this photograph.
- Turn the Vibration Reduction off (since the chosen camera has this feature. See below.)
- Use shutter delay if so equipped. The camera chosen is mirrorless, so shutter delay isn't possible.
- The chosen camera body is the Nikon 1 V3.
- The lens chosen is the Nikon 1 30-110mm zoom set to 80mm.
- The aperture chosen is f/11.
- The shutter is set to 1 second.
- The Camera to Subject distance (to the front of the box defined by the given dimensions is 4'1").
- The focus point is set $\frac{3}{4}$ " inside the front of this box.

Continued

- The best in-focus box dimensions available with the equipment supplied for the problem are as follows: 8 ¼" x 5 ½" x 2 ¼".
- This box covers 96% of the sensor area.

There are two ways to think of this set of specs. The first is that this isn't art, it is engineering. How in the world do you set the camera so precisely. And what is this focus point? ¾" inside the front face of the box the subject is within?

I use a box of tinker toys to make a square, and I set this square in front of the subject at the point of acceptable near focus. In the case of my orchid, that will be the closest part of the orchid I want to be in acceptable focus. I then tape a focus target to the tinker toy square that is ¾" back from the face of the rectangle. I measure the distance from the focal plane to the rectangle and get the camera-to-subject distance right. I then use the spot meter to set the focus point on that taped on target. Now, I set the camera to manual focus so it won't auto-adjust when the shutter is fired.

Some may think this setup is too much. To those folks, I would ask just what they want from their physically constrained optical-electronic machine. It can produce wonderful works of art, but it also must obey the laws of physics.

For me, it provides a way to get a very good starting point for the image. I can find out if the image can even be taken and yield an acceptable result before doing any kind of physical setup. But I must also tell you that this first image is just the starting point. I take the one image upstairs to my Lightroom machine. I spend time looking at the image, taking note of the overall tone. My south facing window is wonderful on cloudy winter days and produces exceptional lighting, but the side of the subject not facing the window may be dark. For this, I may add additional lighting in the form of reflectors, or modified electronic flash. But that is the subject of yet another one of these installments. ❖

SAVE THE DATE!!

This year marks the North Bethesda Camera Club's 50th Anniversary. We plan to celebrate this momentous occasion with a day-long educational and motivational program on **Sunday, April 19**. Please save this date on your calendars!!

The program is still being developed, and there will be a few surprises, but we can tell you that the major part of the day will feature a presentation by acclaimed *National Geographic* photographer Bruce Dale. During Bruce's 30+ year career at *National Geographic*, he photographed in over 75 countries, and had over 2000 of his photographs published in the magazine.

Bruce Dale's vision and creativity twice earned him the title "Magazine Photographer of the Year." In 1989 he was named "White House Photographer of the Year" and more recently, his innovative work with digital imaging brought him honors from the Smithsonian. Bruce's work is inspirational and his experiences as a photographer are incredibly motivational.

The program will be at Asbury Methodist Village, and while we are still finalizing the agenda, we ask that you **hold the entire day (9:00am-4:30pm)** for this event. Many more details, including the process for making reservations and obtaining tickets, will be shared via GordieGram and in *The Lens & Eye* in the coming weeks. Stay tuned!



PSA News



www.psa-photo.org

Many of you are familiar with the Mid-Atlantic Chapter of PSA, but there are chapters all over the US which serve as "local" branches of PSA. There are no longer any geographical boundaries for Chapters so a PSA member may belong to any PSA

Chapter. Every year, PSA has a Chapter Showcase in which chapters compete against other chapters. The Mid-Atlantic Chapter was a close second this year after having won last year. Ha Tran, a member of the Chapter, won the Best-of-Showcase Individual Award. Her winning image can be seen [here](#).

If you are an Individual member of PSA, there are many benefits for you including having your own mentor and personal image evaluation. PSA offers a wide variety of courses to members and also helps with species identification. I had occasion to use that service recently and received a very helpful response. I did this after having problems locating the information on the Internet. Some of you are involved in study groups and I hope you are benefitting from them. If you have a problem with a study group, feel free to talk to me and/or contact the person in charge of all the groups in whatever Division your group is in. There are two types in the Projected Image Division—Digital Dialog headed by Barbara Miller, FPSA, MPSA and Digital Study Groups headed by Les Milligan. They operate differently and both cover a wide variety of subject matter. While many are general, there are groups for HDR, iPhoneography, sports, time-lapse, monochrome, painting, compositing, creative, fine art, portraits, panorama, flowers and animals and even one in French!

The December issue of the **PSA journal** has reviews on books about the iPad, Photographer's Market, Engagement, Professional Photography and Digital Photography Photo recipes. Not everyone uses Photoshop and the Tips and Techniques Column shows how to make a collage with Photoshop Elements. Step by step guides can be useful when learning something new. A 365 Day Challenge sounds like a good idea to get us going in the New Year. Take a picture every day to keep your camera in use and to try new things when you don't feel up to a major project. PSA has such a project for members and those pictures can be uploaded to the PSA website. However, this is a

project you can do on your own and pick your own topics.

There has been much discussion in NBCC about Traditional and Unrestricted and other groups continue to face decisions about the distinctions that result largely from the digital age. We all know how much we can change an image once it is on our computer. The Royal Photographic Society in the UK recently published an article about imagery that is created after the photo is taken. They have now created 2 categories—Pictorial and Creative with the former having the emphasis on the use of the camera to create images that are not fundamentally altered and the Creativity for digital creativity. So we are not alone in trying to come up with categories that suit the changing world of photography.



Other articles of interest in the latest Journal include one on wild horses of the west which is well illustrated showing beautiful scenery as well as horses in action. The Distinctive Image is a collection of images by a member in Hong Kong who shows a talent in a variety of areas. When we think of elephants, our minds may go to Africa, but the article on an Elephant Festival in India shows a very different side of this wonderful animal. The conference wrap up in photos provides us with a summary of the fun we had and as stated in the PSA Conference review, the main speakers all talked about "vision" from their own perspective. We should all endeavor to do just that—not copy someone else, but see things in our way.

– Judy Burr, NBCC PSA Representative

First Place Images: "Human Portrait"



© Jack Rosenberg



© Bill Seelig



© David Davidson



© Michele Egan



© Steve Lapidus



© Toni Robinson



© Gail Bingham

Results of Competition for December 2014 - "Human Portrait"

Judge: NBCC Expert Panel

PRINTS

Novice Traditional (12 entries)

1st	Steve Lapidus	Countess Dracula: Face On
2nd	Kay Norvell	Maasai Woman
3rd	Beth Altman	Alex
HM	Steve Lapidus	Count Dracula

Advanced Traditional (17 entries)

1st	Gail Bingham	An Inner Light
2nd	Joanne Mars	Serena
3rd	Bill Seelig	Big Selfie
HM	Chet Stein	Efendi Hotel Bride
HM	Larry Mars	The Girl Next Door
HM	Morris Liss	Berber Beauty

Novice Unrestricted (0 entries)

Advanced Unrestricted (13 entries)

1st	Bill Seelig	Claudia
2nd	Bruce Cyr	In a Colorful Skywalk
3rd	Carol Walsh	Bud
HM	Lester LaForce	Henry Bell

ELECTRONIC IMAGES

Novice Traditional (19 entries)

1st	Michele Egan	Irish Girl
2nd	Michele Egan	Little Girl
3rd	Nancy Brun	Joyce
HM	Lauren Ludi	Gypsy Girl
HM	Claudia Seelig	The Cowboy
HM	Ray Whitman	Karen Sadowski

Advanced Traditional (24 entries)

1st	David Davidson	Bedroom Eyes
2nd	Cynthia Hunter	Mommy and Me
3rd	Dawn Sikkema	Taivan and Oan
HM	Stan Collyer	Civil War Musician
HM	Stan Collyer	Street Musicians
HM	John Norvell	Bad Hair Day
HM	Sarah Salomon	Balancing
HM	Sarah Salomon	Occupant

Novice Unrestricted (4 entries)

1st	Toni Robinson	Say What
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Advanced Unrestricted (25 entries)

1st	Jack Rosenberg	Artist
2nd	José Cartas	Chinese Grandma
3rd	Melissa Clark	Fredy's Father
HM	José Cartas	Old Woman, Athens
HM	Bruce Davis	Charlie
HM	Lori Ducharme	The Striker
HM	Jim Turner	4H Girl and Calf
HM	Jim Turner	Ready to Hit

2014-2015 NBCC Board of Directors, Standing, and Special Committees

<u>President</u> <i>David Davidson</i>	<u>Vice President</u> <i>Gail Bingham</i>	<u>Secretary</u> <i>Bruce Davis</i>	<u>Treasurer</u> <i>Toni Robinson</i>	<u>Directors</u> <i>Carol Lee</i> <i>Joel Hoffman</i>	<i>Gordie Corbin</i> <i>Kent Mason</i> <i>Alan Sislen</i>
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<u>Programs</u> <i>Paul Taylor</i> Kent Mason John Norvell Ray Whitman Michele Egan	<u>Membership</u> <i>Chuck Lee</i>	<u>Competition</u> <i>Judy Switt</i>	<u>Judges</u> <i>Steve Robinson</i> Chet Stein Eric Schweitzer Morris Liss Larry Burton	<u>Hospitality</u> <i>Claudia Seelig</i> Bill Seelig Geri Millman Terry Van Houten Jim Render Virginia Render Ellie Trybuch Ira Adler Mark Segal Jitesh Batra	<u>Field Trips</u> <i>Cheryl Naulty</i> Cynthia Keith Gail Bingham Bruce Davis Dick Pelroy Steve Silverman Joanne Mars Larry Mars
<u>Equipment</u> <i>Ken Goldman</i> Bob Dargel Tom Field Steven Lapidus	<u>Exhibits</u> <i>Sarah Salomon</i> Melissa Clark Sibyll Erdman Dawn Sikkema Alan Simmons John Willis	<i>Prints</i> Bill Ho Bill Richards Bill Seelig	<u>Webmaster</u> <i>Tom Field</i>		<u>Lens & Eye</u> <i>Lori Ducharme</i>

<u>Education</u> <i>Chris Hanessian</i> Evelyn Jacobs Kent Mason	Sarah Salomon Roy Sewall Alan Sislen	<u>Community Outreach</u> <i>Joel Hoffman</i> Ron Dietrich Chris Hanessian	Bob Peavy José Cartas Judy Switt Kent Mason	<u>Corbin-Switt Photo Essay</u> <i>Stu Mathison</i> Willem Bier David Davidson	Tom Field John Pan John Willis
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<u>PSA Representative</u> Judy Burr	<u>Awards Event Coordinator</u> John Villforth	<u>Database Administrator</u> Ken Goldman
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Voting members in bold

FIRST CLASS MAIL

