



# The Lens and Eye

North Bethesda Camera Club

Volume 47 Number 3 <http://www.nbccmd.org> Editor: José Cartas [nbcclensandeye@yahoo.com](mailto:nbcclensandeye@yahoo.com) December, 2011

## Calendar

### December, 2011

- 3 Field Trip: Scottish Christmas Walk, Old Town Alexandria, VA.
- 6 Community Outreach – PCR: 7:00 pm.
- 7 Competition Night: 7:30 pm.  
Judge: Gary Landsman.  
Hospitality: Larry Loewinger, Al Tanenholtz, Jean Yuan.
- 14 Program Night: 7:30 pm.  
John Borstel. The Creative Dimensions of Photography.  
Hospitality: Gail Bingham, Stu Mathison.
- 21 Board Meeting: 7:30 pm. Taylor's.

### January, 2012

- 3 Community Outreach – PCR: 7:00 pm.
- 4 Competition Night: 7:30 pm.
- 9 Field Trip: Variations on Gothic Architecture.
- 11 Program Night: 7:30 pm.
- 18 Board Meeting: 7:30 pm.
- 25 Program Night: 7:30 pm.

## Competition Assignment

### *Reflections*

**The main feature of the photograph must be a reflection. It is not intended to be a purely abstract photograph, and therefore it must contain a recognizable element. The medium for the reflection may be anything that reflects, such as water, glass, metal, or mirror. (Must have been taken on or after June 1, 2010.)**



## December Competition Judge Gary Landsman

*Steve Gelband*

**G**ary Landsman has been shooting images for over 20 years. His career began at NBC TV Washington and expanded to corporate and advertising clients throughout the United States. Experienced in working with the limitations of difficult environments and sensitive situations, Gary captures images to express the emotion of each project.

The element of every project is carefully weighed and evaluated. Each situation requiring solutions to logistics and technical photographic issues is carefully and skillfully managed.

His clients refer to Gary as a photographer that warms with all of his subjects and clients, while creating images that are captivating. Gary's extensive experience includes shooting still life subjects from food to full-scale interior architecture, as well as corporate and advertising lifestyle. Gary's work can be seen at [www.Garylansman.com](http://www.Garylansman.com).

## Program Night, December 14 John Borstel The Creative Dimensions of Photography

*Jean Hanson*

**J**ohn Borstel describes himself as an artist working at the crossroads of photography, performance, and the written word. His award-winning work has been seen in galleries throughout the Baltimore/Washington area and beyond. An arts administrator with over twenty years of experience, John currently is Senior Advisor in Humanities for Dance Exchange, an internationally touring contemporary dance company based in Takoma Park.

Co-author of *Liz Lerman's Critical Response Process, a guide to getting useful feedback on anything you make from dance to dessert*, John has taught and facilitated this four-step system for critique-through-dialogue at numerous universities and conferences. He is active as a volunteer and faculty member at Photoworks Glen Echo,

*Cont'd on p.3*

## A New NBCC

# Exhibition Opportunity

*See details on page 8*

## Member Profile

### Eric Schweitzer



I met Eric at one of Roy Sewall's image critiques last year, where participants get detailed feedback on their images in a small group setting. The man is talented and is now taking awards in both the Novice Traditional Prints and Novice Unrestricted categories.

Eric, born in the United States, has family roots in Germany from which his parents fled in 1937. They immigrated to this country and finally settled in Bloomington, IN, where his father accepted a position as Professor of Economics at Indiana University. Eric completed his primary, secondary, and college education in Bloomington and, in 1967, received a BA in Geography. Eric then became a Peace Corp volunteer and was sent to Ghana to help develop agricultural co-ops. He remembers this time as a wonderful experience. The Ghanaians were very friendly and appreciated the assistance they were receiving from the Americans.

While still in grammar school, Eric made two trips with his family to Germany and surrounding countries. While in college, he returned twice to Europe and, with an SLR,

shot hundreds of slides. His photo shooting continued during his Peace Corp tour where he made images of Ghana and the other countries to which he traveled.

Upon his return to the United States, he earned a Masters in Urban and Regional Planning at the University of Pittsburgh. After graduation, he pursued a number of jobs until he found his niche in housing and environmental planning. These jobs began in Savannah, GA, where he met Toni, a divorcee with a young daughter. He married Toni and adopted her daughter, Marjan. His new family unit then moved to Richmond, VA, and, briefly, to Buffalo, NY. He continued his photography, shooting images of forts and battle sites from Charleston, SC, to St. Augustine, FL, Civil War landmarks near Richmond, and the changing seasons in western New York and Canada.

With a well rounded résumé, Eric soon secured a job with a consulting firm based in D.C. The Schweitzers purchased a house in Reston and became parents, in 1979, of a second daughter, Inga. With the advent of the Clean Water Act and other environmental regulations, Eric worked tirelessly to help many communities develop conforming public works projects. This work often involved extensive trips to the Midwest and Great Lakes region. Later, an opportunity to participate in the location of a nuclear waste depository resulted in several trips to the Texas panhandle.

Eric then received a job offer from the Department of Energy in the nuclear weapons program, where he managed several environmental studies. Regular trips were made to the national laboratories in New Mexico and California, production facilities in Idaho, Missouri, South Carolina, Tennessee, and Washington, and to the test site in Ne-

vada. Photography is not allowed at these sites since everything is classified. Eric, however, found many opportunities to make images on his travels to and from the sites.

Eric and Toni divorced in 1985. A few years later, Eric encountered Paula, the sister of one of his college friends. They dated for a while and married in 1988. They now travel extensively, averaging two trips a year.

Upon his retirement in 2004, Eric took up digital photography, combining his passion for travel and image making with the computer skills he had developed through work. So far, he has visited 120 of the 391 U.S. National Parks and made trips to many countries of the world. He showcases his work on his site [www.eschweitzer.net](http://www.eschweitzer.net).

Canon equipment fills Eric's camera bag. He shoots with two Canon Rebels: a 450D Xsi and a 350D XT, both DSLR. His lenses include an EPS 18-55mm f/5.6 IS, an EFS 17-85mm f/5.6 IS, an EFS 55-250mm, an EF 50mm, and a Tamron 10-24mm f/4.5 wide angle. He post-processes in Photoshop CS5 and in Lightroom 3, and prints with an Epson R1900. He uses a Benbo tripod for some of his shots. He has studied with Eliot Cohen and taken several NAAP courses. His favorite photo subjects are landscapes, architecture, and travel.

Eric has scanned and filed all his (thousands of) slides from his film capture days. He has made a family history book on Blurb and calendars of his best photos of the year using software from Digi-Labs. He feels that books and calendars are the best way to preserve your work so that others can enjoy it, and plans to make many more in the future.

*Text and Photo by Jean Hanson*

## **Program Night, December 14 (cont'd from p.1)**

where he teaches text-and-image synthesis and creative approaches for photographers. A former member of the Takoma Park Arts and Humanities Commission, he has served on advisory panels for the Maryland State Arts Council, the Mid-Atlantic Arts Foundation, and the University of Maryland.

Recent activities include co-organizing Photoworks Second Annual Photo Slam and co-instigating "The Hand You're Dealt," a group exhibition at the New Image Gallery of James Madison University, as well as conference presentations in Aarhus, Denmark and Kilkenny, Ireland.

John holds a BA in English from Georgetown University and is currently pursuing an MFA in interdisciplinary arts from Goddard College. Born in Baltimore, he lives in Silver Spring.

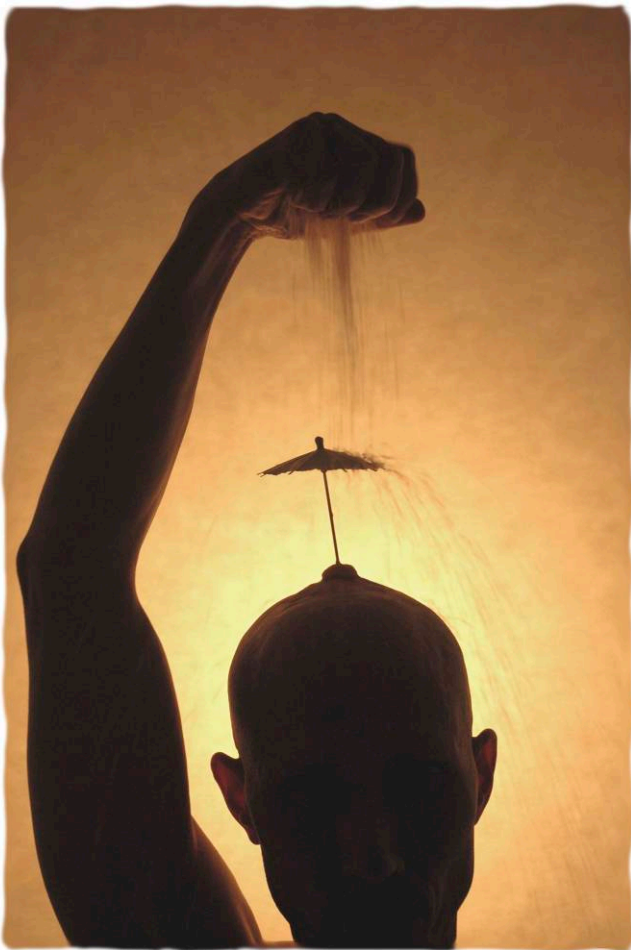


Photo © John Borstel



## **NBCC Field Trip – December 3** **Scottish Christmas Walk** **Old Town Alexandria, VA**

*Barbara DeLouise*

**O**n Saturday, December 3, Old Town Alexandria, VA, will host the annual Scottish Christmas Walk comprising dozens of bagpipe bands from all over the United States and from Scotland, all wearing their colorful tartans.

The Parade starts at South Saint Asaph Street and Wilkes Street, and proceeds north on Saint Asaph, to Queen, then south on North Fairfax Street, and then to King Street, where the parade circles back past the Market Square and the reviewing stand. We will meet at 10:30 am at the northeast corner of the intersection of South Saint Asaph Street and Wolfe Street—one block into the parade route. Individual photographers may want to walk one block down to where the parade is forming to photograph individual marchers or units while they are waiting their turn to go.

The parade ends at 1:00 pm on King Street at Pitt Street. I suggest that we gather for lunch at 12:30 pm at the Columbia Firehouse, located at 109 South Saint Asaph Street, two and a half blocks from where we will be shooting, but also a block from the point where the parade ends on King Street. That's why it would be wise to get to the restaurant before the end of the parade at 1:00 pm. If I am to reserve space in this restaurant for our group, I urge you to let me know whether you intend to participate no later than Wednesday, November 30.

If you want to make it a full day, there are other events going on that day, including house tours. There is two-hour metered parking along many streets, but if you can get there early that day and claim a space, the Visitors Center (221 King Street) will give you a 24-hour parking pass if you register your car with them. In addition to seeing and photographing the parade, Alexandria offers many blocks of old homes and wonderful architecture as well as its harbor, art galleries, and restaurants to enjoy. Among the interesting sites is the Torpedo Factory, once used to produce munitions for World War I, now converted to a center for arts and crafts where artists and craftspeople have studios and shops. One place not to miss is the Multiple Exposures Gallery that displays the work of several regional photographers, among them Alan Sislen.

There is much to see, enjoy, and photograph in Old Town Alexandria. If you wish to participate in this Club sponsored field trip, please call me at (301) 530-3479 or send me an e-mail to [delouise58@msn.com](mailto:delouise58@msn.com).

## **NBCC Field Trip – January 9** **Variations on Gothic Architecture**

*Cynthia Keith*

Our January field trip will be held on the morning of Monday, January 9 to two strikingly different examples of gothic architecture. Previous NBCC field trips have highlighted the Washington National Cathedral, a beautiful example of traditional gothic style. The January field trip will visit two variations on the gothic theme, both located on Nebraska Avenue in Northwest Washington: the National Presbyterian Church, a modern gothic structure with simple lines, soaring arches, modern three-story stained glass windows and a starkly modern bell tower; and the Metropolitan Memorial Methodist Church, a neo-gothic building with intricate woodwork, traditional stained glass windows and simple stone work. The differences are striking and will be an excellent photographic challenge. Please see the upcoming January issue of *The Lens and Eye* for all the details.

### **November, 2011, Splinters from the Board**

*Bob Dargel, President*

**NBCC Community Outreach Committee** The newly established NBCC Community Outreach Committee is looking for opportunities for NBCC members to use their photographic skills in support of broader community service projects. If you have ideas or would like to participate in the Committee's planning, contact the Committee's Chair, Ellen Sirkis, at [mesirkis@verizon.net](mailto:mesirkis@verizon.net).

**Membership:** The ad-hoc Long Range Planning Committee is starting to look at NBCC and the way forward for our Club. Among the issues being discussed are the goals and purpose of the Club and how we should respond to the rapidly changing photography scene. The Committee will also examine our current membership cap limitations as it relates to our membership waiting list and the limited openings for new members. If you are interested in participating in this committee or have comments, please contact me at [rdargel@aol.com](mailto:rdargel@aol.com).

**Aspiring authors wanted:** If you have been on an interesting photo trip or have a particular interest in a photographic area that you feel may be of interest to the Club, consider writing an article about it for *The Lens and Eye*. Contact José Cartas at [jcartas@imf.org](mailto:jcartas@imf.org).

**Activities:** Do not forget to check the Club's website ([www.nbccmd.org](http://www.nbccmd.org)) for schedule information of upcoming programs, field trips, and educational opportunities.

## **NBCC Education Committee**

### **Photoshop – What Photographers Need to Know**

December 3, 10:00 am to 3:00 pm.

Asbury, Parkview Club Room.

Fee: \$40

This five-hour seminar is intended to provide non-Photoshop users, or the totally novice Photoshop users, with an understanding of *what they need to learn* to effectively use Photoshop to edit their images. It should be emphasized that this is an overview seminar, not a hands-on Photoshop workshop, where participants bring their laptops and work on images. The seminar will use many different Photoshop edited images and will carefully review *why* and *how* the editing was done. Participants will have a better understanding of many of the important Photoshop tools photographers rely on, and will gain a greater appreciation of the capabilities of this highly powerful program, and what they need to learn. The presentation will cover topics including color management, overall adjustments for tonality and adjustment layers, targeted adjustments, selections, sizing images, up-sizing images, removing imperfections, masking, curves, sharpening, printing from Photoshop, and much, much more.

Alan Sislen will be teaching the workshop. If interested, e-mail him at [www.AlanSislenPhotography.com](http://www.AlanSislenPhotography.com).



### **Calling Artist Members**

**Shereen's Exquisite Fine Art Gallery**, at 216 N Market Street, Frederick, MD 21701 is calling artists who want to exhibit.

Crafts, photographs, drawings, paintings, stain-glass, and any other creative art processes are welcomed. All items are juried in.

Membership fee is \$45 per month; to be renewed every six months.

Artist reception: every first Saturday of each month, from 5:00 to 9:00 pm during "Gallery Walk."

Exhibit full-time three (16 x 20) or two (if larger) framed items.

Starting January 2012, only members will exhibit at the gallery. One or two guest artist will be selected by owner.

If interested, contact Shereen Kopp at (301) 351-8671, or e-mail her at [www.shereensfineartgallery.com](http://www.shereensfineartgallery.com) or [shereensimages@comcast.net](mailto:shereensimages@comcast.net).



# PSA News

Judy Burr, NBCC PSA representative

Congratulations to **Jessyca Stansbury-McCargo** for receiving two acceptances in the Vietnamese Photographic Society International Salon. PSA international exhibitions provide an opportunity to see how your photography compares with work from around the world. Many such exhibitions are held throughout the year and are listed on the PSA website as well as in the *PSA Journal*.

While much of the October issue of the *PSA Journal* is devoted to awards that were presented at the annual conference in Colorado Springs, there are several articles of particular interest. Jon Fishback, who gives the Image Analysis Course for PSA members, has written "Image Analysis: Is it Objective or Subjective?" In the article he provides the reader with summary comments on two images in the course and gives dictionary definitions of objective and subjective. His thoughts may help us understand judges and our own reactions to photographs. Fishback says "The trick for student/camera club members who may be asked to judge and analyze, is to recognize this subjective process and try not to arbitrarily apply objective rules like a computer might."

Nik Silver Efex Pro 2 is the subject of the Software Review column. This program works with Photoshop, Lightroom, and Aperture and is a great way to convert color images to monochrome. The program enables the user to simulate about 20 different film types and use filters as well as control specific areas of a photograph with Nik's U Point technology. Nik provides a wide range of free webinars on its website [www.niksoftware.com](http://www.niksoftware.com) under "learn."

Books reviewed in the October issue are: *The Adobe Photoshop CS5 Book for Digital Photographers* by Scott Kelby, *Photo Recipes Live: Behind the Scene, Part 2: Your Guide to Today's Most Popular Lighting Techniques* by Scott Kelby, and *Teach Yourself Visually Adobe® Photoshop® Elements 9* by Mike Wooldrige.

"Drury's Digital Diary" continues his discussion of Adobe Camera Raw. The author discusses the Detail and Lens Correction panels and the option of moving from ACR to Photoshop. "Social Networking for

Photographers" discusses Search Engine Optimization, which Lindsay Adler says is a "fancy way of saying 'How can I make my website more friendly to search engines like Google?'" For those with their own websites, this may provide useful information. You can follow Lindsay at her blog [blog.lindsayadlerphotography.com](http://blog.lindsayadlerphotography.com). She is sponsored by MPIX.

Among the awards presented at the PSA Conference was the Progress Medal, which was given to Nobukazu Teranishi, who came from Japan to accept the award. This was given for Teranishi's leadership in the development of both CCD and CMOS sensors for over 30 years. For his work on this field, he holds 41 Japanese patents and 11 US patents. Henry Ng, who is known to many in NBCC, was elected an Associate (APSA) for his leadership and service to PSA, especially in the development and promotion of the PSA China website. Henry currently serves as the PSA's Image Collections Vice-President. Service Awards were presented to two camera clubs: Cleveland Photographic Society and Lancaster Photography Association (CA). Although NBCC has done notable community service, these clubs have made major contributions in their communities.

The 2011 PSA Chapters Showcase exhibition is also featured in the current issue of the *PSA Journal*. The Mid-Atlantic Chapter was the Second Runner-up and Robin Harrison received the Second Place Runner-up for the overall individual winning images.

Are any of you boxing fans? The article "Shooting Ringside" may interest you or anyone who enjoys shooting under difficult lighting situations. The author provides information on equipment and location for shooting as well as advice on who to distance yourself from!



### Adjustments to the 2011-2012 Booklet

New e-mail address:  
Meryl Silver [merylsilverphotography@gmail.com](mailto:merylsilverphotography@gmail.com).

New address:  
Howard Morris 401 Russell Ave. Apt. 410  
Rockville, MD 20877  
(301) 216-5518



## Preparation and Process

*Text and Photos by Alan Sislen*

While recently watching the TV show “Grey’s Anatomy,” one of the medical residents was being quizzed on the step-by-step procedures for the surgery she was about to perform. Of course, she accurately recited each step, but when it came time for the surgery, she could not remember one small, but critical step in the procedure. While I certainly do not equate medicine with photography, preparation for a photo shoot or for a photo trip is critically important.

A few months ago, I decided to add to my growing portfolio of black and white images of Washington, D.C. You can view a partial group of my D.C. images in the [Capital Idea gallery](#) of my website. I find photographing my hometown especially challenging in spite of its incredible beauty, because so many “post-card” shots have been taken and are embedded in everyone’s minds.

When we do things regularly, we often do not think about everything that is involved. We just “do it.” I thought it might be interesting to keep track of the process I followed before, during, and after a shoot. Yes, I know, by writing down most of what I thought about and did might be considered being obsessed with details, or even worse, but I have been accused of much more!

Here are the things I thought about or did before, during, and after my dawn shoot.

### The night before

- Checked sunrise/moonset times with the [LightTrac](#) app on my iPhone—sunrise will be at 6:24 am.
- I wanted to be in position 30 minutes before sunrise, because that is often when the best color is in the sky.
- Determined the amount of time to drive/park/walk to first shooting location.
- Set alarm for 4:00 am; leave house by 4:45; on location by 5:45.
- Used LightTrac app for various shooting locations to determine sun location over two-hour window at and after sunrise.
- Checked hourly weather forecast with iPhone app [The Weather Channel MAX](#). Found partly cloudy, at sunrise, which might be ideal.
- The Weather Channel app also showed a weather alert: “code orange air pollution alert” for the shoot day; could be good if it adds some color to sun-



rise, may be bad if hazy, which can affect telephoto shots.

- Based on weather forecast, selected clothing.
- Selected a number of shooting possibilities and then found a parking area within one mile of the places I planned to shoot.
- Thought about possible shots (wide, telephoto, pano), which determined

what camera and lenses would be needed.

- Some shots will be before sunrise; therefore they would be long exposures. A tripod is a must, but will be prohibited in a number of shoot locations, such as the Mall and at certain locations in some monuments.
- Because of the low light before sunrise, in some locations where tripod cannot be used I will need higher ISOs and longer shutter speeds, so I decided to take my low noise camera (Nikon D3) in addition to my high megapixel camera (D3x).
- I may do panoramas, therefore I need my pano rail and PC or tilt/shift lenses.
- Checked batteries and left to charge overnight.
- I no longer carry a camera backpack, and instead use a [ThinkTank](#) belt and pouch system. This allows me to change cameras/lenses faster and without having to lay a backpack on the ground. I loaded my cameras and lenses in the pouches and put other items (pano rails, neutral density grad filters, polarizer, etc.) in my photo vest.
- I put a few snack bars and a bottle of water in my photo vest.
- I checked all equipment, formatted memory cards, blew dust off the sensor with a [Giotto Rocket blower](#).
- Laid out all equipment (tripod, vest, belt system) for fast morning departure.

### The morning of the shoot

- Woke up on time (4:00 am)! (I will leave out my personal grooming details!).
- I put the now charged batteries in my camera.
- I loaded the car, left at 4:45 am and drove to my

pre-determined parking location and luckily found a parking space.

- Walked to the first shooting location (Vietnam Memorial) and was in place at 5:30 am.
- I began shooting a variety of pre-dawn shots of the memorial until the lawn sprinkler system turned on at 5:45 am, which I had not anticipated or even known about!
- As primarily a landscape photographer, I typically have my camera set on aperture priority, because I want complete control over what is in focus, and what is out of focus. I had my hyperfocal chart in my vest pocket and referred to it very often to be sure I chose the proper aperture for the effect I wanted to create.
- Because of the sprinkler, I had to change locations and began shooting with the Washington Monument in the background UNTIL 6:10 am when the lights on the Washington Monument were turned off! In the pre-sunrise, which eliminated the now dull, grey obelisk in any shots until sunrise.
- After sunrise, I walked to and shot at a number of other planned shooting locations.
- Even at sunrise, there are numerous National Park Service police located around the Mall. When wearing the belt system and harness, I always make it a habit of walking up to them and saying, "good morning," which enables them to see I am really a photographer and not a suicide bomber!
- As the sun rose, the dynamic range of the light created a number of challenges. In some cases, I needed my neutral density graduated filters, and in others I shot bracketed exposures that could be layered in post-processing.
- I continued shooting a variety of possibilities until the light began to turn harsh.
- By 7:30 am, just as the commuters began pouring into downtown Washington, I was heading home.

## After the Shoot

- Arrived home at 8:15 am and downloaded the memory card to the computer.
- Lightroom is the hub of ALL of my photograph organization and RAW processing. I imported all shots into Lightroom, automatically adding copyright information and high-level keywording to all images.
- I then used Lightroom to rename all images with my standard date/filename format.
- Did a quick run-through of all photographs taken, adding a star rating to those images that may have potential.
- Added more specific keywords to all images.
- At 9:30 am I went to sleep for a few hours.

I remember the first time I drove a stick-shift car. I had to think about EVERYTHING! Depress clutch, shift into gear, s-l-o-w-l-y release clutch while pressing the accelerator. When the car stalls, go back and start again! I can now get into a car with a manual transmission, and although I have not driven one for many years, do not miss a beat. The more we do something, the less we have to think about it. That is certainly the case with photography.

The amount of knowledge and experience we build after shooting tens of thousands of images is often overlooked. Now that everyone is a photographer, with their smart phones and point-and-shoots, it is a useful exercise to remind oneself of just how much time, thought, preparation and experience goes into making a portfolio-worthy photograph. I found it a valuable learning experience to take note of many of the things that were involved in this shoot. Try it, it is enlightening!

This article is one of Alan Sislen's posts on his website. To see more of his blogs visit [www.AlanSislenPhotography.com/blog](http://www.AlanSislenPhotography.com/blog)



## Exhibition Opportunity at the Bethesda Library

The NBCC Exhibits Committee is pleased to announce that we have arranged an exhibition at the Bethesda Library, located at 7400 Arlington Boulevard, Bethesda, MD 20814. The exhibit will run from **February 2 through 28, 2012**. The exhibit space is in the library entryway and in the area opposite the circulation desk. We anticipate being able to exhibit 25 photographs, depending on their sizes. Current dues-paying NBCC members are eligible to submit up to two images for consideration for inclusion in the exhibit.

The theme of the exhibit is "By Human Hands," featuring NBCC members' images in which the subject or main element of the photograph is things that people around the world have built, created, or manufactured. Examples include buildings, vehicles, tools, food, and garments. There is no time limitation on when the image was taken. Images submitted are expected to be acceptable for exhibition in a public space (e.g., no nudes).

**All entries must be received by December 10, 2011** in order to be considered for the exhibit. Submissions should be e-mailed as an attachment to [exhibits@nbccmd.org](mailto:exhibits@nbccmd.org). *For the jurying process, submission of digital electronic images is preferred.* When submitting your entries, please include the following in your e-mail:

- Title of each image.
- Final framed size, *listing width first*.
- Price (if not for sale, please note "NFS").
- Medium (i.e., archival digital print, if printed with pigment inks; digital print, if printed with dye-based inks, etc.).
- Your e-mail address and phone number (for potential purchasers; this information will be on a price and contact list at the library's information desk).

Similar to submitting images for our electronic competition, the file size should be less than 1.5 megabytes, with a maximum size of 1400 pixels (width) by 1050 pixels (height), in standard JPEG image format. Members submitting photographs will receive a confirmation e-mail acknowledging that the image(s) were received.

The tentative schedule for jurying and the selection process is as follows:

- **December 10** – Deadline for submitting images for the jurying process.
- **December 17** – Jury selection process.

- **January 4** – Latest date by which members will receive notification of acceptance.
- **February 1** – All framed work, ready for hanging, must be delivered by the photographer to the Bethesda Library.
- **February 2** – Exhibit opens.
- **February 28** – Last day of exhibit.
- **February 29** – Exhibit closed and all framed work must be picked up, at a time to be determined.

**NOTE:** Requirements for submission, matting, and framing for this exhibit are described in the Club's handbook, in the section entitled "NBCC Exhibit Guidelines." Specific requirements for this exhibit are as follows:

- For this exhibit, only framed images of 16" x 20" and smaller may be exhibited.
- All matting must be **white** or **off-white**; not cream, gray or other colors.
- Framing must be in standard **black** wooden or metal frames. Frames must be of a professional quality, with a secured wire, ready for hanging.
- **As stated by Rule 7 in the NBCC handbook, a member may not exhibit the same photograph more than once in the same exhibit location and may not exhibit the same photograph more than twice in ANY Club exhibit, regardless of the exhibit location.**
- All sales will be made directly through the individual artists.

Dawn Sikkema  
Exhibits Committee



## Exhibits

### Candida Höfer: Interior Worlds

Thirteen works by the internationally acclaimed contemporary German photographer Candida Höfer are presented in this intimate exhibition. Known for her large-scale, intensely detailed images of grand architectural spaces such as the Louvre and Paris Opera, Höfer spent several days in Baltimore in 2010 creating spectacular photographs of the George Peabody Library and The Walters Art Museum. These works, as well as others loaned from private collectors and from the artist, are installed in two neoclassical galleries adjacent to the BMA's collection of 16<sup>th</sup>- and 17<sup>th</sup>-century European paintings.

At the Baltimore Museum of Art, through February 26, 2012. For more information visit [www.artbma.org](http://www.artbma.org).



# Results of Competition for November 2011 – Dominant Color

## Competition Judge: Don Becker

### Prints

#### Novice Traditional – 10 entries

1 <sup>st</sup>	Erick Schweitzer	Red Door
2 <sup>nd</sup>	Claudia Seelig	Spring Color
3 <sup>rd</sup>	Mike Fleming	After the Storm

#### Advanced Traditional – 12 entries

1 <sup>st</sup>	Chuck Bress	Pipes #2
2 <sup>nd</sup>	Bruce Cyr	Is That Your Final Anther?
3 <sup>rd</sup>	Lester LaForce	Día de México Fall Colors
HM	Dawn Sikkema	Fog at Sunrise, Assateague Island

#### Novice Unrestricted – 4 entries

1 <sup>st</sup>	Stuart Glickman	Brookside
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#### Advanced Unrestricted – 6 entries

1 <sup>st</sup>	Roy Sewall	Power & Motion #4
2 <sup>nd</sup>	Dan McDermott	Fractal Red Flower



### **Ask Tim Grey**

**If I convert a TIFF file to a JPEG using Photoshop, put it on my desktop, then reopen it in Photoshop, the colors are highly saturated and not at all like the original image. If I send this image straight from desktop on e-mail it is OK. It is not subtle at all and cannot be attributed to screen calibration, etc. So why when I reopen in Photoshop do I get this highly saturated image?**

This is a very easy to solve issue. Photoshop is a properly color-managed application, so if there is an embedded profile in any image you open, then you will be able to see accurate color for that image when you open it. The only limitation, of course, is the ability of your computer configuration (monitor color gamut, current display profile, etc.), to properly display the color information contained within the image file.

In the context of Photoshop, from a color management perspective, the only real way to cause inaccurate color to the extent you explain (other than using very odd color profiles) is that you have not embedded a profile in the image. This would cause the color values in the image to be displayed (by default) based on the color values represented by the current working space profile. That will often lead to an inaccurate display of the colors in the image.

### Electronic

#### Novice Traditional – 24 entries

1 <sup>st</sup>	Chet Stein	Malachite Kingfisher
2 <sup>nd</sup>	Ira Adler	The Red Miro
3 <sup>rd</sup>	Chet Stein	Hula Valley Lonely Ibis
HM	Gail Bingham	Parked Under Maple Tree
HM	Ken Goldman	Azorean Roof
HM	Eric Schweitzer	Door in Spanish White Village
HM	Claudia Seelig	Snow Bird
HM	John Wilis	Callirhoe Involucrata

#### Advanced Traditional – 23 entries

1 <sup>st</sup>	Beverly Gordon	Colorful Peacock
2 <sup>nd</sup>	Jean Hanson	Resting Cat
3 <sup>rd</sup>	Dawn Sikkema	The Blues
HM	Bruce Cyr	Candystick Leafhopper
HM	Jay Gartenhaus	Maple Leaf on White Birch
HM	Jay Gartenhaus	Orange Sunshine
HM	Jean Hanson	Blue Window
HM	Kent Mason	Maple in Snow

#### Novice Unrestricted – 12 entries

1 <sup>st</sup>	Al Tanenholtz	Triumph
2 <sup>nd</sup>	Martha Cain-Grady	Orange Bag
3 <sup>rd</sup>	Claudia Seelig	Trusty Ride
HM	Stuart Glickman	Menu

#### Advanced Unrestricted – 29 entries

1 <sup>st</sup>	Gordie Corbin	Black Swan
2 <sup>nd</sup>	Evelyn Jacob	Chihuly at the Bellagio
3 <sup>rd</sup>	Bruce Cyr	Pixelbent Waterdrop
HM	Willem Bier	The Start
HM	Bruce Davis	Lonely Butte
HM	Lori Ducharme	Metro Blues
HM	Jim Hawkins	Stellar Fantasy 3
HM	Evelyn Jacob	Christmas Fuchsia
HM	Allen Melser	Odd Man Out
HM	Janet Myder Hammack	San Francisco Cityscape



The lack of a color profile suggests that you have turned off the option to include an embedded profile when you saved the image via File > Save As. Or, if you have used the Save for Web & Devices command, it would suggest that you have not included a profile within this command. The solution is to make sure a profile is embedded using whichever method you are using to save the image. That will ensure that Photoshop will present an accurate (within limits) depiction of the image (though other applications that are not color-managed may still present an inaccurate display of the image).

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

## October 2011 Competitions — 1<sup>st</sup> Place Winners

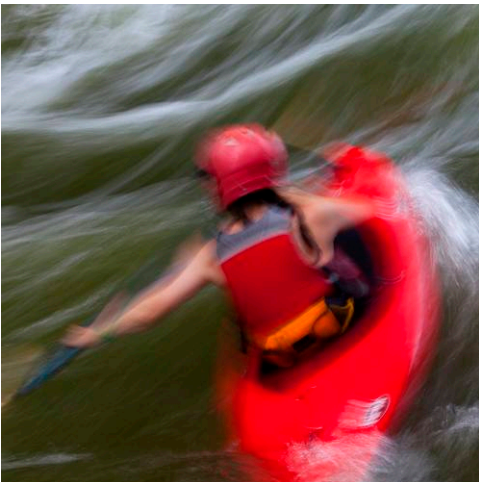
### Print



*Novice Traditional – Eric Schweitzer – “Red Door”*



*Novice Unrestricted – Stuart Glickman – “Brookside”*

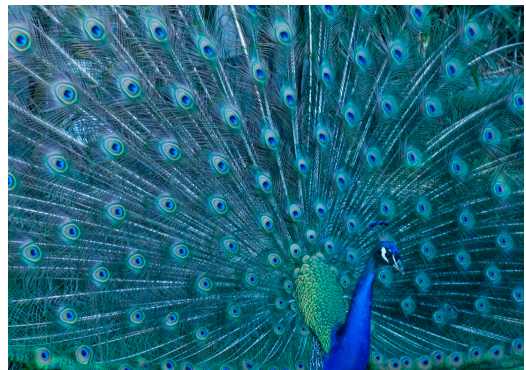


*Advanced Unrestricted – Roy Sewall – “Power & Motion #4”*

### Electronic



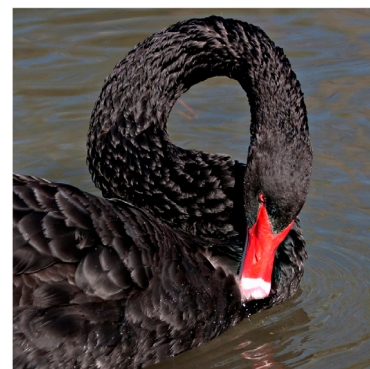
*Novice Traditional – Chet Stein – “Malachite Kingfisher”*



*Advanced Traditional – Beverly Gordon – “Colorful Peacock”*



*Novice Unrestricted – Al Tanenholz – “Triumph”*



*Advanced Unrestricted – Gordie Corbin – “Black Swan”*

## Cumulative Scores for 2011-2012; Through November, 2011

### Novice Traditional Prints

- 18 John Barnes
- 15 Cheryl Naulty
- 18 Mike Fleming
- 10 Eric Schweitzer
- 9 Marcia Loeb
- 9 Claudia Seelig
- 8 Eric Schweitzer
- 6 Al Tanenholtz

### Advanced Traditional Prints

- 27 Chuck Bress
- 15 Bruce Cyr
- 10 Barbara DeLouise
- 10 Bill Olson
- 9 Bob Dargel
- 8 David Davidson
- 8 Lester LaForce
- 6 Art Hyder
- 6 Dawn Sikkema



### Novice Unrestricted Prints

- 29 Stuart Glickman
- 10 Marvin Sirkis

### Advanced Unrestricted Prints

- 19 Roy Sewall
- 10 Bruce Cyr
- 10 Jack Rosenberg
- 9 Judy Burr
- 9 Dan McDermott
- 8 David Davidson

### Novice Traditional Electronic

- 29 Gail Bingham
- 28 Ken Goldman
- 24 Chet Stein
- 23 Claudia Seelig
- 21 Ira Adler
- 12 Nancy Brun
- 12 John Willis
- 10 John Pan
- 6 Eric Schweitzer
- 6 Meryl Silver
- 6 Beth Wensley

### Advanced Traditional Electronic

- 21 Bill Olson
- 17 Bob Peavy
- 16 Melissa Clark
- 15 Jean Hanson
- 12 Jay Gartenhaus
- 12 Jean Yuan
- 10 Judy Burr
- 10 Beverly Gordon
- 8 Art Hyder
- 8 Dawn Sikkema
- 6 Bruce Cyr
- 6 Alex Guo
- 6 Kent Mason
- 6 Stu Mathison
- 6 Jack Rosenberg
- 6 Mark Segal
- 6 Judy Switt



### Novice Unrestricted Electronic

- 32 Stuart Glickman
- 25 Martha Cain-Grady
- 10 Eric Schweitzer
- 10 Al Tanenholtz
- 8 Cynthia Hunter
- 8 Claudia Seelig
- 6 Steven Silverman

### Advanced Unrestricted Electronic

- 34 Lori Ducharme
- 27 Evelyn Jacob
- 18 Gordie Corbin
- 16 Bruce Davis
- 12 Willem Bier
- 8 Bruce Cyr
- 8 Rebecca Tidman
- 6 Judy Burr
- 6 José Cartas
- 6 James Hammack
- 6 Jim Hawkins
- 6 Alex Hoffmaister
- 6 Allen Melser
- 6 Janet Myder Hammack

"When you photograph a face, you photograph the soul behind it."

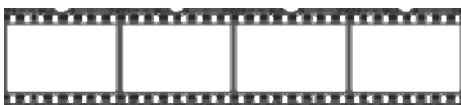
*Jean-Luc Godard*

### Focus on NBCC Members

**Sharyn Greberman**, who uses the name Sharyn Bowman for her photography, will show eight of her long exposure seascape photographs in an invited group exhibit at the National Arts Club in Manhattan in December.

The show, "A Holiday Exhibit," will be in the Grand Gallery of the Club at 15 Gramercy Park South, New York, NY. The opening reception is on December 8, from 6:00 to 9:00 pm.

If you are in New York City then, take the opportunity to visit and enjoy the reception.



*"Jetty and Lighthouse" © Sharyn Bowman*

## 2011 – 2012 NBCC Board of Directors, Standing, and Special Committees

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<i>Voting Members in Bold</i>				
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