

# The Lens and Eye



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## Calendar

*Events start at 7:30 p.m. unless otherwise noted.*

### December Events

- Dec 5** Competition: Facial Expressions  
**Dec 12** Program: Vertical Panoramas - Churches  
**Dec 19** Board Meeting

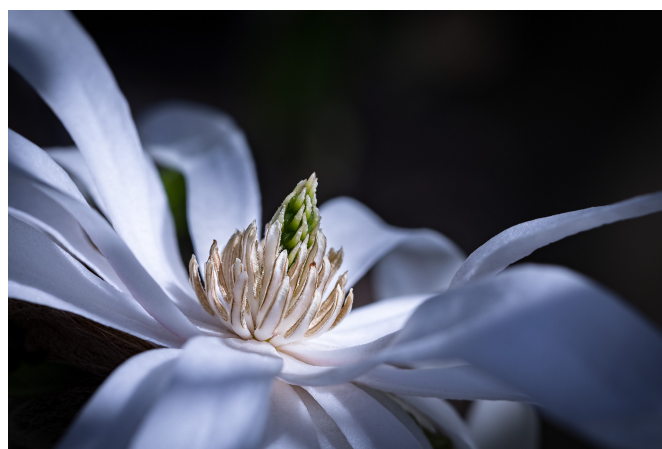
### January Preview

- Jan 2** Competition: EIC - Open  
**Jan 9** Competition: Prints - Open  
**Jan 16** Program: DC (and more) Night Photography  
**Jan 23** Board Meeting  
**Jan 30** Program: Photo Panel Critique

## December Competition Theme: Facial Expressions

A photo featuring identifiable facial expressions of a human or animal. The photo may include more than one person and/or animal. (Must be taken on or after Dec. 1, 2016.) **The deadline for electronic images is 7:30 p.m. on Sunday, December 2.**

*For more winning images from the November competition, see pages 14 - 19.*



*Star Magnolia © Gail Bingham*

## December 5 Judge: John Hoover

John is the instructional lab coordinator for photography at Montgomery College in Rockville, Maryland and is an assignment photographer specializing in portraits, travel, and architectural photography. Before that he served as the director of photography at the Metropolitan Center for the Visual Arts (VisArtsHis, a nonprofit community arts center located in Rockville.

He received the 2007 Excellence in the Arts and Humanities Award from the Montgomery County Arts and Humanities Council in recognition of his contribution to improving the Photography Center at VisArts . It is now nationally recognized among professional photographers and industrial specialists.

His recent exhibit, "Travels in Europe: a photographic journey through Prague, Vienna and Budapest," was shown from January through March 2018 at the Montgomery College Media Arts Gallery in Rockville.

John's website is [www.Jhooverphotoimages.com](http://www.Jhooverphotoimages.com). He can be reached at [johnhoover@jhoover.com](mailto:johnhoover@jhoover.com).



*Photos © John Hoover*

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## December 12 Program: Photographing Church Interiors with Padma Inguva



While countless photographers photograph church interiors, few succeed in capturing images that are as breathtaking as what they see in person. It takes an unusual skill-set to capture the three-dimensional beauty with such a high dynamic range and convey the same level of emotion in a two-dimensional plane of a photograph.

In this program, Padma Inguva showcases her portfolio of images of places of worship, the equipment she uses, how she plans her visits, the research she undergoes, the proper etiquette to be observed while photographing in churches, what settings to use when using a tripod versus shooting handheld, and how to



© Padma Inguva

post-process the images to make the images come alive. The presentation also includes some of the technical aspects of shooting interior vertical panoramas (Vertoramas) which will be useful in preparing for our May 2019 competition on panoramas.

Here is a link to Padma's portfolio: <https://www.padmasworld.com/religious-spaces>

- David Terao, Programs Chair

## Member Exhibits

**Carol Walsh** has seven fine art photographs in the art exhibit, "Fantasy, Sci-Fi, and Humor." Her composited images -which are personal statements about her memories, emotions, dreams and fantasies - are at the Bohrer Gallery until January 12, 2019. The gallery is at the Activity Center at Bohrer Park, 506 S. Frederick Avenue, Gaithersburg, MD.

**Beth Altman** received an Honorable Mention for her image, Palouse Hills, in an exhibit sponsored by Beacon Celebration of the Arts. The exhibit runs until December 19 at the Pepco Edison Place Gallery at 702 8th St. NW, Washington, DC.

## Education Update

Classes that still have openings and start in January include Cynthia Keith's critique group, How to Compete and Win and Steve Silverman's Bird Workshop. Please review the course offerings by going to <http://www.nbccmd.org/docs/edu/SmallGroupAndClassSummary.pdf> and follow the enrollment instructions.

- Jill Randell, Education Chair

## Splinters from the Board

We are actually a third of the way through our 2018 – 2019 program year, and there has been no shortage of accomplishments for our members. Since September, we have had three members in one-person shows, four members in multi-person exhibits, four members place in the MPA competition (and 6 more selected for exhibit at the Maryland State House), one member awarded best in category at Nature Visions (and 5 more had People's Choice nominations). Not too shabby!

I believe the accomplishments, however, are sweetest when shared and acknowledged by our friends, family, and from the perspective of being an NBCC member, most importantly our peers. It takes courage, vulnerability, time, energy and yes, even money, to put oneself in a place where such accomplishments are even possible. It may not be a well-known fact, but our constitution has a list of our purposes and objectives (Article II), two of which are particularly important to me and more challenging to implement. The one I'd like to bring to your attention in this context of accomplishments is "Promote good fellowship".

We have, there is no doubt, an AMAZING group of people in our club – on many levels: we are all busy, active, talented. We cannot possibly do all the things we have to, much less all the things we want to. But I hope that you can take to heart our objective to "Promote good fellowship" in the context of supporting our members – especially those who give so much to the club – by attending or acknowledging their efforts in shows. When people join an organization, there are usually two components that drive them to do so: primarily, what's in it for me, and usually to a lesser degree, what can I do for the organization? Sometimes it is just letting someone else know what they do matters and that you're proud to be a fellow member with them. For example, if you can't make it to their exhibit for an opening, ask how you might see what they're doing or try to make it another time and let them know.

In the vein of acknowledgement, I had mentioned last month that Robert Barkin would be updating our website with links to members' websites. This is now complete, and you can check out your fellow members' work starting at this [link](#).

I hope you had a wonderful Thanksgiving holiday; I for one am thankful for having the opportunity to know so many of you and be a part of NBCC!

As always, if there is a suggestion, concern or acknowledgement, please don't hesitate to send it along!

- Toni Robinson, NBCC President

## Leadership Gallery

Each issue we publish photos of the leadership team so that members can identify us and come up and chat or ask questions.



*Jill Randell  
Education Chair*



*Steve Parker, Treasurer*



*Toni Robinson, President*



## Nature Visions Expo 2018 Member Awards



*Les Couleurs de l'Ausable*  
© Jean-Pierre Plé

*(Best in Water Category)*

NBCC was well represented at the 2018 Nature Visions Expo and in the contest. 19 members submitted 127 images in the 7 categories (photo arts, birds, water, macro, flora, wildlife, landscape); 56 of these were juried in to be hung in the gallery; 5 of these were chosen as candidates for top awards (James Chia, Robert Barkin, Jean-Pierre Plé, John Norvell, Guillermo Olaizola). 1 was chosen best in a category (Jean-Pierre Plé in the water category); 5 were chosen by speakers/vendors for recognition.

This was our 4th year as a participating club member and the contest results are approximately the same. Previous awardees include:

2017: Dick Pelroy -- best landscape

2016: Sarah Salomon -- best flora; John Norvell -- best birds and show; James Chia - best flora)

- John Norvell, Nature Visions Chair

## Maryland Photography Alliance News



*Havana Mural* © Stan Collyer

The Maryland Photography Alliance Photography Contest is complete. There were 361 images submitted from 17 clubs. Winners from NBCC include:

<u>Category</u>	<u>Award</u>	<u>Name</u>	<u>Image Title</u>
<b>Street</b>	1st Place	Stan Collyer	<i>Havana Mural</i>
	2nd Place	Sarah Hood Salomon	<i>Late Shift</i>
<b>Landscape</b>	2nd Place	Nikos Zacharakis	<i>The Eye of the Desert</i>
	HM	Robert Barkin, Jr	<i>Norway Lights</i>
<b>Iconic MD</b>	3rd Place	James Corbett	<i>Nighttime Sugar</i>

Top-rated images from the contest will be on display at the **Maryland State House of Delegates in Annapolis** from **January through April 2019**. Place winners will receive gift cards from Nations Photo Lab.

Congratulations to all!

- Carol Lee, MPA Representative

## February Wildlife Refuge Field Trip

NBCC will return to Middle Creek Wildlife Management Area, located in Lancaster and Lebanon counties, in mid/late February 2019. The refuge is managed by the Pennsylvania Game Commission and usually hosts more than 100,000 snow geese, 10,000 tundra swans, and 10,000 Canada geese that stop at Middle Creek while pushing north to their Arctic breeding grounds. It's also a great place to see northern harriers, or "marsh hawks," nesting, as well as immature bald eagles and more common creatures such as white-tailed deer and red-tailed hawks. Several members traveled to the refuge in February 2018 and were treated to between 100,000 to 200,000 snow geese. (Note: snow geese are experiencing a large and unsustainable increase in their numbers related to a warming climate.)

Since weather and the presence of birds cannot be predicted far in advance, the field trip will take place on either Sunday, February 10; Saturday, Feb. 16; or Saturday, Feb. 23, depending on the weather and the number of birds. The go/no go decision will be made by noon the immediate preceding Friday (*i.e.*, Friday, Feb 8; Friday, Feb 1; or Friday, Feb 22). Beginning sometime in January, the refuge will post each Friday morning their estimate of the number of birds present at the refuge. The refuge's report and the weather forecast will be the determining factors.

If interested in joining this field trip - which is open to full members, those on the club's waiting list, and guests - please send an email to Jean-Pierre Plé at [ple.jpp@gmail.com](mailto:ple.jpp@gmail.com) by **January 25th**. Please provide your cell phone number in your reply. Those who respond will receive driving directions, where to meet, a breakfast option after the shoot, other additional information, will be alerted of the go/no go decision(s), and will see the names of other club members to help organize car pools, if interested.

Driving to the refuge is fairly straightforward, but it is somewhat isolated and requires some travel on local roads. Also, participants will have to leave the DC area around 2 a.m. so as to be at the refuge before dawn (around 5:30 a.m.) and to secure parking close to the trailhead. From the trailhead it is about a 5-minute walk on a paved trail to the observation area.

Participants should have a lens with an effective focal length of 300mm-600mm – either directly with a single lens or using a shorter telephoto lens coupled with a 1.4x or 2x tele-converter. You also need to dress properly (as it will likely be very cold), think about keeping gear (especially batteries and lenses) operating in cold conditions, and be prepared to deal with condensation when returning to your car.

The refuge's website is: <http://www.pgc.pa.gov/InformationResources/AboutUs/ContactInformation/Southeast/MiddleCreekWildlifeManagementArea/Pages/default.aspx>

If interested in tracking migratory birds the new Birdcast website operated by Cornell may be of interest. See <http://birdcast.info>.

- Jean-Pierre Plé, Field Trips Committee



*Photo © Jean-Pierre Plé*

# **1x.com - One of the World's Biggest and Most Exclusive Curated Photo Galleries**

*At the recent Member Expo, James Chia was asked to share more of his outstanding Alaska images with NBCC members. He provided a link and - at our request - explained the significance of being published by the worldwide photo gallery 1x.com.*

[1x.com](https://1x.com) is the world's biggest curated photo gallery online - with 16,000 published photographers from 130 countries in the last decade. This is not an average photo site. Founded just over 10 years ago in Sweden, all photos on 1x are selected by a team of professional gallery curators of different nationalities, just like in a real photo gallery. The curators have experience from well-known institutions such as Sotheby's and Tate Modern Art. Getting published on 1x is a great achievement. Many photographers whose works now hang in art galleries were once discovered on 1x, and many art directors, book editors and magazines all over the world use photos from 1x photographers, either professionals or amateurs. Every day 350 million photos are uploaded on Facebook alone, but 1x is something different. It publishes only a small amount of photos every day; only 5% of all submitted photos in 20 categories are published, giving them the exposure they deserve. Being published in 1x is a certificate that the photo upholds the highest possible photographic standards and is an achievement to add to one's resume. One million unique viewers visit 1x every month, because they know that they only have the very best.

James Chia's [1x.com](https://1x.com) portfolio with Alaska images and recent published photos are in the following link -- <https://1x.com/member/jamesschia/photos/all> Below are two of his recent images published by 1x.



*Photos © James Chia*

## A Hands-on History of Photography

The Smithsonian Associates offers many enriching classes, lectures and workshops. A number of photography courses are available through its studio arts programs, including a *History of Photography: A Hands-On History*. This was a four-week class, which surveyed early movements in photography, from tintype, camera obscura and daguerreotype to the pictorialists and surrealists. One of the components of the course was to produce a project representing one of the early processes in photo development, which included constructing a camera obscura, preparing cyanotypes, photograms and hand coloring an image. In addition, the instructor covered a few well-known men and women who contributed to photography's development or who invented a number of these early forms and styles in photography.

In week one we used a cereal box or small packing box to construct a camera obscura, a process which had been used as far back as the 5<sup>th</sup> century BC, where rays of light reflect from an object and pass through a tiny hole and into a dark chamber. We learned cameras obscura were used as an aid in drafting and used by painters such as da Vinci and Caravaggio. Artists traced an image from the camera obscura for their painting. When film or photographic paper is used inside a camera obscura, this is pinhole photography. Abelardo Morell is a contemporary photographer known for creating camera obscura images.

The next week we created cyanotypes. The paper, either Fabiano 5 or other suitable paper which is acid free and of sufficient weight, is prepared with a solution of ferric ammonium citrate and potassium ferricyanide, and exposed to UV light. It was immersed in a wash, producing a cyan-blue print. Around 1842, Sir John Herschel invented the cyanotype photographic process. It was originally a low-cost process employed as a photocopying technique and later to produce blueprints. All of the supplies necessary are available at [www.photoformulary.com](http://www.photoformulary.com) and at [www.bhphotovideo.com](http://www.bhphotovideo.com).

Man Ray is known for his contributions to surrealism, but also for his work with photograms, also called rayographs. They are made without a camera by placing objects on the surface of treated photographic paper then exposed to light, usually under an enlarger. We used Ilford multi-grade resin-coated paper, because it is quicker to process and dry. Other chemicals involved were developer, stop bath, and fixer, plus a safe light. A very good source for the preparation of photograms can be found at *Digital Photography: Step by Step Guide On How to Make a Photogram*.

Hand coloring a photograph was our final project. Oil or colored pencils can be used to color an image. This works best when applied to a matte surfaced paper such as Moab Entrada Fine Art or Epson Enhanced Art. Other suggested supplies include cotton balls, q-tips, brushes, and waxed paper. There is a fair amount of information available for hand coloring photos. It can be found at [www.freestylephoto.biz](http://www.freestylephoto.biz).

I do not intend to supplant digital photography with 19<sup>th</sup> century processes. However, they are uncommon and interesting activities and provide an extracurricular digression from contemporary photography. In order to prepare a couple of these projects it will be necessary to find a photographer with a darkroom and enlarger.

- Stephanie Banks, New NBCC Member

### Upcoming Competitions

January 2019 - Open

March - At Play

February - Hometown DC

April - Panorama

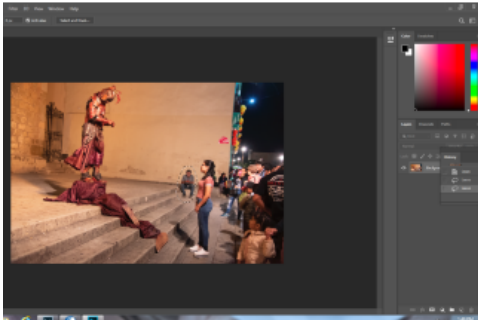
May - Black and White Open

*Descriptions of each topic can be found on the NBCC website and in the program booklet.*



# The Content-Aware Fill Workspace

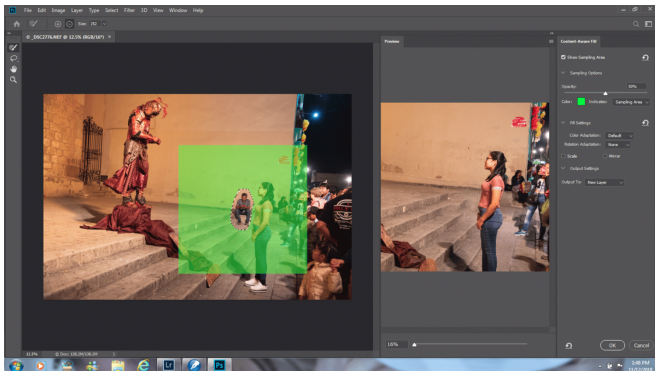
The Content-Aware Fill workspace in Photoshop 20 improves on PS's previous content-aware fill feature by allowing the user to control the area of the image from which PS can select replacement pixels. The Content-Aware Fill workspace includes settings for scaling and rotating the replacement pixels (as can be done using the clone source panel), and several other tools for adjusting the fill result.



To access the workspace, open an image in PS and select the pixels you wish to replace. Any selection tool will work. In the image to the left I used the lasso tool to select the pixels I wanted to replace the man in the background.

After selecting the area to be filled, go to the Edit drop down menu. Don't stop at the Fill selection; go all the way down to Content-Aware Fill.

Edit > Content-Aware Fill brings up the Content-Aware Fill workspace, as shown below.



The left panel shows the image and the area selected for replacement (the fill area).

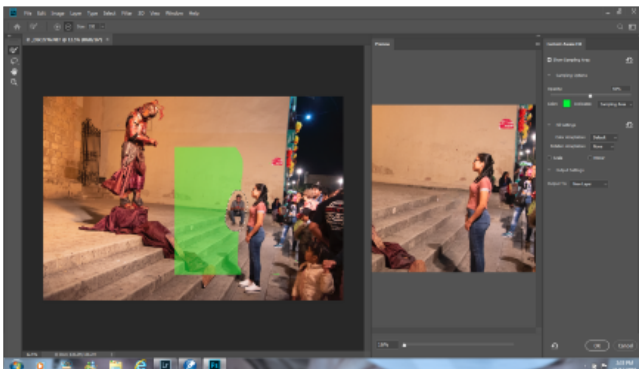
The green overlay shows the area from which PS may select pixels (the sampling area) to replace the pixels in the fill area.

The right panel shows a preview of the filled image.

As you can see, the man in the background vanished in the preview panel.

## Refining The Sampling Area and the Fill Area

Content-Aware Fill worked well in the example. However, when left to its own devices, Content-Aware Fill sometimes selects inappropriate pixels for the fill area. If that happens, you can use the content-aware brush to change the sampling area. In the image below I used the content-aware brush to subtract from the sampling area. Specifically, I painted out pixels containing the girl so that Content-Aware Fill would not use them in the fill area.



The content-aware brush and three other tools are located at the upper left of the workspace. The four tools are:

Brush	The Sampling Brush allows you change the sampling area. Options at the top of the workspace determine the effect of the brush. Click the addition symbol (+) to use the brush to add to the sampling area. Click the subtraction symbol (-) to use the brush to subtract from the sampling area. The Size box lets you adjust the size of the brush
Lasso	The Lasso tool allows you to add to or subtract from the fill area. A polygonal lasso hides behind the regular lasso.
Hand Tool	The Hand tool allows you to pan the image.
Zoom Tool	The Zoom Tool works as you would expect. A separate slider under the preview panel allows you to change the magnification there.

Shortcuts: Hold down Alt or Option key while using the Sampling Brush to toggle between addition and subtraction modes.

Use the left and right bracket keys ([ ]) to change the size of the Sampling Brush.

The workspace controls require time to take effect. A circle of rotating dots appears at the lower right of the workspace while PS generates a full resolution preview of any change or adjustment. When the full resolution preview is complete, the moving dots disappear.

There are three kinds of controls on the right side of the workspace:

### Sampling Options

There is a check box for Show Sampling Area. Leave this box checked. The main point of the workspace is to enable you to adjust the sampling area.

You can adjust the opacity and color of the sampling area overlay, and you can tell PS to overlay the area not to be sampled (the Excluded Area) rather than the sampling area.

### Fill Settings

*Color Adaptation* can smooth transitions between original pixels and fill pixels. The possible settings are: None, Default, High and Very High.

*Rotation Adaptation* permits PS to rotate fill pixels to better match the remaining original pixels. The possible settings are: None, Low, Medium, High and Full. This setting is useful when dealing with curved image elements.

*Scale checkbox* allows PS to resize replaced elements to achieve a better match with contiguous original pixels.

*Mirror checkbox* allows PS to flip replacement pixels horizontally. This can be useful for images with horizontal symmetry.

## **Output Settings**

Use the drop down menu to tell PS which layer should receive the fill pixels. The options are Current Layer, New Layer or Duplicate Layer.

The New Layer setting is non-destructive of the current layer. A new layer, containing only the fill pixels, is created above the current layer.

The Duplicate Layer also is non-destructive of the current layer. This output setting is potentially useful if you need to use Content-Aware Fill more than once on the same area of the image.

### **OK Button:**

Press the OK Button to produce the selected output. The Content-Aware workspace will close.

### **Help from Adobe**

For more information go to <https://helpx.adobe.com/photoshop/using/content-aware-fill.html>.

- *Bruce Davis*

# Competition Results: November(Selective Focus)

**Judge: Josh Taylor**

PRINTS			ELECTRONIC IMAGES		
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## *Intermediate (6 entries)*

1st	Steve Lapidus	Out of Order
2nd	Kay Norvell	Orange Butterfly

## *Novice (13 entries)*

1st	Max Kantzer	Resurrection from the Morgue
2nd	Pauline Jaffe	OWL
3rd	Lisa Maco	Woman on Wall
HM	Louise Roy	Can You Hear Me Now

## *Advanced (24 entries)*

1st	Bill Seelig	The Tea Party
2nd	Tammy Trocki	Windows
3rd	Bruce Cyr	Gladiolus
HM	Joanne Mars	Raindrops
HM	Joanne Mars	Arctic Gull
HM	Toni Robinson	After the Rain
HM	Carol Walsh	A Bubble on a Branch
HM	Bruce Cyr	Rudbeckia

## *Intermediate (36 entries)*

1st	James Corbett	Little One and Papa
2nd	Lorraine Chickering	Eagles Standing Watch
3rd	Gary McDavid	Woman and Child, Black Humong Tribe, Vietnam
HM	Robert Barkin	Gargoyle
HM	Lorraine Chickering	Longwood Lovely
HM	James Corbett	Cry for Maria
HM	Bob Mazziotta	Goat's Beard
HM	Bob Murphy	World View
HM	Diane Poole	Nadia
HM	Bob White	Swamp Grass
HM	Peter Winik	Library of Congress Hand
HM	Cherry Wyman	Rockhoppers Rule!

## *Advanced (19 entries)*

1st	Gail Bingham	Star Magnolia
2nd	Jose Cartas	Glass Maker
3rd	John Willis	Witch Hazel Diane
HM	Gail Bingham	Red Bug at Brookside Gardens
HM	Steven Silverman	Redtail Hawk
HM	John Willis	Bullfrog at Cape May



# NBCC Competition Results

## Cumulative Scores Through November 2018

### PRINTS

#### *Intermediate*

- 29 Steve Lapidus
- 24 Kay Norvell
- 10 Louise Roy
- 8 Brian Perkinson, Dave Sternbach

#### *Advanced*

- 31 Bruce Cyr
- 30 Tammy Trocki
- 28 Jack Rosenberg
- 20 David Clemmer
- 18 Carol Walsh
- 12 Joanne Mars
- 10 Bill Seelig, Nikos Zacharakis
- 8 Toni Robinson

### ELECTRONIC IMAGES

#### *Novice*

- 30 Pauline Jaffe
- 24 Marc Goldstein
- 18 Kathryn Mohrman
- 16 Max Kantzer
- 9 Sue Green
- 8 Lisa Maco
- 6 Louise Roy

#### *Intermediate*

- 31 James Corbett
- 25 Lorraine Chickering
- 24 Robert Barkin
- 18 Diane Poole, Claudia Seelig, Peter Winik, Cherry Wyman
- 14 Michael Blicher
- 9 Pat Joseph
- 8 Gary MCDavid
- 6 Beth Altman, Dillard Boland, Neil Hermansdorfer, Tom Marchessault, Bob Mazziotta, Bob Murphy, Jill Randell, Bob White, Ray Whitman

#### *Advanced*

- 28 David Terao
- 26 John Willis
- 22 Gail Bingham
- 15 Jose Cartas, James Chia, Chet Stein
- 12 Steven Silverman
- 10 Nancy Wolejsza
- 8 Bob Greenberg, Chuck Lee, Melissa Clark, Bruce Davis, Carol Lee

# 1st Place Winners, November (Selective Focus) Competition



*Novice EIC*  
*Resurrection from the Morgue*  
©**Max Kantzer**

As I was looking through my morgue of old negatives and contact sheets, I came across this image of a man reading the paper and smoking a cigarette on a wet bench immediately after a rain shower. I shot the image many years ago as I experimented with film, street photography and depth of field. I had an idea for combining this image with my morgue to create an evocative photograph about the "old days" of shooting and processing film and printing in the darkroom. For me, the image evokes a strong emotional, nostalgic response.



*Intermediate EIC*  
*Little One and Papa*  
©**James Corbett**

I'd found the toy truck and was leaving my office late one evening when I saw the daddy front-end loader. Couldn't resist getting out of my car and setting up the shot. I used off camera flash and got on the ground to create the image.



*Advanced EIC*  
*Star Magnolia*  
©**Gail Bingham**

This image was taken as part of an assignment for an NBCC small group on nurturing one's creativity. The goal was to take a quality my images that I want to strengthen and go out shooting with that as the intention. My intention with this image was intimacy. It was taken at Brookside Gardens with a 100mm macro lens.



*Intermediate Prints*  
*Out of Order*  
 ©**Steve Lapidus**

This past spring, I rented time at an abandoned steel mill, a national historic site, to photograph a bygone era. My guide brought the site back to life with his detailed descriptions of the men and machines that worked the mill years ago. His imagery was so powerful, I felt as though I had been transported to another point in time. I was in awe of the scale of the mill and drawn to the specially constructed trains used to haul raw materials and smelted steel; and I felt saddened by the giant, rusting blast furnaces and the peeling paint, thinking of the lives that were no longer. The picture was captured with my Olympus OM-D EM1 Mark II at 80mm (35mm equivalent), ISO 3200, 0.5 seconds @ f/5.6. The image was processed in Lightroom with typical adjustments for black and white points, vibrance and clarity; I applied noise reduction due to the high ISO; no Plugins were used.



*Advanced Prints*  
*The Tea Party*  
 ©**Bill Seelig**

In this image my goal was to achieve a dreamy mood by photographing two ladies together reflected in my fun-mirror. I purposefully curved the fun-mirror to focus the image on the faces, while also creating a double image and bending reality.

## 2nd Place Winners, November (Selective Focus) Competition



*Novice EIC*  
*Owl*  
©**Pauline Jaffe**

I attended the Nature Visions Rapture Shoot on Sunday November 3 with Joe Subolefsky, which consisted of 1 hour of classroom instruction and 1 hour in the field with a hands-on captive rapture shoot. I used my Tamron 70-300 lens, with my Canon T2i body, on a tripod. With leaves still on the trees, the background was wonderful.

After we finished the shoot at 4 pm, I realized I had not submitted any images this month to the Camera Club because I didn't have anything good enough to submit.

Now I did! However, it was a race against the clock to get home in time to submit the



*Intermediate EIC*  
*Eagles Standing Guard*  
©**Lorraine Chickering**

This image was taken on Halloween Day on the 3rd Floor of the National Building Museum.

Technical Data: Nikon D500 with Tamron 90mm Macro Lens. ISO 100, HDR, 1/5 sec to 1/80 sec @ f2.8.



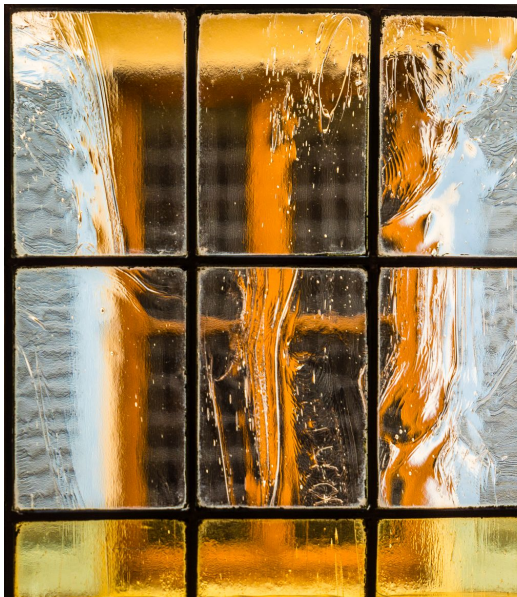
*Advanced EIC*  
*Glass Maker*  
©**Jose' Cartas**

Photo taken in the Berengo Studio in Murano, Venice. The factory specializes in producing glass artworks in collaboration with well-known contemporary artists. From the many photos I shot in the furnace, this one shows the process of modelling the piece through the application of a direct flame to the glass. I liked the contrast of the (out-of-focus) bare hand of the operator against the red-hot flame. The out-of-focus background provides the setting for the whole image. Due to the low light, I had to shoot at f/4.5 with ISO 800. No post-processing was applied.



*Intermediate Prints*  
*Orange Butterfly*  
©**Kay Norvell**

I photographed this butterfly at Brookside Gardens in July.



*Advanced Prints*  
*Windows*  
©**Tammy Trocki**

I stayed in a convent (!) in historic Florence last fall, and loved the rippled light coming through the old glass window panes. I took this shot from inside the building focused at f 4.0 on the window glass, framing an exterior window across a courtyard. I like the colorful, blurry, distorted rectangles of the exterior window against the straight, darkly-outlined rectangles of the interior window panes. I also like the nine mini-

## 3rd Place Winners, November (Selective Focus) Competition



*Novice EIC*  
*Woman on the Wall*  
©**Lisa Maco**

I took the photo at a model shoot at the Virginia Arboretum in Boyce, VA. I used a Nikon D800 with a Nikon 70-200mm f/2.8 lens @ 200mm. My exposure was 1/250 sec @ f/2.8 using off-camera flash in an octabox.



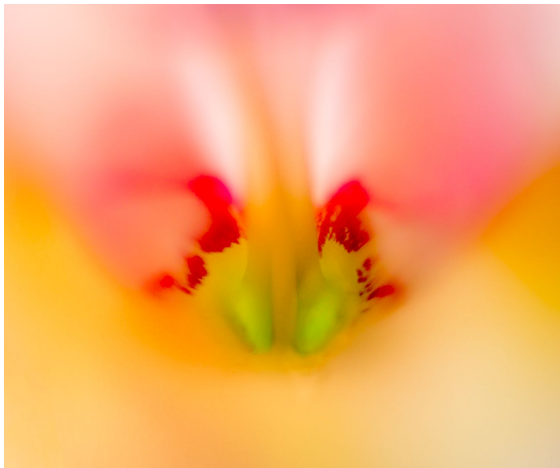
*Intermediate EIC*  
*Woman and Child, Vietnam*  
©**Gary McDavid**

This was taken in the tribal areas of northwest Vietnam. I processed this in high key to remove an ugly black fence behind my subjects and continued the high key style with a white vignette to cause my subjects to stand out and to change the rectangular shape of the image.



*Advanced EIC*  
*Witch Hazel Diane*  
 ©**John Willis**

This was shot in my yard with Canon 7D MKII using 100mm Macro at f/13 in February of last year. Note the flowers provide the 'eyes' and each has four colorful surrounding petals. The tree is a special hybrid, planted in honor of a friend's daughter (Diane) who died in the 2010 Haiti earthquake.



*Advanced Prints*  
*Gladiolus*  
 ©**Bruce Cyr**

Handheld, shot with a Lensbaby Composer Pro Sweet 35 Optic on July 10, 2017 in my wife's garden at 7:40pm. I assumed it had been a 100mm macro until I checked its Lightroom Keywording entry!

## ROLL CALL: NBCC OFFICERS, COMMITTEES AND APPOINTMENTS, 2018-'19

### OFFICERS

*President*  
Toni Robinson

*Vice President*  
Rich Chitty

*Secretary*  
Sarah Salomon

*Treasurer*  
Steve Parker

### DIRECTORS

Robert Barkin  
Kent Mason

Roy Sewall  
Cherry Wyman

### STANDING COMMITTEES

#### Competition

Judy Switt\*  
*Prints:*  
Dick Pelroy  
Jim Turner  
Nikos Zacharakis  
*Electronic:*  
Steve Lapidus  
Willem Bier  
John Willis

#### Education

Jill Randell\*  
Greg Holden  
Alan Sislen  
Roy Sewall  
Kent Mason  
Evelyn Jacob

#### Field Trips

Gail Bingham\*  
James Corbett  
Jack Rosenberg  
Dick Pelroy  
Jean-Pierre Plé  
Diane Poole  
Tammy Trocki  
Jim Turner  
Beth Altman

#### Programs

David Terao\*  
Evelyn Jacob  
Neil Hermansdorfer  
John Norvell  
Kent Mason  
Diane Poole  
Ray Whitman  
Rich Chitty

#### Judges

Bruce Cyr\*  
Debbie Menditch  
Kay Norvell  
Tammy Trocki

#### Exhibits

Lester LaForce\*  
Dawn Sikkema  
Sarah Salomon  
Alan Simmons  
John Willis  
Guillermo Olaizola  
Jack Rosenberg  
Stan Collyer

#### Nature Visions

John Norvell\*  
Ray Whitman  
Steve Silverman  
Beth Altman  
Guillermo Olaizola

#### Membership

Guillermo Olaizola\*  
Mark Segal

#### MPA

Carol Lee\*  
Stephanie Banks

### SPECIAL COMMITTEES

#### Community Outreach

Joel Hoffman\*  
Kent Mason  
Jack Rosenberg  
Bob Peavy  
José Cartas  
Judy Switt

#### Equipment

Robert Barkin\*  
Tom Marchessault  
Neil Hermansdorfer  
Steve Frahm  
Steve Lapidus

#### Hospitality

Terry Van Houten\*  
Ira Adler  
Jitesh Batra  
Jim Render  
Virginia Render  
Geri Millman  
Claudia Seelig  
Ray Whitman

#### Photo Essay

Stu Mathison\*  
Stan Collyer  
David Davidson  
Morris Liss  
John Willis  
Lori Ducharme  
Mark Segal  
Nancy  
Wolejsza

#### End-of-Year

TBA

#### Strategic Planning

Toni Robinson\*  
Bill who  
Audrey Rothstein  
Gail Bingham

### OTHER APPOINTMENTS

*Asbury Liaison*  
Rich Chitty

*Church Liaison*  
Rich Chitty

*Database Administrator*  
Bruce Cyr

*Webmaster*  
Robert Barkin\*  
Tom Field

*Share & Care*  
Pauline Jaffe

*PSA Representative*  
Judy Burr

*Facebook Group  
Administrator*  
Gail Bingham\*  
Guillermo Olaizola

*Lens & Eye*  
Cherry Wyman\*  
Pauline Jaffe

*Yahoo Group  
Administrator*  
Bruce Cyr

*Dinner  
Reservations*  
Kay Norvell

*GordieGram  
Administrator*  
Gail Bingham\*  
Toni Robinson

\* committee or group chair