



© 1989

# The Lens and Eye

North Bethesda Camera Club

Volume 44 Number 2 <http://www.nbccmd.org> Editor: José Cartas [nbccdensandeye@yahoo.com](mailto:nbccdensandeye@yahoo.com) October, 2008

## Calendar

### October, 2008

- 1 Competition Night: 7:30 pm.  
Judge: Don Berkemeyer.  
Hospitality: Jo Levine, Louise Roy.
- 7 PCR: 7:00 pm.
- 15 Board Meeting: 7:30pm; Hanson's.
- 18 Field Trip: Antique and Classic Car Show.
- 22 Program: 7:30 pm; Matt Witkovsky.  
Photography at the National Gallery of Art.  
Hospitality: Mike Cline, Bill Seelig.
- 29 Workshop: 7:30 pm; Tom Field.  
Photoshop Global Adjustments.  
Hospitality: Alla Doroshko, Chuck Lee.

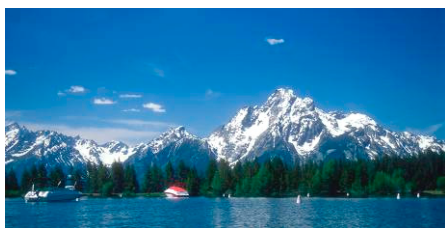
### November, 2008

- 5 Competition Night: 7:30 pm.
- 8 Field Trip: Virginia Raptor Conservancy.
- 12 Workshop/Program.
- 13 Visual Design: 7:30 pm; Kent Mason's.
- 17 Photo Critique: 7:30 pm; Kent Mason's.
- 18 PCR: 7:00 pm.
- 19 Board Meeting: 7:30pm; Mathison's.
- 20 Visual Design: 7:30 pm; Kent Mason's.

## Competition Assignment

### **Shadows**

***A shadow or shadows must be an important element of the composition. The object(s) that create the shadow(s) need not be included in the image. (Must have been taken on or after June 1, 2007.)***



## Program Night, October 22 Matt Witkovsky on the Job of Photography Curator at the National Gallery of Art

*Cynthia Keith*

Have you wondered how the photography shown at major art museums is selected, acquired, exhibited, and archived? Matt Witkovsky will answer these and other questions on October 22.



Matt Witkovsky is Associate Curator of Photographs at the National Gallery of Art, where he has worked since 2002. He received his undergraduate degree in literature from Yale University, and his doctorate in the history of art from the University of Pennsylvania, with a thesis on avant-garde art in the former Czechoslovakia. Witkovsky has worked in the art world since 1988, first in galleries of contemporary art and vintage photography in New York and Paris, and then at the Philadelphia Museum of Art.

*Cont'd on p.4*

## Workshop, October 29 Photoshop Global Adjustments

*Tom Field*

Adobe Photoshop is the most popular and powerful image processing software. Our members sent in far more requests for training in Photoshop than for any other topic. Therefore, the Programs/ Workshops Committee plans three Photoshop-related sessions this year.

The first session, scheduled for October 29, will cover global adjustments for images. "Global" means that the changes are applied to the overall image: exposure, brightness, contrast, black point and white point, color control, straightening, sharpening and more. Most of these concepts—and their necessity—will be familiar to chemical darkroom experts, who typically spent many years developing their skills. But the digital darkroom puts such power in your mouse finger: let your artistry shine through!

Global adjustments are fundamental techniques for optimizing your

*Cont'd on p.4*

***NBCC Exhibit at  
BlackRock Center***

*See details on page 4*

## **Member Profile**

### **Jean Hanson**



***Editor's note: Jean Hanson is on vacation and therefore could not prepare her monthly contribution to the Member Profile. To familiarize new members with her, we are reprinting her profile, which run in the February 2004 issue of The Lens and Eye and was produced by our late and beloved Joe Razza.***

Although she has been around cameras and darkrooms for many years, Jean Hanson became seriously interested in photography fairly recently. She recalls that her father gave her a Brownie box camera when she was eleven or twelve years old. Her dad, a veterinarian in Buffalo, NY, was a pilot and an amateur photographer. He flew a Piper Cub and, while flying, often photographed the countryside. He developed the film and made prints in his own darkroom. With his guidance, Jean processed her black and white photographs.

She recalls that most of her photography was pretty well confined to taking pictures of her parents, her

brothers and sisters and her friends. After completing high school, she earned a bachelor of fine arts degree from Pratt Institute in Brooklyn, NY. She married a fellow student and they moved to Washington, DC, while he completed his education as a physician. The family moved to Cincinnati and Staten Island, NY, for his internship and residency.

During those years, they had five children and Jean was a stay-at-home mom. When the children had grown, she became an interior designer and taught the home fashion forum classes for Montgomery Ward. She then ran a wholesale showroom in Bethesda and held various other jobs in interior design. Jean eventually went to work with Mastercraft Interiors, where she built a career of nearly 30 years doing interior design and selling furniture.

Dr. Hanson had a darkroom in his basement and took pictures of the children. At that time, Jean really left all the photographic chores to him. When he passed away, she started taking pictures of the children, initially with a Polaroid camera. She then bought a Yashica with an exposure meter that worked by lining up arrows. Jean said she enjoyed using it on a trip she took with her sister through California, New Mexico and Arizona.

"My next camera was an Olympus point and shoot that took wonderful photographs easily." When it eventually broke, she bought a Minolta that she didn't particularly like.

After she met Lester LaForce, he suggested that she join the North Bethesda Camera Club. "When I joined the camera club," Jean said, "I realized that my point and shoot pictures were really not very good."

Her next camera was a Canon Rebel and, nearly simultaneously, she decided to hone her photographic skills. So far, she has completed courses in basic photography, studio photography and photojournalism at Montgomery College. She also had a course in Photoshop, and enjoys its potential for enhancing creativity.

She increased her inventory of photographic gear when her son-in-law sold her a Canon Élan and several lenses "at an unbelievably low price." The lenses included a wide angle lens, a 75mm to 300mm image stabilizer lens and a 100mm macro lens. On Lester's advice, Jean also bought a tripod with a ball head. In addition, she has a flash and several filters.

"I don't really want to accumulate a lot of equipment," she said. "However, the Canon digital Rebel is enticing because I'm impressed with what can be done with Photoshop." She added that she will enroll for another Photoshop class soon.

Jean said, "I really love the club. I haven't done a lot of competition in the club lately. It's really hard to do the assignments, go to school and work full time."

She is greatly impressed by people who are doing cross media things with Photoshop and Illustrator, using photographs as part of the composition. "In some ways," Jean noted, "this is continuing my fine arts beginnings at Pratt Institute. That's what I hope to get out of it."

*Text and Photo by Joe Razza*



## October Competition Judge Don Berkemeyer

*Ira Adler*

We are pleased that Don Berkemeyer has agreed once again, also on short notice, to be our competition judge—it must be the club's coffee mug that attracts him.

Don is one of the principals in Berkemeyer-Hine Photography, along with his partner Susan Hine. Their clients are brides and families, with a smattering of association work on Capitol Hill. He started professionally 20 years ago, doing a mix of architecture,

corporate portraits, and children and families. Having previously used 4x5, 2¼, and 35mm formats, Don now shoots exclusively with Canon digital equipment.

Don and Susan have spent a lot of energy creating a business that is an expression of their love and compassion. They feel their job is to first create a relationship, then to be of service. They believe that if this is their focus, their hearts will stay in the game and they will be sought out by exactly the clients they most want to work for.

Their website is: [www.bchphot.net](http://www.bchphot.net).

## September, 2008, Splinters from the Board

*Tom Sullivan, President*

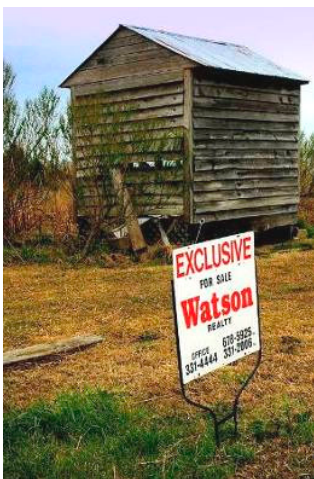
President Tom Sullivan talked about the new participants we are enjoying in the Committees supporting the Board. (see the last page of *The Lens and Eye* for a complete current listing).

The responsibility for safeguarding important data generated by the club activities will be placed in the duties of the Vice President.

Membership Chair Chuck Lee reported that we had nine people on the waiting list for membership.

Exhibits Chair Angelique Raptakis reported that 53 members expressed interest in participating in the upcoming BlackRock exhibit.

The club's outreach program, the "Phabulous Photographers," is doing very well and has a new leader, Seth Duncan, who replaces Julia Mack.



*Our Janet Myder Hammack documented some opportunities offered by the subprime mortgage crisis.*



# PSA News

*Judy Burr, NBCC PSA representative*

**Congratulations** to José Cartas and all those who contributed to the ***Lens and Eye*** during the past year. Our newsletter won First Place in the Large Club category in the PSA Newsletter Contest **and** was also selected as the Director's Choice. Congratulations also to the Silver Spring Camera Club for their awards as Best of Entries and First Place in the Small Club category. There were 57 total entries and all the results can be seen on the PSA website under competitions—PSA 2008 Newsletters Contest Entries, along with links to the clubs' websites. More congratulations to NBCC members **Alex Guo** and **Jessyca Stansbury-McCargo**, who had entries accepted at the PSA International Exhibition. Alex had two acceptances in Nature and three in Open Color, while Jessyca had one acceptance in Open Color. The top winners can also be seen on the PSA website. One of Alex's photos is on the Home Page!

The August *PSA Journal* has several interesting articles on Inter-club competition, High-Key—Low-Key (a competition topic years ago in NBCC), Street Photography, the Oregon Coast and an excellent article on Digital Infrared. The September issue includes an article on Member Galleries on the PSA website, Distinctive Image (a very creative approach to flower photography), Feature and Photo Journalism and Capturing Fall Color.



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

He shares responsibility for preserving, acquiring, and exhibiting photographs at the museum, shown most often in a suite of five galleries on the ground floor of the West Building reserved for photography exhibitions. The National Gallery has been active in photography since 1990, and currently presents two to three exhibitions yearly on subjects taken from the full span of nearly 200 years since the medium's invention in 1839.

Matt's particular interests run toward Europe, especially central Europe, in the 1920s and 1930s, and to American and international art of the past fifty years. His next show will be on Czech modernist photographer Jaromír Funke (1896-1945). Recent publications include *The Dada Seminars* (2005, associate editor) and *History of Photography* (guest editor, fall 2005).

Matt will share his knowledge of a photography curator's job at the National Gallery, the museum's collection, and upcoming photography shows.

---

## NBCC Exhibit at BlackRock Center for the Arts

The upcoming NBCC exhibit, entitled "At Home and Abroad" will be held at BlackRock Center for the Arts and run from November 26 through December 26, 2008. The image submission process is currently underway for those club members who have previously expressed interest in participating. All images must be sent to [exhibits@nbccmd.org](mailto:exhibits@nbccmd.org) by October 6 to be included in the juried selection process.

Important Dates to remember:

**October 6:** Deadline for submitting images for the jurying process.

**October 17:** Jury selection process.

**October 22:** Latest date by which members will be notified if their images have been juried into the exhibit.

**November 24:** All framed work, ready for hanging, must be delivered by the photographer to the BlackRock Center for the Arts between 9:00 and 11:00 am.

**November 26:** Exhibit opens.

**December 7:** Artists' reception, 1:00 to 3:00 pm.

**January 5:** All framed work must be picked up from BlackRock between 9:00 and 11:00 am.

For participating members, watch your e-mails for further information.

*Angelique Raptakis*

## October Workshop (cont'd from p.1)

photographs, even if you operate your camera perfectly and have great light everywhere you go. But to make our points, we will illustrate the use of global adjustments for common defect correction as well as creative enhancement.

Initial demonstrations will use the Adobe Camera RAW application, emphasizing the value of shooting fine art digital photographs in RAW mode.

Some people do not shoot RAW? That's okay: we will also demonstrate adjustments in Photoshop CS3. In fact, almost any photo processing software offers these same adjustments, though the menus and capabilities may vary.

Our second and third Photoshop workshops are planned for winter. One will focus on Photoshop local adjustments: those that affect only a selected portion of the image, using layer masks or other methods. The other will present Photoshop Lightroom, which is used by many photographers as a supplement to—or instead of—Photoshop CS3. And of course, we will note the new features of Photoshop CS4 as they become known.

Our Photoshop series of programs will be presented by NBCC members. I will lead the October 29 program on global adjustments, drawing on the photographic talents and digital darkroom expertise of other club members in attendance.



## **NBCC Field Trip – October 18**

### **Antique and Classic Car Show**

*Frank Herzog*

Our October field trip is set for Saturday, October 18, and will feature more than 400 antique and classic automobiles on display on the grounds of Glenview Mansion at Rockville Civic Center Park.

Twenty-two car clubs—from Packard to Ferrari enthusiasts—will be represented in this show, which runs from 8:30 am to 4:00 pm. The meet is run under the auspices of 24 regional area car clubs.

Here is a chance to work on your abilities to capture lines and textures, contrasts and light.

While the doors open to the public at 11:00 am, photographers from NBCC will be allowed in beginning at 8:30 am to photograph cars as they arrive, using tripods and other essential gear without disturbing the general public. I will be on the grounds that morning to get you going in the right direction.

We are still working out further details, and will provide the information, including directions, to all who sign up for the trip. If you are interested in participating, contact me at [FrankHerzog@comcast.net](mailto:FrankHerzog@comcast.net).



## **NBCC Field Trip – November 8**

### **Rapping with Raptors**

*John Barnes*

This notice is mostly a "heads up" for the fact that our November field trip falls very early in the month. We will be journeying to Cunningham Falls State Park on November 8, for a shoot involving from four to six birds from the Park's "Scales and Tales" program. Hawks and owls will be made available for shooting in a natural setting for a period of two hours. The shoot will start promptly at 10:00 am. We will meet at the aviary in the Manor area of the park, just west of US Route 15, south of Thurmont.

More detailed maps and directions will be provided in the November issue of *The Lens and Eye*. Driving time from Chevy Chase is approximately one hour.



The Park charges for special programs, like this one, so that we will have to collect a \$15 per shooter fee at the event.

After a break for lunch at one of a couple of restaurants in the Thurmont area, interested members can return to the park to photograph the Falls, or journey elsewhere in the area for other photo opportunities.

The attached images were provided by Tom Sullivan.





## Creative Metamorphoses

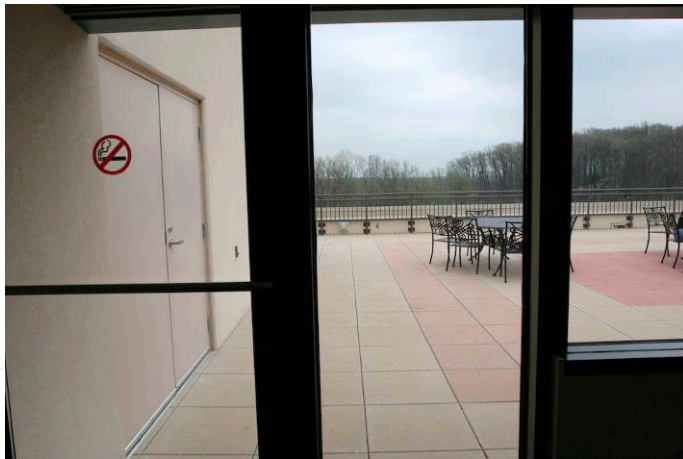
### ***Or how to make fabulous, surreal photos out of seemingly humdrum snapshots***

*Text and photos by Tatiana Watson*

I didn't go to Africa or Italy that year. Or California. Or even Boston, for that matter. I barely had any vacation at all and spent most of my days cooped up in an office in front of my computer.

I still had to take photos, though. It's what I do. It's what keeps me going. So, I started looking more closely at what was accessible. My daily commute didn't offer much promise, and neither did my neighborhood walks. Still, I searched for hidden gems in the scenery of the Maryland suburbs and even in the view from my office building.

The image you see at #1 is a scene I had passed numerous times after weekly meetings. I can't explain why it had some appeal to me. I decided to work with it, but only had a chance to take one snapshot and planned to bring my camera to work again, to take a better composed photo with a better sky. Never did it, though.



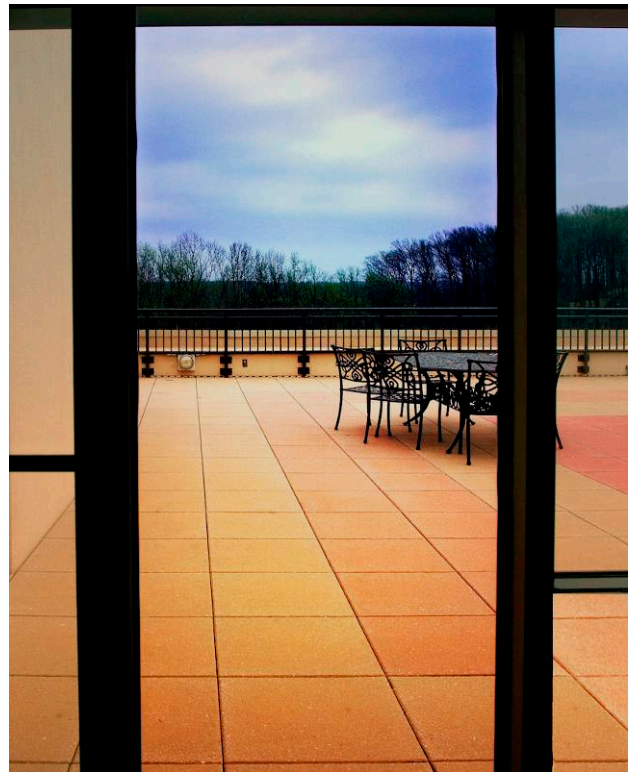
*Image #1: Original shot.*

It just so happened that a few months later I had nothing interesting to submit for the open competition in NBCC. I remembered the patio pictures and took the challenge. Is there anything more exciting than unlocking a hidden potential of a dull image with the magic of Photoshop?

Here are some steps that you too can take when you know there is something about that photo you took in a hurry, and wonder if playing with it in Photoshop will bring some life to it.

#### **1. Crop it**

I am an artist. I enjoy taking pictures spontaneously with minimum preparations. 99 percent of my photos



*Image #2: Cropped, straightened, color adjusted.*

are cropped. Most of my favorite images are seriously altered. What is reality if we have imagination?

Find the most interesting part of your photo and take away the dead weight. Straighten if needed.

On image #2 you can see how this photo of a workplace patio became something more haunting once I zoomed in on the empty chairs and cut out the distractions of the non-smoking sign, the doors, and the other table. And of course, you noticed that the lower right corner had to become transparent to remove the dominance of the black rectangle. I faked the continuation of the floor tiles with the clone tool in the Vanishing Point filter.

#### **2. Color it beautiful**

Sometimes, just cropping and adjusting the color can be all it takes to make a bland picture come to life.

As you may know, I am partial to slightly surreal color choices. Even if you are not, it is never a bad idea to exaggerate the color just a bit to increase a visual impact. Be careful though, it is easy to go out of gamut and make it totally unprintable. Besides, digressing far from reality may create a very unpleasant sensation for the viewer if the grass is too green and the roses are too red and the sky ... well you get the point.

**Tip:** *When the original photo does not have too many color variations and looks almost monochromatic, the best adjustments can be made in Lab color mode.*



### 3. Apply creative filter

To achieve the effect you see on image #3, I used a halftone pattern filter (Filter > Sketch > Halftone Pattern/dot size -7, contrast -15). Before applying the filter, I specified blue as a foreground color on the tools palette—sampled the brightest blue from the photo. Then, I set black as a background color. And, of course, the filter is always applied to the duplicate layer, unless you are using the smart filters.

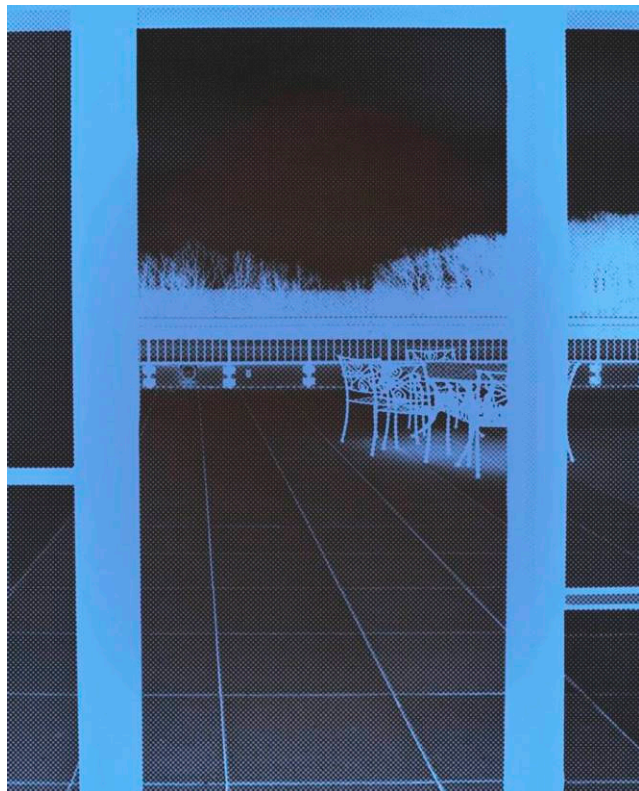


Image #3: Filter applied.

The intention was to create an artistic vignette for the image. Happy with the result, I removed (masked) the central part of the halftone pattern layer to reveal the adjusted layer beneath (image #4).

### 4. Clean it up

*"Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away".*

*Antoine de Saint-Exupery*

Though I submitted the picture you see at #4 for the open competition (and received Second Place), I feel that #5 is the ideal representation of what I wanted. Removing distracting elements on the right side of the picture (by cloning) made it even more focused and interesting.

The magic of Photoshop is there for you. Enjoy the adventure! If you want to see more of my metamorphoses, just go to [www.tatianawatson.com](http://www.tatianawatson.com).



Image #4: Masked.



Image #5: Final.



## Images from Guilin, China

*Text and Photos by Lester LaForce*

As most of you already know, this spring Jean Hanson and I traveled to Hong Kong for three weeks to visit her son, daughter-in-law and grandson. During our visit we engaged a Beijing travel agency for an 11-day guided photo tour of the mainland. There were two general destinations on our mainland tour: Guilin and Shanghai. For this trip, I carried my newly acquired digital Canon EOS 5d SLR and made almost 3,800 images. I will present just a few here from Guilin.

Guilin is situated in the Guangxi Zhuang Autonomous Region, located in south-central China. Guilin has long been renowned for its unique scenery, making it among the most popular tourist destinations in China. Principal among the attractions are the dramatic karst mountain landscapes, the iconic Li River fishermen—in conical hats—with their trained cormorants and the ancient rice terraces of Longsheng.

Once we arrived in Guilin, the first photo-op was the Guilin Tea Institute. GTI is a research institute, rather traditional by our standards, dedicated to tea horticulture. Guide services take tourists to visit the GTI to learn about the art of tea picking and enjoy a traditional tea ceremony. My images are of the hostesses that perform tea ceremonies for tourists. As you can see, they are very young ladies, are wearing uniforms and begin their day by picking fresh tea leaves for the morning's ceremonies.

These two images here were made with a Lensbaby selective focus lens. Quoting Wikipedia: "Lensbaby camera lenses are a line of camera lenses produced by Lensbabies that mate a simple lens with a bellows for use in special-effect photography. Lensbaby lenses can be used on cameras that accept interchangeable lenses, mainly of the 35 mm or digital SLR formats. The focal length of the Lensbaby is approximately 50mm, making it a normal lens in 35mm format [my images were made with the wide-angle and telephoto screw-on-adaptors]. Results achieved with a Lensbaby mimic that



of the Holga ... toy camera. There is extreme spherical and some chromatic aberration outside the central sweet spot. The lens produces oval bokeh that point to the sweet spot [as seen in the preceding photos on this page]. The effect is unique and well suited to portraiture, some landscapes and product photography."



This image was made during a spontaneous photo-stop along the road from the tea plantation back to Guilin. I observed a traditional farmer

transplanting new shoots into his field. I requested that our driver stop, and our multi-lingual tour guide engaged him in conversation, securing permission to enter his field and make several images of him and his family. Standing next to the building in the background of the image is the farmer's wife and their son, who was sitting on a motorcycle. I noticed that motorcycles are a very common form of transportation throughout China, even more so in rural areas.

I made a few images of the farmer's boy and his mother, including this one. The boy was wearing a pair of blue rubber boots, but his mother gestured that I was to wait to begin until she had exchanged the boots for yellow sandals.





The last stops during the Guilin leg of our tour was the area of the Longsheng rice terraces. The Chinese government is developing selected rice terrace villages into tourist destinations. There are hotels and guest houses, and the mud paths have been paved with flag stones. Entrance to the area is organized in a manner of a national park. The villages are located midway up the mountain in the midst of the rice terraces. Because of this, there are no roads, only the previously mentioned foot paths. There is a parking lot and entrance gate located in the valley about one half mile below the village. As tourists have luggage, there are porters available to carry it up the mountain. Porting luggage is the purview of the people from a neighboring, ethnic minority, village. Providing porting services is an important way they can earn cash. When I attempted to take a picture of these folks, they were camera shy and turned their backs, hiding their faces. Our multi-lingual tour guide, pictured at left, also speaks the language of this minority people. As he told me later, he engaged them in conversation, telling them we had so much luggage that it was difficult for us to remember what we had, and so we needed to take pictures as a record for future reference. While he had them laughing, I got the shot with my wide angle lens.



The lady on this picture has my camera bag: not to worry, some of the camera equipment was first transferred to a shoulder bag I carried. She and two other women carried my two bags and Jean's bag from the parking lot (the limit of where vehicles are permitted), to approximately one half mile uphill to our hotel.



If you prefer not to walk up the mountain, the men of the village provide sedan chair portage services. They even have a second chance station partway up the mountain for those whose stamina does not measure up to their ambition. The folks in the picture are being carried through and beyond the village to a lookout point above all the terraces (the last image in this article).

If you search the Internet you will find different quotes as to the cost and the distance to the village. One blogger stated 20,000 steps. As I recall, our guide paid \$16 per bag going uphill and \$8 going down. I think I saw a quote of \$15 to carry downhill a Chinese American woman, and \$40 for an American man (the woman's husband). I assume, a general two-tier pricing structure for Chinese and Western tourists.

During our 3-day visit the weather was partly cloudy with intermittent rain. Our timing coincided with the beginning of the summer monsoon, but was critical to being able to photograph the terraces after the farmers have begun filling them with water. My observation is that the only source of water is from small streams flowing down from the higher reaches of the mountain, and that the fields were planted primarily with rice but other crops were also planted. I could also see that some fields contained low plastic one-half cylindrical green houses, which I saw in another region being used to shelter bean vines.



## **Exhibits**

### **Christo and Jeanne-Claude: Over the River**

An exhibition of more than 150 photographs, collages, drawings, and maps will chronicle the artists' process as they prepare to assemble and suspend massive silvery fabric panels over the Arkansas River in Colorado. The exhibition will trace the development of this ambitious project over the past 16 years by displaying the process and materials that will be used to accomplish the artistic and engineering feat.

At the Phillips Collection, from October 11, 2008 to January 25, 2009. For more information visit [www.phillipscollection.org/html/exhibits.html](http://www.phillipscollection.org/html/exhibits.html).

### **Oceans, Rivers, and Skies: Ansel Adams, Robert Adams, and Alfred Stieglitz.**

This exhibition features 21 works in chronological order: ten by Alfred Stieglitz (1864–1946), five by Ansel Adams (1902–1984), and six by Robert Adams (b. 1937). The three series have never before been exhibited together, and Stieglitz's *Music: A Sequence of Ten Cloud Photographs* was last seen in its entirety in 1923.

At the National Gallery of Art, from October 12, 2008 to March 15, 2009. For more information visit [www.nga.gov/exhibitions](http://www.nga.gov/exhibitions)

### **Wounded Cities**

On the morning of September 11, 2001, photographer Leo Rubinfien was in his Tribeca apartment across the street from the World Trade Center. Through those hours of destruction and days of displacement, Rubinfien did not pick up his camera to chronicle his experience. Months later, while working in Tokyo at the time of the Bali bombings, Rubinfien recognized the lingering effects of "freelance warfare" on a population that had experienced terrorism in its own past. Since that time, Rubinfien has traveled to 17 cities, including London, Buenos Aires, Madrid, Istanbul, Dar es Salaam, and Jerusalem, to capture the physical and psychological wounds inflicted by terrorists not only on survivors but on all residents.

At the Corcoran Gallery of Art, from October 18, 2008 to February 17, 2009. For more information visit [www.corcoran.org](http://www.corcoran.org).

### **Still running**

*Portraits of Power* by Richard Avedon, at the Corcoran Gallery of Art, through January 25, 2009.

*Georgia O'Keeffe and Ansel Adams: Natural Affinities*, at the Smithsonian American Art Museum, through January 4, 2009.

## **Courses/Workshops**

### **VisArts Center**

For more information and to register visit the Center's website at [www.visartscenter.org](http://www.visartscenter.org).

**Digital Infrared Photography Workshop.** The advent of digital photography has created new opportunities to capture and process infrared images. Use a camera (DSLR or point and shoot) converted to infrared, or special filters to create that magical infrared "look". Consider shooting digital infrared using special filters instead of converting a camera. Study exposure, focusing, auto white balance, pre-visualization, and "ideal" infrared subjects. Images will be processed in Photoshop CS3 or Lightroom.

*Instructor:* Alan Sislen

Saturday, October 11, 9:00 am to 4:00 pm.

**Advanced Composition and Techniques.** This class focuses on the essentials of good composition and visual design. Take a look at how to combine these different elements harmoniously to create balance in a photograph. Using color, line, shape, texture and perspective to create a dynamic image will be discussed. Creative use of depth of field and slow shutter speeds, multiple exposures, panoramic photographs, and other advanced techniques are included. A critique of student images will be conducted during the last session.

*Instructor:* Nikhil Bahl

Tuesdays, November 4–18, 7:00 pm to 9:30 pm.

**Photographing Nature.** Take better photographs of the outdoors. Understand composition and study the work of several nature photographers. Students should bring their camera and manual to class and have a basic level of understanding of its operation.

*Instructor:* Donna Jones

Thursdays, October 23–November 6, 7:00–9:00 pm.

### **Washington School of Photography**

For more information and to register visit the School's website at [wsp-photo.com](http://wsp-photo.com).

**Lighting Techniques for Portrait Photography.** This one-day class will briefly review the "standard" portrait lighting setups, and then emphasize special lighting techniques for all types of portraits. Included will be glamour lighting, use of hair lights, color temperature variations, shadow control, and correct metering in order to predict the visual effects of lighting. Corrective lighting techniques learned will apply to all types of lighting, including daylight.

*Instructor:* Don Becker

Saturday, October 18; 10:00 am to 4:30 pm.



### **Fall Foliage: Davis, West Virginia with Corey Hilz.**

Autumn foliage is bold and vibrant in West Virginia. Based in Davis, participants will have convenient access to Blackwater Falls State Park, Canaan Valley State Park, Dolly Sods and the Monongahela National Forest. Ground fog creates mysterious landscapes. Rushing rivers reflect brightly colored leaves, painting the water in vivid colors.

October 9 to 12, 2008.

For more information visit [www.coreyhilz.com](http://www.coreyhilz.com).

### **Specialty Workshop “Water” with Christine Kent Bowles.**

The workshop focuses on photographing flowing water and reflections. Participants will learn how to compose enchanting water images and control shutter speed to get the effects they want. Includes a photo shoot in Patapsco Valley State Park and a group photo critique after the workshop.

November 2, 12:00 to 5:00 pm.

For more information visit [www.ckbphotography.com](http://www.ckbphotography.com).

## ***New Members' Corner***

New members are the life blood of organizations like ours. They generate a sense of vitality with their new ideas and energy. This Program Year we have 33 new members. A couple of them fall in that category because they entered from the waiting list, but had been members in past years and let their membership lapse. All the new members have a red sticker on their name tag saying “I’m New.” That sticker is an invitation to greet them and make them feel welcomed.

“Welcome” was the intended message of the reception before the Program Night meeting on September 24. Since the first meeting night is one of our largest competition nights of the year and time is of the essence, the reception was delayed until later in the month.

It was nice to see nearly 20 of the “freshman class” attending the first meeting in September and great that there were so many new member competition winners. This is the sense of vitality that will enable the Club to continue improving the level of photography for all members. It is also a good sign that the new members are participating in Club events from the outset. For it is only through participation in the opportunities the Club offers that new members will become assimilated, realize the benefits of membership, and start to contribute to Club strengthening.

*Chuck Lee, Membership Chair*

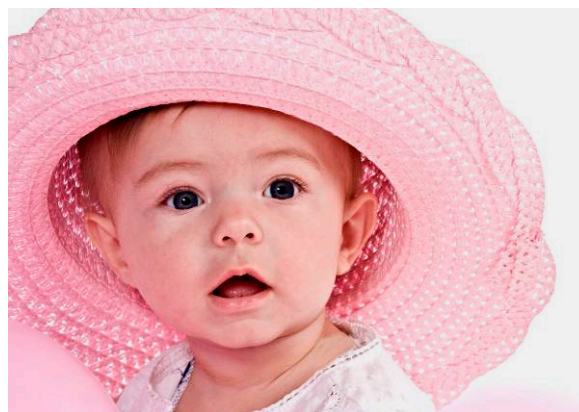
October, 2008

## **Electronic Competition 1<sup>st</sup> Place Winners**

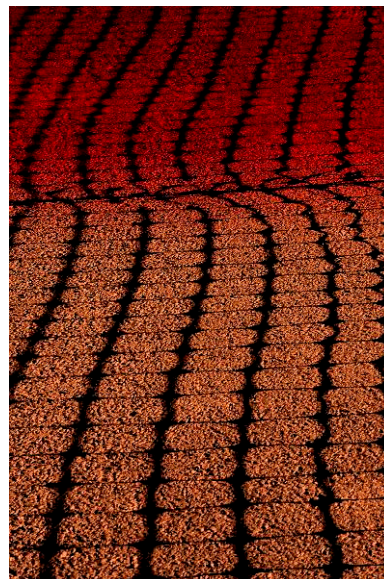
**September 2008 – Open**



Novice – Christianne Witten – “Reclining Budha”



Advanced – Joel Hoffman – “Pink Lady”



Altered – Janet Myder Hammack – “Waves”

# Results of Competition for September 2008 – Open

## Competition Judge: Sherwin Kaplan

### Prints

#### Black and White – 16 entries

1 <sup>st</sup>	Chris Hanessian	Cape May Lighthouse
2 <sup>nd</sup>	Judy Switt	Mr. Jones
3 <sup>rd</sup>	Chuck Bress	Church & Triple Cross
HM	Roy Sewall	Twelve Hours Old
HM	Judy Switt	You'll Wonder Where the Yellow Went

#### Color, Novice – 14 entries

1 <sup>st</sup>	Bill Olson	Lifting Fog
2 <sup>nd</sup>	Bill Olson	Morning Fog
3 <sup>rd</sup>	Willem Bier	Salt Flat
HM	Willem Bier	Wind Mills in Holland
HM	Angelique Raptakis	Puffin Attitude

#### Color, Advanced – 21 entries

1 <sup>st</sup>	Cynthia Keith	Pretty Bird
2 <sup>nd</sup>	John Villforth	Wooden Shoes
3 <sup>rd</sup>	Nikhil Bahl	The Island
HM	Bob Dargel	Big Bird
HM	Bob Dargel	Mine!
HM	Cynthia Keith	Bethlehem Chapel
HM	Dan McDermoot	Lotus

#### Altered – 9 entries

1 <sup>st</sup>	Anita van Rooy	Blurry Iris
2 <sup>nd</sup>	Jean Yuan	Balancing Rock with Moon
3 <sup>rd</sup>	Sharyn Greberman	Sipping Sunshine

### Focus on NBCC Members

In *Mountain Trail Photo's* monthly photo contest, Angelique Raptakis won 2<sup>nd</sup> place for her photograph "Misty Flow" and Nikhil Bahl won Honorable Mention for "Calm Water." The theme for the month of August was "Water." Their winning images can be viewed on-line at [http://mountaintrailphoto.com/photo\\_contests.htm](http://mountaintrailphoto.com/photo_contests.htm). Also, Nikhil Bahl's photograph "Waterflow Heron" was a finalist in this year's *Nature's Best* competition.



"Waterflow Heron" © Nikhil Bahl

### Electronic

#### Novice – 34 entries

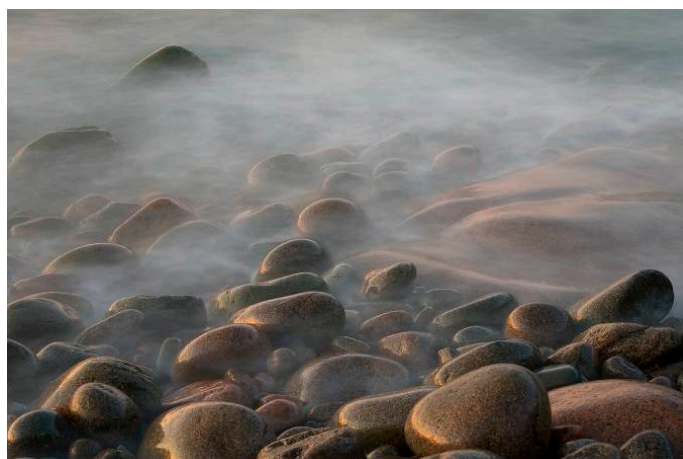
1 <sup>st</sup>	Christianne Witten	Reclining Budha
2 <sup>nd</sup>	Rob IJselstein	Reflection
3 <sup>rd</sup>	Cheryl Naulty	Catching Some Rays
HM	Willem Bier	Marching to the Same Drum
HM	Willem Bier	Moro Sphynx
HM	Shereen Kopp	Home Grown Mushroom
HM	Bill Olson	Sunrise Flight
HM	Angelique Raptakis	Misty Surf
HM	Jess Stansbury-McCargo	Red Red Lotus
HM	Paul Taylor	Sackler 1

#### Advanced – 60 entries

1 <sup>st</sup>	Joel Hoffman	Pink Lady
2 <sup>nd</sup>	Judy Switt	House of Geometry
3 <sup>rd</sup>	Barbara DeLouise	Calla Lilly
HM	Gordie Corbin	A Quiet Place
HM	Gordie Corbin	Magnolia Blossom
HM	Bruce Davis	Mt. Edith Cavell
HM	Alex Guo	Golden Gate Sunset
HM	Alex Guo	Horse Race
HM	Evelyn Jacob	Poppy Plant with Dew
HM	Gerry Weiss	Egyptian in Shadow

#### Altered – 38 entries

1 <sup>st</sup>	Janet Myder Hammack	Waves
2 <sup>nd</sup>	Bruce Davis	Medicine Lake Rainbow
3 <sup>rd</sup>	Joel Hoffman	Fox and Fence
HM	Gordie Corbin	A Stroll in the Woods
HM	Gordie Corbin	Swing Sculpture
HM	James Hammack	Sunflower Fantasy
HM	Jim Hawkins	Crossing the Styx
HM	Evelyn Jacob	Backlit Sunflower Field
HM	Stu Reiter	Big Sur
HM	Rebecca Tidman	Abstract House



"Misty Flow" © Angelique Raptakis



## Cumulative Scores for 2008-2009; Through September, 2008

### Black and White Prints

15 Judy Switt  
10 Chris Hanessian  
8 Chuck Bress  
6 Roy Sewall

### Color Prints

#### Novice

19 Bill Olson  
14 Willem Bier  
6 Angelique Raptakis

#### Advanced

16 Cynthia Keith  
12 Bob Dargel  
9 John Villforth  
8 Nikhil Bahl  
6 Dan McDermoot

### Altered Prints

10 Anita van Rooy  
9 Jean Yuan  
8 Sharyn Greberman

### Novice Electronic

12 Willem Bier  
10 Christianne Witten  
9 Rob IJsselstein  
8 Cheryl Naulty  
6 Shereen Kopp  
6 Bill Olson  
6 Angelique Raptakis  
6 Jess Stansbury-McCargo  
6 Paul Taylor

### Advanced Electronic

12 Gordie Corbin  
12 Alex Guo  
10 Joel Hoffman  
9 Judy Switt  
8 Barbara DeLouise  
6 Bruce Davis  
6 Evelyn Jacob  
6 Gerry Weiss

### Altered Electronic

12 Gordie Corbin  
10 Janet Myder Hammack  
9 Bruce Davis  
8 Joel Hoffman  
6 James Hammack  
6 Jim Hawkins  
6 Evelyn Jacob  
6 Stu Reiter  
6 Rebecca Tidman



"You get your best pictures when you engage in a process of discovering each other. I want the viewer to have an emotional response to the subject, without some obvious technique getting in the way."

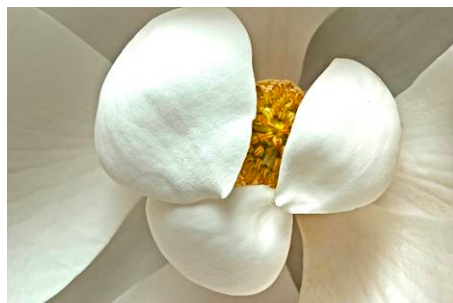
*Jodi Cobb*

### Did You Know?

*Anita van Rooy*

1. When you are in Bridge and want to open an image in camera RAW, you can either double click on it or use either Ctr (Command) O or Ctr R. When you use the first two options, Photoshop will open at the same time as the ACR, therefore using RAM that you do not need and may slow you down. So, if you only want to work in ACR use the Ctr R (Command R) option.

2. When working in ACR, the preview buttons only show you the changes in one specific tab (like Basic, Tone Curve, Detail, HSL, etc.). If you want to preview the overall effect of what you have done, go to the Presets tab and this will show you all the accomplished changes.



*"Magnolia 11 Combo"*  
© Anita van Rooy

### Tim Grey's Digital Darkroom Questions

**Can I use the Sharpen tool to apply sharpening to targeted areas of my image?**

No. I mean, yes, in theory, that is possible, but no, I can't let you do that. It is not that I am unwilling to allow you to do things in Photoshop that are different from my preferred way of working. It is that the Sharpen tool is really more of an "add noise" tool than a sharpening tool. It does not offer an adequate amount of control, and the effect it creates is not what I would call sharpening. So, just pretend like it doesn't exist.

If you want to apply targeted sharpening, you will need to employ a layer mask. My recommendation is still to save sharpening for the output preparation stage of your workflow, working on a duplicate of your original image. So I would duplicate the image, flatten it, resize it to the output size and resolution, and then apply sharpening as needed, whether that is for the full image or in a targeted way by employing a layer mask (or both).

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

## 2008 – 2009 NBCC Board of Directors, Standing, and Special Committees

**President**  
**Tom Sullivan**

**Vice President**  
**Bob Dargel**

**Treasurer**  
**Don Martel**

**Secretary**  
**Jean Hanson**

**Directors**  
**Gordie Corbin**   **Ross Emerson**  
**Jim Hammack**   **Joel Hoffman**  
**Bob Peavy**

*Voting Members in Bold*

**Programs/Workshops**

**Stu Mathison**  
Nancy Garwood  
Tom Field  
Jim Hawkins  
Caroline Helou  
Evelyn Jacob  
Kent Mason  
Carl Root  
Gerry Weiss

**Membership**

**Chuck Lee**

**Exhibits**

**Angelique Raptakis**  
Les Trachtman  
John Villforth

**Webmaster**

**Tom Field**

**Competition**

**Judy Switt**

**Prints**

Bill Ho  
Bill Richards

**Judges**

Marvin Sirkis  
Mike Fleming  
Paul Taylor

**Church Liaison**

**Janet Myder Hammack**

**Hospitality**

**Carol Lee**

Jim Render  
Virginia Render  
Louise Roy  
Terry van Houten  
Jean Yuan

**Bulletin Editor**

**José Cartas**

**Field Trips**

**David Davidson**  
John Barnes  
Barbara DeLouise  
Frank Herzog  
Cynthia Keith

**Education & Training**

**Kent Mason**

**Awards Event Coordinator**

Catherine Honigsberg

**Community Outreach**

Joel Hoffman

**Librarian**

Carl Root

**Competition Image Review**

Gordie Corbin   **Tom Field**  
Carol Lee   **Bob Peavy**  
Alan Sislen   **Judy Switt**  
Anita van Rooy

**Photo Essay**

Stu Mathison  
Bob Dargel  
Tom Field

**PSA Representative**

Judy Burr

**Gallery**

Carl Root



North Bethesda Camera Club  
156541 Gold Ring Way  
Derwood, MD 20855



First Class Mail