The Lens and Eye

North Bethesda Camera Club

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Calendar

February, 2010

2 Community Outreach – PCR: 7:00 pm.

3 Competition Night: 7:30 pm.
Judge: Jon Goell.
Hospitality: Bill Ho, Jean Yuan.

10 Program Night: 7:30 pm. Clay Blackmore. Photographing Everyone. ***VisArts Center, Rockville***
Hospitality: John Barnes, Jim Hawkins.

15 Photo Project Critique: 7:30 pm. Kent Mason's.

17 Board Meeting: 7:30 pm. Mason's

18 Craft of Photography: 7:30 pm. Kent Mason's

24 Workshop: 7:30 pm. Body of Work. Hospitality: Jean Hanson, Louise Roy.

25 Craft of Photography: 7:30 pm. Kent Mason's

27 Field Trip: Glen Echo Park.

March, 2010

2 Community Outreach – PCR: 7:00 pm.

3 Competition Night: 7:30 pm.

10 Program Night: 7:30 pm.

15 Photo Project Critique: 7:30 pm.

17 Board Meeting: 7:30 pm.

21 Photo Essay: 2:00 pm.

24 Workshop: 7:30 pm.

31 Workshop: 7:30 pm.

TBD   Field Trip: TBD.

Competition Assignment

Fashion Statement

The subject of the image should be a fashion statement as intended by the wearer, e.g., clothing, jewelry, or hairstyle, tattoos, painted face, etc. At least part of the person must be included in the photo. Still-life, such as of jewelry and accessories on display, is excluded. (Must have been taken on or after June 1, 2008.)

Program Night, February 10
Clay Blackmore
Photographing Anyone

Stu Mathison

Venue: VisArts Center, Rockville

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

Special skills are required to photograph people successfully—lighting, clothing, position, relationships, spontaneity management, and environmental—are all important. On January 27, Tom Field conducts a general NBCC workshop on flash, studio lighting and ambient lighting. This is but one essential aspect of people photography.

On February 10, Clay Blackmore, one of the leading portrait and wedding photographers, will present a program on "Photographing Everyone" and will discuss these lighting techniques and many other special techniques as they apply to the photography of people.

This program will be held in the large meeting room on the third floor of the VisArts Center in Rockville Town Center!

Workshop, February 24
Body of Work

Kent Mason

Is there a particular type of photography that interests you? Have you been collecting images on a specific subject? If so, you probably have at least the beginnings of a "body of work". Most of the time, a "body of work" is a work in progress—a collection of related images you add to over time.

The February "Body of Work" workshop provides members with the opportunity to share their special photographic interest and images with other NBCC members. So please, plan now to submit from six to twelve related images to the Club's workshop website through the same means you submit for electronic competition images. The only differences are that you need to number your images in the order you

IMPORTANT!

Program Night takes place at VisArts Center, Rockville

155 Gibbs Street, Rockville, MD

Member Profile
Lori Ducharme

If Lori's smiling face looks familiar to some of you, it is because she is now a NBCC member for the second time. Her first go-round was in 2002, back when the Club did not have a waiting list. She was so busy, however, with her job as a government contractor that she had little time to participate in any activities and rarely made it on time to the meetings. She left D.C. in 2003 for another job and returned in 2008 as an employee of NIH. After an appropriate time on the waiting list, she is now a "new" member.

Lori is the manager of a portfolio of grants at the National Institute on Drug Abuse, all of which aim to improve the quality of care available for the treatment of behavioral health disorders. She brings education and experience to bear on the many problems of this job. She earned a BA from Eckerd College in St. Petersburg, FL in 1990. (Although she was born in Worcester, MA she has always favored warm climates). She completed her Masters degree at the University of Georgia, Athens, in 1992 and her PhD from the same school in 1997. After graduate school, she worked in research positions in North Carolina and D.C. She returned to Georgia in 2003 as a faculty member and research fellow. An "offer she couldn't refuse" from the NIH brought her back to Maryland in 2008.

While living in D.C. during her first job, Lori volunteered as a docent at the National Zoo. The availability of so many "critters" for photo-ops led her to purchase her first camera, a Minolta SLR. Next she bought a Canon Rebel, and this became her camera of choice and the one upon which she learned about light and exposure. She took several classes and workshops in the D.C. area, including some given at the zoo. Animal photographer Jessie Cohen taught her how to shoot critters through glass and cage wire, and advised her to shoot only slides in order to learn cropping and to "nail" her exposures. Lori is in training to volunteer at the zoo again this year, and is looking forward to working in the new Asia Trail exhibit.

Lori's earliest experiences with photography involved watching her grandfather struggle to focus his medium format camera and use his many colored filters. She now welcomes the freedom digital cameras have brought to the photographer. She owns a Canon 40D for "serious" photography while a Canon G10 goes with her on business trips. Her everyday lens is an 18-200mm. Tamron; her most recent purchase is a Canon 100-400mm. L lens. She also owns a Manfrotto tripod with a Gitzo Grip ball head, but admits that it spends most of its time in the trunk of her car. She is not an early riser and, so far, is not keen on accumulating a lot of special equipment. She challenges herself by trying to get the best possible image within the limits of the situation, her equipment, and the available light. Lori began competing in the Altered Electronic Competition and won an award with an image—"Jefferson Columns"— she had processed in Topaz Adjust. She also owns the Photomatix software package and enjoys doing HDR Images. She uses Photoshop Elements for most of her post processing and has her printing done by Adorama. A yearly project is to produce calendars of her best images, which she presents as Christmas gifts to family members and friends.

Recently, Lori has been making an annual birthday trip to Paris to photograph its streets, people and architecture. It is her favorite city in the entire world! She also likes Chicago, San Francisco and D.C. because of their walker-friendly design and fascinating vistas, and has large files of images of all these places. She hopes eventually to develop a website, perhaps on Smug Mug, to display her best work.

Lori uses her photography primarily as a way to relax and to access the creative self not called for by her job. She enjoys the NBCC meetings and especially likes the competitions, since they force her to shoot subjects she might ordinarily ignore. She is fascinated with the variety of solutions members come up with in making photos to suit each topic. Plans for the future include trying to go on as many field trips as possible and to use the judge's comments to improve her photography.

Text and Photo by Jean Hanson

February Competition Judge: Jon Goell

Roy Sewall

Jon Goell originally set out to become an artist, but during a year abroad at the American College in Paris he discovered street photography and the photographs of Cartier-Bresson and Doisneau. He used his father's 1935 Leica to get started.

At Boston University (1962–63, and 1964–67), Jon photographed for students and the college, worked as a photo assistant for photographer Steve Grohe, and shot Sunday Magazine stories for *The Boston Globe*.

While in graduate school (painting) at the University of Arizona (1967–69), Jon worked for the *Tucson Daily Citizen*, and shot a personal documentary about urban Indians with writer Art Smith. After Tucson (with the MFA unfinished), Jon free-lanced and worked for architectural photographer Morley Baer in San Francisco. While Jon has never had formal photographic training, he read widely, photographed incessantly, bugged photographers for information, and learned the business end from the American Society of Media Photographers (ASMP).

During the 1970s, '80s, and '90s, Jon Goell worked as an assignment photographer in Boston and later nationally, working up from news to corporate, magazine, and advertising, concentrating on people and in-camera special effects. Clients included Polaroid, *Business Week*, *Inc Magazine*, Fidelity, *Washingtonian*, *USA Today*, WGBH, *Mac World*, and many New England (and later Washington, D.C.) high-tech and design firms, magazines, ad agencies, corporations, and colleges.

During those years, Jon exhibited personal and professional photography and art in professional galleries, colleges, and other venues. Many of his clients won design and advertising awards for projects containing his work.

While in Boston, Jon co-wrote and starred in "The Photo Show," a how-to TV series for WGBH-TV. He also periodically taught professional photo courses at the Art Institute of Boston and the New England School of Photography.

In 2000, after three decades in the photography business, Jon joined the photography faculty as a full professor at Montgomery College in Rockville, MD, teaching traditional and digital imaging, and advanced lighting and photo business courses. He finished an art M.A. at George Mason University in 2004, and that same year worked on a cooperative Montgomery College photo project called "Portraits of Life," which documented Holocaust survivors living in Montgomery County.

Since 1998, Jon has worked on several documentary television films as an interview subject, photographer, and restorer of old photographs. These projects have included Martha Lubell's "Daring to Resist" and "Queen of the Mountain" (both NPT broadcasts), a History Channel film, "The Hidden Tomb of Antiochus," and a similar film for Turkish television. These last three dealt partly with the work of archeologist Theresa Goell.

Jon Goell has been deeply involved with photography in one form or another for his entire adult life, and continues to be.

January, 2010, Splinters from the Board

Tom Sullivan, President

Chuck Lee, Membership Chair, reported that we have 37 persons on the waiting list.

The concept of only allowing competition entries for those who are actually present at the meeting was discussed. The issue was dismissed, as the vast majority of the Board felt it should remain the way it is, permitting remote of both print and electronic entries.

The committee for choosing the slate of NBCC officers for the 2010-2011 season was announced, with Chuck Lee as chairperson and Stu Mathison, Evelyn Jacob, and Jean Hanson as members.

The process for determining what class (novice/advanced) a member chooses to be in was reviewed. It was suggested that we consider reinstating the rule that if members win first or second place in a category two times, then they must move up to advanced. This was defeated in a Board vote. It was decided that the present process of peer pressure would continue if it is felt that a member should move from novice to advanced.

A new agreement with the Faith United Methodist Church was received and has been signed by both parties. There will be an increase in our rent from $150 to $160 per event.

A draft of the proposed assignments for the 2011-2012 season was presented by Chris Hanessian, chairperson of the committee. Members of the committee were Cheryl Naulty, Stu Reiter and Bill Olson.

Program Night, February 10 (cont'd from p.1)

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

Clay Blackmore has his studio at VisArts in Rockville, MD, and periodically conducts comprehensive multi-day workshops on photographing people, as part of the VisArts Education Program. He also publishes tutorial DVDs. For further information on Clay Blackmore and his educational programs, see his website at: www.clayblackmore.com. An entertaining video about Clay's wedding photography is available on YouTube at: www.youtube.com/watch?v=vtS9Z0-W9Kk.

Photo © Clay Blackmore

Workshop, February 24 (cont'd from p.1)

want them shown, include your name [John Doe–01.jpg], and e-mail them to workshop@nbccmd.org.

More information on a "body of work." Please do not be intimidated by this term. We are using it here to mean a collection of images (or a photo project, or even one "shoot" of cohesive images) based on a specific subject, theme, technique, or other characteristic. Typically, the maker strives for a sense of continuity, consistency, and cohesiveness to this group of images, and includes their best representatives of the theme. I have written an article on developing a body of work in the January issue of *The Lens and Eye*, so you can consult it. Note: we expect to see bodies of work "in progress."

The NBCC members' "body of work" images will be shown with each member being given a total of five minutes for (1) their very brief—one sentence—description of their body of work; (2) presentation of the body of work: six seconds per image; and (3) feedback/reaction from other NBCC members present. A title image is encouraged but not required. We should be able to review 20 or more groups of images over the evening.

This has been a very popular and visually stimulating event the last two years! Our experience in using this format has been quite successful. Presenting members have a chance to show images on subjects they are most interested in or projects they are working on, and get feedback from the group. NBCC members see groups of very different and creative images and get to know the interests and style of other members. New ways of "seeing" are shared.

We look forward to you sharing your images!

Photo © Clay Blackmore

Field Trip – February 27
<u>Glen Echo Park</u>

Deeva Garel

The NBCC February field trip will take advantage of winter's quiet time at Glen Echo Park in Maryland. Glen Echo is a national park that was previously an educational summer camp and an amusement park. The varied architecture provides a great opportunity for photographers. Besides the structures and signs, you may be interested in photographing the forested area, bridges, and overlook at Minnehaha Creek off the large main parking lot.

Since this is definitely off-season, we should have opportunities to have the area practically to ourselves, including the first hour in the carousel building. Park staff will open it just for us.

The Clara Barton National Historic Site is nearby with a wonderful Victorian wooden façade for additional photo opportunities.

Let's meet at 1:00 pm at the Carousel—we will start inside and then move to the grounds.

Afterwards, we can "debrief" at the "Irish Inn," which is located just outside the park at 6600 Tulane Avenue.

The park is located at 7300 MacArthur Boulevard, Glen Echo, MD 20812. For directions, visit www.glenechopark.org/directions.htm.

Please e-mail your interest in attending, questions, and comments to Deeva Garel at diwg2000@yahoo.com.

Judy Burr, NBCC PSA representative

As the PSA representative for NBCC, I joined the online Camera Club Sparkle discussion that includes comments, questions and suggestions from other members. Most recently, there has been significant discussion of altered images. The comments and ideas have shown a wide range of what various camera clubs do about competition categories and definitions. Many seem to agree that there can be a fine line between what is altered/manipulated and what is not. Some feel that all photos should be judged on their own merit, whether altered or not. Others feel that having a separate category provides an opportunity for members to exercise their own "artistic freedom." Some want separate categories for HDR images, while others point out that if an HDR image is not changed extensively, it should be allowed. There are varying opinions about what manipulated means, and one even objected to the term. Others remind us all that throughout photographic history, nearly all images of great photographers were manipulated to achieve the makers' vision. Some stated that pre-capture changes were the same as post-capture ones—filters, gadgets and in camera manipulations. Karl Leck, president of the Delaware Photographic Society, expressed the above ideas and added that a photograph is communication between the photographer and the viewer.

Some clubs do not have separate categories for altered images, and one club uses the terms "Traditional" and "New Dimension" for what we call altered. Some feel that rules can become a trap as well as support. Others feel that what could be done in a traditional darkroom (and that depended always on the skill of the maker), should be acceptable as a regular entry. Others feel that each picture should be judged on its own merit. There was even discussion about the nature rule "the hand of man," and some clubs do not follow the PSA rule on that. Some felt that no alterations should be made in the nature category. PSA, of course, has separate categories for photo journalism, travel, and nature, so there is some precedent there. It is always difficult for a judge to compare photos in an open competition; how can one easily compare a still life, portrait, landscape, macro, nature in the wild, etc?

So, it is obvious that other camera clubs have different opinions on categories as we do. There have always been discussions on what is "fair" and how tools can be used. I remember years ago in NBCC about macro being unfair, since not all had access to macro equipment. That could be said about many areas of photography. Some can afford more equipment, including software, have more travel opportunities, or have more time to spend on photography. So it still comes down to what is the best picture—no matter how hard it was to make it or how long it took! The goal should be for us all to continue learning and improving our photography, and we are fortunate to have so many good speakers and excellent photographers in the Club who are willing to share their knowledge.

Photo Flash: Take Control

Text and Photo by Tom Field

Human vision is our most important sense, contributing as much as 90 percent of our sensory perception. Light and its opposite, shadow, are the requisites for vision and form the basis for all photography.

Sometimes the available light, such as sunshine, may be ideal for photography. Or it may be the only choice (take grand landscapes, for example). We go to great efforts to be on location when the light is right, and make the best of whatever we get. But in questing for the perfect light, do not overlook the possibility of providing some of your own.

I am referring, of course, to that invaluable tool: flash. By adding light, or replacing the existing light altogether, we take control of the scene and improve reality. We decide what mood to set, what look we want, then design the light and control the shadows. Flash is not just for weddings and studios. Yes, it is essential for those. But you can add light to any scene within the reach of your flash.

This article reviews some technical information on flash, and compliments our January workshop on lighting and flash. The creative aspects are truly boundless, and I will leave that domain to our talented members and readers!

Flash in the Digital Era

True or False? "Flash is complex and only advanced photographers can master it." Answer: True, if we are talking 1990s or earlier. Guide numbers, matrix lookups, sync speeds, expensive flash meters, distance measurements, calculations—and disappointing results for the rookie. But that was then, and now it is the digital era! Digital cameras and smart exposure systems have made it so easy to be creative with flash. Today's flash systems offer automatic modes

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High Speed Photography

One specialized type of photography takes advantage of ultra-fast quenching of the flash. The short duration of a partial-discharge flash can freeze a fast-moving subject, such as a bullet or the splash of a droplet. The sequence goes like this: (1) the camera shutter is opened, (2) the flash is triggered at the precise moment, (3) the flash begins emitting light, (4) the flash is rapidly quenched, and eventually (5) the camera shutter is closed. Effective exposure times can be 1/3000 second or faster. This type of photography would be impossible with a shutter under ambient lighting conditions, especially for macro work with tiny apertures (for increased depth of field).

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that shield us from the underlying complexity. Or they let us manually control the light to create our vision in the camera, and get it right the way we want it.

Most importantly, digital cameras provide us with instant results, so we can make adjustments and learn skills on the spot. We can experiment without penalty—try new things; get exactly what we are after. No more waiting for film processing—that was a tough way to learn! Today it is like free film and instant processing, with a scribe (the camera) taking note of the settings for each shot!

How Flash Works

Electronic flash can be simple or sophisticated. Cheap models have an on/off switch—that's about it. Turn it on and the battery charges up the high voltage storage. At the instant you trigger the flash, the stored energy discharges into a xenon flash tube. Then the charging cycle starts again. Small flashes are available starting at $12 (B&H)—at that price they are not great, but certainly useful. More expensive models have the same basic function but more powerful circuitry, brighter flash tube, and faster cycle time. And they may add manual controls to reduce light output.

How does a flash reduce its output? Though we cannot perceive it, the flash burst takes a period of time to completely discharge the stored energy. Good portable flash units have an electronic switch that can interrupt the discharge, quenching the light. So by varying the duration of the flash, the camera's computer controls the flash power. Ah, now we can have automatic flash exposure!

Automatic Flash Exposure

So our camera can control the flash output, but how does the camera determine how much flash to use for good exposure? Several flash metering methods have evolved, and the latest approach is so nearly perfect that I will not even mention the others. Nikon calls this i-TTL; Canon calls it E-TTL.

First, the camera analyzes the scene with available light (no flash), using the multi-zone exposure meter as normal. Then, the flash emits one or more low-power pulses known as pre-flash. Each zone of the scene is again analyzed for the effect of the weak pre-flash, and the optimum flash power is calculated. Finally, the mirror flips up, the shutter opens, and the flash emits a predetermined amount of light. You can think of it as the camera doing a bit of trial and error, and it often yields wonderful flash exposure.

The pre-flash sequence happens so fast, we humans only perceive the single main flash. Do not confuse

this concept with the human-visible, flash pulse sequence used on small cameras to prevent red-eye.

Positioning and Modifying Flash

Small point-and-shoot cameras have their flash adjacent to the lens—but where else could it fit? These little flashes can add some light to the scene, but there is a problem. The light strikes everything in view of the lens, so no shadows are seen. Without shadows, we lose the three-dimensional depth perception and the scene looks flat.

A better approach is the pop-up flash on some consumer cameras. "Move that light source away from the lens!" Even a small separation can create some shadows that hint at depth in a nearby subject.

Even better is the hot-shoe flash, which places the light source several inches above the lens. The shadows increase, describing dimension on nearby subjects (not for more distant subjects … why?). But now we really notice those ugly hard-edge shadows caused by the point-source light.

From here we have many ways to improve the light. Add a diffuser on the hot-shoe flash to broaden the light source and soften the shadows a bit. Add a bouncer to broaden the light and move it even further above the lens. Add a gel or colored bouncer to change the color of light from your flash. Or bounce the flash light off a nearby white surface—ceilings are perfect, but walls can also work. Bouncing moves the light source well away from the lens and spreads it out, bathing our subject in soft light. The pleasant shadows emphasize depth in the captured scene.

Remote Flash

Now we come to the fun and really creative part: moving your flash off the camera entirely and controlling it remotely. Now you can put the light wherever you want it. Move it closer, shift to the side, put light behind the subject, or all of the above.

Traditionally, off-camera studio flash was triggered by a sync pulse via wire. While this is still a common practice, it is not always convenient—especially in the field.

Major camera manufacturers offer dedicated wireless remote controllers for their flashes. Some can even adjust the power from multiple flashes independently. But there are also plenty of basic wireless flash triggers from third party vendors.

Perhaps the simplest and lowest-cost remote flash is the optical slave. This flash triggers at the instant it detects the light pulse from another flash. You can hide optical slaves throughout the scene to add light where your design needs it. Modern slave flashes can be configured to ignore camera pre-flash pulses, so they do not trigger prematurely and miss the real shot.

Get Creative with Flash

Film shooters had it tough: balancing flash with available light, choosing film color temperature, operating multiple off-camera flashes—consistent success required skill and knowledge. But in the digital era, flash is a creative playground and anyone can play. The digital camera gives instant feedback on the results. Add light, move it, modify it—keep working until your vision is realized. Technology has really made photo flash easy.

With a little time and some trial and error, your own creativity is the only limit. And the more you experiment with flash, the quicker you will be able to achieve what you envision. Winter is an excellent time to have fun developing your flash skills indoors, but when you move outside in the springtime do not leave the flash behind!

A Few Things to Know About Flash

- *The distance between flash and scene affects exposure; the distance between camera and scene does not.*
- *Changing aperture affects the flash exposure; changing shutter speed does not.*
- *Photo flash emits light near color temperature 5000K, approximating daylight. In a scene dominated by incandescent (tungsten) light, fill flash will look blue-white.*
- *Auto White Balance warning: some cameras will set Auto White Balance to 5000K anytime the flash is used. (They assume the flash will be the dominant light source.) For fill flash, the scene may be another color temperature, and 5000K is an error by the camera. If shooting RAW you can change the color temperature later, but with JPEG you will be stuck trying to repair the camera's error.*

In Bruges

Text and Photos by Mark Segal

Bruges (or Brugge), Belgium, is a kind of fairy-tale place, frozen in time somewhere between the Renaissance and Baroque. Named, originally, for a bridge over the river that gave it access to the North Sea, it became a thriving Flemish city. By the 15th Century it had become the mercantile center of Burgundy, receiving goods from all over the known world and sending out products from Europe, including its renowned fabrics, through its oceanic access. Its mercantile class epitomized the rise of the bourgeoisie, attracting artists and musicians with the wealth they obtained. But its access to its port at Sluys dried up, Burgundy's Duke Charles the Bold got himself killed in battle, and commerce shifted to France and the Habsburgs. Bruges, grand city of Burgundy, the Venice of the North, became Brugge the forgotten backwater (literally) town of Flanders. Good thing for us because, by losing its strategic importance, it was by-passed by all those European wars. The English rediscovered it in the 19th Century and by the end of the 20th its living museum qualities led to a new importance as a major tourist stop. The film *In Bruges* captured some of that ambiance.

Like many Americans, I had never heard of the place when I made my first trip to Belgium a few days after 9/11. My meetings started on a Monday, so I had a chance to see a Belgian colleague when I arrived on Sunday. He suggested we meet in Bruges, which is only a quick train ride of a bit more than an hour from Brussels, where I was staying. There I also met his wife, who grew up in the city.

As luck would have it, my first visit to Bruges was perfect photographic weather—torrential rains! But the rain and occasional spots of sunlight revealed a magical place nevertheless.

My friends had arranged a typical rendezvous at the entrance to the clock tower called the Belfort, or belfry. Here is this massive complex located before a lovely open marketplace where it seems all of Bruges congregates during the middle of the day. One can climb the narrow and steep 366 steps to the top to get a view of the whole area. As you climb, you go past the clock mechanism and ultimately to the famous 47-bell carillon. The complex also houses the cloth hall where, in medieval and renaissance times, elegant textiles made in the region were marketed to the rest of the world. Around 1400 there could be nearly 400 separate stalls packed in, selling different lots for shipment to the rest of Europe and beyond. The belfry complex was originally built in the 13th Century, but had to be rebuilt in 1280 after a fire, and the octagonal portion was added in the 1480s.

I eventually got a chance to see Bruges on two more occasions, and with rather better weather. From these trips here are my highlights.
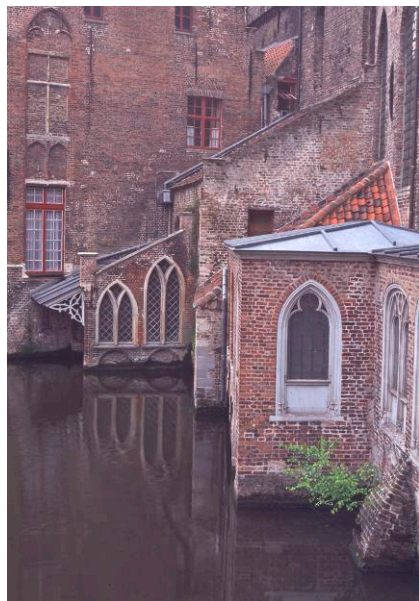
To get a feel for the culture of the medieval and renaissance Bruges, there are several museums that are both architecturally and culturally inter-esting. Not far from the Belfort is the Stadhuis, or old government center. There you can see the chambers where city business was discussed. In an anteroom, there are artifacts from the time, including a famous 15th-century map of the city, with all the streets and
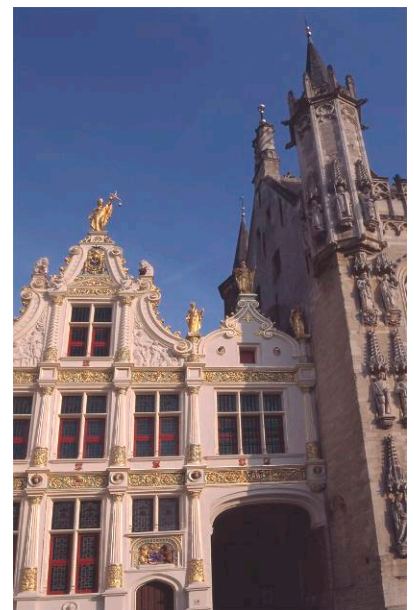
important buildings identified. Take your tourist map and compare, and you will see some of the same streets and buildings in the same location as today.

In a different direction there is the Gruuthuse museum, former palace of Louis de Gruuthuse, Order of the Golden Fleece, counselor to Charles the Bold and berger extraordinaire. The palace tour takes you through rooms full of items that show the aspects of lives of the rich and famous of medieval Burgundy: military hardware, cooking and eating utensils, artwork, and musical instruments. All arranged in sequence so that you get a real feel for the power and ostentation of the bourgeoisie of Bruges, Flanders, Burgundy, and Europe in general in the 15th Century. Not far from the Gruuthuse is St. Johns Hospital, one of the oldest still existing hospitals in Europe, dating from at least the 12th Century. Besides seeing re-creations of the care of people in those days, the hospital also contains the Memling museum, where six paintings from this 15th-century Bruges artist can be viewed. On the other side of the Gruuthuse is the Groeninge Museum, which is the city's fine arts museum and has more Memlings, as well Jan van Eyck, van der Weyden and their medieval contemporaries. Being the site of the court of the Burgundian Dukes, Bruges attracted the best and brightest of the artists of the time, and many of their works have

remained in Bruges.

Bruges remains a place dominated by water. There is a small pond, called the Minnewater, which has been regarded by the locals as an idyllic place for romance. But the more interesting waterbodies are the old canals (called Rei) that ringed and penetrated into the

city and have been restored. People use the canals as a place of interaction, meeting and discussing events of the day, or the weather, or whatever. These canals served a major mercantile purpose, as evidenced by their inclusion on the old map at the Stadhuis. To illustrate that, in 2002 the city constructed a replica of an essential piece of commercial equipment of the medieval city. The Kraan (crane), festooned with images of its namesake, was placed prominently on the canal side at Jan van Eyck plaza, steps from the Markt and Belfort. It was essential for bringing the heavy machinery off the incoming barges, or loading the bales of bright cloth headed outbound in 16th-century Bruges. The Kraan has since been moved to the outskirts of the city, a 20-minute walk down the Langerei to its junction with the circumferential canal. Walking along the Rei reveals the old architectural styles retained throughout the city, and is preferred by many locals to the bustle of the tourist dominated city center. If you decide to take

this path less visited, then turn back along the circumferential canal at the Langerei/Sluys canal junction and you will find a collection of ancient reconstructed windmills. Follow the canal back to the Minnewater and you can end your day at dinner in one of the many good restaurants or beer halls. One place to cool your heels is De Halve Maan (the Half Moon), where you can get one of my favorite Belgian beers, *Straffe Henrik* (Strong Henri), brewed in Bruges and so named because the original family owner was Henri Maes and the beer has a real kick! After all that traipsing around Bruges, you will really need to veg-out!

Courses

Glen Echo Park

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

The Emotional Portrait. What moves you to photograph people? Looking at portraits from the snapshot to editorial to fine art, students will focus on the subject's personality, choosing a location, and appropriate lighting. Students will leave with 5-10 portraits they love!
Instructor: Patrice Gilbert.
Tuesdays, February 2 to March 10, 7:00 to 10:00 pm.

Temperaprint: A Gorgeous Full Color Alternative Photo Process. This two-day workshop blends old and new technologies to produce beautiful one-of-a-kind photographic prints. Negatives will be enlarged digitally, and students will make full color prints with an emulsion of light sensitive chemicals, acrylic paint and whole egg. Instructor studied in London with

Peter Fredrick, the inventor of the process.
Instructor: Barbara Maloney.
Saturday-Sunday, February 13-14, 10:00 am to 4:00 pm.

Digital Photo Restoration Workshop. Restore faded, discolored old photographs to their former glory with a scanner and Photoshop. Bring your old photos to class and go home with new color-restored images. Paper will be provided by the instructor.
Instructor: Sheila Galagan.
Saturday, February 20, 1:00 pm to 5:00 pm.

Images & Text: A Creativity Workshop. With perspectives ranging from documentary to conceptual, artists are increasingly combining photography with the written word. This introductory workshop will include exercises, slide discussion, and collaborative experimentation. Students bring writing paper, photos, and magazine photos.
Instructor: John Borstel.
Saturday, February 27, 10:00 am to 3:00 pm.

Washington School of Photography

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

Lighting With Portable Flash. This hands-on workshop is for those who would like to become more proficient and creative in their use of flash. Through lecture and practice with their own cameras and flash units, participants will learn the basics of flash operation and how to use the flash more creatively. The first part of the workshops covers the basics: the relationships between flash, film speed (ISO/ASA), aperture/f-stop, and shutter speed. The remainder of the workshop will consist of building on our understanding of the basics by concentrating on modifying the flash for more creative control: bouncing flash, using flash off camera, mixing flash with available light, "painting with flash," and fill-flash are discussed and practiced.
Instructor: Sam D'Amico.
Wednesdays, February 10 to March 3; 10:00 am to 1:00 pm.

Photojournalism. Students will be taken deep into the world of the working press photographer and the picture story. They will learn about deadlines, taking photos for publication, and how to market their work. A great deal of outside class work is required to keep pace with this real-life photojournalist course. In order to help facilitate a more realistic workflow of a working photojournalist, classes two, three and four will meet in a virtual classroom. Students must have access to a computer, an internet connection and photo editing software such as Lightroom, Aperture, or Photoshop.
Instructor: Sam D'Amico.
Tuesdays, February 2 to 23; 10:00 am to 1:00 pm, and 7:00 pm to 10:00 pm.

Beauty and Glamour Portraiture. The standard feminine portrait can have that "extra special something" if you know basic beauty and glamour techniques. This portrait class emphasizes lighting and posing to give your images the something special and different. Learn about special lighting setups, beauty light modifiers, glamour wardrobe, color gels for special effects, posing, and model/client interactions to get the best portraits.
Instructor: Don Becker.
Saturday, February 20; 10:00 am to 4:30 pm.

Classical Fine Art Figure. The classical fine art figure course has returned. A day of learning working with models, classic and inventive lighting techniques, backdrop and posing choices, and some fun props.
Instructor: John Reef.
Saturday, March 13; 10:00 am to 4:30 pm.

VisArts Center

For more information and to register visit the Center's website at www.visartscenter.org.

Intro to Portrait Lighting. This hands-on studio lighting class will teach students how to approach portrait lighting from the ground up. Learn the language of lighting and understand how to create a relationship with your subject(s). Critique of portrait assignments will take place on the last day of class.
Instructor: Andarge Afsaw.
Wednesdays, February 10 to March 3; 10:00 am to 12:30 pm.

Image Processing in Photoshop. Learn how to optimize your photographs using Adobe Photoshop. Whether you shoot in RAW or JPG format, there is always a need to optimize the image after it has been captured in camera. The pros and cons of the RAW and JPG formats will be discussed. Demonstrations and exercises will help understand how various adjustments affect the image. Global and local adjustments that will be covered include: contrast, saturation, white balance, sharpening, noise reduction, dodging, burning, levels, curves, masks and more. Tips and techniques to optimize different types of images will also be included.
Instructor: Nikhil Bahl.
Fridays, March 5 to 26; 6:30 to 9:00 pm.

Meadowlark Botanical Gardens

For more information and to register visit the Park's website at www.nvrpa.org/parks/meadowlark/index.php.

Mastering Flash Photography. This class will show students just how easy flash photography can be. Most photographers are hesitant to use their flash units, simply because they do not understand how they work. Even "properly" exposed images can frequently be improved with the addition of a little extra or a little less flash. Aspects to be covered: typical built-in, pop-up, shoe-mounted, and off-camera flash units; pro flash systems, battery power, and flash support units; menus and submenus of the Nikon SB-800 and canon 580EX II flash system; flash output adjustment, fill flash, bouncing flash off the ceilings or walls, and diffusers. The class ends by looking at all of the typically bad points in flash photography and solutions to overcome them, and a quick look at studio photography in case participants might be interested in doing some studio work in their own home. After the class, students will be able to control their flash instead of it controlling them!
Instructor: William Folson.
Saturday, February 27; 10:00 am to noon.

<div style="text-align:center">**Exhibits**</div>

Rockville's 150th Anniversary—Photo Exhibition

The City of Rockville celebrates it 150th anniversary with a photo exhibit that includes works from Rockville residents, historic photos from peerless Rockville and a special then/now look at the City of Rockville.

At the Glenview Mansion, through February 2. For more information visit http://www.rockvillemd.gov/glenview.

Object as Subject: Photographs of the Czech Avant-Garde

Some of the most innovative approaches to photography were pioneered by the Czech artistic avant-garde. After the establishment of Czechoslovakia in 1918, a vibrant cultural life sprang up around Prague, fueling the minds and imaginations of a generation of photographers, including Jaromír Funke, Jaroslav Rössler, and Josef Sudek. This exhibit examines the important role of objects in the Czech avant-garde's exploration of the formal concepts of abstraction. Departing from conventional approaches to still life, Czech photographers experimented with dramatic effects of light and shadow, bold geometries of line and form, and unusual perspectives. Objects provided a laboratory for formal investigations of abstract principles of light, shadow, geometric planes, and space. Within this framework, objects functioned as vehicles for abstract expression, affirming their powerful role in the creative process.

At the Philips Collection, through February 7. For more information visit www.phillipscollection.org.

Roads and Paths – Photographs by Bernhard Fuchs

A sense of quietness and deep intimacy with the landscape is revealed in Bernhard Fuchs' 11"x11" photos of the landscape around his hometown of Helfenberg, Austria. Now living in Düsseldorf, Fuchs continues to return to his birthplace to replenish his emotional and artistic energy. Over a span of five years, he patiently observed and recorded the landscape with his calm, intense gaze, rewarding viewers with immediacy and vitality. The colors of nature and the light as it changes throughout the seasons reflect an inner space in which memories interact with the present.

At the Goethe Institut, through March 19. For more information visit www.goethe.de/ins/us/was/enindex.htm.

Awakened Heart

Selected photographs from the second photography exhibition organized in 2009 by the Istituto Italo-Latino Americano (IILA) in Rome, with the sponsorship of the IDB Cultural Center, and presented in the context of PhotoGrafia (Festival Internazionale di Roma e Zoneattive), an annual photo exhibition held in Rome. The winners are: José Manuel Castrellón of Panama (First Prize), Héctor Silva of Chile (Second Prize), and Sandra Sebastián of Guatemala (Third Prize). An Honorable Mention went to Nicolás Wormull of Chile. The exhibit includes three photographs by each of the award winners, and two each by other selected photographers, for a total of 21 photos in the show.

At the Interamerican Development Bank Cultural Center, through February 19. For more information visit www.iadb.org.

National Geographic Image Collection

Brand-new LED lightboxes showcase National Geographic's extraordinary photography from an archive containing more than 11.5 million images. The Image Collection covers every corner of the globe, showcasing cultures and human exploration as well as the Earth's diversity of wildlife and landscapes. The collection also offers a history of the evolution of photography, ranging from early black-and-white photographs and delicate color Autochromes to cutting-edge digital photography. While many of the images have been seen in National Geographic publications, an equal number are rarely seen or have never been published.

At the National Geographic Museum, through April 10. For more information visit www.nationalgeographic.com/museum.

Directions: John Gerrard

John Gerrard's works hover between fact and fiction. They present actual scenes from desolate corners of the American landscape and unfold in real time, so that patient viewers can experience the progression of the day from morning to night in each setting. However, what looks like a live shot is, in fact, a manipulated, fabricated image. Gerrard photographed every site from 360 degrees and then animated the stills into seamless cinematic panning shots. Instead of the overt conflicts so prominent in video games that use this same technology, the artist relates realistic elements with elegant subtlety.

At the Hirschhorn Museum and Sculpture Garden, through May 31. For more information visit www.hirshhorn.si.edu/exhibitions.

January 2010 Competitions — 1st Place Winners

Novice Color – Stuart Levy – "Spring Toad"

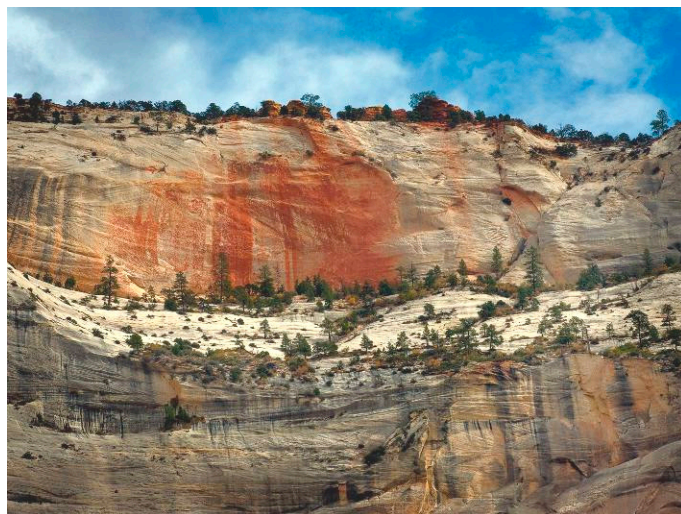*Novice – Arthur Hyder – "Alaska Grizzlies"*

Advanced – Carl Root – "Zion 1"

Advanced Color – David Davidson – "Early Morning Breakfast"
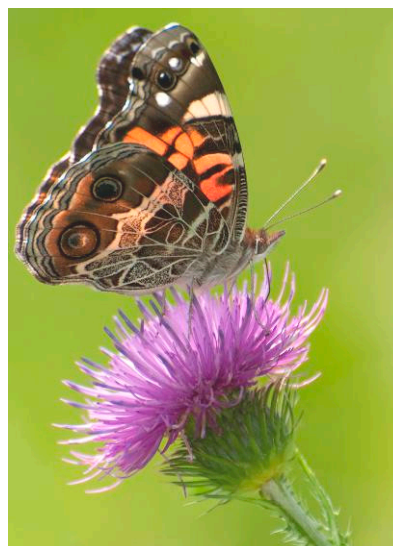
Altered – Evelyn Jacob – "American Lady Butterfly on Thistle"

Results of Competitions for January 2010 — Nature in the Wild
Competition Judge: Corey Hilz

Prints

Black and White – 14 entries

1st	Chuck Bress	Cactus and Black Rock
2nd	Chris Hanessian	Smokey
3rd	Roy Sewall	Chincoteague Flight
HM	Bob Dargel	Deer One
HM	Bill Seelig	Yosemite Valley

Color, Novice – 15 entries

1st	Stuart Levy	Spring Toad
2nd	Bruce Cyr	Red Tail Hawk
3rd	Rob IJsselstein	After Retirement, Alaska
HM	Jay Gartenhaus	Cool Waters
HM	Marcia Loeb	Huntley Meadow's Woods

Color, Advanced – 20 entries

1st	David Davidson	Early Morning Breakfast
2nd	Bill Richards	Leaves and Moss at Sunset
3rd	Chris Hanessian	Lizard
HM	Barbara DeLouise	Milkweed
HM	Cynthia Keith	Fall Colors
HM	Bob Peavy	Stream Bed Art
HM	Angelique Raptakis	Golden Grasses

Ask Tim Grey

In a recent class, the instructor said that when you create a new adjustment layer, you should not create it at the top, but go back to the background and create it on top of the background. She said you should do that every time you create a new layer. Does it matter?

No, it does not matter. In fact, my personal preference is exactly the opposite, only because it seems to me more logical to have the adjustment layers go from the "first" directly above the Background image layer to the "most recent" furthest away, so you have a clear indication of the order of adjustments just by looking at the Layers panel. Frankly, that is not particularly helpful or meaningful all that often, but sometimes it can provide some interesting details about the approach you took with a particular image. In addition, the intent of adding a new adjustment layer is to change the image from its current appearance (including the effect of any adjustment layers that have already been applied), not to "go back" to the original and start adjusting from that.

When it comes to the order of the adjustment layers on the Layers panel in Photoshop, it does not matter what order you put them in originally. I prefer to add new adjustment layers at the top of the stack, but you

Electronic

Novice – 29 entries

1st	Arthur Hyder	Alaska Grizzlies
2nd	Paul Taylor	Chincoteague Sunrise
3rd	Ying Huang	Egret at Chincoteague
HM	Ira Adler	Canyon Overlook Trail Zion
HM	Jay Gartenhaus	Catoctin Creek
HM	Ying Huang	Fox
HM	Cynthia Hunter	Clouds
HM	Cynthia Hunter	Sunset
HM	Arthur Hyder	Yellowstone Winter Fox
HM	Rob IJsselstein	Avalanche on Tidal Glacier

Advanced – 45 entries

1st	Carl Root	Zion 1
2nd	Bruce Cyr	Come on My House
3rd	Bob Peavy	Alone
HM	Willem Bier	Grand Canyon 17
HM	Bruce Davis	Lift Off
HM	Caroline Helou	Sand Dunes of Wadi Rum
HM	Evelyn Jacob	Early Winter
HM	Evelyn Jacob	Pink Phlox Duo
HM	Lester LaForce	Bluebird 5
HM	Kent Mason	Dry Branch

Altered – 35 entries

1st	Evelyn Jacob	American Lady Butterfly on Thistle
2nd	Arthur Hyder	Sandhill Crane
3rd	Bruce Davis	Skimmers
HM	Lori Ducharme	Chaos
HM	James Hammack	Dragonfly into the Sky
HM	Evelyn Jacob	Snow Geese Through Branches
HM	Don Martell	Red and Yellow Leaves
HM	Janet Myder Hammack	Delicate Silhouette
HM	Jess Stansbury-McCargo	Fall Colors
HM	Rebecca Tidman	Chincoteague Beach

can insert them in any order, provided all adjustment layers are above any image layers you intend them to affect. However, once you have placed adjustment layers on the Layers panel for an image, you should not change the order of those adjustment layers as a general rule, because they do build upon one another, and in certain cases if you change the order (generally by dragging one of the adjustment layers up or down on the Layers panel) you can alter the appearance of the image (especially when blend modes are being used in conjunction with adjustment layers).

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Cumulative Scores for 2009-2010; Through January, 2010

Black and White Prints

48	Chris Hanessian
31	Bill Seelig
27	Bill Olson
24	Chuck Bress
15	Chuck Lee
14	Roy Sewall
6	Bob Dargel
6	Jay Gartenhaus
6	Sharyn Greberman

Advanced Color Prints

38	Angelique Raptakis
34	Chris Hanessian
24	Willem Bier
21	Bill Richards
15	Beverly Gordon
14	Bob Dargel
12	Don Martell
10	David Davidson
9	Roy Sewal
8	Chuck Bress
8	Alan Sislen
8	Jean Yuan
6	Barbara DeLouise
6	Cynthia Keith
6	Bob Peavy
6	Les Trachtman

Novice Color Prints

27	Bill Olson
25	Marvin Sirkis
20	John Barnes
17	Cheryl Naulty
17	Jack Tierney
10	Stuart Levy
9	Bruce Cyr
8	Mike Fleming
8	Rob IJsselstein
6	Jay Gartenhaus
6	Marcia Loeb

Novice Electronic

51	Paul Taylor
40	Jay Gartenhaus
36	Cynthia Hunter
24	Stu Reiter
23	Allen Melser
20	Ying Huang
16	Steve Gelband
16	Arthur Hyder
12	Rob IJsselstein
12	Cheryl Naulty
12	Dawn Sikkema
12	Beth Wensley
9	Jess Stansbury-McCargo
8	Stuart Levy
6	Ira Adler
6	John Barnes
6	Martha Cain-Grady
6	Martha Reeser
6	Michael Roberts

Advanced Electronic

38	Willem Bier
36	Alex Guo
29	Carl Root
28	Evelyn Jacob
24	Frank Herzog
20	Kent Mason
18	Bruce Davis
16	Bob Peavy
15	Chuck Lee
14	Mark Segal
12	Melissa Clark
12	James Hammack
12	Lester LaForce
12	Janet Myder Hammack
12	Angelique Raptakis
9	Bruce Cyr
8	José Cartas
6	Judy Burr
6	David Davidson
6	Caroline Helou
6	Don Martell
6	Rebecca Tidman

Altered Electronic

32	Evelyn Jacob
27	Janet Myder Hammack
21	Lori Ducharme
19	Stu Reiter
18	Judy Burr
18	Sharyn Greberman
16	James Hammack
15	Paul Taylor
14	Jim Hawkins
14	Allen Melser
12	Jess Stansbury-McCargo
9	Arthur Hyder
8	Bruce Davis
8	Sigrid Vollerthun
6	David Davidson
6	Frank Herzog
6	Don Martell
6	Michael Roberts
6	Dawn Sikkema
6	Rebecca Tidman
6	Anita van Rooy

> "To compose a subject well means no more than to see and present it in the strongest manner possible."
>
> *Edward Weston*

Artful Photography – Call for Entries

The Maryland Federation of Art (MFA) invites all artists residing in the United States to enter its Artful Photography exhibition, an open-juried competition. The objective is to assemble an outstanding selection of photographic art created in any form of photography. The selected works will be on exhibit in the MFA's Circle Gallery, 18 State Circle, Annapolis, MD from May19 through June13, 2010.

Deadline: March 12, 2010.

For prospectus and more information visit the MFA website at www.mdfedart.org.

Adjustments to the Grey 2009-2010 Booklet

New e-mail:
    Benjamin Terner   bbterner@aol.com

77th Wilmington International Exhibition of Photography

Sundays, February 21 and February 28
Noon to 5:00 pm
Projected Image Show: 1:00, 2:00, 3:00 pm.

200 framed photographs on display

Audiovisual presentations

Arsht Hall, University of Delaware, Wilmington Campus
2700 Pennsylvania Avenue, Wilmington, DE

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Kent Mason		Tom Field			
Carl Root		Alan Sislen			
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Photo Essay
Stu Mathison
Bob Dargel
Tom Field

Competition Image Review

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

February

Photographic Society of America