The Lens and Eye

Calendar

February, 2009

- 3 PCR: 7:00 pm.
- 4 Competition Night: 7:30 pm.
  Judge: Henrik de Gyor
  Hospitality: Alla Doroshko,
  Les Trachtman.
- 11 Workshop: 7:30 pm; Photo Critique.
  Hospitality: John Barnes, Jean Yuan.
- 12 Visual Design: 7:30 pm; Kent Mason's.
- 16 Photo Critique: 7:30 pm; Kent Mason's.
- 18 Field Trip: Library of Congress.
- 18 Board Meeting: 7:30 pm; Mason's.
- 25 Program Night: 7:30 pm; Online
  Photo Gallery.
  Hospitality: Jean Hanson, Gene Haddon.
- 26 Visual Design: 7:30 pm; Kent Mason's.

March, 2009

- 3 PCR: 7:00 pm.
- 4 Competition Night: 7:30 pm.
- 5 Visual Design: 7:30 pm; Kent Mason's.
- 11 Program Night: 7:30 pm.
- 15 Field Trip: St. Patrick's Day Parade.
- 16 Photo Critique: 7:30 pm; Kent Mason's.
- 18 Board Meeting: 7:30 pm; Sullivan's.
- 22 Photo Essay: 2:00 pm.
- 25 Workshop: 7:30 pm.

Competition Assignment

Trees

The subject of the image must be a tree or trees. The photograph may be taken in any weather, at any location and in any season. (Must have been taken on or after June 1, 2007)

Workshop, February 11
Photo Critique

Bob Peavy

The workshop on February 11 is an image critique—an opportunity to share a couple of your images for constructive feedback from your colleagues in the club. Your images may be submitted as prints or electronic files, or both—but a member may submit no more than two images (i.e., two prints, or two digital files, or one of each).

There are no limits on subject matter or vintage. Thus, your images may be altered or unaltered, recent or old, abstract or realistic, color or monochrome, etc. No distinction will be made between advanced, intermediate and/or novice photographers—ALL are equally welcome to participate. Image makers may remain anonymous if they wish, but are also free, and encouraged, to join the discussion of their images.

The purpose of this workshop, beyond sharing our work, is to evoke audience members' reaction to images ... to seek members' perceptions about artistic intent ... to identify what is pleasing or engaging about an image ... to evaluate whether the maker's intent has been executed ... to assess whether an image is thought provoking or mysterious and whether it holds viewers' interest ... as well as suggestions, where

Program Night, February 25
Online Photo Gallery

Evelyn Jacobs

Have you wondered about how to share your photographs from family events with family members around the world? Are you interested in finding a way to put photographs online without developing your own website? Or, are you just curious about all these photo sharing sites that are now available on the Internet? If any of these issues pique your interest, be sure to attend the February 25 workshop about Online Photo-Sharing Websites, which will be held at **VisArts in Rockville** where presenters will have live Internet access.

There are numerous opportunities for sharing photos online. Although the "clusters" outlined here overlap in the functions they offer, it may be useful to think about photo-sharing sites in terms of their primary functions. Some sites (for example, Kodak Gallery, Snap-Fish, Shutterfly) focus primarily on

Change of Venue for Program Night, February 25

Member Profile

Paul Taylor

I encountered Paul a few months ago at the NBCC Board meeting where he has been subbing for Marvin Sirkis as the competition judge evaluator. When speaking with Paul after the meetings, I was impressed with his varied educational background and with his determination to learn, through Club activities, to become a better photographer.

Paul was born in Nevada where his father was an engineer on the Hoover Dam project. When he was 12, his parents moved the family to Golden, Colorado. Paul was the youngest of four children and his architect mother combined running the household and meeting the demands of her family with attempts to succeed at a career. She had been the first woman to graduate with a degree in architecture from the University of Colorado at Boulder

After completing his elementary and high school educations in Golden, Paul enrolled in the University of Colorado. He was a Business Major for a time, then, finding this unfulfilling, changed his major to

Psychology, the field in which he ultimately received his BA degree. During his sophomore year in college, he met Dee Marie Zimmerman, an attractive young student from Bethesda, Maryland, who he describes as a "total distraction."

At this time, Paul's roommate at the University was into photography. He had a Nikkormat and developed his own film in a wet darkroom. Paul bought an Exa 500 (from the now defunct Exacta Camera Company) and began to shoot pictures, picking up tips on exposure and processing from his roommate. His camera had one lens and no light meter. On his student budget, he purchased black and white film one hundred feet at a time and "rolled his own". The subject of his photographs was most often Dee. His photo courtship was a success and they were married on June 2, 1969.

The couple settled down in Denver, where Dee secured a job with the University and Paul got a research position, funded by NASA money, at the University Medical Center. Here he used an electron microscope to study changes in lung tissue from the use of oxygen during space explorations. He also got to use the lab darkroom after hours and could develop his own photos. He considered a career in medicine. Then, after a particularly poignant autopsy of an adolescent girl, he changed his mind.

Paul then entered Law school, where he lasted about two months. Although he has remarkable writing skills, a necessity in law study, Paul found the whole process "too contentious and adversarial." Finally he decided on architecture. Although his educational background had not been in the design field, Paul's black and white "art" photographs, which he included with his application, helped him to gain admission.

Paul received his Masters Degree in Architecture from the University of Colorado in 1976. Combining his design skills with his previous study of Psychology, Paul had developed a philosophy which involved planning buildings with an emphasis on the needs of the people who would use them. Sensing a lack of employment opportunities in Colorado, Paul and Dee considered moving to Washington, D. C.

In the same year, Paul secured a position with the Gerontological Society of America, promoting the design of better buildings for older people. With the Director, Tom Byerts, he traveled to various schools of architecture in the U. S., familiarizing students with the program. When Byerts moved on to another position, Paul became Program Director, conducting research on aging and environments, a position which he held until 1982. He then worked with a private architect, Edward Nokes, for about a year. Next he found employment with Bucher-Meyers and Associates, building multi-unit housing projects and re-habbing existing buildings. He retired from this career in 2004.

Meanwhile, he and Dee purchased a house in Bethesda and parented two children, Erin and Jeffrey. Dee studied the craft of ceramics and is now President of the Kiln Club of Washington and exhibits in the Scope Gallery at the Torpedo Factory.

During the early years of his marriage, Paul and Dee bought an Olympus OM1 SLR with three lenses and continued their interest in photography. Paul used his camera for work, documenting construction problems and making progress shots. He also shot landscapes and abstracts and found that he could see "graphic images in almost anything". Contrast and line catch his eye and

lead him to compose his images. At this time, he was shooting slide film.

When his son, Jeffrey, joined the scouts, Paul got involved as a leader. He found that his childhood experiences living in Nevada and Colorado gave him an advantage in teaching an appreciation of the outdoors to young scouts. When his troop went backpacking for ten days in Philmont, New Mexico, Paul bought his first digital camera, a Canon S330 ELPH 2.0 megapixel. He traveled light with just the camera, an extra image card, and a spare battery. He brought back 500 pictures.

His next camera purchase was a Sony H5 Point and Shoot camera with a 12X zoom with image stabilization. He used this on a trip with his wife to Yellow-stone and the Grand Tetons in 2007. He shared his images with his neighbors, Janet and Jim Hammack who, of course, suggested that he join the NBCC.

Paul now owns a Manfrotto tripod with a ballhead and some Picassa software for post-processing his images. He does not own a photo printer and so competes in the Novice Electronic category only, where he has won some awards. He particularly enjoys the Club field trips. His favorite so far was Udvar-Hazy, where he saw image possibilities at every turn. He has also participated in Kent Mason's "Craft of Photography" class and is quite happy with his Club membership so far.

Text and photo by Jean Hanson

February Competition Judge Henrik de Gyor

Mike Fleming

Henrik G. de Gyor is currently the Digital Asset Manager in charge of the Digital Asset Management (DAM) system at K12 Inc., an educational company in Herndon, Virginia. Previously, Henrik was a photographer and photo editor who worked on newspapers, magazines and annual reports. His images have been published throughout the world. Henrik was also an Adjunct Professor teaching photojournalism for three years at the Corcoran College of Art and Design in Washington, D.C.

He enjoys taking the time to meet with local camera clubs to see their work and help inspire photographers. Previously, Henrik has been a judge at the Manassas Camera Club, Silver Spring Camera Club, Northern Virginia Photographic Society and the International Photographic Society in Washington, D.C. This is the third or fourth time he will be a judge at the North Bethesda Camera Club and he believes the Club has very talented members. He looks forward to judging at the NBCC.

January, 2009, Splinters from the Board

Tom Sullivan, President

Membership Chair Chuck Lee reported we had now 29 people on the waiting list for membership.

There is a new Church Administrator liaison: Janet V. Spencer.

The competition topic definition for February, "Trees," was discussed and the board agreed to leave the definition as written in the Membership booklet.

The church has asked the Club to follow their snow cancellation policy, which is to cancel our meetings every time Montgomery County decides to close schools.

Competition Chairperson Judy Switt and selected members of the Competition Committee will prepare a report for board consideration on alternatives for resolving the excessive number of entries we are receiving on Open assignment competition nights.

Three prints were sold at the NBCC Blackrock exhibit: two framed and one matted.

Janet Myder Hammack and Jim Hammack

It is with a touch of sadness that NBCC bids adieu to long time members Jim Hammack and Janet Myder Hammack. They have served NBCC in many positions over the years, with Janet being President in 1992/93. Additionally, Jim and Janet have the distinction of being the only members (that we know of) who met at NBCC and subsequently married. They are avid competitors and their images are always of high quality. We wish them well in their new home in Charleston, SC, with the hope to see them soon at one of our meetings. Bon Voyage!

February Workshop (cont'd from p.1)

appropriate, by which an image might be improved from a visual design standpoint or through processes of technique or craft (e.g., focus, cropping, depth of field, etc.). You may find that this interactive, multi-source feedback offers an added dimension in relation to the learning experience available from NBCC's Competition Night. We hope members will carry away useful "food for thought" concerning their images.

There will be two categories of critique: *Individual image critique* will address each image separately when it is placed in the club's print lightbox or is projected onto the screen; *Comparative image critique* will focus simultaneously on two similar or related images, one of which will be selected as the visually more effective or preferred rendition. Makers who wish to obtain comparative feedback will need to communicate this fact—we suggest a "post-it" note attached to prints or, for electronic, a letter "C" added to the file name (discussed below).

Prints will be displayed on tables in the back of the meeting hall prior to the workshop (assuming makers arrive a little early). Prints need not comply with NBCC's competition requirements, but they should be visible to the workshop audience (preferably 11"x14" image size or larger). Prints should have a backing or other support for upright display, and they should be free of material that could damage other prints during handling.

Electronic images should be prepared in the same manner as they would be sized and processed for electronic image competition (see EIC guidelines on the Club's web site) with the exception of a different file naming convention. Images should be given file names beginning with the maker's name and followed by the number 01 or 02 (e.g., John Doe-01.jpg; John Doe-02.jpg). Image titles are not necessary. If your images are being submitted for comparative feedback, add a letter "C" to the file number (e.g., Jane Doe-C01.jpg, Jane Doe-C02.jpg). Electronic images should be attached to an e-mail addressed to workshop@nbccmd.org in advance of the workshop, from Thursday, February 5 until 7:30 pm on Sunday, February 8.

A moderator will help to keep the discussion moving during the workshop, with as broad participation among audience members as possible. NBCC's own Cynthia Keith and Frank Herzog will serve as moderators for the discussion of prints and electronic images, respectively.

We anticipate a fun evening on February 11, and look forward to seeing you there.

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

selling prints. Others (for example, iPhoto for Mac users, Picassa, and Photoshop Express) evolved from photo-editing software. A third group (for example, Flickr, Photo.net, and Photobucket) seeks primarily to create communities of fellow photographers to support discussion about posted photographs. A final cluster of sites (for example, SmugMug, Phanfare, and Pbase) focus primarily on sharing galleries of photos with family and friends, or other photographers. This last group of sites may offer "pro" options for a more professional look.

In the February 25 program night, three NBCC members with experience using online photo sharing sites will discuss websites in the fourth category—sites that focus primarily on sharing galleries of photos. Melissa Clark will discuss Phanfare, Stu Mathison will discuss SmugMug, and Nikhil Bahl will discuss Pbase. The three presenters will demonstrate how to set up a user account, how to prepare and upload images, how to set up a gallery and customize it. They also will discuss security and legal issues, and their own experiences using the sites. In addition, there will be time for other members to share their experiences with online photo sharing sites and to ask questions.

For a preview of how the presenters have used the websites to be discussed, visit Melissa's site (http://albums.phanfare.com/melissaclark), Stu's site (http://photochap.smugmug.com), or Nikhil's site (http://www.pbase.com/nikhil_bahl).

If you have any interest in learning more about online photo sharing websites, this is a workshop that you won't want to miss! Come to learn and come to share your own experiences.

Finally, remember that this workshop will be held in the Multipurpose Room (2nd floor) at VisArts, 155 Gibbs Street in Rockville (20850). Starting time is the usual 7:30pm.

"Jenne Farm, Vermont" © Gordie Corbin

NBCC Field Trip – February 18

Library of Congress

David Davidson

The Library of Congress is the largest collection of knowledge the world has ever known. Founded in 1800, the Library of Congress is the oldest cultural institution in the United States. Nearly 119 million separate items occupy 530 miles of shelving with millions and millions of books, maps, photographs, sound recordings, rare books, the world's largest collection of comic books and much more.

Jefferson's Library

The Library of Congress is based on the collection of former president and author of the Declaration of Independence, Thomas Jefferson. In 1815, Congress decided to purchase Jefferson's private library of more than 6,000 volumes after invading British troops burned Washington D.C. during the War of 1812.

The Library of Congress occupies three buildings on Capitol Hill. The Thomas Jefferson Building, built in 1897, is the original facility. The John Adams Building was added in 1938 and the James Madison Memorial Building was completed in 1981.

Our goal of course is photography. The best part of visiting the Library of Congress is the spectacular Great Hall in the Thomas Jefferson Building, whose stained glass ceiling soars 75 feet above its marble floor. Stairways and columns, also of marble, and beautiful paintings and mosaics make this one of America's loveliest public buildings (see sample photograph).

Photo © Cynthia Keith

We will have access to all three buildings (with some restrictions that will be explained to us at the start of the photo session), but the focus of our attention will be on the Great Hall in the Thomas Jefferson Building. We will meet on **Wednesday, February 18**, promptly at 8:30 am outside the main entrance of the Thomas Jefferson Building. For security reasons, and in order for the Library's security personnel to identify NBCC participants, we will need to be wearing our NBCC name badges. We are asked to use available light (i.e. no flash photography), but tripods will be permitted. Tripods must have rubber tipped feet. A post-shoot luncheon is planned. The details of the luncheon will be distributed via Gordie-gram as the date of this outing draws nearer. If you have any question, please contact me at www.davids-photos.com.

PSA News

Judy Burr, NBCC PSA representative

Happy 75th Birthday PSA! PSA was founded in January 1934 and will be celebrating all year with articles on its history in every issue of the *PSA Journal* during 2009. What started as an organization for photo clubs was quickly converted to one for individuals as well. PSA is growing both in individual and club members, and that is good news. The newest NBCC member to join PSA is our newsletter editor, José Cartas.

The PSA website has a new feature—a club services section. This month the topic is Interclub Competitions. You can access club services by going to Resources on the PSA Homepage then Camera Club Committee and Club Services. The website provides a lot of useful information and provides a forum for exchange of information.

The PSA club forum has covered a wide range of topics—increasing and retaining membership, securing judges, paying judges, workshops, raising money, building web sites, newsletters, Yahoo groups and a discussion on what is creative vs. normal photography. I think our term of Altered covers that much better than creative. There has also been a discussion on dues, meeting places and publicity. One item I found important was having judges from all walks of photography and having good and varied programs. There is much to be gained from having this forum, both for ideas and to help other clubs that are looking for information about forming and running a camera club. Fifty clubs have joined the forum at last count.

The January issue of the *PSA Journal* includes reviews of CS4 and books on Photoshop Elements 7, Canon EOS Rebel XS/1000D, Lightroom Adventure and Mastering the Nikon D300. Articles include "Using Digital Color in Monochrome Prints," "Photographing Butterflies" and "Skispringer—Photography of the Ski Jump."

The 75th Anniversary Conference will be held in West Yellowstone from September 20 through the 26, 2009. Featured presentations by John and Barbara Gerlach, George Lepp, Julieanne Kost, Barry Wilkins and Jill Sneesby, and Art Wolfe will be a major part of the conference. There will also be tours and classes. Information on the PSA website includes just hotel and travel information; program and registration information will be added later.

Nondestructive Editing

Text by Tom Field

The digital darkroom term "nondestructive editing" could conjure images of defending your hard disk collection from a pack of wild monkeys. Ah, but it's nothing so dramatic. Instead, the goal is to preserve your ability to review, modify, or even undo each of your image processing decisions at some later time. Neither the original image data, nor your processing steps, are lost. There are pros and cons, and nondestructive editing is not for everyone.

The Problem

Let's say you perform five sequential steps on a particular image: spot removal, contrast and exposure, color correction, dodging and burning, and sharpening. Naturally, you always make those adjustments **on a copy** of the image file—never make irreversible changes to the original camera file! Okay, you finish those five steps and move on to the next image. But later you examine a print of the image and decide that the color correction wasn't quite right. Now what?

You could start all over with a fresh copy of the original image file and exactly repeat those five sequential steps, with a slightly different color correction setting. But unless you wrote down every parameter of every adjustment, it may prove impossible to recreate your processing.

Or you could just apply an additional color correction to the image to try to bring it to perfection. This is a fine approach for making a few minor adjustments. However, iterative adjustments—especially major changes—can accumulate math errors and degrade image quality. This will be especially noticeable when working in 8 bits-per-channel mode (as with JPEG files). Colors may shift and smooth gradations in tone can become coarse and blocky. Beautiful gradients can start to show banding.

The Solution

Nondestructive editing solves the problem: it never actually modifies the image data. Instead, only a record of your desired adjustments is kept. You can think of it as a recipe or list of instructions. The adjustments are applied only to a temporary preview of the image, which you see on screen (or print). Though you can't tell by looking at it, no permanent changes are being made to the underlying image and everything can be undone or modified later.

For our example, you simply review the color correction settings you applied earlier, modify them as you see fit (based on your print), and you are finished!

Learning from Our Successes

Another advantage of having an exact record of adjustments is self education. In the process of learning how to put the finishing touches to your photographs, you should pay attention to your outstanding successes. Open those images and examine the adjustments and settings you used. Remember what worked, why it did, and when you might be able to use the technique again in the future. With nondestructive editing, it is all there for you to review.

Photoshop

Photoshop added adjustment layers in the late 1990's, opening the concept of nondestructive editing to photo editors. The advent of Smart Objects in 2005 allowed nondestructive transformations (like perspective correction). And Smart Filters in 2007 extended nondestructive editing to other tools such as shadow/highlight, sharpening, and the artistic filters.

Using features in nondestructive mode is not difficult. For example, if you are going to brighten the midtones in an image, add a Curves adjustment layer rather than operating directly on the image pixels with Image, Adjust, Curves.

Some editing cannot be done with adjustment layers or Smart Filters, but there are work-arounds. Following the principle of nondestructive editing, copy (or create) a separate pixel layer on which to use these tools. Give the layer a name that identifies the process and settings you use on it, in case you do need to recreate it in the future. Place such pixel layers below any adjustment layers wherever possible; otherwise, future modifications to the adjustment layers below would require re-do of the pixel layers above.

With cloning, for example, simply add an empty pixel layer "Clones" below the adjustment layers. Set the clone tool mode to Current & Below. At any point in your processing you can repair newly-found dust spots and small problems by cloning onto this layer, without any dependence on the adjustment layers. And if you find later that you made a mistake (e.g., unsatisfactory cloning), you can simply erase that area of the Clones layer and try again.

Certain other tools, such as the marvelous Patch and Spot Healing Brush tools, only work on a full (not empty) pixel layer. If you have only the background pixel layer, copy it and work on the copy. If you have multiple pixel layers, switch off adjustment layers and "stamp" the visible layers to a new pixel layer (Shift+Ctrl+Alt+E, or hold the Alt key while clicking Merge Visible); drag the stamped layer below the

adjustment layers, and switch those back on. Work your patch tool on the stamped pixel layer.

When cropping in Photoshop, consider doing it nondestructively. After you create the rectangle for your crop, chose the Cropped Area "Hide" option. If you ever need to restore the uncropped image, choose Image, Reveal All.

Adobe Camera RAW and Lightroom

All of the adjustments you make in the Adobe Camera RAW converter are nondestructive. The settings you
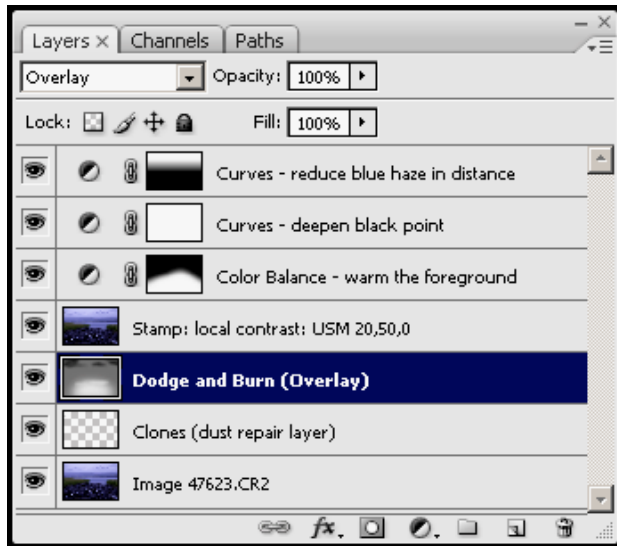
Example of layers in Photoshop CS3

For future reference, each layer is manually named with the contents or intent. This is a good practice for keeping organized. Starting at the bottom of the layer stack:

Image 47623.CR2 contains the image (pixel data) from the RAW converter. Note the image number has been added to the layer name so it is easy to identify the original RAW file, if necessary.

Clones (dust repair layer) contains pixels for any necessary retouching, such as removal of dust spots that were missed in the RAW converter.

Dodge and Burn (Overlay) allows local adjustment (brighten, darken). Note the Overlay blending mode. This is an important nondestructive editing technique in that the adjustment can be reversed or fine-tuned.

Stamp: local contrast: USM 20,50,0 puts sharpening on a separate pixel layer stamped from the visible layers below. To reverse this adjustment, simply delete the layer or replace it with a new adjustment. Note the layer name contains the Unsharp Mask (USM) parameters for future reference.

Color Balance – warm the foreground applies a color balance adjustment layer to the foreground only. The layer mask limits the portion of the image in which the adjustment will take place (the white part of the mask).

Curves – deepen black point applies a Curves adjustment layer to the entire image, in this case to deepen the blacks without affecting midtones contrast.

Curves – reduce blue haze in distance applies another Curves adjustment layer to the background only. The gradient layer mask slowly reduces the adjustment in the lower portion of the image (the gray and black part of the mask).

choose are recorded into the "sidecar" XMP file, and the original RAW file is untouched. And you can even preserve the RAW conversion settings by opening the image as a Smart Object. This allows you to review and change RAW conversion settings (even spot removal) within a layered Photoshop file.

Lightroom editing is inherently nondestructive. As with Adobe Camera RAW, the adjustments are recorded into the sidecar XMP file. Lightroom also keeps a detailed history of every change you make to each image. You can revert to any point in this history, and examine the effects of each adjustment you have made.

Disadvantages

The main disadvantage of nondestructive editing in Photoshop is reduced speed. It requires a little more time and effort for the user to process always in reversible steps. Files with layers are bigger, slower to disk, and computationally more intensive. Perhaps with ever-cheaper hard drives and faster computers, these are diminishing obstacles, but there is still a trade-off to be made.

Is It For Me?

Experienced, high-volume Photoshop users (weddings, commercial studios) know exactly what adjustments they want to make and that they will never need to second guess. For them, nondestructive editing may not be worth the costs.

Fine art photographers, on the other hand, may invest heavily in perfecting a single image —many adjustments, applied over an extended period of time. Nondestructive editing is ideal for them. The artist retains total control of all processing steps, and can make revisions anytime—even years later—and without the least degradation in quality.

Did You Know?

Anita van Rooy

1. When working with several layers it is sometimes a good idea to group some of them. Highlight the layers you want to group and then just click Control G (Mac Command G) and they are all together in one layer but can be separated again if you so desire.

2. When you want a new layer underneath a highlighted layer, just hold Control (Mac Command) and click on the new layer icon at the bottom of the layer palette (it looks like a page of paper with a corner folded).

The Lost City of the Incas
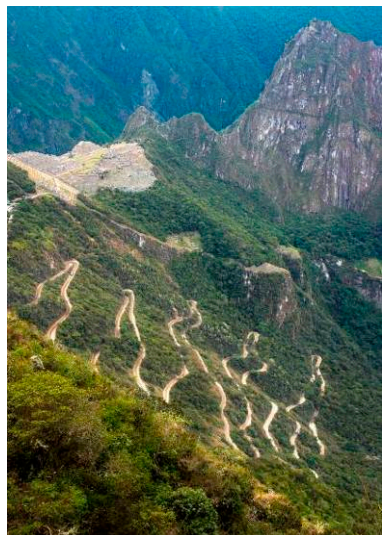
Text and Photos by José Cartas

The project started some years ago when a married couple, friends of ours, proposed we walk the "Inca Trail." This is a 30-mile, four-day trek—sometimes at an altitude of over 13,000 feet—along the pre-Columbian Inca road system ending in Machu Picchu. After considering the required stamina, our age and physical condition, and the photo equipment I would carry, common sense prevailed and we finally settled for a traditional, much more relaxed tour. We set the dates for the third week of September 2008—the start of spring in the southern hemisphere and the end of the dry season in the high Andes.

Machu Picchu can be reached by train from two different starting points: Cusco, a very beautiful colonial city with a touch of Inca architecture worth of a travelogue by itself; or a two-hour ride from Ollaytantambo, another very interesting pre-Columbian site. We departed from Ollaytantambo early in the morning to Aguascalientes, a town at the feet of Machu Picchu. Local women populate the train station, offering all sort of wares and souvenirs, but especially prevalent were mosquito repellent, sun screen, plastic ponchos, and traditional hats to protect against nature's inclemency.

Once in Aguascalientes, the trip continues by shuttle bus (30 minutes) to the top of the 8,000-foot high mountain, following a windy road. After checking in at the site entrance, where I had to leave my tripod and literally smuggle in my "sophisticated" camera and long lens using our tour guide's bag (apparently, the Peruvian tourist office is afraid of people commercializing pictures of the ruins), we delighted in the fantastic view that opened up as soon as we passed the gate.

Our guide was very informative, describing the history, architecture, and archeology of this UNESCO World Heritage Site. Built in around 1450, abandoned only a hundred years later, Machu Picchu blends perfectly into the mountain landscape. There are many theories regarding the site's original purpose. The most popular ones include: a temple to the sun, a fortress against the jungle inhabitants, and a sanctuary for the Inca rulers. This third theory is supported by recent studies of sixteenth century archival documents. Machu Picchu was never found by the Spanish and therefore not plundered. The surrounding jungle covered much of the site, which was forgotten for centuries. While looking for another Inca city, Hiram Bingham—an American historian, then a lecturer at Yale University—was led there in July 1911 by local farmers. It was Bingham who brought Machu Picchu to the world's attention and coined the name "Lost City of the Incas," which was the title of his first book.

The site contains around 140 structures, including temples, sanctuaries, parks, houses, and an irrigation system of interconnected channels and water-drains perforated in the rock. Perhaps the most remarkable feature is that these structures were built using huge interlocking stone blocks—many weighing more than 50 tons—cut to fit together almost perfectly without mortar. Doors and windows are trapezoidal, and the walls tilt inward. The process to cut the stones was a very elaborate one, most probably consisting of a
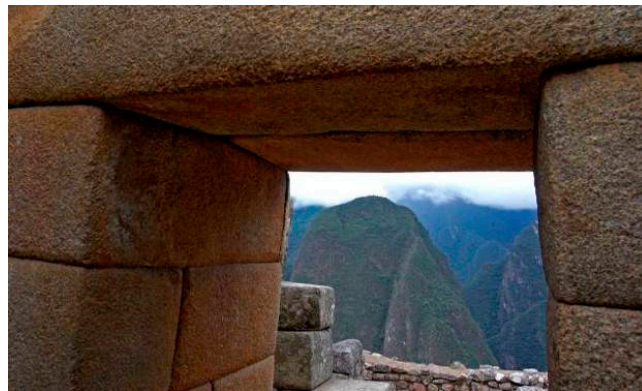
parallel alignment of the new stone to the building and marking the surface of the adjacent stone into the new one with sticks. Once the face of the new stone was cut, it was then smoothed with sand.

Surrounding the "urban" sector is the farming sector, which is composed of agricultural terraces that transform the unequal slope of the mountain into a stepped surface. The terraces were irrigated by natural springs and were sufficient to feed the population of the compound.

After the lunch break we headed for the "Sun Gate," a narrow notch high above on the south-eastern side of Machu Picchu, which can be reached via a not so easy hike uphill. The Sun Gate is also the entry point to the ruins for the people that dare the Inca Trail. Carrying my camera load, I had to stop a couple of times during the hike to catch my breath—times when I was grateful that I had to leave my tripod at the entrance gate. But all the efforts were more than compensated for by the extraordinary views along the road and from the Sun Gate. Returning was an even better experience: downhill and with the sun breaking through the clouds at that perfect time just before sunset. From there I was able to take the classic picture of Machu Picchu, with the constructions in the foreground and the Huayna Picchu mountain in the background.

The male portion of our group went back for a second visit on the next day. For that, we had to wake up at 4:30 am to catch the first shuttle bus that would reach the entrance at 6:00 am. Although we were at the bus stop at 4:45, there were already 80 people before us, and by 5:00 the line stretched almost 200 yards! The incentive to arrive so early is twofold: both to see the sun rise on the site, and to be one of the 200 visitors allowed to climb the Huayna Picchu early in the morning (after 11:00 am, another 200 are allowed). My friend ran towards the gate at the Huayna Picchu's entrance and

assured me (he also proved it with photos) that the one-hour climb through narrow paths and steps that sometimes were two-feet high was more than worthwhile. From the peak there is a magnificent view of both valleys associated with the site: the Machu Picchu and the Urubamba valleys.

For my part, I skipped the hike and decided to wait for the sunrise from a vantage point where I could get the most out of my pictures. This experience was much better than the previous day. The whole landscape turned almost magical at dawn, aided by the considerably fewer number of tourists on the site. Everyone there seemed to simply want to be part of the landscape and absorb the stillness of the moment. The sun shone through, but the clouds remained hanging around the mountains, providing a special touch to the whole scene. Savoring this moment, in the midst of the high mountains and looking at the old constructions, I could understand why Machu Picchu was picked as one of the new Seven Wonders of the World.

Courses

Photo Ops 2009 with Joshua Taylor (Jr.)

For more information and to register visit his website at. http://archiphotoworkshops.com/schedule.html

Creative Flower Photography at the U.S. Botanic Garden. This workshop is designed for photographers who want to use creativity in capturing striking images of flowers. The class will emphasize creativity through composition, the use of light and background control, photographing with props, close-up photography, and photo enhancement software. Class time will include instruction, instructor critiques, personal attention, and shooting time in the Garden Court, World Desert, and Jungle.
Saturdays, February 7–28, 8:00 am to 12:00 pm.

Photographing Orchids at Longwood Gardens, Kennett Square, PA. Photo enthusiasts and gardeners will capture striking images of orchids under the guidance of the instructor. The day includes a digital orientation with an illustrated handout, shooting time with the instructor, personal attention, and a formal critique of participants' images. The goal of the workshop is to get the best possible images using digital equipment.
Saturday, March 7, 9:00 am to 4:00 pm.

Photo Capture and Enhancement. This workshop is for photographers who capture "good" images but want to lift their images to the next level. Learn how to master HDR (High Dynamic Range) photography using Photomatix for the traditional photographic or "illustrative" look. Shoot and combine multiple images for maximum depth-of-field with Helicon Focus. Workshop sessions will alternate with classroom critiques of participants' work and shooting sessions with the instructor at the Smithsonian American Art Museum and Brookside Gardens.
Saturdays, March 21, 28, April 4, 18, and 25, 9:00 am to 12:00 pm.

Nikhil Bahl at VisArts Center

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

The Digital Darkroom. Learn how to optimize your photographs using Adobe Photoshop. Whether you shoot in RAW or JPEG format, there is always a need to optimize the image after it has been captured in camera. Demonstrations will help you understand how various adjustments affect the image. Global and local adjustments that will be discussed and demonstrated include: contrast, saturation, white balance, sharpen-ing, noise reduction, cloning, dodging, burning, levels, curves, masks and more. Tips and tricks to optimize different types of images and the use of High Dynamic Range (HDR) photography are also included.
Tuesdays, March 17–31, 7:00 to 9:30pm.

Outdoor Photography: Mini Workshop. This class is designed to help students improve their technical skills and photographic vision. While the emphasis will be on photographing close-ups and intimate landscapes, all outdoor photography will be discussed. The first session will be a classroom presentation on visual design and composition. The next three-hour session will be held at a local park, photographing with the instructor. In-field demonstrations of select techniques will be conducted. Students will also have the opportunity to receive immediate feedback on technique and compositions. The last session will be a critique of photographs taken during the field session.
April 17 (7:00–9:30 pm), 18 (7:00–10:00 am) and 21 (7:00–9:30 pm).

Advanced Composition and Techniques. This class focuses on the essentials of good composition and visual design. Take a look at how to combine different elements harmoniously to create balance in a photograph. Learn how to use color, line, shape, form, texture and perspective to create a dynamic image. The 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.
Tuesdays, May 5–19, 7:00 to 9:30 pm.

Glen Echo Park

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

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 14, 1:00 to 5:00 pm.

Narrative Photo: The Picture Story. Taught by the acclaimed author of *Serenissima: Venice in the Winter*, this course will help students tell a story through photographs and more easily photograph people. Students will initiate or continue a project. Lighting, darkroom instruction available. Written text encouraged but not required.
Instructor: Frank Van Riper
Thursdays, April 2 – May 7, 7:00 to 10:30 pm.

Exhibits

The Theater of Insects

Beetles, butterflies, dragonflies, and other insects take the stage in Jo Whaley's images. She arranges and photographs them in environments constructed in her studio, drawing inspiration from the cabinets of curiosity and natural history dioramas of an earlier era of scientific inquiry. Whaley uses color, texture, composition, and lighting to highlight the awe-inspiring and jewel-like qualities of the insects; juxtaposing the specimens against found objects and manufactured materials such as paper, glass, paint, and metal.
Through March 3, 2009, at the National Academy of Sciences. For more information visit
http://www7.nationalacademies.org/arts.

Thirty-Two Kilos

Ivonne Thein has created 14 large-format photographs of alarmingly stick-like, elegant young women in scant, silvery clothing, their faces obscured by well tended hair, assuming near-contortionist mock fashion poses on a floor. The artist's digital manipulation exaggerates the effect. The photographer's inspiration is the *Pro Ana* internet movement, promoting anorexia as harmless self-starvation. Thirty-two kilograms, or 70.4 pounds, is the weight of a French model who posed for ads condemning anorexia after nearly dying from it.
Through March 6, 2009, at the Goethe-Institut Washington. For more information visit
www.goethe.de/ins/us/was/enindex.htm.

Looking In: Robert Frank's *The Americans*

First published in France in 1958 and in the United States in 1959, Robert Frank's *The Americans* is widely celebrated as the most important photography book since World War II. Including 83 photographs made largely in 1955 and 1956 while Frank traveled around the United States, the book looked beneath the surface of American life to reveal a profound sense of alienation, angst, and loneliness. With these prophetic photographs, Frank redefined the icons of America, noting that cars, jukeboxes, gas stations, diners, and even the road itself were telling symbols of contemporary life. The exhibition celebrates the 50th anniversary of the book's publication by presenting all 83 photographs in the order established by the book, and by providing a detailed examination of the book's roots in Frank's earlier work, its construction, and its impact on his later art.
Through April 26, 2009, at the National Gallery of Art. For more information visit www.nga.gov/exhibitions.

Electronic Competition 1st Place Winners
January 2009 – Open

Novice – Stu Reiter – "Paris"

Advanced –Nikhil Bahl – "Dune"

Altered – Bruce Davis – "Angel Glaciar"

Results of Competition for January 2009 – Open

Competition Judge: Ed Funk

Prints

Black and White – 15 entries

1st	Judy Sw!tt	Down a Country Road
2nd	Bill Seelig	Window Washer
3rd	Bill Olson	Wide Water
HM	Chuck Bress	Homeless #17
HM	Chris Hanessian	Olivia

Color, Novice – 11 entries

1st	Rob IJsselstein	Ski in Finnland
2nd	Cheryl Naulty	Girl in a Doorway, Peru
3rd	Bill Olson	Sunrise at Ocean City
HM	Louise Roy	Snowy Owl 1

Color, Advanced – 31 entries

1st	Bob Dargel	Chrysanthemum
2nd	Nikhil Bahl	Serenity
3rd	Bob Dargel	Big Fish
HM	Nikhil Bahl	Soft Rhythm
HM	Chris Hanessian	At Peace
HM	Chris Hanessian	Sunset Lobby
HM	Cynthia Keith	National Building Museum Stairwell
HM	Dan McDermott	Coulter's Tower
HM	Bob Peavy	By the Numbers
HM	Jean Yuan	Water Cistern

*Altered – 12 entries**

1st	Les Trachtman	Hang Gliding at Sunset
2nd	Frank Herzog	Key West Races
3rd	Beverly Gordon	Iris

* One winning entry was disqualified.

New Members' Corner

Inauguration Day 2009

Around two million people filled the Mall and Pennsylvania Avenue on January 20 to be part of the swearing-in of President Barack Obama.

Were you there? Did you get good pictures? Do you want to share them with fellow NBCC members? If you answered yes to all of the above questions, then send us your best photos (up to five) in a JPEG format to nbcclensandeye@yahoo.com. Files should be of a high resolution, but no larger than 1MB.

In the March issue of *The Lens and Eye* we plan to run a gallery with some of the Club's members images of the event. This call is for all (new and old) NBCC members, but we want to especially encourage new members to submit their images.

Electronic

Novice – 24 entries

1st	Stu Reiter	Paris
2nd	Angelique Raptakis	Autumn Reflected
3rd	Stu Mathison	Bear Rocks Preserve
HM	Cynthia Hunter	Red Rose
HM	Rob IJsselstein	Mist over Vancouver
HM	Angelique Raptakis	Shark Fin Rock
HM	Jess Stansbury-McCargo	Seating
HM	Paul Taylor	Contemporary Woman

Advanced – 52 entries

1st	Nikhil Bahl	Dune
2nd	Rebecca Tidman	Berlin Wall Abstract
3rd	Janet Myder Hammack	Milwaukee Fantasy
HM	Melissa Clark	Pink Dahlia
HM	Gordie Corbin	Snack Time
HM	Barbara DeLouise	Amaryllis
HM	James Hammack	Gathering Sunlight
HM	Evelyn Jacob	Snowy Egret with Surf
HM	Janet Myder Hammack	Canyon Texture
HM	Judy Sw900	Morning Flight

Altered – 34 entries

1st	Bruce Davis	Angel Glacier
2nd	Gordie Corbin	Closed
3rd	Alex Guo	Solo Dancer
HM	Judy Burr	Multicolored Car
HM	Gordie Corbin	The Wheel Fence
HM	Jim Hawkins	Orchid
HM	Joel Hoffman	Divish Dervish
HM	Rob IJsselstein	Whistler Village
HM	Mark Segal	Inner Tulip
HM	Dawn Sikkema	C&O Canal in the Fall

NBCC Exhibit "The Seasons" at Asbury

On March 1, 2009, the NBCC member exhibit "The Seasons" will open at Asbury Methodist Village's Hefner Auditorium, in Gaithersburg, MD. We anticipate being able to exhibit up to 60 photographs.

The jurying will occur at the beginning of February by an outside judge. Members whose images have been accepted will be notified by February 6, and will be informed about matting, framing and hanging requirements. All framed work must be delivered, ready for hanging, to the Asbury Auditorium on Saturday, February 28, 2009, between 12:00 noon and 2:00 pm.

The exhibit will run from March 1 to March 27, 2009. An artists' reception is scheduled for Tuesday, March 3, 2009, from 7:00 to 9:00 pm at Hefner Auditorium, Asbury Campus.

Cumulative Scores for 2008-2009; Through January, 2009

Black and White Prints

52	Judy Switt
44	Chris Hanessian
14	Chuck Bress
10	Ross Pierce
9	Bill Seelig
8	Bill Olson
6	Roy Sewall

Color Prints

Novice

27	Bill Olson
25	Angelique Raptakis
24	Willem Bier
10	Rob IJsselstein
9	Cheryl Naulty
6	Louise Roy

Advanced

57	Bob Dargel
50	Chris Hanessian
41	Nikhil Bahl
22	Cynthia Keith
12	Dan McDermott
9	John Villforth
8	Les Trachtman
6	Bob Peavy
6	Jean Yuan

Altered Prints

29	Bill Seelig
18	Sharyn Greberman
10	Les Trachtman
10	Anita van Rooy
9	Frank Herzog
9	Jean Yuan
8	Beverly Gordon

Novice Electronic

39	Cynthia Hunter
34	Jess Stansbury-McCargo
33	Angelique Raptakis
29	Dawn Sikkema
28	Willem Bier
20	Jean Hanson
19	Stu Reiter
15	Rob IJsselstein
12	John Barnes
12	Paul Taylor
10	Christianne Witten
8	Stu Mathison
8	Cheryl Naulty
6	Shereen Kopp
6	Bill Olson

Advanced Electronic

36	Judy Switt
34	Nikhil Bahl
32	Alex Guo
24	Gordie Corbin
22	Evelyn Jacob
20	Janet Myder Hammack
19	Rebecca Tidman
18	José Cartas
18	Joel Hoffman
14	Barbara DeLouise
12	Ira Adler
12	James Hammack
12	Bob Peavy
9	Carl Root
9	Sigrid Vollerthun
6	Judy Burr
6	Melissa Clark
6	Bruce Davis
6	Don Martell
6	Mark Segal
6	John Villforth
6	Gerry Weiss

Altered Electronic

49	Gordie Corbin
28	Jim Hawkins
25	Jess Stansbury-McCargo
21	Stu Reiter
19	Bruce Davis
18	Lucia Goldman
18	Alex Guo
18	Rebecca Tidman
16	Janet Myder Hammack
14	James Hammack
14	Joel Hoffman
12	Judy Burr
9	Christianne Witten
6	David Davidson
6	Dennis Green
6	Rob IJsselstein
6	Evelyn Jacob
6	Mark Segal
6	Dawn Sikkema

"To visualize an image (in whole or in part) is to see clearly in the mind, prior to exposure, a continuous projection from composing the image through the final print."

Ansel Adams

Photo Essay 2009 Reminder
Sunday, March 22, 2:00 - 5:00 pm.

All Members: Please be sure to mark your calendars. Photo Essay 2009 will be held from 2:00 to 5:00 pm, on **Sunday, March 22** in the Clubhouse #2 auditorium at Leisure World. This year will mark the 24th anniversary that NBCC has held an annual photo essay program, and the fourth year we have done the show electronically. Past programs have been awe inspiring, and this is our most popular event. We are expecting more than 250 attendees: from NBCC, from other camera clubs and from Leisure World. NBCC members may invite guests.

Members Preparing Essays: First draft essays are due to the Essay Committee by the end of January, and will be critically reviewed by the Committee and other experts on February 1. Detailed feedback will be provided to all essay makers. Final essays will be due by the end of February. Further details are available in a comprehensive document on the NBCC website. Go to www.nbccmd.org/photoessay.htm and download the document "NBCC Photo Essay Preparation." If you are preparing an essay, we recommend that you read this document carefully. Any members requiring assistance in preparing either draft or final essays should contact any of the Committee Members (Stu Mathison, Tom Field or Bob Dargel).

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First Class Mail

February