

The Lens and Eye

North Bethesda Camera Club



Volume 55 Number 6 | February 2020 | Editor: Cherry Wyman | Website: www.nbccmd.org

Calendar

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

February Events

- Feb 5** Competition: Human Relationships
- Feb 6** 7:00 pm Opening Reception: "Faces"
- Feb 12** Program: Master Photographers
- Feb 15** 9:00 am Field Trip: DC Panoramas
- Feb 19** Board Meeting
- Feb 26** No meeting - Ash Wednesday

March Preview

- March 4** Competition: Rim Light/Starburst
- March 8** 8:00 am Field Trip: Mini-CAMP
- March 11** Program: Reflections
- March 15** 3:00 pm: Photo Essay
- March 18** Board Meeting
- March 25** Program: Photo Panel Critique

February

Competition Theme: Human Relationships

An image conveying an emotional relationship between two to three people. The emotion may be positive or negative.

(Photos must be taken on or after February 1, 2018)

Electronic images are due no later than 7:30 pm on Sunday, February 2.

As always, each member may submit no more than two entries per month.

For more winning images from the January competition, see pages 17-21.



Jodhpur Villager © Melissa Clark

January 31 - March 23: NBCC “Faces” Exhibit

Twenty NBCC members will exhibit their work in a group show from Friday, January 31 to Monday, March 23 at The Gaithersburg Arts Barn, 311 Kent Square Road, Gaithersburg, MD 20878. The **opening reception is on Thursday, February 6 from 7:00 to 8:30 pm**. Our judge, Jill Bochicchio, is scheduled to be present and plans to make a few remarks.

NBCC’s “Faces” exhibit showcases the broad range of emotions that can be conveyed by facial expressions. Thirty images from 20 photographers (plus 5 alternates) were selected by our judge from 86 entries by 33 photographers.

February 5 Judge: Jerry Taylor

Certified as a photography judge by the Maryland Photography Alliance (MPA), Jerry Taylor has had solo exhibitions in West Chester, Pennsylvania and Bel Air, Maryland. Based in Harford County, he has also displayed images at Harford Community College’s Chesapeake Gallery, the Columbia Art Center, and the House of Delegates in Annapolis. He is an MPA board member and an active member of other area camera clubs.

Jerry is a retired licensed clinical therapist. He and his wife have traveled and taught in Thailand, Indonesia, Myanmar, Bali, Iceland, England, Scotland, Romania, Hungary, Kenya, Puerto Rico, St. Croix, Israel, Ecuador, and throughout the United States. They plan to teach in Tanzania this February. Jerry’s images from five continents can be viewed at www.jerrytaylorphoto.com and www.photographystopstime.com.



*Photo taken at a gypsy
camp in Romania
© Jerry Taylor*

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February 12: Master Photographers' Presentation Night

You won't want to miss this one! First, club members will share with you many answers to the question, "What am I going to do with my photography?" Second, the club's highest competition point-earner ever, Gordie Corbin, will be honored by the wonderful display of her best work: images and slide shows. You will find this quite interesting, visually stimulating, and informative.

Part 1 of the evening will address, "What am I going to do with my photography collection and the skills I am or have developed?" Over a half dozen advanced photographers who have been in the club for over 10 years will share a wide variety of paths they have taken with their photography. They will discuss their motivation, challenges, successes, and satisfaction with the paths chosen.

Part 2 will focus on Gordie Corbin. As most of you are aware, Gordy Corbin, a past club president, hard-working long-term board member and wonderful photographer, passed away recently. We will remember and honor her by viewing some of her best images and slide shows.

- Kent Mason, Programs Committee

February 15 Field Trip: DC Panoramas



Union Station

The Saturday, February 15th field trip will emphasize panoramic images taken indoors hand-held and outdoors (weather permitting) with a tripod. There will be two main venues with a possible third and the field trip is limited to 12 participants.

The field trip will begin outside at the US National Mint. A tripod is recommended for the best results. One objective will be to capture the

Washington Monument at one edge of a panoramic image, and then extend the visual field of view 200+ degrees - approximately to the Jefferson Monument.

We will then take a short walk to the National Gallery of Art for some indoor panoramic photography and I'll show you venues that have worked for me in the past, including locations that encourage 360-degree panoramic images. We want to arrive at the museum opening time (10:00 am) to minimize encountering crowds, so we may do some additional outdoor pano shooting on the Mall in order to arrive close to the opening time of the National Gallery. No tripods are allowed in this museum so they will need to be checked at the door.

Then, if you are interested, we can take a slightly longer walk up to the National Portrait Gallery, where the third floor has some wild architectural features ideal for interesting indoor panoramic images.



Jefferson Memorial

We will meet at about 8:00 am at the Smithsonian Metro Station, and then shoot until about noon. If some of us eventually end up at the National Portrait Gallery (third venue option), the Judiciary Square Metro Stop is a short walk for an easy return home. If it's cold, rainy or otherwise lousy weather, we will likely work only inside in the museums and the planned venues may be altered slightly. The low-angle winter light, provided we have a sunny day, will be a plus for obtaining quality images.

For additional details or to sign up, please contact Dick Pelroy at dixpixels@aol.com.



National Building Museum

- Article and photos © Dick Pelroy, Field Trips Committee

Member News

Michael Mitchell is one of two photographers whose work will be exhibited January 26 to March 1 at the **National United Methodist Church** at 3401 Nebraska Avenue, NW, Washington, DC. The opening reception for "Two Photographers - Two Views" is on **January 26 at 4:30 pm** in the Great Hall; it is preceded by a Liszt piano concert in the Sanctuary at 3:00 pm. Exhibit hours are M-F 9:00 am - 5:00 pm and Sundays from 9:00 am - 12:30 pm. Call 202 363-4900 for entry during the week.



White Egret

© Thomas Marchessault

Thomas Marchessault is one of seven local artists and photographers who will have their photographs of "our feathered friends" on display in February at **Black Hill Regional Park**. The park is hosting a Wine and Waterfowl Event on Saturday, **February 15 from 5:00 - 7:00 pm** (\$25 admission charge) to celebrate the winners of the Federal Duck Stamp contest and to open the exhibit of local art and photography. The park is located at 20930 Lake Ridge Drive in Boyds, Maryland.

Sarah Hood Salomon has a one-person show at **Glen Echo's Stone Tower Gallery** from February 22 - March 15. The opening reception is **February 22 from 4:00 - 6:00 pm**. The gallery is open Saturdays and Sundays from 12 - 6 pm. Glen Echo Park is at 7300 MacArthur Blvd., Glen Echo, Maryland.



Solitudes © Sarah Hood Salomon

Kathryn Mohrman has a one-person exhibit, "Six Continents One Humanity" at **River Road Unitarian Universalist Church**, 6301 River Road, Bethesda, Maryland from February 14 - March 23. The reception is **Saturday, February 29, from 5:00 - 7:00 pm**.

She writes, "I am fascinated by the intersection of traditional and modern - people who seek to maintain a vibrant cultural heritage while at the same time desiring the benefits of the global economy. In many places in the world, the strength of traditional values is demonstrated in historic and contemporary religious structures, often the highest and best artistic expressions of a culture. But beneath the specific characteristics of any society lie our common human goals: personal happiness, family stability, and a sense of purpose and meaning in life."

Splinters from the Board

The board and its special task committees have been quite busy over the last few months. Many thanks to all of you who replied to the survey on printing. Special thanks to Bruce Cyr for doing a massive data analysis on the last nine years of print competition data as well as on the current survey data. At the January board meeting we discussed various avenues that might be considered. Stay tuned for what direction(s) we end up going!

There has been a great deal of progress made on the website re-hosting effort. We examined several platforms, and were extremely fortunate to have professional web developer assistance from a neighbor of Rich Chitty's in addition to our own internal team. At this time we believe we have identified the platform best suited for our purposes, and are in the process of developing a prototype that will confirm that we can incorporate all the features we want at an affordable price (in terms of dollars and time). Those features include a members only section for directory information, a way of doing online membership and event registration, and a much greater graphic rather than text-based look and feel. The final approval for going ahead will be brought to the board in February as well.

Although it may seem early in the year, I just wanted to reiterate that our plan for the end-of-year awards event is to hold it at our regular meeting location (Faith United Methodist Church) on Wednesday, June 3rd. Our volunteers for print judging, members' choice setup, and audio visual are all set to go. We still need a small committee to help choose the food, buy supplies and other logistic activities. Please let me know if you can provide any support for this event.

Lastly, as a part of my goal to better understand what goes on behind the scenes in some of our incredible committees as well as to explore how we can improve what we do, I learned some things I'd like to share with you. Please follow the Yellow Brick Road and take a few minutes to read the article "Behind Oz's Curtain" on page 7 in this month's Lens & Eye!

As always, if you have any suggestions or concerns, don't hesitate to pass them along!

All the best –

- Toni Robinson, President

Behind Oz's Curtain

Do you remember watching "The Wizard of Oz"? The particular scene I'm talking about is when Dorothy finally gets to Oz, and the curtain is pulled back revealing a mere mortal with lots of machinery to make the wizardry work. Well, over the course of the last few months, in my goal of understanding our EIC world better, I feel like I have gone behind that magical curtain and had the world of mere mortals and machinery revealed. What I discovered is what I want to share. I hope this does not just sound like a repetition of rules. My intent is to acknowledge the incredible job our Electronic Image Competition (EIC) team does, and to educate and sensitize all of us as to how the way in which we submit our images affects what they have to do. I am not going to get into ALL the things the team does, but will focus on your physical files - since that's what you hand off to them.



© Stuff by Joey

To start with, the software we use was custom built by Tom Field and is based on PowerPoint and Excel. Part of the software includes organizing the files by competition level. It is brilliant software, but it doesn't have spell check, so if you don't spell the level (Advanced, Intermediate, Novice, Showcase) correctly, your file will not be accepted. SO ... our team has to check the spelling of all the entries prior to importing your pictures.

This brilliant software also knows when a new member submits an image because it keeps a list of all submitters by level. If you spell your name wrong or differently at any point, the software will think you're a new person AND your points will not be tallied together. SO ... our team checks whether the names are exactly the same as previously submitted and fixes any problems. For example, it would not know that "T Robinson" is the same person as "Toni Robinson" or "Toni Robison" (typo in my name).

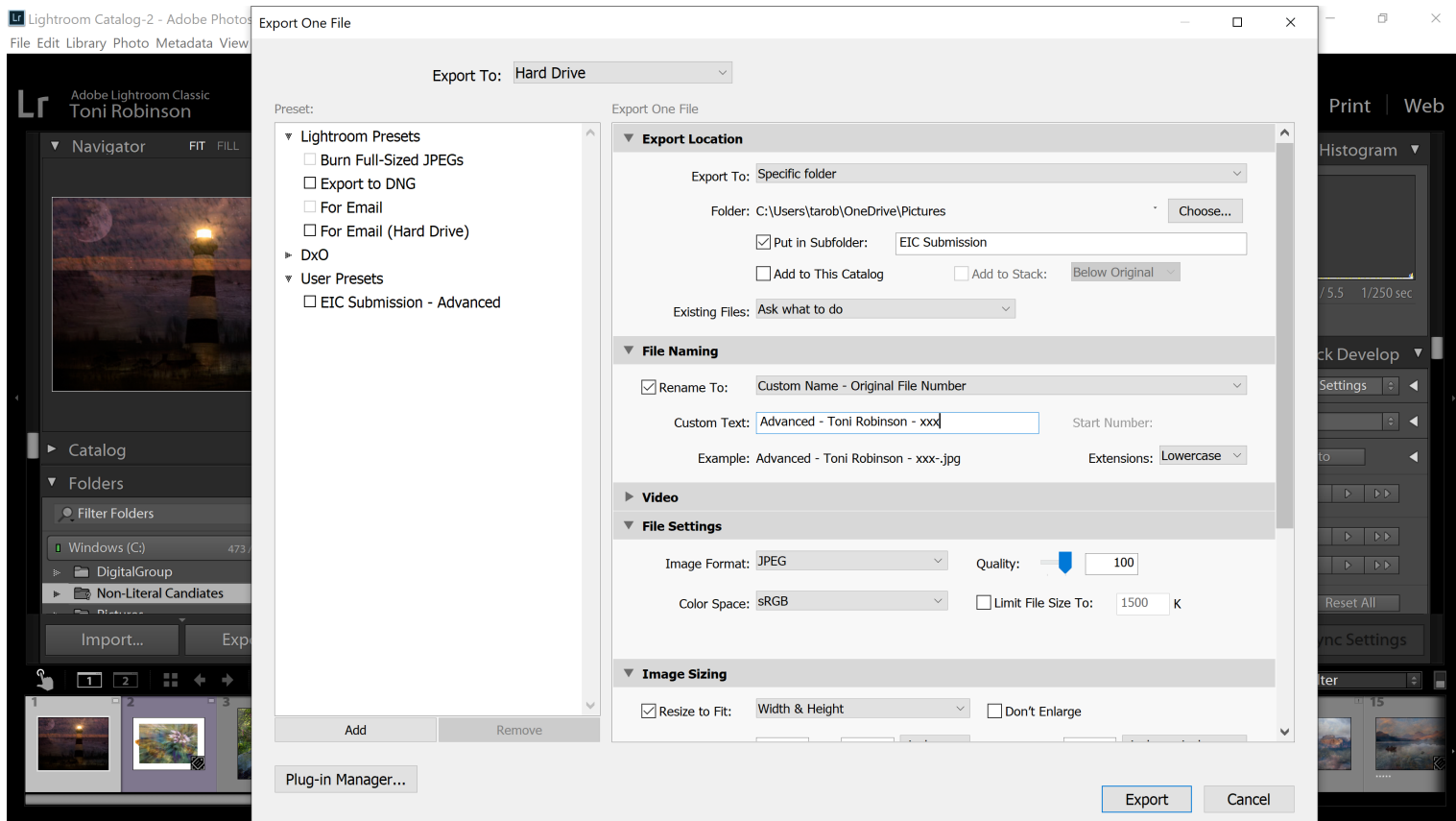
The team uses Excel to help with this part of the process, and sorting is a great assistant. BUT if you put spaces before and/or after the hyphens on one submission, and not on another, or if your name is not identical on both submissions, your files will not be listed together and that makes it even harder to keep track of your images. Given we have an average of 70+ submissions for each month's competition, that's a lot of extra work for the team. The software parses the full filename, and is looking for three chunks of words separated by hyphens: **Level - Name - Title**. The software doesn't actually care whether there are spaces on either side of the hyphens, but readability is greatly increased - and time required for error checking greatly reduced - if they are there. So we really all need to follow the sample filename provided on our website (which includes spaces before and after the hyphens). The more consistently we provide files to the team, the less work they have to do!

IF your name or title includes an additional hyphen, the software will not process your submission correctly... SO (You got it!) our team needs to fix it.

The other area where there's been some confusion is the file dimensions. Because the images are projected using PowerPoint and then displayed by our projector (which has a maximum display size), we have specified that file dimensions be a max of 1920 pixels horizontally and 1200 vertically. You can't flip dimensions! If you exceed either maximum dimension, the software will resize your image – and the result may not be as good as you wish. If your file significantly exceeds these dimensions, the software will slow down. SO ... the team will most likely let you know that it needs to be changed (We really do want your images to look the way YOU want them to!), and that too takes time.

Sometimes the team stays behind the curtain as in Oz, sometimes they peek out from behind. My goal is to have everyone's job be as easy and seamless as possible. One REALLY simple solution, if you use Lightroom to export your EIC submissions, is to create an Export Preset. Unfortunately, I am not aware of a comparable capability in Photoshop, but if anyone figures it out let us know! Here's how to create the Lightroom preset:

1. Select any file to export
2. In the export dialog box,
 - a. (Optional) Export location section: select a specific location where your files will be exported (e.g., C:\...\pictures\EIC Submissions
 - b. File naming section: Select "Custom Name" (I use file number as well, or you could use sequence to distinguish multiple exports)
 - c. Fill in "Custom Text" box with your level and name following the format **Level-FirstNameLastName-xxx** and change the **xxx** to your title after you export the file. (Unfortunately, about a year ago, Adobe eliminated the capability of editing your preset, so you cannot change **xxx** before you export.)
 - d. File settings section: Select "**jpeg**" and "**sRGB**"
 - e. Image sizing section: Check "Resize to Fit" and "Width & Height." Fill in **W: 1920 pixels** and **H: 1200 pixels**; resolution **72** pixels per inch.
 - f. (Optional) Output sharpening section: Check "Sharpen For:" Select "Screen" and Amount "High"
 - g. (Optional) Metadata: "Copyright and Contact Info Only"
3. At the bottom of the big preset window on the left, select "Add;" in the pop-up dialog box give it a name. Your preset will be added to the list of presets on the left and available for you to produce PERFECTLY spelled and formatted images every single time!



Should you change your name or your level at some point, you just make a new Preset! A heads up to Judy and the EIC team would be appreciated in either of these cases. (Hint: If you're in any critique groups that have a different format and requirements for files, create a custom Preset for them too. Think of all the Post-its you can throw away!)

I would also like you to consider the title you give your image. Name it as if it were going to be on display in a gallery: Check your spelling, decide on your capitalization. This will not break any software, but your winning images will be displayed to the judge, to the members, and will be published in our Lens & Eye. Our team members, at some point in this process, may fix that too - just to make your winning image look totally professional

I hope that you are appropriately amazed, as was I, at what goes on behind the scenes and will do your part to let the Wizard stay behind the curtain! A HUGE shout out to Willem Bier, Steven Lapidus and John Willis for all the great work they have done to have our electronic competitions be so professionally handled!

- Toni Robinson, President

A Case for Printing

Why bother printing when it costs more than electronic photographs, is more time-consuming, and you don't know what to do with all the stuff after you're done submitting it to a competition or exhibit?

This article is about my opinions, not about facts.

The major reason to print is that *a fine print is the ultimate photographic product, the height of excellence, the gold nugget*. To me, that makes it a worthy pursuit. And without question, learning to print well on your own printer – and being able to iterate quickly – will make you a significantly better photographer.

I don't think our choice to print or not print should be driven solely by competitions. I completely get the value of competitions to one's development and the thrill of an award and recognition by our peers. Competition can be an inspiration to get people up and going. But some of us don't compete anymore and yet we still get fired up, shoot tons of stuff, and print. Why? It's about having the passion for photography and its unlimited opportunities to learn and to create. It's about wanting to improve, trying to achieve excellence, relishing in knowing that you've reached another level of capability, the journey. Of course, competition can play a role in these things, but *competition is a vehicle, not a goal*.

Are you fully satisfied with your photos going to Instagram or Facebook? Winning an electronic competition? Then what's your logic of buying a 30-plus megapixel camera and then being satisfied to only show it on a projector like NBCC's (~2.3 megapixels) or maybe a 4K monitor (~8.3 megapixels)? In contrast, a print makes good use of every pixel you capture, and for that reason a print will present *much* more detail than the best electronic display. And detail matters. What can differentiate us from the 5 billion iPhone shooters out there, with on-phone apps that can do anything? Attention to detail, pursuit of excellence, effort, vision ... and printing.

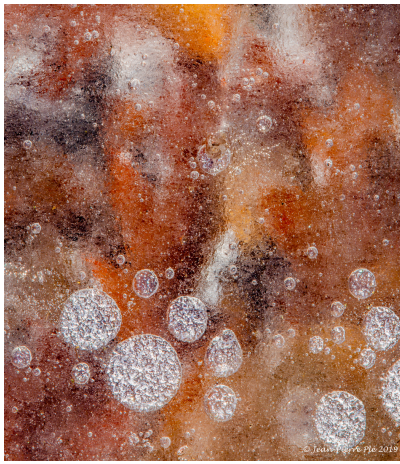
One motivation for printing that can justify the investment in time and money is getting fine art into your own household. Consider the cost of buying a dozen fine paintings for your house. Instead you could use that money to buy a printer, lots of paper and ink, and put your top tier photographic prints on your walls. I have about 20 in my house. Very gratifying. The cost is quite reasonable, especially when compared to the cost of your totally underutilized zillion megapixel camera that you replaced every few years with something that is even farther from logical if you don't print.

Plus, you can update what is on your walls when you create something better or get tired of an image. You can choose to simply throw away a print after it is no longer in your top tier – really. Once you have a great master file it is easy and inexpensive to re-print if necessary, probably for less than \$10 in paper and ink.

I plan to keep my best 100 or so prints in clear sleeves and boxes to pass on to my kids. Who knows what they'll do with them? Perhaps they'll wrap jellyfish with them because that will be the only seafood that will be around to eat. It's their choice.

- Roy Sewall, Immediate Past President

March 8 Mini-CAMP Field Trip: Petersburg, Virginia



Minor White was once asked "What will you take today?" His answer, "What will I be given?"

The club's field trip on Sunday, March 8 will be to Petersburg, Virginia. This field trip will take a different approach; it is designed to provide a mini-CAMP (Contemplative and Mindful Approach to Photography) experience, and was inspired by club members who were not able to sign up for Jean-Pierre Plé's CAMP Workshop. Upon meeting at the designated location (see below), participants will receive pointers on how to incorporate CAMP and will receive more information on places you may wish to explore, in particular the old town/historic district and the battlefield areas.

We will meet at 9:30 AM at Demolition Coffee, 215 East Bank Street, Petersburg, VA 23803. Come earlier if you want to have breakfast (Demolition Coffee opens at 8:00 am).

You are encouraged to not do extensive research in advance and avoid forming in your minds expectations of specific images to make; better yet - do no research - just show up with an open and curious mind. The format of the trip is designed to maximize embracing what is given as unexpected gifts (such as the "gifts" JP received on recent explorations and that accompany this announcement) and to not be overly attached to results. This is not a photo safari; there are no trophy shots you must get. The field trip is less about what we will photograph and more about how we see and how we photograph. Participants will use their awareness of the present moment and their cameras to dissolve the illusion of separation between self and subject, and in the process will have the opportunity to make unique and deeply personal images that have the quality of transcendence.

If interested in joining the field trip - which is open to all members and those on the wait list - please let JP know no later than Friday, February 28 at ple.jpp@gmail.com (and feel free to contact JP if you have any questions). In your reply, please provide your cell phone number and indicate if you need a ride or - if driving, if you are willing to have others ride with you. JP will circulate an email by Monday, March 2 to those who express interest, to provide additional information and to allow participants to arrange ride sharing.



- Article and images © Jean-Pierre Plé, Field Trips Committee

Top image: An unexpected gift, courtesy of The Nature Conservancy - Mount Holly Sanctuary, NY

Bottom image: An unexpected gift, courtesy of Canaan Valley National Wildlife Refuge, WV

March 15th is NBCC's Photo Essay Show!!

Would you like to ride the subway in Tashkent, stroll down the streets of Paris, marvel at the architecture of Gaudi's Barcelona, or drive through the American Southwest and Grand Tetons all in one afternoon?

Come to the North Bethesda Camera Club Photo Essay Show on Sunday, March 15.

Other photo experiences at the show will include viewing Alaskan wildlife, nesting penguins in Antarctica, and colorful scenes of Santorini and Tirana. You will also enjoy children of the world and interpretations of the female form. The essays vary wildly from year to year, so don't miss this exciting presentation.

There will be an opportunity to talk with the essayists while enjoying refreshments at the reception following the show.

There will also be a special tribute to Gordie Corbin, who together with Judy Switt, was instrumental in the development of photo essays as an art form.

These essays will delight and entertain you, and perhaps provide motivation to develop your own photo essays for presentation to family, friends and colleagues, or for posting as videos on the Internet. Come early to ensure good seating! Previous shows have nearly filled the auditorium.

This event is open to members and guests, waiting list members and members of other local camera clubs in the area. The show will be on Sunday afternoon, March 15th, from 3:00 to 5:00 pm in the large and comfortable auditorium of the Rosborough Center, Asbury Methodist Village, Gaithersburg, MD.



© Jose Cartas



© Bill Seelig



© Nancy Wolejsza

Driving directions and maps can be found at: <http://www.asburymethodistvillage.org/at-a-glance/area-map-directions/>

From the Beltway (I-495) head north on I-270, taking Exit 11, Montgomery Village Avenue East. Proceed through the light at the end of the exit ramp onto Montgomery Village Avenue, heading northeast. Continue through the light at Route 355 (North Frederick Avenue). Take the first right onto Russell Avenue. At the second traffic light, turn left onto Odendhal Avenue. At the first traffic light, turn right into the main entrance gate for Asbury Methodist Village. Associates at the Gatehouse will direct you to the Rosborough Center auditorium. Plenty of free parking is available.

- *Stu Mathison, Photo Essays Chair*

Bill's Little Book

I mainly photograph people, so to help establish credibility and at the same time show off my work, I like to carry a photo book with me. Therefore, Heather at Spectrum Printing, Rockville (301-762-6900 and heather@spectrumprinting.com) kindly worked with me to produce a 4" x 5". After some testing I selected a 16-page book with one photo filling each side of each page for a total of 31 photos (i.e., the middle photo is a two-page spread). I think of this as "Bill's analog web page" and I am already having a ball showing it off. What fun!



Photo by Claudia Seelig

- Bill Seelig

Competition Results: January (Black & White)

Print Judge: Les Picker

EIC Judge: Mary Braman

| PRINTS | | | ELECTRONIC IMAGES | | |
|----------------------------------|------------------|--------------------------|----------------------------------|---------------------|--|
| <i>Intermediate (15 entries)</i> | | | <i>Novice (14 entries)</i> | | |
| 1st | Mike Michell | The Contender | 1st | Don Tobin | Passing Time |
| 2nd | Kathryn Mohrman | Brooklyn Bridge | 2nd | Tom Gross | Working on Steam Engine Tractor |
| 3rd | Debbie Menditch | Guggenheim Museum | 3rd | Don Tobin | Metal Sculpture on a Bridge |
| HM | Kay Norvell | Bears on the Beach | HM | Lisa Maco | Glen Coe Waterfall |
| HM | Kay Norvell | Joshua Tree | HM | Lisa Maco | Overhead Structure |
| <i>Advanced (24 entries)</i> | | | <i>Intermediate (30 entries)</i> | | |
| 1st | Tammy Trocki | The Accordionist | 1st | Tom Marchessault | Arles Brasserie |
| 2nd | Jack Rosenberg | Secrets of a Snowy Field | 2nd | Dillard Boland | View of Santiago |
| 3rd | Nikos Zacharakis | Small in History | 3rd | Michael Blicher | Lady on Stairs |
| HM | Bill Seelig | Playing with Fire | HM | Michael Blicher | Flower Man |
| HM | Bill Seelig | The Vase | HM | Lorraine Chickering | North Aisle Nuances in Black and White |
| HM | Bruce Cyr | National Gallery | HM | Peter Dunner | Havana Contrasts |
| HM | John Norvell | Sainte Chapelle | HM | Geoff Hornseth | Still Waiting in Line |
| HM | Dick Pelroy | Black Browed Albatross | HM | Tom Marchessault | Waiting for Customers |
| | | | HM | Bob Mazziotta | Amish Farm |
| | | | HM | Claudia Seelig | Prom Night |
| | | | <i>Advanced (36 entries)</i> | | |
| | | | 1st | David Terao | Along the Chicago River |
| | | | 2nd | Melissa Clark | Jodhpur Villager |
| | | | 3rd | Steven Silverman | Valley View |
| | | | HM | Robert Barkin | Second Beach |
| | | | HM | Gail Bingham | Finding Beauty in Winter |
| | | | HM | Melissa Clark | Jack |
| | | | HM | James Corbett | Wave Action |
| | | | HM | Bruce Davis | East Quoddy Lighthouse |
| | | | HM | Bruce Davis | Utah Scene |
| | | | HM | Guillermo Olaizola | Salt Lake Temple |
| | | | HM | Guillermo Olaizola | Snowy Egret |
| | | | HM | David Terao | Staircase |

NBCC Competition Results

Cumulative Scores Through January 2020

PRINTS

Intermediate

- 41 Kay Norvell
- 31 Debbie Menditch
- 28 Steve Lapidus
- 10 Mike Mitchell
- 9 Peter Dunner, Kathryn Mohrman, David Sternbach

Advanced

- 56 Nikos Zacharakis
- 28 Joanne Mars
- 27 Bruce Cyr
- 26 Dick Pelroy, Tammy Trocki
- 20 Bill Seelig
- 15 Lester LaForce
- 9 Larry Mars
- 6 John Norvell, Jack Rosenberg

ELECTRONIC IMAGES

Novice

- 33 Don Picard
- 32 Christina Papakonstantinou
- 27 Don Tobin
- 19 Steven Frahm
- 14 Rose Yee
- 12 Lisa Maco
- 9 Judy Ackerman, Tom Gross
- 8 Louise Roy
- 6 Riko Saidel, Jean Solari

Intermediate

- 37 Kathryn Mohrman
- 27 Dillard Boland, Karen Finkelman
- 23 Steve Parker
- 22 Tom Marchessault, Bob Mazziotta, Mike Mitchell
- 20 Michael Blicher
- 18 John Allender
- 17 Shelley Price
- 16 Claudia Seelig, Peter Winik
- 12 Beth Altman, Lorraine Chickering, Peter Dunner, Steven Frahm, Max Kantzer, Mark Leatherman, Audrey Rothstein
- 6 Isaac Afrangui, Rich Chitty, Geoff Hornseth, Jill Randell, Bob White, Cherry Wyman

Advanced

- 49 Guillermo Olaizola
- 44 Steven Silverman
- 33 James Corbett
- 30 Robert Barkin
- 29 Melissa Clark
- 26 David Terao
- 21 Gail Bingham, James Chia
- 20 Jose Cartas
- 18 Bruce Davis, Mark Segal
- 14 John Willis
- 12 Eric Schweitzer
- 10 Chet Stein
- 6 Willem Bier, Dick Knapp, Cheryl Naulty, Pat Joseph, Toni Robinson, Nancy Wolejsza

Intermediate Print Winners

January (Black & White) Competition



1st Place
The Contender
© **Mike Mitchell**

This portrait was taken on January 14, 2019 at the training facility for the Cuban National Boxing Team located in Havana. I first met the boxer, Michael, while on a workshop in Cuba in January 2017 and, despite my mediocre high school Spanish and his weak English, we struck up a memorable connection. Our reconnection in 2019 was a fine reunion for both of us. In processing the image, I accentuated selected darks and lights, and removed or toned down a number of white elements in the original image that were a distraction from the main subject. I experimented with a number of aspect ratios and decided that the 1x1 ratio works best.



2nd Place
Brooklyn Bridge
© **Kathryn Mohrman**

Over the holidays, I spent time in NYC. One sunny day I walked across the Brooklyn Bridge, attracted by the lines and shapes of the bridge structure. FYI, the oval shapes are barriers to prevent amateurs from walking on the main cables. (Thanks, Jack Rosenberg, for that information.)



3rd Place
Guggenheim Museum
© **Debbie Menditch**

This photo was taken in the lobby of the Guggenheim Museum. The view is looking up at the rotunda. It was an overcast day. The post processing required cloning the lights. Some appeared brighter/larger than others, creating an uneven lighting pattern. It took a lot of time to make them look even. The image was captured with my iPhone.

Advanced Print Winners

January (Black & White) Competition



1st Place
The Accordionist
© **Tammy Trocki**

I took this image on the bridge directly behind Notre Dame in Paris last March. The late afternoon sun shone strong directional light on this gypsy street musician, casting distinct shadows on the wall behind him and on his lined face and hands. The bridge was crowded with tourists and young people enjoying the mild day, and I have to hope he was collecting enough in his hat for his livelihood. But he seemed oblivious, seated out of the main flow of foot traffic, totally absorbed in a plaintive song. I knew he would be a good subject, especially when I noticed the shadow of his fingers on the wall as he played the accordion.



2nd Place
Secrets of a Snowy Field
© **Jack Rosenberg**

I made this image last year while I was on a ski trip in Vermont. I saw this swale in a snow-covered meadow with a single bush and group of grasses growing through the snow around them. Although it was cold, it was a calm, still evening and the nearby streetlights brightly lit up the field. I stopped my car and took advantage of the sharp contrast between the white snow and the vegetation. I was delighted with how strongly this came out.



3rd Place
Small in History
© **Nikos Zacharakis**

This photograph was taken in the Palais de Justice in Brussels, a wonderful court building of classical architecture from the 1800s. It was a random find while exploring the city on the first day of my visit. The structure itself called out to be photographed. I captured this man passing by, and it feels like he is small, both in scale and in the history of the building and what it represents.

Novice EIC Winners

January (Black & White) Competition

1st Place
Passing Time
© **Don Tobin**



I took this photo on a side street in downtown Dublin, mid-day on an August afternoon. I noticed this group of men passing time on the steps to a club, which apparently did not open until the evening. I was struck by the warmth and compassion between the group members - even in somewhat bleak surroundings. I took several photos from an angle, at F2.8 and 1/100th second. I cropped the photo down in Lightroom - to emphasize the group and not the building. Also, I used the local adjustment brushes to bring out the detail and contrast in different parts of the image.

2nd Place
Working on Steam Engine Tractor
© **Tom Gross**



I attended a gas- and steam-engine tractor gathering at the Agricultural History Farm Park in Derwood, Maryland. Vintage tractors were featured. I was fascinated by the interplay of this rugged gentleman working on his industrial tractor while enveloped in gentle clouds of steam. In post-processing, I pushed the contrast a bit and added some clarity and dehazing.

3rd Place
Metal Sculpture on a Bridge
© **Don Tobin**



This bridge is located in Dublin's Georgian District and goes over the historic Grand Canal. I was attracted to the wheel-shaped sculpture at the end of the bridge and used it to frame several photos. I was able to shoot handheld at f22 and 1/25th second by firmly bracing myself against a pole. I processed the photo in Lightroom, emphasizing the texture of the bridge concrete and the buildings across the canal. I also used the local adjustment brushes to bring out the detail in the building's windows, as well as the metal wheel-shaped sculpture.

Intermediate EIC Winners

January (Black & White) Competition

1st Place
Arles Brasserie
© **Tom Marchessault**



While on a walking tour of Arles, France, I was drawn to this prosaic view of French life – a sidewalk café with two men deep in conversation, a gentleman working on something in his hands, and a woman holding her dog's leash, perhaps waiting for her café au lait and croissant. At first glance, there is nothing to indicate whether this is 2018 or 1928. (Although, a more detailed look at the menu and the signs posted on the wall finally give evidence that this photo was taken within the 2-year time limit!) This was mid-morning so there is not much going on with lighting, which makes black & white work better and adds to its timelessness.



2nd Place
View of Santiago
© **Dillard Boland**

This picture was made from a hotel room in Santiago de Chile last summer (winter there), looking west toward the Andes in the late afternoon. My wife and I had been traveling in Bolivia and Chile for a couple of weeks and this was the last day of our trip. I had been trying to get a good vista of the city without much success, but when we got back to the hotel that day, this was the view from the window. I pulled out my camera and travel tripod and grabbed the shot.



3rd Place
Lady on Stairs
© **Michael Blicher**

This photo was taken in the Louvre, one of the top tourist destinations in the world. I saw this interesting curved staircase in a very popular, crowded museum and I thought it would be a great shot if only I could get it without hordes of people on it. I went to look at something else and was walking by about 10 minutes later and saw my opening - just this one lady coming down the stairs - and I was able to get the shot.

Advanced EIC Winners

January (Black & White) Competition



1st Place
Along the Chicago River
© **David Terao**

This image was taken overlooking the Chicago Riverwalk from Wells Street. I liked this perspective because, looking east (down the Chicago River) the river curves to the left, thus creating a wall of lit buildings at night. Although the image is b&w, this spectacular view is quite colorful at night. I used a Canon EOS R camera with a 24mm tilt-shift lens on a tripod. Exposure was 1.3 sec @ f/8.0 and ISO 800.

2nd Place
Jodhpur Villager
© **Melissa Clark**

This is a portrait I took in a small village outside Jodhpur in the Rajasthan area of India in January 2019. There were a number of men talking to each other in a group and this man caught my eye because of his piercing eyes and quiet demeanor. He was kind enough to allow me to photograph him and this is one of my favorite portraits from this trip.



3rd Place
Valley View
© **Steven Silverman**



The image of the Yosemite Valley was taken from the Valley View pullout. We had come to photograph the fall colors reflected in the Merced River, but I also was looking for something different. By getting a very low perspective, I eliminated most of the river and its reflection and instead emphasized the tall grasses as my foreground. Even though this image was full of beautiful fall color, I knew it had a very large tonal range, which made it an ideal candidate for a black and white conversion. Since this was a 36 MP capture, it was easy to pull out all of the detail in the granite and foliage by adding contrast, clarity and texture.