



The Lens and Eye

North Bethesda Camera Club

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Calendar

February, 2011

- 1 Community Outreach – PCR: 7:00 pm.
- 2 Competition Night: 7:30 pm.
Judge: James Steele.
Hospitality: David Davidson, Jean Yuan.
- 3 Critique Group: 7:30 pm. Sewall's
- 9 Program Night: 7:30 pm.
Anice Hoachlander. Architectural Photography.
Hospitality: Jitesh Batra, John Pan.
- 16 Field Trip: Franciscan Monastery.
- 16 Board Meeting: 7:30 pm. Mason's.
- 23 Workshop: 7:30 pm.
Advanced Photographers Presentation.
Hospitality: Steve Gelband, Sharyn Greberman.

March, 2011

- 1 Community Outreach – PCR: 7:00 pm.
- 2 Competition Night: 7:30 pm.
- 5 Education Committee: 5:00 am.
Early Morning Shoot in D.C.
- 16 Board Meeting: 7:30 pm. TBD.
- 18 Field Trip: Point of Rocks, MD.
- 20 Photo Essay: 2:00 pm.
- 23 Program Night: 7:30 pm.
- 30 Program Night: 7:30 pm.

Competition Assignment

Geometric Shape(s)

The image must demonstrate the power of shape in photographic composition. One or more shapes, real or implied, such as triangles, squares, rectangles, circles, and ovals, must be the dominant component(s) in the image. (Must have been taken on or after June 1, 2009.)



Program Night, February 9 Anice Hoachlander Architectural Photography

Jessyca Stansbury-McCargo

Anice Hoachlander has worked in the visual arts field of photography since graduating from George Washington University in 1981. She is a founding partner of a successful architectural photography studio, Hoachlander-Davis Photography, LLC (HDP) based in Washington, D.C. An expert in interior lighting techniques and proficient with every type of camera format, she applies her skills to all areas of architecture and interior design.

Anice maintains a diverse client base of professionals who specialize in residential and commercial design, as well as historic preservation. She is repeatedly commissioned to photograph projects that are entered in regional and national design competitions, resulting in over 60 awards in the last five years. Her photographs have been published in many national and regional magazines such as *Architectural Record*, *Architecture*, *Home & Design*, *Custom Home*, *Historic Preservation*, *Inform*, and *Residential Architect*.

Balancing work life with family life has always been Anice's primary focus. She is married to her husband of 25 years, has two children,

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Workshop, February 23 Advanced Photographers Presentation

Kent Mason

You won't want to miss this one! Four very talented NBCC photographers will present images and insight from projects they have been working on. You will find this quite interesting, visually stimulating, and informative.

Roy Sewall. Roy will present a photographic study of chateaus and small villages in France, an area rich in old architecture. He will focus on site decisions and pre-visualization.

Alan Sislen. Alan will present a photographic study of the Atacama high desert in Chile, a very unusual part of this Earth. Besides seeing very stimulating images, you will be taken from adventure to exhibit in terms of the photographic choices.

Cont'd on p.4

How to Create a Photo Essay

See details on page 7

Member Profile

Stuart Glickman



Photo © Stuart Glickman

Stuart Glickman believes in being an artist. He reasons that civilizations rise and fall and, in many instances, all that is left behind after a fall is the art made by the people. Since his retirement from government service nine years ago, Stu has been striving to hone his artistic expression, first through painting and wood sculpture, and now with photography. He now refers to his camera as "my paintbrush". He feels that photography is a way of satisfying his "right brain/left brain" conflicts.

Stu was born in Rochester, NY, educated in the public schools there and earned a BS in Business from the University of Rochester in 1958. Upon graduation, he was commissioned by the U.S. Navy's Officer Candidate School and assigned to the Naval Security Station in Washington, D.C. where his duties included computer programming and software development.

Upon release from active duty in 1963, he got into the IT world doing software application development in both the civilian and government sectors. The last 20+ years prior to his retirement were spent in the Drug Enforcement Administration, where he supported the agency's intelligence and enforcement efforts. He was interviewed by the author James Mills, and mentioned in the controversial book of 1986 *Underground Empire*.

During the past few years, Stuart has been an active student at Montgomery College. He has studied design, painting, and sculpture, as well as digital photography and Photoshop. Never having had the darkroom experience, his photography moved from the use of a Kodak Instamatic—to snap family and travel photos—straight to digital capture. His wife Sona bought him his first digital camera, a Nikon, Coolpix 8800, as a gift.

While looking at the 8800 camera in a store in the Caribbean, Sona walked over, said "Haven't you bought that yet?", and dropped their credit card on the counter saying "He's buying it." She had her own camera and wanted Stu to join her in making photos. Her father had been an amateur movie and video maker. Stu liked the ease of digital capture and was soon "hooked" on being a photographer. The camera had good glass, macro, 10x optical, and a side-hinged swivel screen for odd angle shooting. After a few years, he tired of the noise level at high ISOs and the wait time to download a raw image, so he acquired a Nikon D5000 and equipped it with an 18-200mm lens that has been constantly in use for a full year. He recently added a Nikon 35mm 1.8 prime for lower light capability when shooting indoors. He says his next purchase will be a good macro lens.

His work has been juried into shows at VisArts twice, and he was selected to exhibit his black and white images in a show at Glenview Mansion in October 2009. He hung twenty images, six easel-mounted color pieces that were displayed on sculpture stands, and a joint venture where he designed and built the turning mechanism and housing to display a ten-foot canvas photograph.

Stu does not use a tripod as often as he should, even for HDR im-

ages, and so often spends more time than he would like with them in Photoshop. He shoots mainly in RAW, post processes in CS5 and prints some images on a HP8750. He also has prints made by Shutterfly and at Costco and feels that, if he prepares the file properly, the results are good. His images have a photojournalistic bent, which he enforces through judicious cropping, by selecting out significant areas to highlight, or by masking out distracting elements.

His friend, Marvin Sirkis, encouraged him to join the NBCC. Stuart was on the waiting list for over a year before becoming a member. He now competes in both the Novice Prints and Novice Electronic categories and has already taken several awards. He finds that the competition assignments help him structure his work flow and has developed a folder for each of the forthcoming subjects. As he shoots, he places possible images into each folder, and then refines them in Photoshop before submitting. He is also deriving inspiration and discipline from Kent Mason's Visual Design course.

Stu and Sona travel extensively and have shot images in Egypt, Turkey, Italy, Greece, Alaska, and Hawaii, to name a few. They have tried cruises, city-stays and independent travel and find benefits and drawbacks in each method. Between them, they have five children and seven grandchildren, so they are seldom at a loss for places to go and things to do. Stu hopes to develop soon a photo-blog to share his photos with the world. Travel and family photos will be among his Web site folders.

Being reincarnated as full-time artist is Stu's wish for his "next life." In the meantime, he will just keep using his camera to find and refine his artistic vision.

Text by Jean Hanson

February Competition Judge: James Steele

Marvin Sirkis

Jim Steele is a photographer working primarily in black and white landscape and figurative photography. He works in both traditional and digital media, and was influenced by the work of Ansel Adams and Edward Weston.

Steele has a studio at the Torpedo Factory Art Center. His work is in many corporate and private collections, and he frequently lectures on the subject of fine black and white printing.

Steele has guest lectured in photography at Georgetown University, and taught for the Art League, Smithsonian, and Photoworks. He has taught workshops in fine printing, both traditional and digital. He has also been a presenter at the New England Council of Camera Clubs in Massachusetts.



Photo © James Steele

January, 2011, Splinters from the Board

Carol Lee, Vice-President

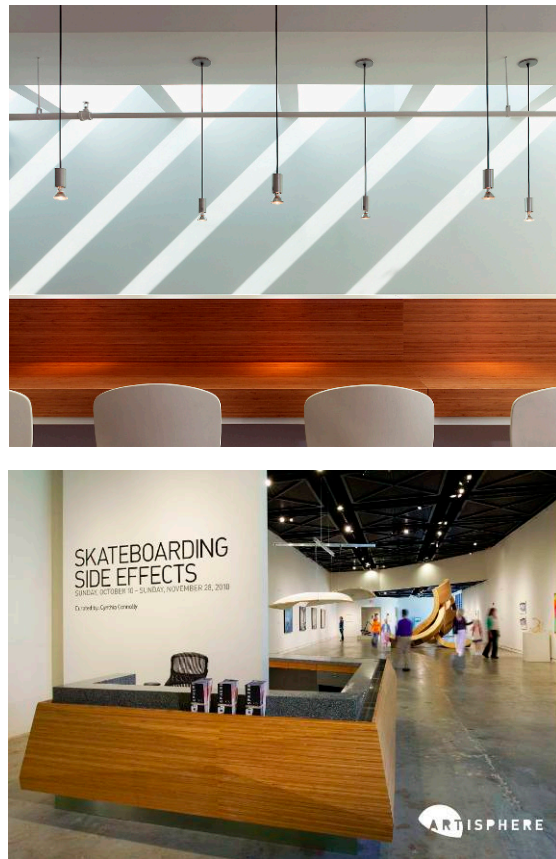
The Board voted to authorize Tom Field to purchase ProShow license updates as needed in order to better support the NBCC Photo Essay Program. This will give Tom the ability to accept files from essay participants who are using the newest versions of ProShow Gold and Producer.

The Education Committee has planned six new offerings to include printing and matting, camera RAW/JPEG, photographic composition, and others.

February, 2011

Program Night, February 9 (cont'd from p.1)

17 and 13, and a chocolate lab named Hank. She is active in her community, holding a variety of volunteer positions at her children's school. She is also a member of the American Institute of Architects (AIA) D.C. chapter and the American Society of Media Professionals (ASMP).



Photos © Anice Hoachlander

Information. on all the upcoming educational programs will be sent via Gordiegrams. Kent Mason has enlisted master photographers Roy Sewall, Alan Sislen, Tatiana Watson, and Chris Hanessian to make presentations on our February 23 Program Night. "The use of pre-visualization" and "Shooting for Exhibition" are just two of the topics that will be touched on. Again, a Gordiegram will provide much more detail.

Stuart Levy has agreed to take on the task of organizing an electronic gallery on our program/ workshop evenings. This gallery will provide a venue for our members to display their work.

A volunteer is still needed to organize outside photo competitions, such as the Glennie Award competition, PSA Club competitions, and *Nature's Best Photography* competition. Contact Bob Dargel if you are interested in this opportunity.

Workshop, February 23 (cont'd from p.1)

Tatiana Watson. One of the Club's most accomplished photographic artists, who has not been around for a while, will share some of her favorite creations and explain how she does it.

Chris Hanessian. Chris will share his body of work on rural life in small villages in Guatemala. He will focus on how one can best photograph people in a third world country, as well as how he processed the unique images.

Alan will have a display of a portion of his exhibit for your viewing pleasure.



Photo © Chris Hanessian

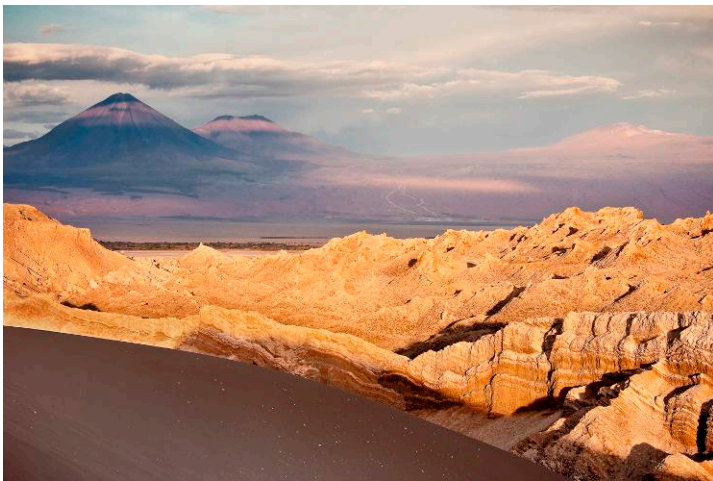


Photo © Alan Sislen



Photos © Roy Sewall



Photo © Tatiana Watson



NBCC Field Trip – February 16

Franciscan Monastery

Bill Olson

The February field trip will be at the Franciscan Monastery (www.myfranciscan.org) in Washington, D.C. The trip is scheduled for **Wednesday, February 16** with an alternate date of February 23 if we get hit with a blizzard.

You are welcome to arrive and depart at will, but I encourage you to be there by 9:00 am since we do have permission to use tripods in the church from 9:00 to 10:00 am. We will meet as a group in the tour reception area next to the gift shop at 9:00 am to answer any questions and discuss logistics. Since this is also an active church, there are a few ground rules for the visit.

- We will be able to use tripods within the church between 9:00 and 10:00 am. Your tripod legs should be of a material that will not scratch or mar any floors.
- After 10:00 am we can still take pictures in the church without tripods.
- When taking pictures, we need to be mindful that we are in a house of worship and sensitive to other visitors.
- A special tour of the catacombs and crypts below the church can be arranged if there is interest, but due to the narrow passages and small rooms it would have to be without a tripod.
- Tripods can be used outside the church, in the long porticos (cloister walk), grotto, and grounds. Unfortunately, February does offer fewer photo opportunities in the gardens but the grounds and grotto area are very interesting and offer numerous photographic motives.
- The photos taken during the NBCC field trip are not for any commercial purposes.

To get a better idea of the overall site, take a virtual tour at <http://www.myfranciscan.org/VirtualTour.html>.



Photo © Bill Olson

History. The Monastery and its shrines, built over a century ago, is an active religious center for tourists and pilgrims of all faiths. The church includes replicas of famous Holy Land Shrines to include the Holy Sepulcher in Jerusalem, for which the Monastery was named. The Memorial Church of the Holy Sepulcher was designed by the Roman architect [Aristide Leonori](#), and built in 1898-99. The floor plan of the church is the five-fold Crusader Cross of Jerusalem, and it is built in the Byzantine style, after the Hagia Sophia in Constantinople (Istanbul), with some modified Romanesque influences. Surrounding the church is a portico, with 15 chapels. Each chapel contains artistic ceramic plaques bearing the [Angelic Greeting](#) in nearly 200 ancient and modern languages. The portico is reminiscent of the cloister of Saint John Lateran in Rome and Saint Paul's Outside the Walls. The façade of the portico is decorated with early Christian symbols from the Catacombs. Attached to the rear of the church is the monastery, built in the monastic style of the late Romanesque. The meticulously landscaped monastery grounds contain replicas of shrines in the Holy Land, as well as a greenhouse. In the early days of the monastery, the grounds were the site of a small farm, and also included a barn, grain silo, tool sheds, and other outbuildings.

Directions. The Monastery is located at 1400 Quincy Street NE, Washington, D.C., 20017. For driving direction go to the monastery Web site http://www.myfranciscan.org/index.php?option=com_content&view=article&id=76&Itemid=60

Though the alternatives are somewhat limited in the local area, we will regroup for coffee/lunch at the end of the morning.

Please let me know if you are planning to attend, and if you have an interest in touring the catacombs and crypts below the church. You can e-mail me at bolson10720@gmail.com, or call me at (301) 346-9770.



Photo © Bill Olson



PSA News

Judy Burr, NBCC PSA representative

The most recent discussion in the Camera Club Sparkle group for PSA club reps involves how to categorize infrared photographs. Needless to say, opinions were varied even when discussing infrared nature photos. Some feel that a nature photograph could not be done in infrared, but others felt it was acceptable. One even said that he had seen too many mediocre IR photos and that photographers were using IR to compensate. That got some opposing views! One club has no black and white category, but has one in which one color will be white and one other color. The discussion included whether or not IR was "creative;" most felt it was not. Some clubs have categories for all their competitions such as nature, pictorial, and black and white. Some felt there was a need to have a creative category. As photography is evolving, ideas are too. Clubs continue to face challenges that they did not have in film competitions. One included a link to a picture asking how the photograph should be categorized. Check it out at www.pbase.com/bruceward/image/72463068; it shows a creative interpretation of how a camera works. I just started a discussion on judging and will report on that next month.

The January issue of the *PSA Journal* includes the "Image of the Year Competition" for several PSA Divisions and includes a very creative winner in Electronic Imaging. "Taking Pictures of Birds in Flight" is an article that provides information on how best to capture photos of birds in flight and that includes research on the birds you plan to shoot. The illustrations are excellent and worth looking at, whether or not you plan to photograph birds. Another article, "Photographing the Empty Chair," might provide our Competition Committee an idea for a future subject. It discusses what an empty chair might represent, and how to find the right chair to photograph. There is also a review of the Conference in Charleston last October; a picture of Art Wolfe receiving the Progress Medal is part of the article. An article on "Social Networking for Photographers" may interest members who use any of the networking sites such as Facebook and Twitter.

Software reviews include Adobe Photoshop Elements 9, which includes a Content Aware Fill with the Spot

Healing Brush. The program also includes Photo-merge panorama. This is a program that continues to include more of the features that come with the full Photoshop version. Elements Organizer is also reviewed. One of the book reviews may interest those who use both Photoshop CS5 and Lightroom3 as it is a handbook for photographers. The book is written by Steve Laskevitch and published by Rocky Nook. The reviewer, Stan Ashbrook, says that the step-by-step guide "provides a clear and effective workflow for editing photographs in the latest version of *Photoshop* and its companions, *Bridge*, *Camera Raw*, and *Lightroom*." Ashbrook also reviews *The Adobe Photoshop Lightroom3 Book* by Martin Fleming. Ashbrook says the author describes the features in *Lightroom3* from the photographer's perspective. The reviewer thinks both the program and the book are indispensable tools for a digital darkroom.

You can see the winners of the 2010 PSA International Exhibition of Photography at <http://www.psa-photo.org/default.asp?menuID=1&DivID=>. It is worth taking a look to see what PSA winners look like. The Delaware Photographic Society will hold the 78th Wilmington International Exhibition of Photography in February and will be showing all the acceptances and award winning photographs on February 27 and March 6. You can read more about this on the club's Web site (www.delawarephotographicsociety.org/events). It is worth reading their newsletter, as President Karl Leck discusses judging and he does a lot of it. I find it interesting to read the newsletters from other clubs and enjoy looking at their Web sites. You can find links to all PSA member clubs on the PSA Web site. This is a good resource for the competition and education committees that may be looking for ideas.

Glenview Mansion Exhibit

The NBCC Exhibit Committee has arranged an exhibition at the Glenview Mansion, from April 3 through 26.

If you have submitted images for consideration, you will be informed by **February 10** if they were accepted.

Other important dates:

- **March 30:** All framed work must be delivered to the Glenview Mansion.
- **April 3:** Exhibit opening and artists' reception
- **April 26:** Exhibit closes.

How to Create Photo Essays

Text by Gordie Corbin, Tom Field, and Judy Switt

Introduction

A photo essay is a series of photographic images synchronized to music. Traditionally these were called “slide essays” or “slide shows.” The more sophisticated ones were projected from 35mm color slides using multiple projectors and complex dissolve equipment.

Now such photo essays can be created with relative ease, using a desktop computer and slide show software (to learn about ProShow software, see the December 2009 issue of *The Lens and Eye*, pages 5-7). Software has reduced the technical work, but the artistic challenges of creating an appealing photo essay remain, and are the subject of this article.

Applications of Photo Essays

Why would you want to create a photo essay? The overall motivation is to share your photographs and to create a work of art that others can enjoy for many years. You may have made any number of fun, interesting, or artistic photos. But if they are sitting around in boxes or computer folders, no one gets to enjoy them—what a shame!

There are countless applications of photo essays, and we list just a few here:

- DVD gift commemorating an anniversary, birthday party, family reunion, or even someone’s entire life;
- memory collection from a vacation, presented in an artistic way;
- time-lapse sequence illustrating nature in a way we humans cannot usually perceive;
- teach others about your hobby or other interest using instructional narration;
- present a body of work comprising your best photographs on a subject;
- illustrate a story or song to share with children or adults;
- create a multimedia family tree by scanning in ancestral photographs;
- document your children’s life, and present the disc to their spouses as a wedding gift;
- celebrate a passion by creating a themed essay, such as a patriotic message.

After completing your essay, you can burn it to a video DVD or CD to share with friends, even if they do not own a computer. With HDTV becoming more common, we are seeing the potential for very high quality photographic presentation on conventional audio-visual equipment. The same disc can include a program that displays your slide show in high quality

on computers. You can even choose to include all of the original photographs on the disc, so family and friends can make their own prints of favorite shots.

To reach a wider audience, you can publish your photo essay on the Internet (but do not infringe copyrights by redistributing licensed music). And after perfecting your essay, it is an easy next step to self-publish a book of the images. These books are inexpensive and they make exceptional gifts.

Getting Started: Choosing a Theme

First, you must decide on a theme for your show. We listed a number of examples above, but do not stop there. There are no limitations, and part of your creative task is to develop a story to tell. Think about your objective: to inspire, to educate, or perhaps just pure entertainment. Often your theme will be derived from a review of your available images, but you can also create an excellent photo essay by shooting new images to illustrate a chosen theme (based on the lyrics of a song, for example).

Selection of Images

At this point, you should have your theme and a collection of images which fit the subject. Review your images with the points below in mind, and be tough: eliminating images is the hardest part of the job! Do not rule out the possibility of making a few more photographs to better support your theme or to fill in some blanks.

- **Cropping.** Remember that most electronic viewing today (especially standard video) is much lower resolution than most digital cameras and film scanners. You may be able to crop an image quite severely and still have sufficient detail for an electronic photo essay—even though you could not make a large print at this reduced resolution. Do not discard that image with composition problems until you consider whether cropping might salvage it.

- **Flaws.** Repair such image flaws as you can, but eliminate those with obvious and irreparable flaws such as focus or depth of field problems. With slides, this review is best done by projecting them. For electronic images, you should scrutinize them in detail on the computer if you do not have access to a digital projector.

- **Stick to the theme.** Remove any image that does not contribute to your theme, no matter how beautiful and photographically perfect it is. As the photographer, we get emotionally attached to certain images, not realizing the audience will have none of that attachment. You may need to resist your tendency to

keep images that hold strong memories for you, or get objective help in reviewing your selection to best tell your tale.

- **One of a kind.** When you have similar images, carefully select the best and eliminate the rest. It is tempting to include all those good images. But redundant images will degrade your essay, and unnecessary images will dilute your message. Do not let your fine work become tedious and less meaningful for the audience. Stay on theme!

- **Options.** Retain multiple versions of images, such as variations in composition and orientation (horizontal vs. vertical). Later, as the essay is refined, select the one version that best fits the rest of the arrangement (see below). It is easier to compose a pleasing essay when most of the images have the same aspect ratio.

- **Clean-up.** Examine electronic images against a black background to catch problems (like white edge scraps from cropping and rotating). Also clean up dust spots and scratches, and rotate to fix camera tilt (sloping horizons, leaning buildings).

- **Export.** Create a JPEG copy of each image specifically for the photo essay. (See suggestions on how to prepare electronic images in the September 2010 issue of *The Lens and Eye*, pages 8-9). This process applies to electronic slide essays viewed on a computer monitor or television, as well as digital projection.

We recommend creating a unique folder to hold all of your images and music files for a single essay. These can be copies of the original files so the images are not missing from your regular organization. Having all these files in one place can simplify work on the essay now and might prove essential in the future, should you return to edit the project.

Sequencing and Arrangement

After selection, the next task is to arrange the photos into a pleasing and meaningful sequence. With slides, this is best done by laying them out on a light box. With electronic images, you will sequence the images in your slide show software (typically drag 'n' drop thumbnail images). However, we find it very effective to print a contact sheet of the images, cut them into cards, then arrange them on a table. Typically, you might put 12 to 20 images on a page. Make the images oriented all the same direction ("rotate for best fit") so they are easier to cut apart. This may seem like a troublesome extra step, but it can really help in perfecting the essay composition. Once the sequence is finalized with the contacts, then enter the images in the software.

First, sort the images into groups according to their **subject matter**. If you are doing a general show, put similar images together, such as animals, landscapes, buildings, etc. If you are doing a travelogue, you may want to sort them by location. Important: ignore the chronological order at this point, and arrange your images in the most pleasing order instead. For most essays, the audience will not know the original order anyway, so why not go for the more pleasing arrangement?

Next, attempt to sort images within groups according to **color**. This might be the subject color or the background color. For example, put together images with blue backgrounds or subjects, then red, then orange, etc. This will introduce a pleasing color harmony and add continuity to your show.

You can also build continuity using **dominant shapes**. Similar shapes, even if different sizes, make good dissolves (slow fade from one image to the next). For example, a round object dissolves into another, larger round object. Apply these tips if you can without degrading the most important factor: telling the story.

Avoid the distraction of a dark slide followed by a light one, or vice versa. And always try to **minimize orientation changes** by sequencing several (three or more) horizontal or vertical images together. Frequent changes between portrait and landscape are distracting to the viewer. When you finally change to the other orientation, try to find "bridge" images with dark backgrounds so the change will be less noticeable. Color can also make a good bridge: a red vertical into a red horizontal subject makes a less distracting change. You could bridge using similar subjects such as horizontal buildings into vertical buildings. Such "bridge" images do not need to be outstanding compositions on their own, but rather they contribute to an outstanding essay composition by taking the viewer's eye pleasingly from one subject to another.

Sequencing together (cross-dissolving) color images with monochrome versions can add interest and emotion to an essay composition. This is easily done by creating a monochrome version of the color image in Photoshop (using your choice of B&W conversion methods), then putting both images in the slide sequence.

Use of Transitions

Another way to bridge between dissimilar images is to use special transitions in the slide show software. The traditional and still most common transition is a simple cross-dissolve, where one image fades out as the next fades in. But there are many new choices in the electronic photo essay world. While some new

choices may seem overly distracting, others can be quite useful, such as easing the viewer between images that might otherwise cause a jolt. You can also select transitions to draw attention, to produce a climactic ending, or to spice up an upbeat or humorous show. Thus, judicious use of transitions can help unify your essay composition while allowing you to focus a bit more on the other, also important, aspects of image sequencing.

An effective method to test your experimental transition is to slow it down to about nine seconds. Study the effect of the transition as it gradually unfolds on screen. It is much easier to evaluate the result at this pace than watching at full speed (typically two seconds). Try different transitions until you get the effect you want. Then, return the transition to full speed. As you become adept with the slide show software, this manipulation of the timing should become quite easy.

In the final essay, transitions should not be extremely slow unless the two images blend together very well. One useful application of long dissolves is during a musical introduction or slow passage.

We have probably all seen slide shows (let's not call them "essays") that randomly use every special transition the software can offer. This is a novice mistake you should not make. You should use special transitions deliberately and only for a specific reason.

Final Sequencing

It is very important to set the tone of the program your viewers are about to experience from the beginning. In order to get your audience's attention, it is a good practice to **begin with a strong series of images**. However, your best images should usually be held for a **climactic ending**, leaving your audience with a feeling of enjoyment and wanting more.

You can execute the mechanics to put together a basic slide show in five minutes. But a great photo essay will require considerably more time and effort. It may require less time once you have gained experience, because you can apply lessons learned to achieve results faster. Even then, you may spend hours or even days tweaking your show until it delivers what you are after.

After each pass at sequencing your photo essay, leave it for a day or more and then work with it again. Fresh perspective and new creative energy will help you evolve it into the best show you can make. Allow yourself enough time to implement many changes as you revisit your essay—it is simply part of the creative process. We recommend saving a new working copy of the essay when you make new changes. Then if

you decide later that you prefer things the way they were, you can revert to the earlier version.

We always begin and end every show with a black slide of a couple seconds duration. This is analogous to matting a photographic print: it gives the first and last images some neutral space so they can have a full impact on the viewer. For example, you do not want your final climactic slide to fade to black and immediately cut back to some computer desktop view. And providing some quiet black at the beginning of the essay prepares your audience to enjoy that first image. It also lets their visual memory of the computer screen or menu fade away, and in some cases causes the beginning of the show to play smoother.

These sequencing suggestions are not rigid rules. There is no single best way to put together your images, and the sequence must be a product of your creativity. The objective is for you to tell your story in the way you think best. After all the rearranging is finished, your essay must still convey meaning to the audience as you intended.

Selection of Music

Images and music together make a photo essay. Music sets the mood for your show, controls the emotion, creates atmosphere, and sets the pace. (And cynically speaking, if folks do not like your photos, they may like the music.)

Assuming you have selected a theme and already have most images, try to find music that compliments them. If the music is not the right length, you can excerpt passages or combine several pieces to fit your desired essay length. It is also possible that you select your music first, and use that as a theme before creating the photographs to support it.

In music selection, one theory is that you should choose bland or unobtrusive music which does not intrude upon the images. But rather than being ignorable, we prefer music that enhances the images. Avoid music that is overly familiar. For example, "Chariots of Fire" has wonderful music, but the theme song may evoke scenes from the movie (such as men running on the beach). Is this vision compatible with your essay?

Songs which contain lyrics are generally only useful when you are trying to illustrate the song (otherwise the lyrics may intrude and distract). Creating the photographs to match lyrics in a special song can be a challenge, but quite rewarding if successful.

The effect that music has upon your images is difficult to imagine. You just have to try your essay with different pieces and see what works best. Such trials are

made easy with modern software, so do not hesitate to experiment. Study how the musical selections create feelings as you watch the images. You may even think your slide show is a loser until you see it with the appropriate music.

You should consider a variety of music genres. Remember, your audiences will have to listen to it also so avoid music they will not find appealing. Classical, New Age, and movie theme music are all types to consider. Most recordings are protected by copyright. According to Elinor Stecker, author of *Slide Showmanship*, “No one is going to fine you for using copyrighted music in the privacy of your home, or even the PTA, Garden Club or other local groups, but when you show your work to larger audiences, whether or not they pay an admission fee, it’s prudent to stay within the boundaries of legality and morality.” In particular, posting your essay on the Internet could constitute distribution to the public, so make sure you have the proper music rights before publishing.

Besides music, you can add other audio to your sound tracks. Modern slide show software makes this a relatively easy task, and even helps by “ducking” the background music track whenever your voice-over narrations or sound effects occur. Be sure that custom narrations are high-quality recordings, and do not let sound effects become a gimmicky distraction. A script is definitely needed for any narrations, and you may have to narrate several times until the words are perfectly synchronized with your images and background music.

Timing Your Show

If you have chosen a particular piece of music to illustrate, you will already know the length of your show. Knowing this will help determine the number of images you will use. Or if you are illustrating the lyrics, there should be no question about how many images are needed.

As a rough guide, estimate the length of your show by allowing five seconds per slide (12 images per minute). For a typical song length of 3½ minutes, you would need approximately 42 images, including your titles and credits.

Music with a strong beat tends to dictate that images change in time with the beat. If your chosen music does not have a strong beat, you can simply divide the duration evenly between images. This is automated and quite easy with slide show software.

The time each image needs to be on screen depends somewhat on the image content—how quickly can the audience “read” the image? Some photographs

are very graphic and can be absorbed almost instantly. Others may require time to understand the detail. You can ask someone unfamiliar with your images to look at the show and see if they think the images go by too fast, too slow, or just right.

After you assemble your images with the music, try it and see how the pace feels. You may decide to eliminate or add images so they sequence faster or slower to span the music. For longer essays, you may find you need to add more music. Some experimentation is normally required, and you should expect to spend some time getting just the right feel.

Slide show software may allow you to “rehearse” the timings, so you control when image changes occur while the music plays through one time. Afterwards, you can manually edit these timings to perfect them. Or you may find it easier to select the entire block of images and manually enter the timing until they visually line up with the beats or overall music duration. A timeline display of slides and audio waveforms makes this process straightforward.

Titles and Credits

Because titles of your photo essay are usually the first and last thing your audience sees, they become very important. They announce to the audience the subject matter of your show, but they may also convey the quality and creativity of the show to follow. Because of this, there should be just as much pre-planning and effort in making your titles as you put into the rest of the show. Generally, keep the wording simple and to the point. The typeface should be appropriate to the theme and the font size large enough to be read easily by the farthest viewer. Keeping titles toward the upper part of the screen will ensure that they are not eclipsed in the back rows by tall heads in the front rows. Modern slide show software allows for animated titles that dance onto the screen or otherwise draw attention. These can be effective, but exercise caution: the distraction can endure with the audience and detract from the following several images.

Many people use simple color or black backgrounds for their titles and credits. This may be best for some essays, but another option is to integrate text with images (as with magazine covers). When you’re shooting, consider shooting special title slides that leave room for text and “set the scene” for the essay. You may even want to shoot some special backgrounds for titles (e.g., colors that can contrast with text, textures out of focus, etc.). Be creative! You can even photograph your titles from hand-made art or other sources. Just bear in mind how the title sets the tone of the show, so the treatment should be appropriate.

Give full and fair credit for the music you have used. Credit can be given before, during, or after the music ends. As a courtesy to your audience, be accurate and complete in your citations (e.g., which orchestra), so viewers can purchase the music themselves.

In The Field: Photographing for Essays

Essays are a philosophy that best begins when photographing in the field. Here are some suggestions. Shoot both vertical and horizontal orientations, so you have a choice when composing your essay. After you shoot a scene, come in close for more detail—these pairs of shots can be used very effectively in essays. Bring home some scene setting images (including signs) that can help orient the viewer at the beginning of the essay—these may not be award winning shots, but they can be a key part of the storytelling. Again, look for a few shots that would be good title slides, or backgrounds for end credits.

Make some photographs of yourself on location, like you would see on the jacket flap of a photo book. These can be used in your credits, or in author introduction videos.

And do not forget music: when you are in a special place, such as a foreign country, a mountain music region, etc., consider buying some local music from the gift store. It is much more likely you will find characteristic music on location than after you return home. Later you may choose not to use it, but at least you have the choice.

Conclusion

Photo essays are a wonderful way to enhance and share your photography. With your prepared images and low-cost software, a draft essay can be completed in minutes. Experimentation is easy and perfection is so rewarding. So get started and create some of your own essays. Seek some critical feedback from knowledgeable colleagues. Before long your family, friends, and others can be enjoying your amazing work—and so will you!

Photo Essay 2011 Reminder

**Sunday, March 20, 3:00 to 5:00 pm.
Rosborough Cultural Arts Center
Asbury Methodist Village
Gaithersburg, MD
Main Auditorium**

Exhibits

The Kennedys 50 Years Ago

Visitors will be able to see nine photographs of the Kennedys as taken by Richard Avedon for *Harpers Bazaar*. During the photo session 50 years ago—the only to take place between the election and the inauguration—Avedon removed the usual activity-filled environments and set them in front of his plain background allowing the viewer to engage directly with the Kennedys. The display also includes Avedon's contact sheets, allowing visitors insight into his retouching and editorial process.

At the National Museum of American History, through February 28. For more information visit www.americanhistory.si.edu.

Snapshot: Painter-Photographers, Bonnard to Vuillard

Known primarily as painters and printmakers, a group of post-impressionist artists experimented with photography for their private use, interpreting the new medium and producing surprising, inventive results. This exhibition debuts many previously unpublished photographs taken by painters including Pierre Bonnard, Felix Vallotton, and Edouard Vuillard with the hand-held Kodak during the 1890s. Approximately 200 photographs, 40 paintings, and 60 works on paper integrate the histories of painting and photography, and explore the inspiration afforded by the new medium in such subjects as domestic interiors, city streets, nudes, and portraiture.

At the Phillips Collection, from February 4 to April 29. For more information visit www.phillipscollection.org.

Beyond the Story: National Geographic Unpublished

In the course of a year more than 1.5 million images are made by *National Geographic* magazine photographers. Each photographer returns from an assignment with thousands of images. Together with photo editors they then embark on the painstaking process of winnowing thousands of shots into a handful of published images that will tell a compelling story. While only about a dozen photos appear in a *National Geographic* article, there are always more than a handful of favorites in each assignment. This exhibition features fifty unpublished photographers from fifteen photographers covering everything from the wilds of Madagascar to new leisure pursuits in booming Shanghai. The pictures represent a tiny fraction of the unpublished favorites from 2010.

At the National Geographic Society. Through June 12. For more information visit <http://events.nationalgeographic.com>.

Courses/Workshops

Glen Echo Park

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

Digital Shooting & Critiquing. Practice and improve your digital photography skills in the Park with the instructor as your coach, and share your work in a positive group critique on the same day.

Instructor: Page Carr

Friday, February 11, 9:30 am to 1:00 pm.

Photoshop Elements - Only! Discover the less expensive alternative to Photoshop. Topics covered are the basic workflow for organizing and editing photographs including importing files, cropping, color corrections, sharpening, and conversion to B&W. Printing will be included.

Instructor: Sheila Galagan

Saturdays, February 12-26, 1:00 to 4:00 pm.

Power of Point & Shoot Photography. Pocket-sized digital cameras can go everywhere, but do you know how to make the most of them? Explore their surprising potential in this class for beginning and advanced photographers alike.

Instructor: Page Carr

Saturdays, February 12-26, 9:30 am to 12:30 pm.

Washington School of Photography

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

Flash Primer for Pop-Up Flash. Do you have a pop-up flash but are unsure about how it works? Are you thinking about getting a flash for your camera? Then you will find this workshop helpful. All flash units do basically the same thing: they add light to your subject. Participants in this workshop will receive an overview of the use and operation of electronic flash. Types of flash, metering, accessories, flash power, and manual vs. automatic exposure will be covered. Participants must be able to operate their camera in fully manual mode.

Instructor: Sam D'Amico

Wednesday, February 23, 7:00 to 10:00 pm.

Interiors and Architecture. Photographing interiors and architectural images can be challenging. In this class students will learn through following examples and hands-on instruction. They will photograph with both ambient and studio lighting; learn light positioning and settings, white balance control, managing perspective distortion, and how to achieve overall

pleasing images of interiors. They will then have an architectural photography session on the National Mall in downtown D.C. The class will also address basic editing techniques in Adobe Photoshop, specific to interior and architectural images.

Instructor: Alexander Vasiljev

Mondays, February 7, 21, and 28, 7:00 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 that clients will appreciate. 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

Sunday, February 6, 2:00 to 8:00 pm.

Window Light Portraiture. This workshop will demonstrate and explore the soft, even natural light coming through a window and its effective use in standard and glamour portraiture. Techniques include use of diffusers to soften the window light if necessary, and simple artificial lighting with a large diffuser to make "artificial window light" when natural window light is not available. Reflectors will also be used for fill light and hair light/kickers, and "negative reflectors" to make a beautifully lighted portrait.

Instructor: Don Becker

Sunday, March 27, 2:00 to 8:00 pm.

2011 Lubec Photo Workshops at SummerKeys, Lubec, Maine

Spend a week of hands-on learning and location photography with husband and wife photographer-authors Frank Van Riper and Judith Goodman. Working from their stunning home in west Lubec overlooking Morrison Cove, Frank and Judy will cover portraiture, landscape, and documentary photography during morning instruction, followed by assignments in multiple locations including Quoddy Head State Park, Campobello Island, NB, and the colorful town of Lubec itself. Daily critiques and one-on-one instruction. No entrance requirement. Maximum number of students each week is six. Students supply their own digital camera.

The Lubec Photo Workshops debuted in 2009 and were a huge success. Come photograph in one of the most beautiful spots on earth!

For more information and registration contact SummerKeys Music Workshops (www.SummerKeys.com) or Frank Van Riper (GVR@GVRphoto.com).

Results of Competition for January 2011 – Urban Image

Competition Judge: Joshua Taylor

Print

Traditional – 13 entries

1 st	Willem Bier	A Street in Deventer
2 nd	Jack Rosenberg	Alley
3 rd	Bruce Cyr	White Fire Escape in Portland
HM	Sharyn Greberman	South Philly Tailgate Party

Novice – 11 entries

1 st	Ying Huang	Our Metro
2 nd	Dawn Sikkema	A City Space
3 rd	Stuart Glickman	City Center Cafe
HM	Mike Fleming	Hip Hop Boots

Advanced – 6 entries

1 st	Chris Hanessian	Baltimore
2 nd	Dan McDermott	The City

Electronic

Traditional – 19 entries

1 st	Stephen Gelband	Moon over Mem Hall
2 nd	Bob Peavy	Futuristic Walkway
3 rd	Stephen Gelband	What Will You Have?
HM	Jay Gartenhaus	Guts Graffiti
HM	Rebecca Tidman	Paint, Paste, Paper, Push
HM	Yean Juan	Selling Milk

Novice – 22 entries

1 st	Cheryl Naulty	Ready for Dining
2 nd	Stuart Glickman	Baltimore Street Scene
3 rd	Ying Huang	Food Court
HM	Ira Adler	View from the Bridge
HM	Stuart Glickman	Tel Aviv at Night
HM	Allen Melser	Hard Times in DC
HM	Louise Roy	Vancouver Skyline

Advanced – 19 entries

1 st	Janet Myder Hammack	Quebec City Homes
2 nd	José Cartas	View from the Petronas Towers
3 rd	Alex Hoffmaister	Baltimore Fan
HM	José Cartas	House Fronts, Trondheim
HM	Bruce Davis	Clock Sandwich
HM	Evelyn Jacob	Art Gallery of Alberta N° 3

Ask Tim Grey

I understand it is possible to adjust color with Curves, in addition to tonality. But I do not see any effect on color when I use Curves, other than problematic color shifts that sometimes result from my tonal adjustments in Curves. Is it actually possible to apply good color adjustments using Curves?

Yes, it is most certainly possible to apply color adjustments using Curves. In fact, Curves is one of the best ways to apply advanced color balance adjustments to your images. That is because Curves allows you to focus adjustments on specific tonal ranges within the image. Let's say, for example, you have an image where the highlights are a little too green and the shadows are a little too magenta. Applying a general Color Balance adjustment to fix the highlights would make the shadows worse, and vice versa. But with Curves you can fine-tune various tonal ranges in different ways in order to produce the best result.

To get started, the key is to select a color channel from the pop-up on the Adjustments panel for your Curves adjustment. This is the pop-up that shows RGB by default, but you can also choose Red, Green, or Blue. The Red channel allows you to shift color balance between red and cyan, the Green channel allows you to shift color balance between green and magenta, and the Blue channel allows you

to shift color balance between blue and yellow. At a very basic level, you can simply add an anchor point at about the center of the curve for any of the channels by clicking at that point on the curve, and then drag upward or downward to shift the overall color balance for that channel in the image.

Taking things a step further, you can also add anchor points at different positions on the curve. For example, in the case I described you could add an anchor point near each end of the curve for the Green channel. Then drag the anchor point near the highlights downward to remove green (compensating with magenta) and drag the point near the shadows upward to add green (remove magenta). Using this approach, you can fine-tune color throughout various tonal ranges, and among all of the individual color channels, in order to apply very sophisticated color balance adjustments.

Reproduced with Tim Grey's permission from his e-mail service (www.timgrey.com)

January 2011 Competitions — 1st Place Winners

Print

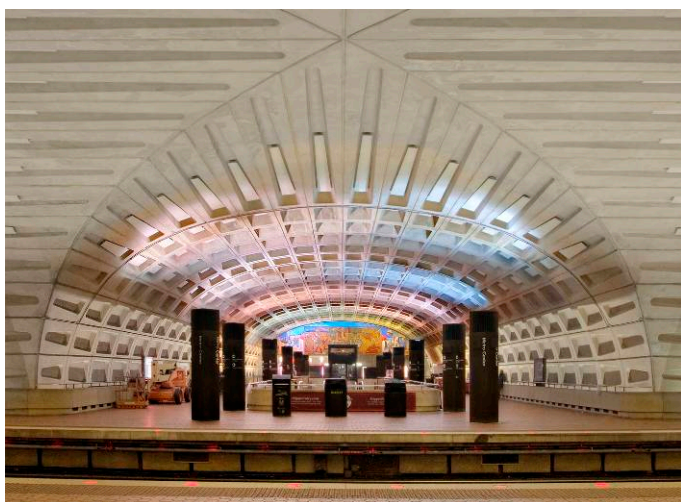


Traditional – Willem Bier – “A Street in Deventer”

Electronic



Traditional – Stephen Gelband – “Moon over Mem Hall”



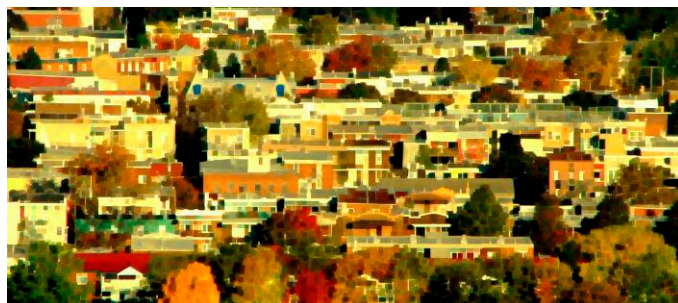
Novice – Ying Huang – “Our Metro”



Novice – Cheryl Naulty – “Ready for Dining”



Advanced – Chris Hanessian – “Baltimore”



Advanced – Janet Myder Hammack – “Quebec City Homes”

Cumulative Scores for 2010-2011; Through January, 2011

<u>Traditional Prints</u>	<u>Advanced Prints</u>	<u>Novice Electronic</u>	<u>Advanced Electronic</u>
47 Chuck Bress	58 Chris Hanessian	35 Stuart Glickman	75 José Cartas
38 Bill Richards	18 Bill Ho	32 Ying Huang	23 Chris Hanessian
24 Bob Dargel	18 Bill Seelig	27 Lori Ducharme	22 Alex Hoffmaister
16 Bill Seelig	15 Dan McDermott	26 Cheryl Naulty	22 Evelyn Jacob
15 Jean Yuan	8 Marcia Loeb	21 Martha Cain-Grady	18 Judy Burr
14 Bruce Cyr		21 Cynthia Hunter	15 Paul Taylor
12 Les Trachtman	<u>Traditional Electronic</u>	20 John Barnes	12 Willem Bier
10 Willem Bier	41 Jay Gartenhaus	16 Nancy Brun	12 Alex Guo
10 Barbara DeLouise	34 John Willis	16 Louise Roy	10 Melissa Clark
9 Jack Rosenberg	32 Rebecca Tidman	12 Sharyn Greberman	10 Janet Myder Hammack
8 Chris Hanessian	20 Ira Adler	12 Dawn Sikkema	6 Bruce Davis
8 Bill Ho	18 Stephen Gelband	9 Art Hyder	6 Barbara DeLouise
8 John Willis	18 Bob Peavy	8 Jitesh Batra	6 Don Martell
6 Mike Fleming	18 Jean Yuan	6 Ira Adler	6 Mark Segal
6 Jay Gartenhaus	15 Mary Rolston	6 Ken Goldman	6 Rebecca Tidman
6 Sharyn Greberman	14 Mark Segal	6 Allen Melser	
	14 Paul Taylor	6 Eric Schweitzer	
<u>Novice Prints</u>	12 Judy Burr	6 Steven Silverman	
38 Ying Huang	12 Kent Mason		
35 Stuart Glickman	10 Art Hyder		
34 Dawn Sikkema	9 Frank Herzog		
15 Cheryl Naulty	6 Bruce Davis		
10 John Barnes	6 James Hammack		
10 Peter Hui	6 Janet Myder Hammack		
9 Art Hyder	6 Dawn Sikkema		
8 Marcia Loeb			
6 Mike Fleming			



"Photographers deal in things which are continually vanishing and when they have vanished there is no contrivance on earth which can make them come back again."

Henry Cartier-Bresson

Focus on NBCC Members

At the request of the curator of the Smithsonian, **Chuck Bress** has recently donated 3,600 images of live jazz performances for inclusion in the permanent collection of the Smithsonian Museum of American History. The images were made by both Chuck and his wife Pat, at Blues Alley in Georgetown, over a period of about eight years.

Washingtonian Magazine covered this year's FotoWeek DC 2010 Festival. As part of their coverage, *Washingtonian* reviewed the tens-of-thousands photos submitted by competitors and selected their favorite pictures from FotoWeek DC 2010.

This photo, by NBCC member **Allen Melser**, was selected with the following caption: "The leftovers from Barack Obama's inauguration: an army of portable toi-

lets in front of the National Archives; 'whether you're a Democrat or a Republican, there is meaning in that contrast,' says the photographer, D.C. patent lawyer Allen Melser."



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