



The Lens and Eye

North Bethesda Camera Club

Volume 45 Number 1 <http://www.nbccmd.org> Editor: José Cartas nbccclensandeye@yahoo.com September, 2009

Calendar

September, 2009

- 8 Community Outreach – PCR: 7:00 pm.
- 9 Competition Night: 7:30 pm.
Judge: Duane Heaton.
Hospitality: NBCC.
- 16 Field Trip: Huntley Meadows Park, VA.
- 16 Board Meeting: 7:30 pm; Mathison's.
- 23 Program Night: 7:30 pm; Peter Garfield.
Creativity in Photography.
Hospitality: Carol and Chuck Lee.
- 30 Program Night: 7:30 pm; Nikhil Bahl.
Visual Ideas and the Creative Process.
Hospitality: TBA.

October, 2009

- 3-4 Field Trip: Canaan Valley, Dolly Sods, WV.
- 6 Community Outreach – PCR: 7:00 pm.
- 7 Competition Night: Electronic.
- 14 Program Night: 7:30 pm.
Print Competition.
- 21 Board Meeting: 7:30 pm; Cartas'.
- 26 Workshop: 7:30 pm.

Competition Assignment

Long Shutter Time

The image must show evidence that the shutter was open 0.5 seconds or more while the camera remained still. Examples of evidence: something moving in the photo, star trails, a low-light post-sunset scene, metadata (must have been taken on or after June 1, 2008).



Program Night, September 23 Peter Garfield Creativity in Photography

Stu Mathison

Creating unusual, striking and appealing images is the challenge of both amateur and professional photographers. Peter Garfield has been creating such images for over 30 years, many of which are familiar to NBCC members, since Peter has produced more than 100 covers for the *Washingtonian Magazine*, as well as for *US News & World Report*, the *Nation's Business* and the *Washington Post Magazine*.

In addition to his commercial and editorial images, Peter is known for his creative fine art images, both in and outside of the studio, which have won many awards.

How does one create unusual and striking images? How does one take a mundane subject and create an artistic and engaging image? What tricks are used to "set-up" attractive and engaging images? How were images "manipulated" in the darkroom days to create abstracts from reality? How can unusual and striking images be created through the use of today's photo editing software and other techniques?

Peter will present some of his projects over the years that are particularly creative and unusual. Some

Cont'd on p.4

Program Night, September 30 Nikhil Bahl on Visual Ideas and the Creative Process

While good technique is essential, it is also necessary to ask the all important question ... WHY? Why are we drawn to a particular subject? Why is this vantage point best for conveying the visual idea? Why include (or exclude) an element in the scene? Why should the photograph be a vertical and not a horizontal? Why should a certain focal length, aperture or shutter speed be selected? These are all questions we, as photographers, need to ask before clicking the shutter. Because it is the choices that we make that directly affect the photograph. As we become more conscious of the creative choices that we make, more control is exercised over our own thought process, which leads to stronger photographs ... photographs that convey what the person behind the camera was inspired by.

Focusing on the creative aspects of photography, Nikhil will share the

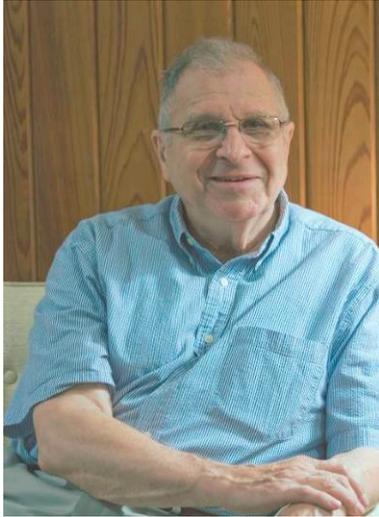
Cont'd on p.4

**Competition
Update for
2009-2010**

See details on page 5

Member Profile

Marvin Sirkis



This will be Marvin's third year as an NBCC Member. How could I have missed him? Obviously he is a good photographer. His print "The Rain in Spain" was selected by our year-end judge as Color Print of the Year, and during the past year he accumulated several points in Novice Print Competitions. He is also an active member of the Judges Committee, the group that screens and procures outside judges for the Club competitions.

Marvin himself told me part of the reason. During his first year as a member, he only sat and observed. Last year was his first season to actively participate. He used the monthly competition categories as learning experiences, to motivate him to research and experiment with new shooting modes to best fulfill the assignments.

Marvin was born, raised, and educated in Washington, D.C. He graduated from the Georgetown University School of Dentistry in 1966, and was a practicing dentist in this area until his retirement in 2008. His wife, Ellen, is also a native Washingtonian. They met on a blind date in 1961 and were married in 1962. They have two daughters and five grandchildren.

Marvin remembers being given a camera as a teenager. It was a Kodak Bantam F4.5, with which he shot black and white 828 films. He did his own developing and, together with an uncle, made his own printer. Later he purchased a Leica M3, which he found to be terrible for people photos because it had "too many settings." He then purchased a Konica SLR and a Minolta SLR with autofocus, both of which he liked much better. As the art and science of photography changed, Marvin advanced with it. He began experimenting with different types of film, and branched out into color prints and color slides, which he had commercially processed. His subjects were mostly family groups and vacation shots.

His experience with film also led him to invent and patent a method for developing dental X-rays in their original wrappers, a process which saved dentists a lot of time. He also researched a technique and coauthored a paper (published in *Materials Research*) dealing with a method of producing cross sectional views (transaxial tomograms) of objects directly on X-ray film without an intervening computer.

Marvin was also President of the Maryland Academy of General Dentistry, an organization devoted to post-graduate dental education, and Vice-President of the Maryland State Dental Association, the local component of the ADA. An interest in historic battle sites led him to join the Montgomery County Civil War Round Table, where he ultimately served as President.

In 1999, while on vacation in Santa Fe, NM, Marvin walked into a photography shop and came out owning his first digital camera, a Leica point-and-shoot. The camera "died" two years later, but Marvin was hooked on digital. He has since owned a Canon and a Sony. Recently, he purchased a Nikon D80

and added three lenses to his kit: an 11-28mm., an 18-200mm. and a 60mm. macro. He uses a Manfrotto tripod, but only when he has to in order to get the shot. The Nikon is his "serious" camera, but for travel he favors his newly acquired Canon G10.

Marvin is completely self taught as a photographer, but took some art classes at the Corcoran shortly after retirement. These classes made him more conscious of the compositional aspects of photography: the golden mean, straight horizon lines, and keeping the main subject off dead center. Having done some oil painting, he is also acutely aware of color and texture. Now he is as much concerned with the artistic qualities of his work as with their technical excellence.

He processes his digital captures with Photoshop Elements and has his images printed by Costco. He does have an Epson printer, which he occasionally uses, although it is limited to an 8"x10" print size. He shoots only in JPEG, and since he is "technology phobic" cannot imagine having to process RAW files. His desire is to get the image "right" in the camera and to keep post-processing to a minimum.

Marvin was introduced to the NBCC by Marty Zober, a long-time dental client and friend. At the first meeting he attended, Marvin was impressed with how well the Club was run and how many resources it had to offer. He is constantly amazed at the number of volunteers and at the excellence of the programs. He is also grateful to people like Chuck Lee and Tom Sullivan, who gave him many ideas on how to improve his images. He hopes that, with time, he will be able to produce images so excellent that he and his wife will be proud to hang them as art in their own home.

Text and Photo by Jean Hanson

September Competition Judge: Duane Heaton

Marvin Sirkis

Our September judge, Duane Heaton, describes himself as a man who “loves photography and working with people to expand their knowledge about it.” His portraits are “about the subject, not just a picture of them.”

His career began as a United States Navy photographer, during which time he traveled throughout the Mediterranean, Middle East and Northern Europe.

You may know Duane as a portrait, social event and commercial photographer, or perhaps through his position as senior sales associate at Penn Camera in Rockville, where he specializes in digital cameras and digital photography.

His attention is drawn to specialized portrait photography, as he continues to master the lighting and



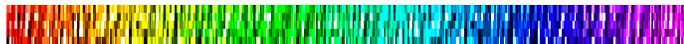
style of George Hurrell, the famous photographer of the stars. Duane has created a style of portraiture called Hollywood Lights, which is based on the glamour photography of the movie stars of the 1930s and 40's.

July, 2009, Splinters from the Board

Tom Sullivan, President

Chuck Lee, Membership Chair, reported that we have 44 persons on the waiting list.

Joel Hoffman reported that the PCR Phabulous Photographers End of Year exhibit, held on July 7, was a huge success. PCR participants are continually showing year to year progress in the quality of the images they are taking. Members of the Outreach Committee expressed interest in seeing if more club members would support this effort.



New Membership Type

The status of Member Emeritus was established by the Board this summer to honor those long-time members who have been active in the Club over the years. To be eligible, a member must have a combination of age and Club membership totaling 100 years, or have an infirmity preventing active Club participation after many years of Club involvement.

NBCC would not be the outstanding club it is today without the dedicated work of those who have been involved in its development over the past 44 years. This spring, several older members who had been previously active participants gave up their long-held

memberships to allow others on the waiting list of nearly 50 to join, saying they no longer were interested in competing. The Board wanted to recognize their contributions in an expression of appreciation with the creation of an emeritus status. This also was recognition of the Club's organizational maturity, that it would now have members who have provided their services over more than four decades.

Provisions of Member Emeritus status are as follows:

1. Annual dues would be waived.
2. Emeritus members would not be eligible to compete on Competition Nights nor enter in Club exhibitions, but would be encouraged to participate in all other Club activities and would receive the Club newsletter.
3. Emeritus members would be listed in the membership directory with the designation of Emeritus, but not be counted against the membership cap.

A member may request emeritus status by soliciting the Membership Chair. The Board of Directors would decide to accept or reject the request. Also, the Board of Directors may initiate this action without solicitation from a member.

Note: Members, otherwise eligible, who wish to continue participating on Competition Nights or entering Club exhibitions must pay their annual dues and would not be designated as being emeritus.

Program Night, September 23 (cont'd from p.1)

of the images will be drawn from commercial and editorial work, and other images will be from Peter's personal fine art imagery. He will explain the thinking behind the images, and the techniques he used to create them.

Peter Garfield is an award winning advertising and editorial photographer, based in Washington, D.C. His commercial clients include Amtrak, Boeing, General Electric, NIH, PBS, Time-Life, United Airlines, the US Marines Corps, Verizon and Westinghouse, while his editorial work has appeared in *U.S. News & World Report*, *Nation's Business* and *The Washington Post Magazine*.

After graduating from American University, Peter abandoned his degree in political science for a life in photography. He served as an Army photographer at the White House, and as a combat photographer in Vietnam. Completing his military service, Garfield returned to Washington, D.C. to work for the Associated Press, establish a studio and begin his commercial photography career.

Throughout the years, Peter has always maintained a relationship with his fine art. Perhaps influenced by his father's best friend, the famous celebrity photographer Phillippe Halsman, Peter has continually sought to create intelligent and graphically strong images.

First represented by a gallery in Washington and later in Santa Fe, Seattle, Great Barrington and Boston, he has continued to develop portfolios from both in and outside of the studio. Most recently, his one man show at The Washington Center for Photography, "Diaphanous Venus" drew highly favorable reviews, most notably from *The Washington Post*. The images explore the relationship between the female form and the sensuality of flowing man-made materials and are influenced by the Greek concept of "aesthetic."

The search for visual beauty in the power and mood of a weather front passing over the Grand Canyon; the impending crash of an individual ocean wave heading for the viewer; and crushed dying flowers are all an homage to the painter Auguste Renoir, who said "a picture should be something likeable, joyous and pretty. There are enough ugly things in life for us not to add to them."

Needed:
Volunteers for Hospitality

Program Night, September 30 (cont'd from p.1)

thought process behind some of his photographs. He will show a series of images that he made leading up to a successful photograph, explain why he made the choices he made, what he was trying to convey, what attracted him to a subject, the advantages of working a subject and more. Amongst other tips and tricks, he will also share ideas regarding composition and interpretation of a scene.

Nikhil's primary interests are fine art nature, landscape and wildlife photography, although he has also photographed corporate events, award functions, weddings and even delved into portraiture and studio photography.

He believes that trying to impart a fresh perspective is the biggest challenge in photography. Whether the photograph is an individual piece of art or part of a body of work, Nikhil tries to transition the essence of his inspiration from lens to photograph. He uses the Nikon D300 and D200 camera bodies and lenses with focal lengths ranging from 10mm to 400mm.

Nikhil currently teaches photography workshops and classes privately, at the Metropolitan Center for the Visual Arts (VisArts) in Rockville, MD, and at Meadowlark Botanical Gardens in Vienna, VA. His instruction is focused on in-camera interpretation and developing personal vision, rather than simply following "the rules."

Nikhil is also a volunteer photographer for the National Park Service and has been an active member of the North Bethesda Camera Club for several years.

His fine art prints are part of many private collections and have been in several exhibits in the Washington metropolitan area.



"Potomac Rush" © Nikhil Bahl

Competition Update for 2009-2010

The NBCC competition season gets underway at our first meeting of the year, September 9, 2009. Do not forget that the competition assignments were rearranged for this year. Our first assignment is “Long Shutter Time”—not “Open” as originally scheduled.

As photography continues to change, NBCC also changes. The Competition Rules were updated and clarified. All competitors are required to read and abide by these rules, which are found in the *Membership Booklet* and linked on the NBCC website [Competition](#) page.

As reported in the [May 2009 Lens and Eye](#), monthly competitions with “Open” assignments (such as October 2009) will be held on two competition nights: one for electronic images and one for prints. The monthly entry limit of four (4) per member still applies (see Rule 5). Rule 6 prohibits entry of the same image more than once per month. Rule 6 also clarifies restrictions on repeated entry of the same or “closely similar” images. Be sure to keep track of what you have entered to avoid disqualification and loss of previously-earned points.

The Competition Committee strives to clearly define the boundary between Unaltered and Altered Images (see Rule 9). The fundamental principle is that Unaltered Images must be an honest depiction of observed reality as captured by your camera. Manipulation beyond this boundary makes the image Altered (see Rule 10), and very welcome in the Altered Electronic Image category. (Remember, the Altered Print category was discontinued for 2009-2010, so ALL prints must be Unaltered Images.)

We all know that a camera does not necessarily capture reality the way the human eye perceives it, and that can be a creative element in your photo. Thus, certain exceptions to the Unaltered principle are made for in-camera manipulation: exposure time effects (including “Long Shutter Time” as assigned for our first competition), panning, zooming, optical filters, and infrared capture. These techniques are accepted into all categories.

Some digital cameras can automatically combine a predetermined series of exposures taken in direct sequence, yielding one single multiple exposure image. This was a popular film technique and is accepted into all categories.

However, some cameras can also overlay any two existing images (files from the camera storage card) to create a third, new image. This image overlay post-processing is prohibited in Unaltered Images. Read

Rules 9 and 10 carefully and seek out a Competition Committee member if you have any questions.

The deadline for delivering entries to an Electronic Image Competition is unchanged (Sunday evening at 7:30 pm, three days before the meeting). You are strongly encouraged to submit early (up to one week), leaving time to resolve any transmission problems or eligibility questions. See the [EIC Submission Guidelines](#) posted on the NBCC website.

Newcomer's Corner

The Club wishes to welcome our 17 newest members: **Ray Ao, Sol Avelino, Colleen Barlow, Bruce Cyr, Lori Ducharme, Jlynn Frazier, Bob Graf, Jay Gartenhaus, Angelouch Hadjiev, Peter Hui, Stuart Levy, Larry Loewinger, Allen Melser, Michael Roberts, Mary Rolston, Jack Rosenberg, and Jay Shew**, all of whom were on the waiting list for months, a number of them from last summer.

Our first membership meeting will be held on Wednesday, September 9 in the Fellowship Hall of Faith United Methodist Church beginning at 7:30 pm. Before the meeting there will be a **New Members' reception beginning at 7:00 p.m. All members are encouraged to come a half-hour early to welcome our new members.** Inside the Fellowship Hall there will be name tags for everyone, with a special identifier for new members. All members are asked to wear their name tags at all meetings throughout the year *and put them back in their holding places at the end of each meeting.*

The first meeting will be a competition. The competition rules, including how and when entries are to be presented are listed on the Club website (www.nbccmd.org) and should be consulted before the meeting. At the first meeting, everyone will be given a membership book, with a member directory, and important information about the Club, how it is organized, its calendar of events, competition assignments for the next two years, competition rules, Club history, and much more. If you are not able to attend the first meeting, please ask for your copy when you do first attend.

The best way for a new member (or any member for that matter) to benefit from the many opportunities for growth and development as a photographer that the Club has to offer is to attend the meetings, meet your fellow members, participate in activities, and volunteer to be involved.

NBCC Field Trip – September 16 Huntley Meadows Park

Cheryl Naulty

The first field trip of the new year offers a splendid opportunity to photograph local wetlands and wildlife. Huntley Meadows Park, located in the Hybla Valley area of Fairfax County, is a 1,424 acre park with some of the best wildlife watching in the Washington, D.C. metropolitan area. The park lies in a wet lowland that was carved out by an ancient meander of the Potomac River. The resulting freshwater wetland has a varied habitat of majestic forests, wildflower-speckled meadows and wildlife that includes beavers, frogs, dragonflies, butterflies and herons. There is a half-mile long boardwalk trail, four miles of hiking trails, and an observation tower overlooking the pond. Huntley Meadows is well known as a prime birding location, with over 200 species identified in the park.

The date is set for a Wednesday in response to requests from members who can be more available on weekdays than weekends. An alternative date is September 23 in case of rain. The park is open from dawn to dusk, so interested participants should plan to gather in the parking lot no later than 8:00 am. To get there, take the beltway Interstate 495 to exit 1 south (Richmond Highway, Route 1). Travel 3.5 miles to right turn onto Lockheed Boulevard. Continue 0.5 miles to the park entrance on the left at Harrison Lane. Alternatively, go south on the George Washington Parkway through Old Town Alexandria to right onto Belleview Road; continue straight as Belleview becomes Beacon Hill Road. Left turn onto Richmond Highway (Route 1) to Lockheed Boulevard. Turn right and go 0.5 miles to park entrance on left at Harrison Lane. Driving time is approximately one hour, depending on the starting location and allowances for beltway rush hour traffic. Parking is just after the entrance prior to the visitor's center. Please let me know if you are interested in going by contacting me at 301-279-2737 or cherylnaulty@comcast.net.



Photo ©
Cheryl Naulty

NBCC Field Trip – October 3–4 Fall in the West Virginia Highlands

Cynthia Keith

Our October field trip will be to the West Virginia Highlands on Saturday, October 3 and Sunday, October 4. Our base will be the Canaan Valley Resort located in the Canaan Valley State Park. Known for its skiing in the winter months, the Park is also centrally located in the best area for fall color photography in the state. The field trip will begin with a sunrise shoot on Saturday in the Dolly Sods Wilderness. Dolly Sods, located in the highest elevations of West Virginia, is known for its rocky plains, upland bogs and sweeping vistas. Our own Kent Mason, who has won many awards for his images taken in this area, will lead us to Bear Rocks, the best spot to capture the early light and spectacular views. Afterward, Kent will direct us toward various trail heads for images of fall color in the bogs, the deep greens of spruce forests and crimson leaves of the cranberry bushes that blanket these high elevations.

For those who would prefer a less strenuous outing, Cynthia Keith will lead an alternate early morning walk along the Mill Run close to the Lodge for images of this peaceful stream, which is especially appealing in fog. We will then meet at Blackwater Falls State Park around noon for lunch and to photograph the five-story high falls, the gorge and the canyon in the afternoon. The rest of the day will be open to exploring the area and we will gather for dinner back at the Lodge.

Please note that the road to Dolly Sods is unpaved and can be rough. The terrain there is rocky and the trails can be strenuous. However, the trails around the Lodge and Blackwater Falls are either flat or paved.



"Light Beams, Canaan, WV" © Kent Mason

There are no formal plans for Sunday so that, if any of Saturday's events were rained out, we can try again. Otherwise, we will be free to revisit our favorite spots or explore new ones, depending on where the best fall color is at that time. You may also wish to stop at Seneca Rocks on your way to or from Canaan Valley. Located near the intersection of Routes 33 and 55, Seneca Rocks is a 900 foot sandstone formation rising above the North Fork of the Potomac River. There is a Discovery Center there, as well as a hiking trail that leads to an observation deck near the top of the Rocks. Although the fall colors will not likely be at this lower elevation at the time of our visit, this is still an interesting landmark in the West Virginia highlands.

We have reserved a block of rooms at the Canaan Valley Lodge. You may call 800-622-4121 for reservations—be sure to mention that you are with the North Bethesda Camera Club. Canaan Valley State Park is about a four-hour drive from Bethesda: take Route 66 West to I-81 south. In Strasburg, take Route 55 West to Harmon, WV, then take Route 32 north to Canaan Valley Resort and follow the signs to the Lodge. If you plan to join us for this fieldtrip, be sure to contact Cynthia Keith at clkeith@comcast.net for further details, maps, carpool information, etc.

Exhibition Opportunity at the Community Art Gallery at Holy Cross Hospital

The NBCC Exhibits Committee is pleased to announce that we have arranged an exhibition at the Community Art Gallery at Holy Cross Hospital, located in Silver Spring, MD. The exhibit will run from December 1, 2009 through January 31, 2010. We will be sharing the space with the Baltimore Watercolor Society. We anticipate being able to exhibit up to 25 photographs, depending on their sizes. Current dues-paying NBCC members will be eligible to submit up to two images for consideration.

This is an open themed exhibit. There is no time limit on when the image was taken. Images submitted are expected to be acceptable for exhibition in a public space (e.g., no nudes).

Submissions should be e-mailed as an attachment to exhibits@nbccmd.org. In order to be considered for the exhibit, **all entries must be received by October 5, 2009.** *For the jurying process, submission of digital electronic images is preferred.* When submitting your entries, please include the following in your e-mail:

- Title of each image.

- Final framed size, *listing width first.*
- Price (if the print is not for sale, please note "NFS", Not For Sale).
- Medium (i.e., archival digital print, if printed with pigment inks; digital print, if printed with dye-based inks, etc.).

The file should be less than 1 MB, with a size of 1400 pixels (width) by 1050 pixels (height), in standard JPEG image format. You will get an e-mail acknowledging receipt of your image(s).

The tentative schedule is as follows:

- **October 5:** Deadline for submitting images for the jurying process.
- **October 23:** Jury selection process.
- **October 29:** Latest date members will receive notification of acceptance.
- **November 29 – December 1:** All framed work, ready for hanging, must be delivered by the photographer to the Community Art Gallery at Holy Cross on a date and time to be determined.
- **December 1:** Exhibit opens.
- **Early December:** Artists' reception on a date and time to be determined.
- **End of January:** Exhibit closes. All framed work must be picked up on a date and time to be determined.

NOTE: Requirements for submission, matting and framing for this exhibit are described in the Club's handbook, in the section entitled, "NBCC Exhibit Guidelines." Specific requirements for this exhibit are as follow:

- Framed images of 16"x20" and smaller may be exhibited.
- All matting must be white or off-white; not cream, gray or other colors.
- Framing should be in standard **black** wooden or metal frames. Frames should be of a professional quality, with a secured wire, ready for hanging.

As stated by Rule 9 in the NBCC handbook, a member may not exhibit the same photograph more than twice in ANY club exhibit, regardless of the exhibit location.

All sales will be made directly through the individual artists. The gallery requests that a ten percent donation of all sales from this exhibit be made to the Holy Cross Hospital Foundation.

The Exhibits Committee is also planning another event for the spring. If you cannot participate in this one, there will be another opportunity during this season to show your work.

A Wider View: Shooting Panoramas in the Digital Age

Text and Photos by Alan Sislen

I love shooting panoramas! A panoramic image is much closer to the field of view that we humans see, and there are certain photographs that just look better as panos. For certain subjects, panos have an impact that cannot be duplicated in a normal 35mm aspect ratio. For the purpose of this brief article, we define a panorama as any image that has an aspect ratio greater than 2:1 (a normal 35mm frame is 24mm x 36mm, which translates into a 1.5:1 aspect ratio). A few examples of images that are “natural” panos are Times Square at night, a sunrise scene in Tuscany, and the dusk view of Washington, D.C.

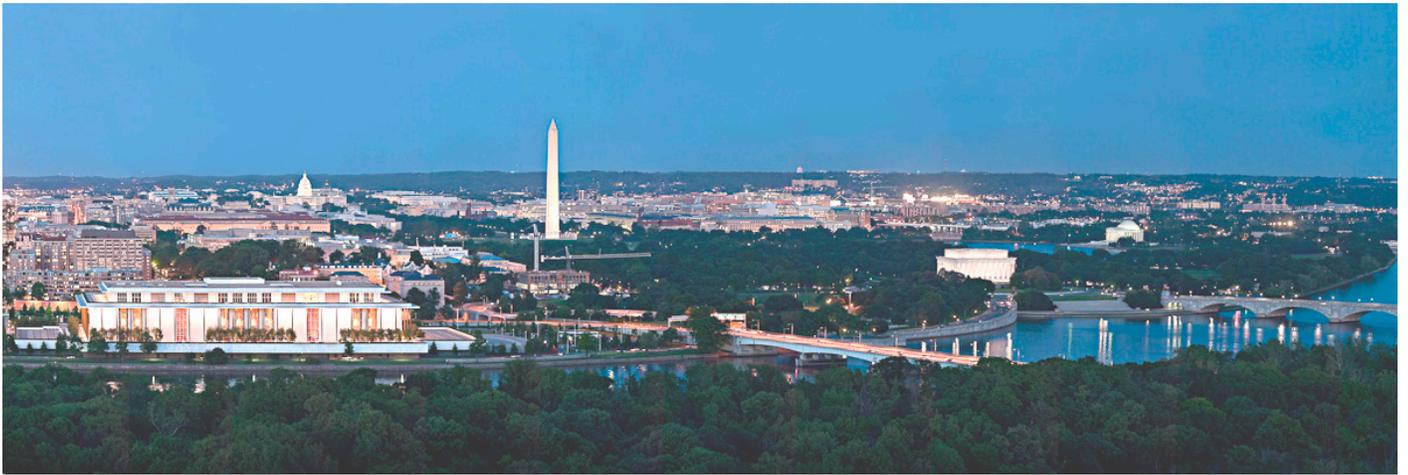
You can create a panoramic image by simply shooting a “normal” frame on your camera and then cropping it so that it becomes “panoramic.” But, as we have learned, when we crop we throw away pixels. But what if we used a shooting approach that did not trash pixels, but rather—by taking multiple, overlapping images of your scene—actually created far more pixels, enabling us to produce a very large image with fine detail? Our digital cameras and the newer versions of Photoshop and Photoshop Elements are fantastic tools that give each of us the ability to create wonderful panos.



Some of you might remember the Pano workshop I did at NBCC a few years ago. CS2 was the then current version of Photoshop, and we demonstrated a somewhat tedious approach of manually “stitching” multiple, overlapping frames, using layers and layer masks. Although CS2 had a stitching capability, it was not very good. But that has all changed! CS3 and now CS4, and even Elements 7, have very effective stitching capabilities that I encourage everyone to try; but first things, first. Here is an abbreviated primer on what you need to do to capture your pano.

To shoot your pano:

1. Carefully select your subject and visualize the final composition.
2. When possible, use a sturdy tripod.
3. Use a bubble level to level your ballhead and your camera.
4. Position the camera so that it rotates at its “optical center.” You will need a rail to do this—view the excellent tutorial on Really Right Stuff’s website www.reallyrightstuff.com/pano/index.html.
5. Determine the most appropriate camera orientation—I prefer turning the camera **VERTICAL**, which gives more frames, a more usable aspect ratio, and more pixels.
6. “Manual everything!”—turn off **ALL** automatic settings on your camera, set your camera to: Manual white balance, Manual exposure, Manual focusing.
7. Remove your polarizer filter.
8. Frame your pano: rotate the camera from side to side and decide the beginning and end of your pano.
9. If you are using a zoom lens, zoom out slightly, so you have additional room



above, below and on the sides of your pano.

10. Take a test frame of the brightest part of your pano. Set your manual exposure so you do not get strong overexposure (“blow-out”) from any frame in your pano.

11. Overlap each frame by a minimum of 25%. The wider the lens, the more overlap you will need (35% is not unusual).

12. If possible, use a remote cable release and mirror lockup, and quickly take each frame, being sure the camera is not moving when the shutter is released. Take the shots quickly, so that the light does not change, or clouds move, etc.

After you have captured your pano, double-check the histogram for each frame. It is always safe to re-shoot if there is any question about exposure. When you get home, go through your normal digital workflow. I always suggest shooting RAW, rather than JPEG. As you make your RAW conversions of each frame of your pano, be sure that if you make any changes to one frame (i.e., white balance, exposure, sharpness, etc.) you make the exact same changes to **every** frame. Adobe Camera Raw and Lightroom both have a very handy “Synchronize” command that enables you to make changes to one frame, and then have those same changes synchronized to the other pano frames.

If you use Bridge, select the images that make up your pano, select Tools/Photoshop/Photomerge and Photoshop will open, where you then should select “Auto” and check the box that says, “Blend Images Together.” If you use Lightroom, select the images for your pano and then click on “Photo/Edit In/Merge to Panorama in Photoshop” and select “Auto” and “Blend Images Together.” If you want to create your pano from within Photoshop, select “File/Automate/Photomerge,” then browse for the images for your pano and select “Auto” and “Blend Images Together.” The amount of time it takes for Photoshop to stitch

together your pano will depend on the number of images, whether they are 8-bit or 16-bit, the size of each image, and whether you used a tripod and leveled your camera. Be prepared for Photoshop to work hard for a considerable amount of time, so go grab a cup of coffee or go have lunch.

Unless your camera was perfectly level for each frame of the pano, you will see slight differences: image by image on the top and bottom edge of the stitched pano. You can use the crop tool to clean up the entire photograph, or possibly use the clone or patch tools to add what is missing. This is the reason I suggested leaving some room, top and bottom, when the images were taken.

Although panos are ideally taken on a tripod with the camera perfectly level and rotating on the nodal point, this is not always possible. Do not be afraid to handhold as you shoot your pano. Just remember that if you do handhold, you want to keep the camera as level as possible, rotate the camera near its optical center, and follow all the other pointers for good pano shooting. Photoshop has gotten better and better at stitching panos, and if you are careful in your handheld technique, it should stitch your handheld panos beautifully.

Because of the limited space for this article, we were not able to cover other pano topics, such as multiple-row panos, finding the optical center and nodal point, the Gigipan, special composition considerations, using tilt-shift and perspective correcting lenses, third party stitching programs, printer issues, and much more. In October 2009 I will be conducting a pano workshop at VisArts in Rockville, which will include classroom instruction, in-the-field shooting and then creation, discussion and critiquing of the panos that were created. If you have an interest in the workshop, just let me know.

Go out and enjoy shooting your panos!

Chinese Baseball

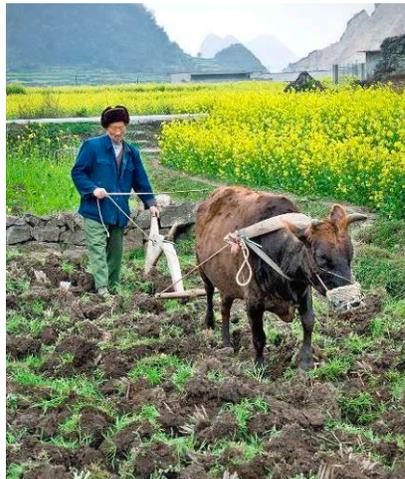
Text and Photos by Chuck Lee

Chinese Baseball is played very much like American baseball, with a pitcher, a batter, and bases. The difference is that in Chinese baseball, after you hit the ball they start moving the bases around. Playing in China is a fast-paced experience that requires flexibility and a spirit of adventure. To make it interesting, as well as educational, you must be willing to accept the local culture and have a desire to make friends with the natives.

Before escaping Washington in mid-February, Miranda Chin, my wife Carol and I mapped out an ambitious 30-day itinerary. Using an in-country tour agency, we even booked a couple of hotels. At the end—in mid-March—the only part of our schedule that remained intact was the home base: Shanghai, where we arrived and departed.

Critical to our success in playing Chinese baseball for the full nine innings was our access to the Internet, having an in-country tour agent to make plane and hotel reservation changes on the fly, having someone in our party speak the language (our tour agent did not speak English), and our willingness to “go with the flow.”

Initially, we had planned to travel from Shanghai to Huangshan (Yellow Mountain) to spend six days in a wonderful national park we hoped to photograph in snow. Much of our packed clothing was cold-weather gear. Instead, upon arriving in country an Internet check showed that Huangshan would have only rain and ice for the next week. Immediately we cancelled the reservation and booked a flight south to Yunnan Province, to see the red soil area of Dongchun and the water-filled rice terraces of the Yuanyang mountainside—areas we had scheduled for later in our tour.



In both of these Yunnan areas, the rural people were most hospitable, their local dress and retained form of farming with water buffalo and wooden plows in terraces first carved into the hillsides more than two thousand years ago were picturesque, as was the

landscape.

Village markets provided excellent opportunities to document the local culture and dress. Portrait photography in such settings was enriched by Miranda's personal charm and understanding of the language, as well as the open and pleasant personality of our American friend Jimmy Wang, now stationed in China, who joined us for the first week. Talking to merchants and customers alike, showing them the digital pictures just taken, and on occasion asking them to rearrange a scene or move to a more favorable setting enhanced our picture quality. Even so, the locals, in general, were very receptive to our taking their candid pictures.

In addition to controlling the day-to-day itinerary based on Internet weather reports, we were able to control our daily shooting by requesting that our van drivers make roadside stops at places of interest. By asserting ourselves with the driver and using a disarming approach with the populace, we were able to set up many memorable impromptu stops throughout the month.

On one occasion, we walked out on a paddy dike to talk with and photograph workers in a watermelon patch after which they gave us two of their vine-ripened picks. On another occasion, we engaged a farmer plowing with his water buffalo while his wife, wearing a blue blouse, was weeding in an adjacent plot of shoulder-high yellow rapeseed flowers.

Roadside stops were often made to talk with older foot travelers carrying small children and farm implements, as well as men and women balancing bundles on either side of shoulder boards. The ability to select our subjects, venues, and landscapes and to stay as long as we wished at such stops distinguished our experience from commercial tours that stop at tourist traps and direct that everyone be back on the bus in twenty minutes.

However, like Chinese baseball, some of our bases remained elusive. Such was the case with Huangshan. The Internet continued to report rain and ice, so we added a new destination not considered before: the southern Yunnan district of Xishuanbanna, staying three days in Jinghong on the Mekong River near the Burma and Laos border. The temperature was in the upper 80's while Rockville was experiencing five inches of snow. From there we flew to Shanghai and drove a couple of hours to spend three days in Wuzhen, a water village like Venice where gondolas are the major means of canal transportation.



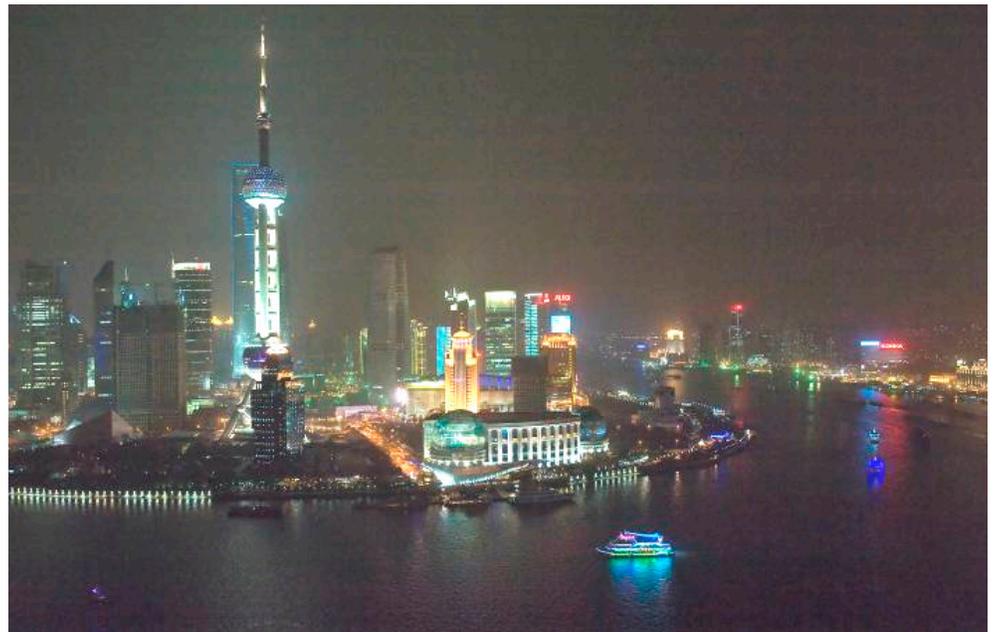
In both of the above named communities, the three of us were without our in-country guide and traveled with all needed clothing and toilet articles, plus a computer, in our computer bags while our main luggage was stored in a Shanghai hotel. This “travel light” regiment was followed again near the end, for seven days, in Guizhou Province—another area we had not originally intended to visit. The attraction to

this poor mountainous region was the blooming yellow rapeseed flower in the hillside terraces and valleys, and the large number of “minority people” who retained their distinctive apparel, although we found western dress very much in evidence, especially among the young.



We were privileged to see a diverse China that is rapidly changing and perpetually under construction. Some of the areas have been remote for centuries. National Geographic called Guizhou a land “on the edge of time.” In many places, we went for days without seeing anyone else of European descent. Chinese with point and shoot cameras even asked to take our pictures. But roads are being built through the mountains and satellite dishes are becoming more common place in small villages. The modern world is coming—unfortunately for photographers. At the other end of the spectrum sits Shanghai, with its post-modern, futuristic high-rise architecture—a world-class city poised to host Expo 2010 next year.

To see old China you have to get into the rural areas and visit the market places, the heart of the local



community where men come to get their hair cut; where a dentist may set up shop under an umbrella next to a vegetable stall and use pliers your grandfather would have bought at the hardware store; where a medicine person behind a crate for a table may apply blood-suction devices to arms and legs in an age-old practice for curing all ills; and where dog carcasses can be part of the local meat display. Silver, gold, jade, and pearls are still good buys in some parts of China and bargaining remains an art form, but these cultural traditions too are starting to change.

The economy is clearly supported by extensive public works programs. On one of the best maintained superhighways I have ever seen, I watched men sweeping the pavement on the shoulder of the road in the mountains and women wiping down the guard rails at seven in the morning.

China is a fascinating place to visit, but you need to be ready to play their game and adjust quickly when they start to move the bases.



Treasurer's Year End Summary Report July 1, 2008 – June 30, 2009

Starting balance as of 7/1/08	\$ 11,277.32
<u>Income:</u>	
Membership Dues	\$ 8,521.00
Awards Event 2009	\$ 2,305.00
Club Picnic Contribution 2008	\$ 140.00
Miscellaneous Income [#]	\$ 406.00
Total Income	\$ 11,372.00
<u>Expenses:</u>	
Rent	\$ 3,450.00
The Lens and Eye	\$ 529.64
Speakers' Dinners and Gifts	\$ 210.00
Awards Event Expenses	\$ 3,822.25
Club and Equipment Insurance	\$ 355.00
Exhibit Expenses	\$ 503.88
Club Picnic Expenses 2008	\$ 188.35
Miscellaneous Operational Costs*	\$ 1,122.92
Total Expenditures	\$ 10,182.04
Ending balance as of 6/30/08	\$ 12,467.28

Coffee mug sales, donations, etc.

* Coffee mugs, membership expenses, supplies, PSA membership, training, etc.

*Respectfully submitted,
Don Martell, Treasurer*

PCR Revs Up Again on September 8

To all you newbies, **PCR** stands for "Potomac Community Resources." It is an organization that provides experiences and services to persons with developmental disabilities in the Montgomery County community. About nine years ago, NBCC started a camera club for them. The club, **Phabulous Photographers**, meets once a month to help those persons who have an interest in photography to develop their photographic eye and to assist them in learning the craft of photography. We meet on the first Tuesday of the month all year long. At the end of each year we have an annual exhibit of their work and you would be proud of their accomplishments. If you have an interest in working with us please contact me, Bob Peavy, Judy Switt, José Cartas or Chris Hannessian for more details.

*Joel Hoffman
Outreach Chairperson*



PSA News

Judy Burr, NBCC PSA representative

Several issues of *PSA Journal* have arrived since the club met last. They will be available at the September meetings for members to borrow

Although the June issue is largely devoted to the PSA Conference schedule, it does contain software reviews on Silver Efex Pro, a plug-in for Photoshop (CS 2-4) and for Elements 2-7; and Viveza Lightroom 2. Drury's Diary continues his earlier article on masking and gives examples that you can do at home. An important article on PSA's definition of "nature and image manipulation" may help NBCC in its own definition. Although one can have fun manipulating all images, those with nature subjects would not be admissible in most nature competitions. The June issue also has an interesting article on shooting at twilight and even provides information on how twilight is affected by the position of the sun. **Rebecca Tidman** is listed as a new member of PSA, and as the PSA representative I welcome her into the largest photography group in the world.

"Body Painting" is a featured article in the July issue and may be of interest to members, since we have "fashion statement" as a competition topic in February next year. Other articles are one on the elephant seals in California and one titled "The Well Being of Your Nature Subject is More Important Than Your Photograph." This is important to remember as we photograph the natural world. The software review is on LightZone by Light Crafts; the company provides a series of video tutorials on their website. The program can be used as an "external editor" for your pictures and can be used with Lightroom. History shows up in the July issue with an article on D-Day beaches and some PSA history that covers PSA honors and distinctions. PSA Honors have been given to some well-known photographers, including A. Aubrey Bodine, Edward Steichen, Alfred Stieglitz and Edward Weston. As a native of Delaware, I was interested in the Historical Vignette of the Wilmington International Exhibition of Photography, since it started the same year as PSA was founded. Drury's Digital Diary covers the fundamentals of color for use in masking and provides some basics on color space. There are also book reviews on *The Nikon D90 Companion* and

Digital Photographer's New Guide to Photoshop Plug-ins. For those who would like to shoot in the rain, but haven't found a good way to do it, there is an article on how to make your own "cambrella" from CPVC pipes.

One of our members is mentioned in the August issue of *PSA Journal*: **Alex Guo**, along with some other local photographers, was involved in setting up **PSAChina.org**, a web site in Chinese. This is a PSA project that will continue with other web sites in other languages to assist all PSA members around the world. Thanks, Alex, for your help in this project.

Book reviews on *The DAM Book* (second edition) and *David Huffman's Travel Photo Tips*, as well as software reviews on MultiBrush v.4.0 (a stand alone program and plug-in for Photoshop, Photoshop Elements and Paint Shop Pro), and Sketch V.8.6 (a stand alone program and plug-in to the programs mentioned above). Drury continues his series on masks in his Digital Diary; it shows how to use channels as a source for masks, and explains why this is a better method. Each month, *PSA Journal* has a Connections feature about one of the divisions of PSA. This month it is all about the Nature Division. PSA's Code of Practice for nature photography is also described. The **P-Essay** is about camera club websites and shows the benefit of having one. We are very fortunate to have a great club website that we should all be proud of. PSA provides other services to member clubs, including one called *Image Competition Manager*; the competition committee may want to look into this for ideas. On-line storage and back-ups are available too. There are several interesting articles in the August issue: "Macro Photography Made Easy," "Gentle Giants of Rwanda," "Photographing in Martha's Vineyard" and "Creating Stunning Slide Shows in ProShow Gold." The latter is an excerpt from the training video CD. An article on using a VR lens in India shows how one photographer was "converted" to digital in one trip and why. All these articles are well illustrated and may make you want to travel to some of the places described.

NBCC members are encouraged to borrow the club's copies of the *PSA Journal*, which has improved tremendously over the years. PSA provides many services to both club and individual members.

I will be attending the 75th PSA Conference in West Yellowstone in September and will give a personal report when we return.

September 9, 7:00 pm
New Members' Reception

Courses

Glen Echo Park

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

Art of Critiquing: Theory and Practice. What are the components of quality and good design? These topics and more are covered in depth by a master teacher of composition and fine art. Gain insight for more clarity, depth and cohesiveness when developing a body of work. Bring up to 18 images, finished or in progress, in your laptop or prints, and your questions for a critique following a lecture.

Instructor: Lisa Semerad.

Sunday, October 4, 10:00 am to 1:00 pm.

Great Portraits with Simple Lighting. This four-week hands-on workshop will help students get the most out of their small flash units to mimic results obtained with much larger professional gear. The workshop concentrates on the basics, with surprising results.

Instructor: Frank Van Riper.

Thursdays, October 29–November 19, 7:00 to 10:30 pm.

Washington School of Photography

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

Basic Photo Retouching in Photoshop. In one three-hour session, the workshop covers basic techniques to use in retouching a portrait. Participants will become familiar with the clone stamp, the healing brush, and also masking areas of the photo to apply adjustments. They will work on color correction, removing red eye, fixing stray hairs, smoothing wrinkles, removing blemishes, sharpening eyes, softening around eyes, and whitening teeth.

Participants must bring their own laptop loaded with PhotoShop CS3 or CS4, and an external mouse or tablet.

Instructor: Kristina Sherk.

Thursday, October 15, 7:00 to 10:00 pm.

Flash Photography Primer. Do you have a 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. It does not matter whether your flash is the "pop-up" type that is built into your camera or a separate flash unit. 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. Subjects to be covered: types of flash, metering, accessories, flash power, and manual versus automatic exposure.

Participants must be able to operate their camera in fully manual mode.

Instructor: Sam D'Amico.

Thursday, November 12, 7:00 to 10:00 pm.

VisArts Center

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

Panoramas. Learn how to pre-visualize and compose breathtaking panoramas and how to stitch the individual frames into your final pano using Photoshop CS4. Discover how to adapt when Photoshop's automated process does not work well. Determine the optical center of camera lenses. Learn about manual camera settings, handholding versus tripod, Bridge or Lightroom as the front end to your processing, and special printing and framing considerations. After a special dawn shoot on day two, you will be back in the classroom processing and critiquing the panos. A basic knowledge of Photoshop or Photoshop Elements is required. A sturdy tripod to the shoot is strongly suggested.

Instructor: Alan Sisen.

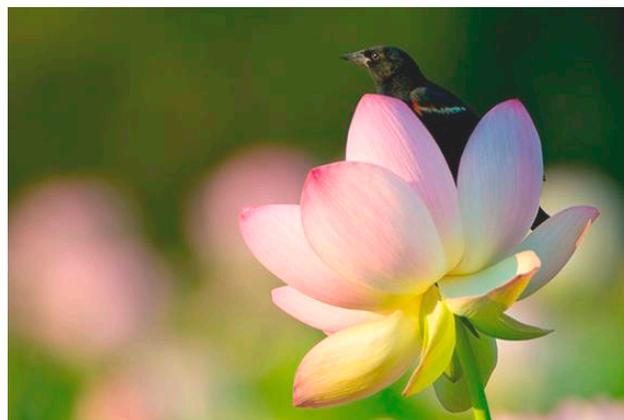
Friday, October 16, 6:00 to 10:00 pm and Saturday, October 17, 7:00 am (local dawn shoot), 10:00 am to 1:00 pm (classroom).

Photographing Birds & Wildlife. Photographing wildlife can be challenging and requires persistence and patience. Learn the essentials of technique and composition that make a good wildlife photograph. Methods to approach wildlife and photograph them in different conditions and the use of different camera modes will be covered as well. Photo gear recommendations and tips on where and how to photograph wildlife with "not so long lenses" will also be shared.

Instructor: Nikhil Bahl.

Thursdays, September 17–October 1, 7:00 to 9:30 pm.

"Lotus Lover," by Nikhil Bahl, won second place at the annual Kenilworth Aquatic Gardens photo contest.



Exhibits

World View: Smithsonian Magazine Photo Contest

From over 17,000 entries submitted from the United States and around the world to the *Smithsonian* magazine for its 6th Annual Photo Contest, 50 finalists were selected. The images selected represent the following five categories: The Natural World, People, Americana, Altered Images, and Travel.

At the Smithsonian Castle, through January 17, 2010. For more information visit www.si.edu.

Storefront Churches: Photographs by Camilo José Vergara

Vergara and his camera have been an eye witness to worship in some of the nation's most distressed communities. His photographs of inner city churches, their members, and their leaders, as well as the art and objects found in them, are indispensable to understanding religion in America today.

At the National Building Museum, through November 29, 2009. For more information visit www.nbm.org.

City of Rockville 150 Years

Call for Entries

The city of Rockville is proud to announce the official 150th Anniversary Photography Exhibition. The exhibition, which is the kick-off event for the year-long celebration, will be held in January at Glenview Mansion's Art Gallery in Rockville Civic Center Park.

The city is inviting photographers of all ages and experience to submit photo entries that will be part of this juried art exhibition. Photographs should be taken within the corporate city limits of Rockville and must have been taken between January 1 and September 30, 2009.

The three categories for submission are people, nature and architecture. All photo techniques are eligible and submissions must be the work of the artist. File size is limited to 2 MB per image. Images must be clearly labeled with a title.

Entries are due by September 30, 2009. For more information visit www.rockvillemd.gov/events/150.

"There is nothing worse than a brilliant image of a fuzzy concept."

Ansel Adams

The NBCC Field Trip Gallery

The NBCC Field Trip Gallery provides members with a very nice resource to share on-line the images, fun and fellowship we derive from our field trips. You can get a taste of the photo gallery visiting nbcc.phanfare.com.

Submitting images for inclusion in the galleries is a simple matter of attaching files to an e-mail and sending them to fieldtrips@nbccmd.org.

We are devising a new protocol for submitting images, in the hope that the value of the images in the gallery will be enhanced by improving the quality of the descriptive information displayed alongside the images. More details on this will be provided extensively in the October issue of *The Lens and Eye*.

In the meantime, plan to join other fellow members in the field, shoot great images and share them with the ones that did not have the good fortune to make the trips.

A round view of this year's NBCC picnic

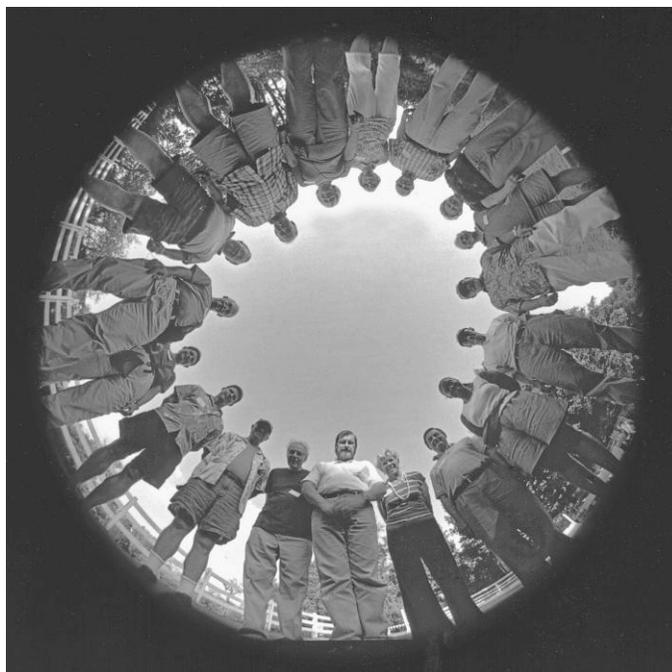


Photo © Bill Seelig

2009 – 2010 NBCC Board of Directors, Standing, and Special Committees

President
Tom Sullivan

Vice President
Bob Dargel

Treasurer
Don Martell

Secretary
Jo Levine

Directors
Gordie Corbin
Bob Peavy

Voting Members in Bold

Programs/Workshops

Stu Mathison
Ira Adler
Nikhil Bahl
John Burgess
Caroline Helou
Don Martell
Kent Mason
Gerry Weiss

Membership

Chuck Lee

Exhibits

Angelique Raptakis
Dawn Sikkema
John Villforth

Competition

Judy Switt
Prints
David Davidson
Bill Ho
Bill Richards
Electronic
Willem Bier
Tom Field
Alan Sislen

Judges

Marvin Sirkis
Roy Sewall
Paul Taylor

Hospitality

Carol Lee
Jim Render
Virginia Render
Terry van Houten

Field Trips

Frank Herzog
John Barnes
Deeva Garel
Alex Karlin
Cynthia Keith
Cheryl Naulty
Bill Olson

Church Liaison
Chris Hanessian

Webmaster
Tom Field
Tom Sullivan

Bulletin Editor
José Cartas

Education & Training
Kent Mason

Awards Event Coordinator

John Villforth

Community Outreach

Joel Hoffman

Photo Essay

Stu Mathison
Bob Dargel
Tom Field

Competition Image Review

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

Historian

Jean Hanson

PSA Representative

Judy Burr

Librarian

Chris Hanessian (temporary)



North Bethesda Camera Club
15641 Gold Ring Way
Derwood, MD 20855

First Class Mail

