



The Lens and Eye

North Bethesda Camera Club

Volume 47 Number 3 <http://www.nbccmd.org> Editor: José Cartas nbcclensandeye@yahoo.com November, 2011

Calendar

November, 2011

- 1 Community Outreach – PCR: 7:00 pm.
- 2 Competition Night: 7:30 pm.
Judge: Don Becker.
Hospitality: Helen Berkson, Steve Lapidus.
- 9 Program Night: 7:30 pm. Maria Drumm.
Travel Photography.
Hospitality: Ken Goldman, Carol Lee,
- 15 Field Trip: Frederick, MD.
- 16 Board Meeting: 7:30 pm. Hanson's.
- 30 Program Night: 7:30 pm. Mark Van Bergh. A Photo Trip to Antarctica.
Hospitality: Lori Ducharme, Cheryl Naulty.

December, 2011

- 3 Field Trip: Scottish Christmas Walk,
Old Town Alexandria, VA.
- 6 Community Outreach – PCR: 7:00 pm.
- 7 Competition Night: 7:30 pm.
- 14 Program Night: 7:30 pm.
- 21 Board Meeting: 7:30 pm. Taylor's.

Competition Assignment

Dominant Color

A dominant color must be used to emphasize the main compositional element of the photograph. Therefore, no black and white or monochrome images are permitted in this assignment. (Must have been taken on or after June 1, 2010.)



Program Night, November 9 Maria Drumm Travel Photography

Jessyca Stansbury-McCargo

Maria Drumm enjoys the distinction of being one of a host of excellent photo journalists. Maria specializes in travel photography and photo journalism.

Maria Drumm has made travel and photography a winning combination for her life. Since retiring after over 20 years as a practicing attorney she has turned her love of art and travel into a consuming passion.

In 2001 she says she was a prisoner of technology, totally unable to even turn on a computer. She went back to school and learned Photoshop and bought a digital camera. It changed her life. "You are never a stranger when you have a camera in your hand," says Mrs. Drumm.

From 2002 to 2005 Maria taught Law, Cross-cultural Communication, and Marketing at a University in Bengbu, China. "I made very primitive slide shows for my students, but they were delighted. Most of them had no computers, so when they went home for a holiday they took the disc with them to show their parents; many did not have electricity in their homes, so they went to 'e-bars' to show their families what they did in college."

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Program Night, November 30 Mark Van Bergh A Photo Trip to Antarctica

Jean Hanson

Our presenter, Mark Van Bergh, is a Washington, D.C. area attorney and photographer. His photographic interests are varied, ranging from a passion for nature images and wildlife photography, to travel, people, bar/bat mitzvahs, and other events.

Beyond the beltway, Mark's photographic pursuits have taken him throughout the United States to many of our national parks and wildlife refuges. Canada, Europe, Japan, China, and much of Africa have also been on his agenda. Antarctica was his most recent destination.

Mark has had his photographs on display at the Foundry Gallery in D.C., at the Washington School of Photography, and with several photographic retailers. A number of his photographs appear in a "coffee table book" *Focus on Africa: Wildlife Conservation and Man*.

Cont'd on p.4

FotoWeek DC

November 5-12

See details on page 13

Member Profile

Gail Bingham



NBCC new member, Gail Bingham, cares about the world's environment and how people deal with differences about environmental issues. She has recently retired as President (but still serves as President Emeritus and senior mediator) at Resolve, an organization devoted to working with all parties to achieve a peaceful and unified policy consensus. Through her new-found avocation, photography, she is drawn to more non-verbal communication, which she hopes will also offer a spiritual dimension to experiencing and sharing the beauties of nature.

Gail was born in Washington State and lived her early life in Bellevue, a suburb of Seattle. In 1968, she entered Stanford University to study Anthropology, centering her work particularly on how human communities deal with conflict. She was forced to drop out in her junior year, victim of a severe case of viral meningitis. In 1973, she was able to return to college and completed her bachelor's degree at Western Washington University, Huxley College of Environmental Studies, in environmental planning.

She also did graduate work, from 1976 to 1978, at the University of California, Berkeley, on the same subject. After a year in India on a grant from the federal government, she became a member of the Resolve mediation team.

Much of Gail's work with Resolve has centered on sustainable water management in various areas of the United States. She has mediated major regional water conflicts in the West, most recently involving a group discussing plans for restoring the Missouri River basin. Currently she mediates decisions of a diverse, 56-member stakeholder group regarding the Chattahoochee, Flint, and Apalachicola Rivers, which supply water to the city of Atlanta, to farmers, and to the biologically unique Apalachicola estuary on the Gulf of Mexico. It is Gail's job to keep the dialogue open until consensus can be reached on measures to control and use the water of the three rivers. Gail has written articles for many publications and is also the author of a book, *Resolving Environmental Disputes: a Decade of Experience*. In 2006, she received a coveted award, the Mary Parker Follett Award of the Association of Conflict Resolution. She has worked at Resolve since 1979 and led the organization from 1981 to 2008.

Gail moved to Washington, D.C. in 1981. She met her husband, Jim Kohanek, in 1985 and they were married two years later. Jim has degrees in chemistry and law and is an environmental lawyer specializing in cases involving hazardous waste. They have two children. Annie, age 23, who just graduated from Haverford College and has entered graduate school in London to study public policy. Julia, age 20, is a junior in material science engineering and a member of the honor society at the University of Michigan. Julia is also fluent in Chinese and lived in Beijing for a year

when she was in high school. Both girls graduated from Sidwell Friends School.

While she was in graduate school in the late '70s, Gail owned a Canon A1 film camera. She used this to document her trip to India, and later to take some family pictures. Life and work intervened, however, and the camera was put aside until 2008 when Gail decided to try photography again. Since then, she has taken many on-line classes and has made the switch from film to digital. She shoots with a Canon Rebel 450 TII. Her kit includes a Gitzo tripod with ball head and several Canon "L" series lenses. She owns a 24-105mm, a 16-35mm, and a 70-200mm (F/4, not 2.5). She post processes in both Photoshop CS5 and Lightroom 3, but does not, as yet, make her own prints.

Gail's favorite photo subject is landscapes, and she favors scenes with foggy, mysterious, or dramatic weather. In 2010, she took her first photo tour: one with Peter Cox to Southwest Ireland. This was followed by a trip to the Isle of Mull in the Hebrides with Richard Childs in May of 2011. Gail was one of a group of only four students. October 10-14 of this year will find her in Acadia with Ian Plante. She recently completed an on-line course with William Neal on portfolio development. She has been an NBCC member since 2010. It took her 1½ years on the waiting list before she could join. She competes in the Novice Traditional Electronic category and recently won a second place with her image "Isle of Mull Beached Boats."

Her future plans revolve around an ambitious project to produce a photo book on the restoration of the Missouri River. She remains in contact with many of the persons she met while mediating the federal advisory committee process,

and would like to help them share their visions of human needs for flood control, power, irrigation and other purposes in harmony with a healthy river ecosystem. While providing important benefits, the six mainstream dams along the Missouri and extensive system of levees has resulted in alteration of

three million acres of natural river habitat, and 51 of 67 native fish species being categorized as rare, uncommon, or decreasing. With her own photographs of people and landscapes as an anchor point for the project, she also hopes to involve local videographers, perhaps students from area

universities, to record oral testimony that might be embedded as links in the photo book. A gallery installation as well as the photo book could possibly grow out of Gail's research.

Text and Photo by Jean Hanson

November Judge: Don Becker

Jack Rosenberg

Don Becker was born and grew up in Detroit, MI, and has been involved with photography since grade school. At about 12 years of age, he found some photography equipment and supplies, and proceeded to teach himself photography and black and white processing and printing. While in high school and as a result of working with photographic chemicals he became interested in chemistry as well, and decided to pursue both science and photography as careers. He obtained degrees in chemistry from both Valparaiso University and Florida State University, and has had a successful career as a nuclear research chemist, retiring in 1999.

Don's photography started out with high school and college publications, and progressed to portrait and event photography while still in school. He joined the Silver Spring Camera Club shortly after moving to the Washington, D.C. area, and was a member for over 40 years, winning many awards before ceasing competition after "going professional." He started his official photography business in 1976, which is still operating as **Don Becker Photography** (you can visit his website at www.donbeckerphoto.com). He has had many clients for both commercial photography and for his personal fine art photography. He has had a number of one man and group gallery shows of his fine art photography images, and his fine art photographs reside in a university art museum and numerous private collections all over the world. He photographed the Washington Ballet for over 15 years, and was photographer for the Washington Wizards Dance Team/Cheerleaders for three years. His photographs have appeared in calendars, books, advertisements, brochures, and newspapers. He is also a published author on photography and photographic techniques. After many decades of film photography, he is now totally dedicated to digital photography and the many new creative techniques available with this medium.

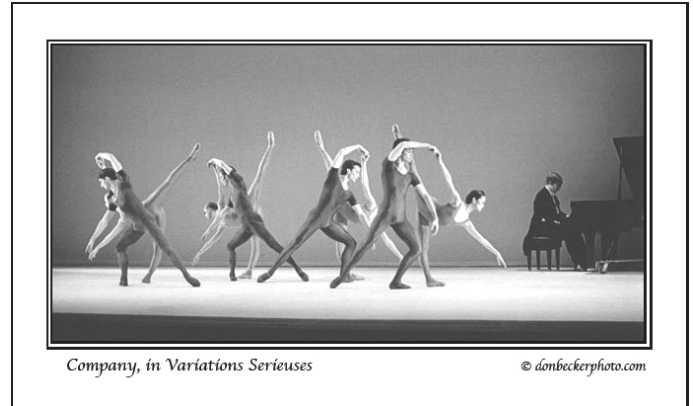


Photo © Don Becker

Don joined the Washington School of Photography (WSP) faculty in 1983, and since then has taught numerous photographic classes and workshops, ranging from Architecture through Classic Figure Photography, Copy and Macro Photography, Glamour Photography, and Wedding Photography, to the Zone System. He has been the Associate Director, then Technical Director of WSP since 1991. During this period the school has progressed from a limited number of workshops, to a 6,000+ square foot facility in Bethesda with studios, classrooms, and a completely equipped darkroom. The school now offers an official Diploma Program in Professional Photography approved by the Maryland Higher Education Commission, with both day and evening programs, as well as a wide variety of quality evening and weekend workshops used both as independent study by interested amateur and professional photographers, and as electives for the professional students. For more information see the WSP website at www.wsp-photo.com.

Don's current primary photographic interests include: glamour portraiture, fashion photography, photography of the ballet, artistic gymnastic photography, scientific and technical photography, digital imaging techniques and Photoshop for all of the above, and in sharing his expertise with other photographers.

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



After settling in Baltimore, Maria joined the Baltimore Camera Club and the Photographic Society of America (PSA). Meeting people with the same interests was a catalyst for success in learning how to take digital images. Maria started to compete internationally in 2007. Competitions to her are one of the best ways to learn what makes a great image. There is so much

variety and one image can take a Gold Medal in one show and be rejected in another. It is all part of the learning experience that makes photography fun.

Maria was recently named Photojournalist of the Year by PSA. She has won many prizes, including Best of Show in the German Mega Circuit and the Photo Lovers Award from India. Maria is the Chair of the Photo Travel Division of PSA and was awarded her PPSA last month.

Maria's photo: "The Shoe Polisher" was taken in a parking lot that had become a small neighborhood for squatters. They were doing laundry and cooking early in the morning in this parking lot, and the shoe polisher was busy at work, even though he has no legs. This is the photo that won Maria the "Picture of the Year Award."

Maria requests that everyone come, bring a friend, ask questions about what makes a great photo travel image, and find out where photojournalism and nature photography cross the path with photo travel.

It will be a fun evening!



Photo © Maria Drumm

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

He has received several awards for his photography, including a first place in the Albuquerque International Balloon Festival Photography Competition and a third place in a 2006 juried show of Mid-Atlantic regional photographers. In addition, he writes for an on-line nature photography magazine and has given many presentations on wildlife photography to Washington area camera clubs.

A resident of Arlington, VA, Mark's website can be found at www.markvanbergh.com.



Photo © Mark Van Bergh

NBCC Field Trip – November 15 Frederick, MD

Cheryl Naulty

"The Clustered Spires of Frederick stand Green-walled by the hills of Maryland."

Made famous by the Whittier's poem about Dame Barbara Fritchie's patriotism, the spires of Frederick have stood as a reminder of the part the city has played in the history of our country—as a cross-roads of history and as a mirror reflecting events elsewhere. John Thomas Schley arrived in Frederick Town in 1745 with a group of 100 settlers and built the first house here. Frederick County was founded in 1748. Many of today's spires were built in the decade prior to the Civil War or before, when Frederick City was already over 100 years old!

Frederick, MD is located about an hour northwest of Washington, D.C. and is the second largest city in Maryland. The historic district is a 50-block town within a large city and features 18th and 19th century architecture, dozens of historic sites, numerous churches, and a very walkable downtown area with lots of cute boutiques and cafes. The historic streets are lined with well preserved Federal, Greek Revival, and Victorian buildings.

The National Road was opened in 1808, providing a great gateway between east and west for trade and



travel. Banks were established and businesses thrived along Carroll Creek. Today, century-old businesses are still in operation: the Great Southern Printing and Manufacturing Company (Frederick News-Post), Marken and Bielfeld, Frederick Brick Works, and Landis Jewelry Store. Hood College was founded in 1893; the Maryland School for the Deaf had been founded in 1868.

Baker's Park provides a great vantage point to enjoy viewing the *clustered spires* of the poem.

The trip is on Tuesday, November 15, with a rain date of Wednesday, November 16. We will meet at 8:30 am on South Market Street, where it crosses Carroll Creek (the canal). Directions: North on I-270; exit 31A and merge onto MD 85N (Buckeystown Pike) towards Market; turn left onto MD 355 (Urbana Pike), which becomes South Market Street.

Public parking garages:

Right on East All Saints Street: one block (East All Saints and South Carroll Street).

Right on Carroll Creek Way: one block.

Left on Citizens Way, at corner with Court Street.

Left on West Patrick Street: 1½ blocks.

We plan to reconvene for lunch at Cacique, a Mexican and Spanish restaurant, at 26 North Market Street.

NBCC Field Trip – December 3 Scottish Christmas Walk

Barbara DeLouise

The December Field Trip for NBCC will be the **Scottish Christmas Walk** in Old Town Alexandria, VA, on Saturday, December 3. This festive and colorful event will include upwards of 100 pipe bands (Scottish bagpipes and drums) and clans in their colorful tartans. Please let me know if you are interested in photographing this regional event. The Scottish Walk attracts crowds and so you may want to car-pool. Closer to the time of the event I will send out a notice to all those who have e-mailed me, to indicate the parade route, parking suggestions, where to meet for the parade, where we may eat lunch, and other pertinent information.

Alexandria has other attractions such as the harbor and the Torpedo Factory, where many regional artists have studios and where there are many craft shops. Alan Sislen is a member of the Multiple Exposures Gallery specializing in photographic prints, and you may enjoy seeing the photographs of this talented and dedicated group of photographers. For more information, check: www.scottishchristmaswalk.com.

All Lighting is Not Created Equal

Text by Alan Sislen

What do the following have in common? Guggenheim Museum, NYC; Muse d'Orsay, Paris; National Gallery of Art, Washington, D.C.; Art Institute, Chicago; Carnegie Museum of Art, Pittsburgh; Sislen Fine Art Studio, Bethesda, Maryland. Answer: SoLux Lighting.

Photographers know that the most important component of every photograph is "the light." As much time as we spend trying to get the best light when we are making our images, often, too little time is spent considering how we light and display our finished work.

If you want your displayed artwork to look its absolute best, then you must carefully choose your lighting. In 2006, when I was planning my new studio and gallery, I had just visited [John Paul Caponigro's](#) new gallery space and he had used SoLux bulbs in his light fixtures. When I saw the clarity and beauty of his displayed prints, I began researching SoLux bulbs, and when I outfitted my studio/gallery, I chose SoLux lighting. I decided to use low voltage track lighting because I was also installing a hanging system and knew my photographs would not remain static. Track lighting gave me the flexibility to easily add, rearrange, or remove lighting fixtures with a simple twist of the wrist, as well as to direct the light exactly where I wanted it.

Why SoLux?

As photographers, for our photographs to best "match" the colors and tonality range of our carefully processed images, we calibrate our monitors, use precise paper/printer/inkset profiles to make our prints, and soft proof so final adjustments can be made before printing. While we cannot control how the buyers of our work display our photographs, we can control how WE display our work by controlling the light under which it is shown. (I do know a photographer that gives every buyer of his work a SoLux bulb and explains that his work looks best when lighted by SoLux!)

You can read all of SoLux's marketing and technical information on [SoLux's website](#), but I have drunk the Kool-Aid and let me summarize why I only use their bulbs.

- They simulate clear, brilliant daylight better than any other lighting I have seen.
- The colors of my color photographs seem to be totally natural and to "pop."

- The tonality range of my black and white photographs is brought out by these lights, with the blacks being true black, and the whites and all tonalities in between, being smooth and natural.
- Because of the UV and IR filtering in the bulbs, print longevity should be improved versus other lighting.
- The CRI (Color Rendering Index), which is a measure of the ability to replicate daylight, is the highest of any bulb I have seen

For me, the bottom line is that my photographs just look better when shown under SoLux lighting!

When I installed my lighting, I decided to buy the bulbs, track, and lighting fixtures from [Tailored Lighting](#), who invented SoLux and who runs the SoLux website referenced above. I was expecting the price of the MR16 halogen bulbs to be far higher than the \$7.95 per bulb price. They offer low-voltage halogen bulbs in color temperatures of 3500k, 4100k, 4700k, with beamspreads of 10, 17, 24, and 36 degrees. A higher priced 5000K, low-voltage bulb is also available (36 degree only). The CRI of the low-voltage bulbs is in the upper 90's.

Having been indoctrinated that "proper" lighting for photographs was 5500k, I was quite surprised when Phil Bradfield, Tailored Lighting's expert on SoLux bulbs, convinced me to use 3500k bulbs for display and 4700k bulbs for comparing my prints to my monitor. Phil was absolutely correct. You can read more about using Solux bulbs for photography at [SoLux for Photography](#).

After many years of research and testing, in 2010 SoLux introduced PAR 20, PAR 30, and PAR 38 bulbs. These are also halogen bulbs, but in the more familiar PAR format that we normally see in "down lighting" fixtures, which sometimes are called "can light fixtures." The availability of these "standard screw-in" spot and flood bulbs means that you do not have to install track lighting to get the advantages of SoLux bulbs. Tailored Lighting sells a number of extension arms and accessory items to help you direct the light to your artwork.

Whether you are displaying your artwork for potential customers, for friends and family, or even for your own pleasure, do yourself a favor and learn how important it is to use lighting that shows your work at its best. You won't be sorry!

Tips for Track Lighting

1. To determine how far from the wall should the track be installed, for "normal" eye-height hanging,

measure the distance from the center of the artwork to the ceiling. The "ideal" distance for the track lighting is 0.6-0.7 times that distance. In other words, if the center of your artwork is 43", the track should be installed from 26" to 30" from the wall.

2. For other than eye-height hanging (over a mantle or artwork that is double or triple hung), you may need to experiment to achieve optimal light coverage.

3. The ideal angle for the lighting fixture is approximately 30 degrees from the surface being illuminated, which is obviously dependent on how far the track is installed from the wall.

4. Check with your electrician regarding how many lighting fixtures can be installed in a track. It depends on a) the amp rating of circuit breaker the track is connected to, b) the amp amount that each bulb draws, and c) what else is connected to that circuit breaker.

5. When turned on, halogen bulbs and fixtures get VERY hot. NEVER touch the fixture with your bare hands!

6. If you do not use SoLux's fixtures, be absolutely certain that the fixtures' specifications are adequate for these halogen bulbs.

7. Carefully look at your studio/gallery setup and plan ahead whether all your track lighting will always be on or off at the same time. You will probably be well advised to have your electrician install multiple light switches to give you maximum flexibility. For example, I have a lighting track over my matting/framing table. That track is on a separate switch from other tracks.

Disclaimer: I have no association with Tailored Lighting or SoLux, and have received nothing from them other than an outstanding product and excellent advice for the last five years.

This article is one of Alan Sislen's posts on his website. To see more of his blogs visit <http://alansislenphotography.com/blog/>



Two Workshops Offered by the Education Committee

The NBCC Education Committee is sponsoring two educational workshops that have been requested by a large number of members. Alan Sislen will be teaching both workshops, and if you are interested e-mail him at www.AlanSislenPhotography.com to reserve your spot. Be sure to specify which workshop(s) you would like to attend.

Lightroom Overview

November 19, 9:00 am to 5:00 pm.

Asbury, Parkview Club Room.

Fee: \$40.

This full day overview of Lightroom's five modules, with emphasis on the Library, Develop, and Print modules will be a demonstration and presentation, rather than a hands-on workshop, which would take up to three full days. After attending the seminar, the attendees will have a very good understanding of Lightroom's most important RAW conversion, asset management, and search features and be in a better position to decide whether Lightroom is an appropriate program for their purposes. The content will be extremely helpful to those who are novice Lightroom users, or who have never worked with the program.

This seminar will be very similar to the full-day program that Alan did last November at Asbury.

Photoshop – What Photographers Need to Know

December 3, 10:00 am to 3:00 pm.

Asbury, Parkview Club Room.

Fee: \$40

This five-hour seminar is intended to provide non-Photoshop users, or the totally novice Photoshop users, with an understanding of *what they need to learn* to effectively use Photoshop to edit their images. It should be emphasized that this is an overview seminar, not a hands-on Photoshop workshop, where participants bring their laptops and work on images. The seminar will use many different Photoshop edited images and will carefully review *why* and *how* the editing was done. Participants will have a better understanding of many of the important Photoshop tools photographers rely on, and will gain a greater appreciation of the capabilities of this highly powerful program, and what they need to learn. The presentation will cover topics including color management, overall adjustments for tonality and adjustment layers, targeted adjustments, selections, sizing images, up-rezing images, removing imperfections, masking, curves, sharpening, printing from Photoshop, and much, much more.

The Lion City

Text and Photos by José Cartas

Singapore, where I spent two weeks for work in August, is simultaneously an island, a city, and a state. Actually, the country consists of more than 60 islands, most of them tiny ones. But when referring to Singapore most automatically think of the 12- by 20-mile long Pulau Ujong Island, where the city is located. Situated almost on the Equator, at the southernmost tip of the Malay Peninsula, Singapore is linked to Malaysia through two bridges, and can also be considered a neighbor to Indonesia, since their islands almost touch in the Singapore Strait.

As the story goes, the name Singapore derives from the Sanskrit "Singa" (lion) and "Pura" (city). A Sumatran king who landed on the island around the 14th century thought to have spotted a lion and decided to found a city and name it accordingly. From there on, and until the early 19th century, the settlement was a backwater. All this changed in January 1819, when Sir Stamford Raffles—an agent of the East India Company—signed a treaty with a local chieftain to set up a British trading post. Taking advantage of Singapore's strategic placement at the entrance of the Strait of Malacca, Raffles declared the island a free port, which soon grew into one of Asia's busiest posts. Within five years, the population increased from 150 to 10,000 people, attracting Chinese, Malays, and Indians. By the mid 19th century, the city already had more than 100,000 inhabitants. It is not surprising that Raffles is revered as the founder of modern Singapore, and that his name is everywhere: on statues, buildings, and streets.

Demands for independence from Great Britain increased in the Malay Peninsula after the end of the Second World War. Singapore obtained self-government in 1959, before forming a union with Malaya in 1963. Full independence followed on August 9, 1965: tensions between the political elites of both nations culminated in Malaysia letting Singapore become an independent nation. Faced with very limited space and no natural resources (not even water), the government of the new country pushed an ambitious



agenda of industrialization, human resource development, and social protection.

A market-based economy centered on entrepôt trade and financial services, the country also boasts a strong industrial sector that includes electronics, petroleum refining, chemicals, pharmaceuticals, and mechanical engineering. Today, the port of Singapore is the busiest port of the world both in terms of shipping tonnage and transshipment. From the 18th floor of the Monetary Authority of Singapore's building (where I was working), I got an impressive view of the port, where containers accumulated and hundreds of cargo ships lined up to enter it.

With around five million inhabitants in an area of 270 square miles (50 additional square miles were added to the original 220 through land reclamation from the sea), Singapore is one of the countries with the highest population density in the world. Space is at a premium, and it is no wonder that more than 90 percent of its residents live in high-rises. Space is at a premium for parking as well. To discourage people from buying cars, a one-time fee of around US\$50,000 (this is not a typo: fifty thousand dollars!) is set on each new purchase.

Although most of the rainforest was cleared to make room for housing, a quarter of Singapore's land area still consists of forest and nature reserves, providing a respite in the middle of the city. Of special interest among these green spaces are the botanical gardens. Covering around 180 acres not far from the city center, the gardens contain a vast collection of tropical plants. The main attraction is the National Orchid Garden, with a collection of more than 1,000 species and 2,000 hybrids



of orchids. But also worth visiting is the Evolution Garden, where visitors follow a path that tells the evolutionary story of plant life on the Earth throughout the ages. You could spend a whole day there and still not be able to appreciate all that the garden has to offer.

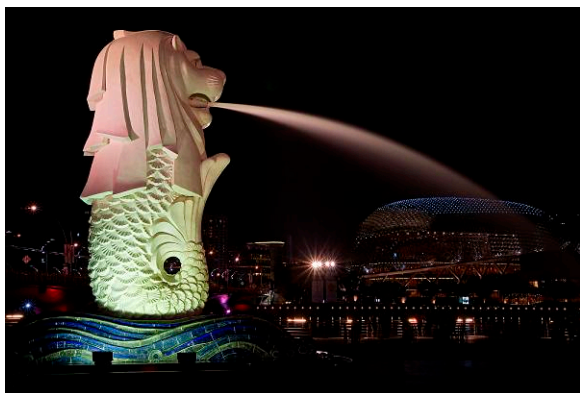
Not much remains of the colonial architecture, except perhaps for the legendary Raffles Hotel—where guests can order the famous Singapore Sling at the bar—and the Ministry of Information, Communication and the Arts building, with its colorful windows. Instead, tall buildings are everywhere: in the city center, along the Singapore River, and in the residential neighborhoods. Shopping malls, most of them housing high-end shops, are all over, but particularly on Orchard Road, a one-mile long wide avenue bordered by twenty shopping malls, many of them connected to each other.



The Singapore River is perhaps the reason for the birth of modern Singapore. It was on its banks that Sir Raffles landed in 1819, setting in motion the development of the island. Today, the river forms part of the Marina Reservoir, which stores the water supply of the country. A trip on a boat along the river lets you take a journey into the city's past, while at the

same time admire its present. Century-old warehouses along Boat Quay and Clarke Quay, which in the old times were used to load shipments, are now occupied by fancy restaurants and bars.

Before returning to its starting point, the trip along the Singapore River culminates in Marina Bay, which began life as reclaimed land in the 1970s. The area provides a perfect spot for leisure walking and recreation. Crossing the Esplanade Bridge gives a full view of the Marina Bay area, with the skyline of high-rises reflecting in the water. The city's icon—the merlion—



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can be found at Marina Bay. The merlion is a mythical creature with the head of a lion and the body of a fish. The body represents the city's origin as a fishing village, while the lion refers to the story that gave the city its name. The symbol was designed for the logo of the Singapore Tourism Board, but has since been adopted as the city's trademark by popular demand. It is perhaps the most visited spot of the city.

The current population of Singapore reflects its origins: 75 percent of the country's residents are of Chinese descent, 15 percent of Malay descent, and 10 percent of Indian descent. The different ethnicities settled in different parts of the city: Chinatown, Little India, and Kampong Glam, the latter assigned at the end of the 19th century to the Malay and Arab communities. Each neighborhood has its characteristic architecture, reflecting the population living there, although in the center of Chinatown one finds the Masjid Jamae mosque and the Sri Mariamman Hindu temple. What the three ethnic enclaves have in common is the profusion of hawker venues. Numerous small stalls, specializing in serving just a few dishes, offer a variety of inexpensive food, which can be eaten at tables on the street or within the structure of former markets. A kind of "food court," but with an Asian flair.



The overall impression I got from Singapore is of a dynamic, bustling, and very modern city full of activity until the late hours of the day, packed with people either shopping or eating.





PSA News

Judy Burr, NBCC PSA representative

Every year, PSA has an International Exhibition that includes all the Divisions of PSA. Entrants can submit up to four images for each category and must follow the requirements for each division, as they vary by division. All the rules are carefully spelled out on the PSA website under "Enter International Exhibition." The results of this year's Exhibition can be seen at <http://psaexhibition.com>. You can just click on the section you want to see and all the winners and acceptances can be viewed. Entries were received from all over the world and the number of awards is based on the number of entries. Take time to look at the award winning photos and note the variety of images. The creative images are especially fascinating. Total entries in each division increased significantly from last year—between 20 to 59 percent. All these exhibitions are shown twice during the conference and the prints are on display on a frequent basis.

Alex Guo received three acceptances in Photo Travel Architecture and one in Photo Travel Open, four acceptances in Color Projected Image Division open, and one acceptance in nature open. **Judy Burr** received one acceptance in Photo Travel open and three in Photo Travel Architecture, four acceptances in Electronic Imaging Division open and one in creative. Judy also had two acceptances in Color Projected Image open, one in monochrome, one in Photo Journalism open, and three in Photo Journalism Human Interest. Judy also received an Honorable Mention for her Monochrome travellette "Canyon de Chelly."

The recent PSA Conference in Colorado Springs was well attended and 14 countries were represented: Australia, Belgium, Canada, China, Germany, Indonesia, Israel, Japan, New Zealand, the United Kingdom, Pakistan, Singapore, and the United States. Tours to nearby photo areas and classes in Photoshop Elements, Photoshop, ProShow Gold, Lightroom, and HDR Efex Pro by NIK were held before the official opening. Each division offered programs and it was hard to make decisions, since they are given only once each. Topics ranged from bears of all kinds to infrared and HDR, so there was always something of interest. Evening programs are presented for three nights and this year only one was by a well-known

photographer: George Lepp, who gave a program on photographing Colorado. Tyler Stableford was sponsored by Canon and his program was both interesting and inspiring. His website is certainly worth a visit so you can see how he developed into an adventurer and contributed his work for the benefit of many (www.tylerstableford.com). He found a way to base his career near home and his family, and that in itself is educational. The final evening program was sponsored by Hunt's Photo & Video and featured Joe LeFevre, who presented a program on "Nature's Finest Moments." You can see his work at www.joelefevrephoto.com.

Programs by other speakers included one by Mollie Isaacs and Mary Lindhjem, who are well known to NBCC. Don Lyon, well known for his travels all over the world, offered a program *Re-Connecting with the Family of Man*, which was a follow-up on the renowned *Family of Man* done by Edward Steichen. He showed there is still a connection of man around the world. The Photo Travel Division also sponsored programs on "Bhutan" and the "Wooden Architecture of Southern Poland." Even with so many programs, there was time for socializing after the evening presentations and within the Divisions. Members of some study groups in EID and CPID had get-togethers, and the Photo Travel Division had a breakfast meeting.

The September *PSA Journal* includes the usual book and software reviews along with "Drury's Digital Diary," which is a continuation of his articles on Lightroom and discusses keywording, searching, and more. The "Social Networking" column covers Flickr and is worth a look, especially if you use Flickr. Other articles include "Body Language," "Germany—The Alps and Oktoberfest," and "Underwater Photography without Diving." Many awards were presented at the Conference, including Master Distinction (MPSA) to Marylander **Bob Leonard**; for which 1,500 acceptances in PSA Exhibitions are required. **Henry Ng** received Excellence (EPSA) with 700 acceptances, as did our regional director, **Richard Whitley** of the Bowie-Crofton Club. Our November speaker, **Maria Drumm**, Director of the Photo Travel Division, received Proficiency (PPSA) with 288 acceptances. The PSA 2011 Youth Photography Showcase gives scholarships each year to high school students who submit work; and seeing their work should encourage us that excellence in photography will continue.

Going west next year? Consider attending the PSA Conference, which will be held in San Francisco from September 16 to 22. Attending such a gathering offers a multitude of opportunities to learn and see great photography.

Photo Essay 2012

Sunday, March 18, 3:00 – 5:00pm

Mark your calendars! Start working on your essays! The Photo Essay Committee is pleased to announce the Photo Essay 2012 program. This continues our Club's long-running annual tradition in which NBCC members produce slide shows of their beautiful photographs set to music. This is an afternoon of entertainment for our members, their families and friends, and other clubs around the area. Past programs have been awe inspiring, and this is our most popular event of the year.

This year, the presentation will be on **Sunday afternoon, March 18, 2012 in the auditorium of Rosborough Center at Asbury Village in Gaithersburg.** The auditorium seats 250 in a comfortable theater-like setting. Members of NBCC, residents of Asbury, and their respective guests, are invited to attend. Members of other local camera clubs are also invited. The event is free. The show will be presented from 3:00 to 5:00 pm, with a short intermission.

Photo Essay Process

1. There will be approximately 20 photo essays in the program. All NBCC members are invited to participate in the program.
2. Each photo essay will be three or four minutes in duration, including titles and credits.
3. All essays must be prepared and presented using *ProShow* PC software. Volunteers will assist those needing help or those who do not have access to *ProShow* software. All photographs are made by the NBCC member(s), although exceptions are made for quality photos contributed by spouses. Short video clips are also permissible by advanced *ProShow* users. Several members may work together on one essay—for example, if they went on a field trip together.
4. A jury will select essays for inclusion in the program, based on factors such as quality and appeal of images, coherence and interest of theme, music, and overall variety in the essays.

Photo essay schedule

1. By December 15, 2011, notify the Photo Essay Committee of your intention to participate. Describe your proposed essay and provide the set of 20-40 images that you propose to use. This is to be a **“body of work.”** Imagine that you are presenting an exhibit of your best images of a favorite subject. If you have presented a slide essay in the past, this year's essay should be a **NEW** subject. There is no need, at this stage, to prepare a draft essay.

2. By year end or earlier, the Committee will notify members whether to proceed with the creation of an essay.

3. By January 31, 2012, draft essays, with music, are submitted, along with a short bio and several photographs of the author to use in the introduction. Constructive feedback will be provided to all authors in an effort to share knowledge and make the essays as good as they can be. The Committee will prepare short projected introductions for each essay.

4. By February 28, 2012, authors submit their revised and final essays. New members and members that have not prepared photo essays before should understand that preparing a photo essay using *ProShow* software for PC's is relatively straightforward. A good photo essay can be prepared with a few hours of work, including the time to learn the basics of *ProShow* software. A great photo essay takes more time, and there are many experienced photo essayists in the club willing to provide one-on-one assistance to other members. The Club library also has several excellent beginner and intermediate training DVDs for *ProShow* software, and these are highly recommended both for those new to photo essays, and also for experienced essayists. Contact Stu Mathison to loan any of these DVDs.

Further Reading

There is extensive guidance for preparing photo essays on the Web. Start with the Photo Essay page on our NBCC website. You will find it under Activities at www.nbccmd.org.

Also, see www.photodex.com. Photodex is the publisher of the *ProShow* software, which is available to NBCC members for a 20 percent discount by calling 800-37-PHOTO or 512-419-7000. Contact Stu Mathison for the discount code. *ProShow Gold*, the recommended version for most members, costs \$64 after the discount. You can download a free trial version and prepare a few essays for fun and future use. The Photodex website has excellent on-line tutorials on using *ProShow* under “Support,” and also a gallery section with sample essays and demos of features. Several excellent tutorial books are also available from Photodex.

Please contact any of the Photo Essay Committee members with questions: Stu Mathison, Tom Field, David Davidson, and John Pan. Also, Gordie Corbin and Judy Switt are very good sources of advice on essay creation.

Stu Mathison, Photo Essay Committee

Courses and Workshops

Umbria Photo Workshop with Frank Van Riper and Judith Goodman (Spring and Fall)

Join Frank Van Riper and Judith Goodman for week-long photographic workshops under glorious Spring and Fall skies in one of Italy's most beautiful regions. Workshops are limited to only six participants and include lodging at the spacious and inviting Villa Fattoria del Gelso in Cannara.

Frank and Judy will share their image-making techniques with a small group during a low-key week covering everything from landscape photography in the verdant hills of Umbria, to nighttime photography using available and artificial light, to location portraiture in Umbria's closely held olive fields and vineyards.

Small class size assures individual critique and instruction. Fee includes all breakfasts, daily wine and antipasto happy hour, welcome and farewell dinner, pizza night, and transportation by private van.

For details, contact GVR@GVRphoto.com or go to www.experienceumbria.com.

Glen Echo Park

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

Social Media for Photographers. This workshop will help photographers understand the possibilities of social media to market their business, exhibits or workshops. Learn fundamentals of social media platforms to communicate effectively and interact with the right social audience. Some of the concepts that students will learn are: the value of Facebook, Twitter, and LinkedIn ads; how to create engaging posts or tweets; and the importance of a solid strategy. These tools will allow them to grow their on-line presence and their business.

Instructor: Ana Irizarry.

Wednesdays, November 2-December 7, 7:00 to 9:00 pm (class 1).

Thursdays, January 5-February 2, 7:00 to 9:00 pm (class 2).

Narrative Photography: The Picture Story. This course will help students document their world and more easily photograph people. Students will initiate or continue a project on film or digital. Light/darkroom instruction available. Accompanying written text encouraged but not required.

Instructor: Frank Van Riper.

Thursdays, November 3-December 8, 7:00 to 10:30 pm.

The Critical Response Process. With your photography as the focus, learn valuable skills for giving and getting critique. Liz Lerman's Critical Response Process is a four-step, facilitated process that emphasizes learning and gives artists an active role in the discussion of their work.

Instructor: John Borstel.

Saturday, November 19, 1:00 to 4:00 pm.

Mat Cutting Made Simple. Learn to cut 4-ply window, multiple opening and double mats. Students will cut their own standard size mats (8x10, 11x14, 16x20). There will be a discussion of equipment, materials and archival procedures. This is a "hands-on" workshop.

Instructor: Karen Keating.

Saturday, December 3, 9:30 am to 12:30 pm.



Exhibits

Ocean Soul: Photographs by Brian Skerry

An award-winning photojournalist specializing in marine subjects, Brian Skerry has logged more than 10,000 hours underwater. Traveling up to eight months each year, he visits warm tropical reefs, cool waters blooming with life, and beneath the polar ice. In celebrating the beauty of the sea's natural moments, Skerry crafts images with an artist's deft touch. Creatures from the sea floor fill the lens in an abstraction of shape and color.

In his coverage for National Geographic and other publications, Skerry pursues subjects that increase awareness of the plight of the world's oceans. Treading softly beside nesting endangered leatherbacks and crisscrossing the seas covering the global fish crisis, he seeks to make photography a powerful instrument for change.

At the National Geographic, through February 12, 2012. For more information visit

<http://events.nationalgeographic.com>.

Harry Callahan at 100

Harry Callahan (1912–1999) was one of the most innovative and influential photographers of the 20th century. This exhibition explores all facets of Callahan's art, from its genesis in Detroit in the early 1940s and its flowering in Chicago in the late 1940s and 1950s to its maturation in Providence and Atlanta from the 1960s through the 1990s. Throughout his long career, he repeatedly found new ways of looking at and presenting the world in photographs that are elegant, visually daring, and highly experimental.

At the National Gallery of Art, through March 4, 2012. For more information visit www.nga.gov.

Results of Competition for October 2011 – Open

Competition Judges: Irene Owsley and Elliot Stern

Prints

Novice Traditional – 14 entries

1 st	Mike Fleming	Death Before Dishonor
2 nd	Marcia Loeb	Fern Unfolding
3 rd	Erick Schweitzer	Lunch Break
HM	Cheryl Naulty	Balcony View
HM	Al Tanenholtz	Old Man and Horse

Advanced Traditional – 16 entries

1 st	Barbara DeLouise	Rusting Car
2 nd	Chuck Bress	At Peace
3 rd	David Davidson	Frigid Chincoteague Morning
HM	Bruce Cyr	Pretty Blue Water
HM	Art Hyder	Yellowstone Encounter

Novice Unrestricted – 6 entries

1 st	Stuart Glickman	Gaithersburg Station
2 nd	Stuart Glickman	Birds of Wakotawachee

Advanced Unrestricted – 10 entries

1 st	Jack Rosenberg	Red Roots
2 nd	Roy Sewall	Two Doors Limeiul
3 rd	David Davidson	Badlands Fence Line at Sunset



FotoWeek DC, November 5-12, 2011

The Fourth Annual FotoWeek DC photography festival will change the way the world sees Washington ... and the way you see your world! Powerful exhibitions have been lined up, showcasing extraordinary regional and international photographers. This year, [FotoWeek Central](#), is bigger and bolder than ever, and is located in the heart of downtown Washington at 18th & L Streets, NW.

What you can expect to see at FotoWeek 2011:

- Launch party at FotoWeek Central and the Corcoran Gallery of Art on Friday, November 4.
- Week-long exhibitions by professional and award-winning photographers at FotoWeek Central, the Corcoran Gallery of Art, FotoSpace, George Washington University, Edison Place Gallery, and Partner venues around town. FotoWeekDC includes a special focus on human rights work, environmental projects, fine art photography, vintage and youth exhibitions ... and much more.
- Lectures and workshops by the leading names in photography.

November, 2011

Electronic

Novice Traditional – 29 entries

1 st	John Pan	Daffodil 1
2 nd	Claudia Seelig	Death Valley Sunset
3 rd	Gail Bingham	Slash Pine Palmetto Forest at Dawn near Apalachicola Bay
HM	Ira Adler	Old Jerusalem Window II
HM	Nancy Brun	Eggs in Basket
HM	Nancy Brun	Lew
HM	Ken Goldman	Chincoteague Morning
HM	Chet Stein	Shoebill, Uganda
HM	Beth Wensley	Soft Flower
HM	John Wilis	Blue Winged Wasp on Rubdeckia

Advanced Traditional – 29 entries

1 st	Judy Burr	Rusty Car in Bodie
2 nd	Bob Peavy	San Francisco Escape
3 rd	Art Hyder	Puffin
HM	Melissa Clark	Ma Bourgogne 1
HM	Alex Guo	Lotus 6
HM	Stu Mathison	Blue Flower
HM	Bill Olson	Arches
HM	Judy Switt	Chicory Pair
HM	Jean Yuan	Alstrom Point
HM	Jean Yuan	Horseshoe at Yellowstone

Novice Unrestricted – 13 entries

1 st	Eric Schweitzer	Ronda Gorge
2 nd	Stuart Glickman	May I Have this Dance?
3 rd	Stuart Glickman	Detailing is Extra
HM	Martha Cain-Grady	Verden Lotus
HM	Steven Silverman	Wild Pony Portrait

Advanced Unrestricted – 25 entries

1 st	Lori Ducharme	Boy and Boats
2 nd	Lori Ducharme	The Comeback Kid
3 rd	Gordie Corbin	I Wish I Could
HM	Willem Bier	Rocky
HM	José Cartas	Franciscan Monastery
HM	Alex Hoffmaister	Candle Interpretation 2
HM	Evelyn Jacob	Capitol Arches
HM	Evelyn Jacob	Snowy Egret Feeding Frenzy 3



- Portfolio Reviews to take your work to the next level.
- Opportunities to mix and mingle with photographers, collectors, curators.
- Night Gallery projections, Night Visions, and Mobile Phone competition.

All events are open to the public and many events are FREE (**registration required**)

For event details browse www.fotoweekdc.org.

October 2011 Competitions — 1st Place Winners

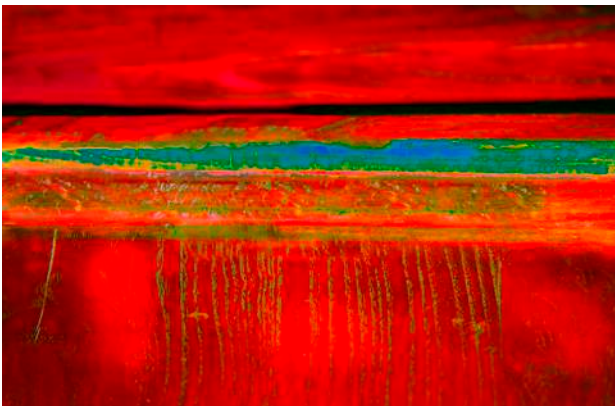
Print



Advanced Traditional – Barbara DeLouise – “Rusting Car”

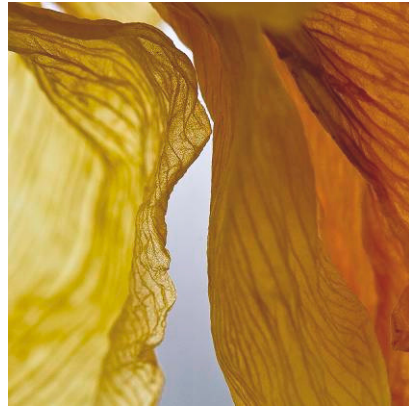


Novice Unrestricted – Stuart Glickman – “Gaithersburg Station”



Advanced Unrestricted – Jack Rosenberg – “Red Roots”

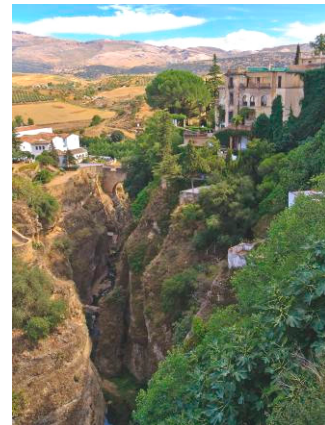
Electronic



Novice Traditional – John Pan – “Daffodil 1”



Advanced Traditional – Judy Burr – “Rusty Car in Bodie”



Novice Unrestricted – Eric Schweitzer – “Ronda Gorge”



Advanced Unrestricted – Lori Ducharme – “Boy and Boats”

Cumulative Scores for 2011-2012; Through October, 2011

<u>Novice Traditional Prints</u>	<u>Advanced Traditional Prints</u>	<u>Novice Traditional Electronic</u>	<u>Advanced Traditional Electronic</u>
18 John Barnes	17 Chuck Bress	23 Gail Bingham	21 Bill Olson
15 Cheryl Naulty	10 Barbara DeLouise	22 Ken Goldman	17 Bob Peavy
10 Mike Fleming	10 Bill Olson	17 Claudia Seelig	16 Melissa Clark
9 Marcia Loeb	9 Bob Dargel	12 Ira Adler	12 Jean Yuan
8 Eric Schweitzer	8 David Davidson	12 Nancy Brun	10 Judy Burr
6 Al Tanenholtz	6 Bruce Cyr	10 John Pan	8 Art Hyder
	6 Art Hyder	6 Meryl Silver	6 Alex Guo
		6 Chet Stein	6 Stu Mathison
		6 Beth Wensley	6 Jack Rosenberg
		6 John Willis	6 Mark Segal
			6 Judy Switt
<u>Novice Unrestricted Prints</u>	<u>Advanced Unrestricted Prints</u>	<u>Novice Unrestricted Electronic</u>	<u>Advanced Unrestricted Electronic</u>
19 Stuart Glickman	10 Bruce Cyr	26 Stuart Glickman	28 Lori Ducharme
10 Marvin Sirkis	10 Jack Rosenberg	16 Martha Cain-Grady	12 Evelyn Jacob
	9 Judy Burr	10 Eric Schweitzer	10 Bruce Davis
	9 Roy Sewall	8 Cynthia Hunter	8 Gordie Corbin
	8 David Davidson	6 Steven Silverman	8 Rebecca Tidman
			6 Willem Bier
			6 Judy Burr
			6 José Cartas
			6 James Hammack
			6 Alex Hoffmaister

**Happy
Thanksgiving**

"The camera always points both ways. In expressing your subject, you also express yourself."

Freeman Patterson

Ask Tim Grey

You indicate that you do not feather your selections. But it seems that it really is necessary to feather selections to achieve a good adjustment when using a layer mask. Can you explain?

It is true that I do not feather selections, but I do want to achieve the effect of a feathered selection. The key is a matter of timing.

If you feather a selection, you are really guessing at just how much feathering is required in order to achieve a good result with your targeted adjustment or composite image through the use of a layer mask. My preference is to make a more informed decision based on the actual final result in the image. Therefore, I always create selections without any feathering at all. When I use that selection as the basis of a layer mask for a targeted adjustment or composite image, I will then apply the same effect as feathering the selection, but with a significant benefit.

By applying the effect of feathering later in the process, you are able to see the actual final effect, without the need to guess how much feathering is necessary for a selection.

The best part is that the final result is exactly the same as though you had actually feathered the selection. Whether you feather a selection, apply a Gaussian Blur to a layer mask based on a selection, or use the Feather option on the Masks panel (or the several other ways you could approach this), the effect is exactly the same. The benefit is that by saving the effect of feathering until later in your workflow, you can make a decision based on a preview of the actual final effect in the image, rather than based on a guess about how much feathering of the selection will produce a good result in terms of the final effect.

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