

The Lens and Eye



Volume 48 Number 6 | February 2013 | Editor: Lori Ducharme | Contact: newsletter@nbccmd.org | www.nbccmd.org

Calendar

FEBRUARY EVENTS

- 6 Competition Night, 7:30pm
Topic: Rhythm; Judge: Frank Van Riper
- 13 Board Meeting, 7:30pm
- 20 Program Night, 7:30pm. Susan Milestone on Flower & Plant Photography
- 24 Glennie entries due!
- 27 Program Night, 7:30pm, by NBCC's Advanced Photographers

MARCH PREVIEW

- 6 Competition Night, 7:30pm
- 10 Photo Essay, 3:00-5:00pm
- 13 Program Night, 7:30pm
- 20 Board Meeting, 7:30pm
- 27 Program Night, 7:30pm

February Competition Topic: Rhythm

Images with a harmonious pattern characterized by the regular recurrence of elements. *See member handbook for full description.*

Electronic image submissions are due by 7:30pm on Sunday, February 3 (note: this is Super Bowl Sunday).

In This Issue

It may be all too tempting to hibernate this time of year, but NBCC has a packed lineup of activities on the calendar for February to keep your photographic skills honed while waiting for the first bulbs to bloom. As usual, this month's *Lens and Eye* brings you all the details.

We kick off the month with a competition night on February 6, at which our judge will be the popular photographer Frank Van Riper. The following weekend, on February 10, the field trip committee has planned an outing to the colorful Chinese New Year parade in downtown DC.

Two terrific programs are planned this month. On February 20, we look forward to spring with Susan Milestone's program on flower and plant photography; on February 27, we are treated to another in a series of programs by some of NBCC's advanced photographers, who will share tips for using a variety of photographic techniques.

Other articles include a review of the NBCC opening reception for the "Light or Shadow" exhibit at Friendship Heights Village Center; details on a twice-yearly photo opp at the Library of Congress; a thought-provoking column on the boundaries of what can be considered a "photograph"; and a review of a photography workshop that will have you packing your bags and heading west. All this, plus the fabulous winning abstract images from our January club competition.

Have an idea for an article? Send it along! You can reach us at newsletter@nbccmd.org.

– Lori Ducharme, Editor

February 6 Competition Judge: Frank Van Riper

Frank Van Riper is an award-winning documentary and fine art photographer, journalist and author whose work has been published internationally. His photographs are in the permanent collections of the National Museum of American Art and the National Portrait Gallery (Washington, DC) as well as in the Portland Museum of Art (Portland, Maine). His 1998 book of photography and essays, *Down East Maine/A World Apart*, was nominated for a Pulitzer Prize and won the silver medal for photography from the Art Director's Club of Metropolitan Washington.

His latest book, done in collaboration with his wife and professional partner, Judith Goodman, is *Serenissima: Venice in Winter*, a coffee table collection of black and white photographs and essays, published in 2008 both in the US and Italy (www.veniceinwinter.com).

A popular teacher and lecturer, Van Riper is on the faculty of PhotoWorks at Glen Echo Park, Md., and has lectured and/or taught in the Smithsonian Resident Associate Program, the Maine Photographic Workshops, the University of Maine at Machias and at other colleges and universities in the mid-Atlantic. In 2009 he and his wife inaugurated the Lubec Photo Workshops at SummerKeys, a series of small, week-long, user-friendly summer classes in Lubec, Maine, administered by the SummerKeys Music Workshops (www.summerkeys.com).

In October, 2010, they also inaugurated The Umbria Photo Workshops, their first international photography workshop in Umbria, Italy (www.experienceumbria.com), and in January 2013 began "Unseen Serenissima: The Venice in Winter Photography Workshops."

At the February 6 competition night, Frank will have signed copies of his book, *Serenissima: Venice in Winter*, available for purchase for \$40 (reflecting a 20% discount).



Photos © Frank Van Riper



February Photo Opp: Library of Congress Main Reading Room

On February 18 (President's Day), the Library of Congress will open the Jefferson Building's Main Reading Room to the general public *and their cameras* from 10am-3pm. This is your chance to photograph the beautiful domed ceiling, the statuary that adorns the room, the stacks, and even behind the scenes in the enormous card catalog room. Tripods and monopods are not allowed, but a bean pod or gorillapod should do the trick. Expect crowds, and expect them to be in your wide-angle shots. (Note: photography is still not allowed from the 2nd floor balcony overlook.)

Can't make it to the Library on President's Day? The event is scheduled to be repeated on Columbus Day (October 14).



© Lori Ducharme

February 20 Program Night: Flower & Plant Photography

If you are like most photographers, you are inspired by what you see, and seek to convey that through your images. On February 20, you will have the opportunity to hear from Susan Milestone not only about how to achieve those goals when taking images of flowers and plants but also how to think about artistic techniques, equipment choice and techniques to create beautiful images regardless of the subjects that inspire you.

We are welcoming back one of our own. Susan joined the North Bethesda Camera Club in 2001, and says she learned photography through being part of the club. She recalls that taking Kent Mason's visual design class was particularly influential. Today, Susan is a professional nature and fine art photographer and conducts Visual Artistry location photography workshops with Tony Sweet in Charleston SC, the Great Smokes, the Badlands, New Hampshire, Acadia, and at the Pacific North West Art School and other locations around the United States and Canada.

In her presentation, Susan will cover a wide range of topics, including lens choice, filters, compositional techniques, and use of multiple exposures and in camera image overlays. She often uses long lenses for soft backgrounds, and also will cover macro techniques such as the use of a 500D close-up filter to create a greater than 1:1 magnification. Other equipment will be discussed, including using a diffusion disc and the Singh Ray soft focus filter, which can be used at f22 unlike other soft focus filters which only work at more open apertures.



Susan will discuss compositional approaches, such as simplification, shooting through other flowers, and other artistic techniques, and will illustrate the effects that can be achieved using multiple exposures and image overlays.



Susan's work has been published in magazines, books, calendars, cards and posters. For example, Susan's photography has been published in *Nature's Best Magazine* in the "Best 100 images of the last 10 years" issue and the 2012 Inner Reflections Desk Calendar. She is a fine art digital print maker and her prints are exhibited and sold throughout the country. You can see more of Susan's work at www.susanmilestone.com or <http://susanmilestone.com/-/susanmilestone>.

– Gail Bingham

Mark Your Calendars!

The following field trips are planned for the rest of this Club year:

March 27: Rawlings Conservatory in Baltimore.
Evelyn Jacobs will be our expert-in-residence for photographing flowers.

April 12-14: Sylvan Heights Waterfowl Park in Scotland Neck, NC, home to the world's largest collection of waterfowl.

May 17 or 18: Balloon Glow at the Preakness Celebration in Hunt Valley, MD.

Details to follow in GordieGrams and future issues of the *Lens & Eye*.

February 10 Field Trip: Chinese New Year Parade

The competition assignment for March is **AN EVENT**. "Taking a photojournalistic approach, the image should tell a story about an event where people are gathered. This could be a news event, such as a parade or a demonstration, a sports event or even a family event. People must be included in the image" (from the 2012-'13 NBCC Handbook). Given this topic, the February field trip will be to the Chinese New Year Parade in DC's Chinatown.

The Chinese New Year is a 15-day event that starts with the New Moon on the first day of the new year and ends on the full moon 15 days later. The first day of the year can fall anywhere between late January and the middle of February. The celebration includes dedicating each year to a specific animal. In 2013, on the Western calendar, the start of the New Year falls on Sunday, February 10th and is The Year of the Snake. Each year a parade is held in Chinatown to celebrate the Chinese New Year. The event features the traditional Chinese Dragon Dance, Kung Fu demonstrations and live musical entertainment.

The date and time for the parade is Sunday February 10 from 2-5 PM. The location is in Chinatown on H Street, NW Washington, DC, between 6th and 8th Streets. The parade winds around the adjoining streets. The closest Metro station (and the advisable way to get to the parade) is Gallery Place/Chinatown. Participants should plan to meet no later than 1:00pm at 6th and H Streets. Contact Cheryl Naulty at cherylmnd@verizon.net if you plan to attend.

– Cheryl Naulty, Field Trips Chairperson

Advanced Photographers Program Night: February 27

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

First, Tom Field will make a presentation on time lapse photography. Besides showing us the unique effects that can be created through this technique, Tom will be presenting the technical considerations necessary for producing time lapse photography. We have never had a presentation on time lapse photography at NBCC and I personally am very much looking forward to learning about this photographic technique.

Judy Switt and Gordie Corbin are the resident experts on blacklight photography. They have produced some absolutely stunning shows highlighting blacklight and many of our newer members have never seen them. We will be treated to one or more of them. Information on how to produce blacklight images will be also made available by Judy and Gordie via the Internet.

Art Hyder produces absolutely wonderful wildlife images which are result of the great deal of planning, travel, skill and patience. Besides sharing many of his compelling images, Art will share with us the numerous steps he takes to get that "great shot."

Also, books will be displayed for your viewing pleasure during the break. Questions about publishing will be answered.

– Kent Mason

Reception for NBCC Exhibit at Friendship Heights Village Center

On Sunday, January 13, the reception for NBCC's exhibit "Light or Shadow" was a stimulating and enjoyable event for those who attended. A very strong group of photographs provided the focal point for conversation among NBCC members, their family and friends, and other visitors. The juror for the exhibit, Corey Hiltz, made the trip from Fairfax, Virginia, to attend the reception and said he enjoyed seeing prints of the photographs he previously had viewed on his computer screen. The Friendship Heights Village Center was alive with people looking at photographs and socializing. An unexpected treat was live piano music played by the husband of an NBCC member.

The exhibit was the first time some NBCC members showed their work in a public venue, and for them this was an especially important "next step" on their photographic journey. Look for other exhibit opportunities in the future from the Exhibits Committee.

– Evelyn Jacob, Exhibits Committee



Photos © Alex Guo

Coming Soon: Glennie Nature Photographic Competition

The Merrimack Valley Camera Club (MVCC) conducts the Glennie Nature Photographic Competition each year. This is an international camera clubs competition and last year 94 clubs from seven countries competed. NBCC did fairly well in last year's competition, with five of the ten images submitted by our members being selected by the judges for recognition, and two of them receiving higher level awards.

The Rules: Each camera club may enter up to 10 images which are submitted electronically. The competition categories are:

- **Animals (in 6 subcategories):** (a) Birds; (b) Invertebrates (Insects, Mollusks [snails etc.], Arachnids, Annelids [worms], Crustaceans); (c) Reptiles; (d) Amphibians; (e) Mammals; and (f) Marine and Freshwater Life (Fish, Marine Crustaceans/Mammals, Starfish, Corals, etc.)
- **Botany**
- **Landscape**

Each entry must be from a single exposure and limited to traditional dark room adjustments which are the same as NBCC's Traditional Category requirements except... no cloning. Images captured in zoos and waterfowl parks are allowed, but as with all of the competition categories the photograph cannot include any human elements – roads, buildings, walls, cages, equipment, etc.

To participate in this year's Glennie selection, send up to 4 of your top quality nature images to glennies@nbccmd.org by Sunday, February 24. Please contact Bill Olson (bolson10720@gmail.com) if you have any questions.

– Bill Olson, Exhibits Chairperson

Member Profile: Elliezer Trybuch



It occurred to me, after interviewing Ellie at his home in North Potomac, that he was the modern equivalent of a Renaissance man. He is a skilled photographer who works professionally as a podiatric surgeon, designs and makes furniture, and has completed several home renovation projects which included electrical wiring, dry wall installation, tiling and cabinet making. Besides this, he is father to three children and has three grandchildren.

Ellie grew up in Brooklyn, NY. He was the son of immigrants who had survived the holocaust, and migrated from Europe to Israel and then to the US. Ellie describes his parents as "the poor of poor," but, with their encouragement, he completed his BS degree at Brooklyn College in 1949 and went on to earn a DPM (Doctor of Podiatric Medicine) from the Ohio College of Podiatric Medicine in 1976. While at Brooklyn College, he met Lynne Simon who became his wife in September 1971. Lynne has a Master's Degree from Columbia

University in Special Education and supported Ellie during his studies in Ohio by teaching math and English. They have three children: Willow, age 36, who is an acupuncturist and mother of three; Ariel, age 34, who has an MBA and lives and works in California; and Elan, age 32 who is a graphic designer in NYC.

The Trybuchs moved to the Washington, DC area in 1976 where Ellie began working as an associate to another Podiatrist. He quickly set up his own practice and now has offices in both DC and Maryland. He enjoys his profession but is looking forward to retiring in two or three years to have more time for travel and photography.

Ellie has been taking pictures for many decades and well remembers the foibles of film photography and darkroom printing. The advent of digital capture renewed his interest in the camera arts and he now shoots with a Nikon D300, regularly uses a tripod, but owns only two lenses, an 18-270 zoom and a 105 macro with some extension tubes. His favorite subjects are scenery and macro images. He also likes travel photography and has documented the many trips he and Lynn have taken together. Lynn supports his interest in photography but does not own a camera. She does often suggest interesting vistas to Ellie for him to capture. Although Ellie mentioned that he has not mastered people photography, I noticed a number of family shots among his framed images and photo books.

About 3 years ago, Ellie decided to join a camera club in order to meet other photographers and to learn more about the craft. In 2011 he became a member of NBCC. He has not entered the competitions yet but is hoping to do so next year. Last year, he exhibited a group of his prints at one of our program meetings. He processes his images on a Mac, using Lightroom and the Nik software suite. His printer is an Epson 3800 and he favors velvet matte paper, like Exhibition Fiber. Ellie does his own matting and framing. He found Alan Sislen's class on mat cutting to be very helpful. He has also taken classes with Kent Mason, participated in Roy Sewall's critique sessions, and enjoyed seminars and trips with Nikhil Bahl.

Ellie started his own website, more to show his photos than to try to sell them. Last year he was contacted by American Photo magazine and offered a portfolio review. As a result of this, one of his images was displayed in the November/December 2012 issue of the magazine. Ellie has an impressive wall of framed photos in his home and, informed me that more of his images adorn the office suite where he practices. He has also composed five books which he felt were a better solution to saving his images than the traditional photo album. He looks forward to improving his work and to purchasing a few more lenses to increase his versatility.

— Jean Hanson



PSA News

Once again, the Camera Club Sparkle group of PSA club reps has provided interesting discussions. The PSA rule about club members competing in Interclub competitions from only one club became rather heated! Some said they had lost members because of the rule and others pointed out that clubs provide so much more than these competitions! NIH posts submissions on their

www.psa-photo.org website and members vote on which photos to submit to the Interclub competitions, and other clubs have different methods of selection. NBCC might consider the best way to select entries for the Interclub competitions it enters starting next year. Care must be taken that the definitions for Nature, Photo Travel and Photojournalism are followed. Don't assume you know what those definitions are; many in PSA still have questions about the definitions! (Consult the PSA website for all of these details.)

The January 2013 issue of the *PSA Journal* is now available. Each year all the Divisions in PSA have an Image of the Year Competition in which all the medal winners in each Division are judged. The winners are shown in this month's issue. One of the most interesting articles in this issue is "Making Exhibitions Quality Monochrome Images" by Sharp Todd, FPSA, MPSA. Sharp is an experienced darkroom worker and now an award winning digital maker in both prints and projected images. He goes into detail on how to convert color images to monochrome in Photoshop, Lightroom, Aperture and finally Silver Efex Pro which he states has the most options for developing a good monochrome image. Other articles of interest include one on Photographing Mandarin Fish which is interesting even if you are not a diver, and one on making Portraits with Props. There is also news on the many changes that are being made in Exhibition Standards. All Exhibitions must be approved by PSA to be recognized. The standards include common criteria for entry forms, dates, judging, catalogs, return of entries and more. In addition, Divisional guidelines must be followed. The Exhibitions have to pay for the privilege of being recognized and for the medals they award. Thus, it is clear why there is a charge to enter these Exhibitions. Running an Exhibition is a major undertaking in time and expense. Finally, the results of PSA's 2012 Club Website Contest are in the January issue, and are also posted online (at [this link](#)). NBCC member Tom Sullivan served as one of the judges for the small club category. (Small clubs are those with 75 or fewer members while large clubs are those with more than 75 members.) Take time to look at the winners' websites and see what you like or don't like about them. It is always interesting to see what other clubs do, keeping in mind that clubs are like individuals—they have to meet different needs.



Congratulations to NIH club member Margaret Sprott who will become the Publications Vice-President of PSA. She has been serving as the Chair of the Camera Club Committee and an active participant in the CC Sparkle group mentioned above. The President's message published in the January *PSA Journal* provided more explanation about the recent change in dues structure and said that dues provide about half of the financial needs of PSA. Additional expenses have resulted from the digital age with much new equipment being needed as well as a complete overhaul of the PSA website, now being managed by a professional editor. Databases for membership and exhibition records are being made and that has been a very time consuming effort. Software to make the *Journal* interactive has also been purchased, but this will affect only Individual members.

Important Note: For those who attend the NECCC Conference, the date has been changed to July 12 - 14, 2013 so make your plans accordingly.

– Judy Burr, NBCC PSA Representative

Splinters from the Board

Gail Bingham, New Member Liaison, reported on the results of the new member survey which was distributed in January. Eleven of fourteen new members for 2012-2013 responded. Of the eleven who responded, all are active to quite a degree. All eleven have attended program nights. Six have participated in competition nights either by attendance or as a competitor. Six (not necessarily the same six) have attended field trips. Six said they were enrolled in Kent Mason's Visual Design course (eight new members total are enrolled) and four have been selected to exhibit in a NBCC exhibit. Overall, new members said it was important to them to meet other club members, and it was somewhat easy to do so. Nine of those responding were aware they had a designated point of contact. Nine recommended continuation of this practice, with two unsure. The Board was delighted to learn that our new members are so actively involved and members are urged to meet and greet new members as all participate together in club offerings.

The Board discussed the Glennie competition and decided to select the entries using an "in house" panel of three judges. Of course, the judges would not be participating in the competition. This method was used last year to very good effect and was felt to be better than a single judge. The number of entries was upped from 2 to 4 to enhance the odds of producing a high quality diverse entry from our club. Entries should be sent to glennies@nbccmd.org by February 24th. Further details can be found in a separate column in this issue of *The Lens and Eye* or in Gordie-grams.

Stu Mathison reported on the progress of the Photo Essay program which will be held from 3:00 to 5:00 pm on Sunday, March 10th. There are eighteen essays being presented. This year Mac users are able to prepare essays using native Mac software rather than having to work in PC-based ProShow Gold. This should be a great event and all members are urged to attend!

Kent Mason has been active in the NBCC outreach to Rockville High School. He will be participating in their career day in February, speaking about Photography as a Career. He mentioned to the Board that the students could use film cameras or developing equipment. NBCC members who might have something to contribute are asked to contact Kent.

– Carol Lee, NBCC President

Member News

For the second straight month, North Bethesda Camera Club welcomes a new member. With a Club membership cap that has been in place for several years, that is big news. As noted in *The Lens and Eye* last month, **Silvie Ao** was able to be activated from the waiting list when long-time active member Marty Zober applied for Emeritus Member status. Marty passed away shortly thereafter.

In January, the passing of active member Howard Morris created a vacancy that was quickly filled by the new #1 on the waiting list, **Valthea Fry**, who initially signed up on the list September 27, 2010. Welcome Valthea. Sorry you had to wait so long. Glad to now have you on board!

– Chuck Lee, Membership Chair



Upcoming Competition Topics

March: *An Event*

April: *Through the Window*

May: *Open*

Check the member handbook for detailed topic descriptions.

Tech Corner: When is it No Longer a Photograph?

– David Davidson with Tom Field

Over the years, the North Bethesda Camera Club has struggled with the extent to which an image could be manipulated before it had to be classified as “altered.” More recently, the debate has been lessened by the establishment of an “unrestricted” category in which any manipulation is acceptable provided all of the aspects of the image were created in a camera. I think most of our club members feel this new definition makes it easier for individuals to decide into which category their competition submissions should fit. However, I doubt that the debate will ever fully be put to rest. In this context, it interested me that the World Photography Organization recently awarded a top prize to an image that was so obviously manipulated that it created quite a furor among the club’s membership. Many of the criticisms of the image were simply that it wasn’t a photograph. The winner of the contest was Chris Chrisman.

Chris Chrisman is a commercial photographer in Philadelphia, PA. According to his website, Chris specializes in Environmental Portraiture. Recently Chris’s “Butterfly Girl” image was entered into the 2012 competition sponsored by the World Photography Organization. The image was selected from the thousands of entries as part of a promotional campaign for the contest and consequently the image was seen by millions of individuals over the Internet. From the *Daily Mail* to the *Huffington Post*, the story about the World Photo Awards and Chris’s photo made the rounds across the web.

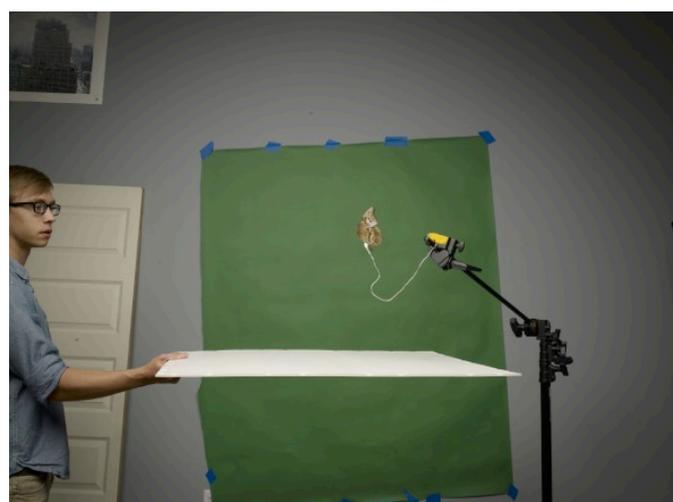
I have reproduced Chris’ winning image here with his permission.

All of the elements in this image (I am being careful not to refer to it as a “photograph”) were produced within a camera. As far as I can tell, the image would qualify to be entered into a North Bethesda Camera Club “open” competition in the unrestricted category.

I found it rather interesting to learn how the image was created. Here are a few photos to show some of the steps used in Chris’ image creation process:



Images © Chris Chrisman



We are blessed to be living in a digital age that offers unparalleled opportunities for photo editing creativity. All that is required is a digital camera, a computer, access to photo editing software and training in the use and capabilities of that software. Just add imagination and creativity and there is no limit to what can be produced. Chris' image is an example of photographic manipulation intended to produce an image that completely defies reality. But is it photography? That is a difficult question to answer. "Butterfly Girl" is the perfect example of an idea that existed in Chris's mind but couldn't be completed easily through ordinary means of photography. I suppose with unlimited funds, Chris could have traveled to a location densely populated with butterflies. He might have



paid to transport his model, and carried with him all the necessary lighting equipment to pull off a similar image - captured on a single photographic frame. Does that mean that Chris spent any less time working on the image, or that it has any less merit as a final piece? I don't think so. There is no denying that the photograph is a composite image, but in its final form, it is a singular execution of a singular vision.

It would be interesting to see how "Butterfly Girl" would do in an NBCC open competition. Of course, whether it won or not would depend entirely on the judge's opinion, biases and photographic preferences, but it is fun to think about the process required to create this image, and the limits of the definition of photography...

You can visit Chris Chrisman's photographic gallery by following this link:
<http://www.crismanphoto.com/#/Portfolio/Portfolio/1>

Let's take this debate in a slightly different direction. The December 10, 2012 issue of *Time Magazine* included an interview with Jeff Koons. Jeff is a very successful artist and sculptor. One of Jeff's sculptures, "Five Tulips," recently sold at Christie's for more than 33 million dollars. A very controversial aspect of Jeff Koons' recent work is that he never touches a canvas or a sculpture with his own hands. Other artists do the actual work for him (under his supervision of course). So, let's consider this concept for a photographic entry into a camera club competition. Suppose a wounded warrior whose injuries resulted in amputation of both his arms and legs joins our camera club. We'll call this hypothetical club member "Mike." Mike's injuries prevent him from handling any lighting or photographic equipment. He has the idea for a composite photograph that requires the merger of multiple exposures (similar to "Butterfly Girl"). Mike explains his idea in detail to me and asks me to take the photographs. So I set up all the studio lights and camera equipment, and I make all the necessary camera setting adjustments to get the proper exposure and depth of field, etc. Then I take these images and combine them on my computer, doing whatever photo editing and image manipulation I consider necessary to produce the final composite image. Can Mike then enter the image into competition as his own???

Rule 4 of our competition guidelines suggests Mike would not be eligible to enter this image into competition, even if he supervised all of the work that I did.

Many interesting questions that I think will be debated forever! ❖

Death Valley to the High Sierra: A Workshop Review

Claudia and I recently attended an outstanding 7-day workshop that included an emphasis on fine art nature photography combined with extensive portfolio reviews. Instructors included Bruce Barnbaum (film / view camera / nature work / traditional darkroom); Jay Dusard (Guggenheim fellow / film / view camera / people / scanned film and digital darkroom prints); Jack Dykinga (*National Geographic* photographer and Pulitzer Prize winner / digital / nature work); and Ben Silverman (digital darkroom).

Along with the four instructors, there were 13 participants at about half traditional analog film and half digital. Most were professional photographers including: a CEO/publisher of a major international photography book company, a gallery owner, a full-time master writer of many digital books, two German professional photographers, a trauma surgeon, a cancer researcher, etc.

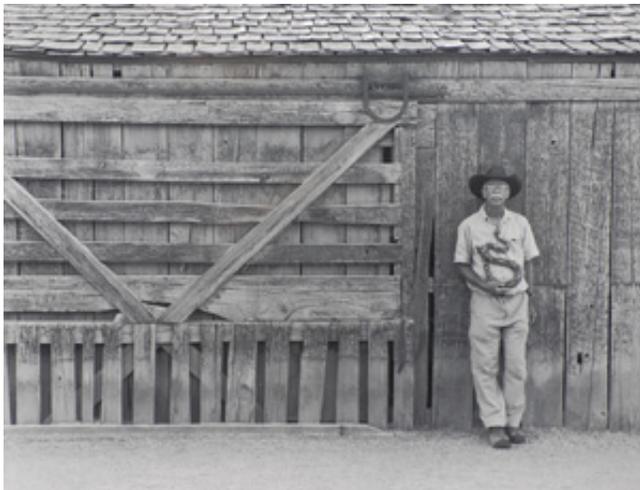
The program was customized to meet the wants/needs of the participants. For example, one afternoon I put on my ~35-pound backpack full of view camera gear, while a mountain-climbing lady participant and I, with a few others, headed to the high mountains. Some of us then proceeded to work our way up a seemingly vertical semi-frozen stream in the mountains. Meanwhile, Claudia and several others (wisely) stayed back and had an advanced digital darkroom session.



© Bill Seelig

Most every day we had field sessions in the mornings and evenings, with sometimes the group largely staying together and at other times different groups going their separate ways, depending on their photography interests and physical abilities.

Most every day portfolio reviews were conducted towards mid-day with instructors and participants showing their work. Everyone was encouraged to give their honest opinions, suggestions, criticisms, etc. on each piece of work. Some folks brought prints, while others displayed digital images. Claudia and I have rather different styles than many of the other folks, so we both seemed to invoke especially lively responses from the crowd, which was great. For example, as soon as I put up one of my images of a nude draped with fake black fur an instructor immediately exclaimed "I don't care for the pose! And it looks just like she is being picked up by KING KONG!" What fun! In response, I brought along a very realistic-looking rubber rattlesnake with working rattles and proceeded to try to scare the dickens out of the instructors, one at a time, out in the field on Halloween.



© Claudia Seelig

This was so much fun I then sought out other workshops going on in the area and did my best to also surprise these other totally un-suspecting instructors. I then carried around the "snake" and kept my fake black cowboy hat handy to take photos of kids, beautiful women, etc. with the props. You can see two examples alongside this article.

This workshop was so productive, that I would seriously consider taking it again! [Editor's Note: the workshop is being repeated in late October 2013. You can find details and an application at [this link](#).]

P.S. We never did see any real snakes on this trip, but Claudia turned out to be a wiz at spotting kit foxes, coyotes and other fun wildlife!

– Bill Seelig

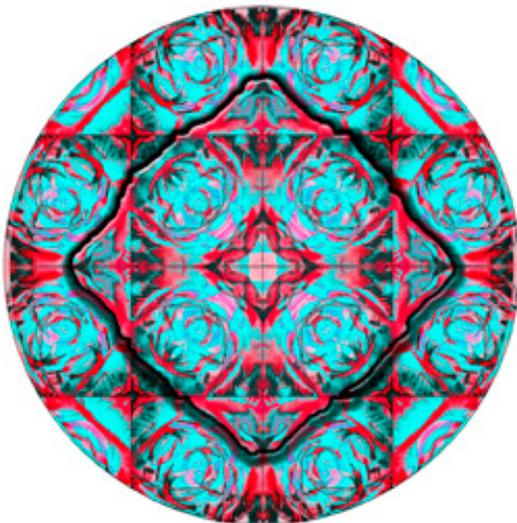
January Competition: First Place Winners



© Joanne Mars



© Stuart Glickman



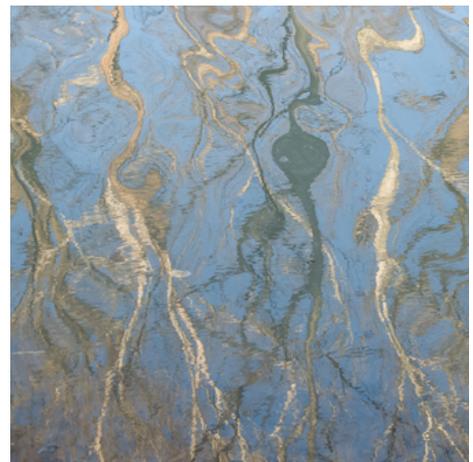
© Stuart Glickman



© Eric Schweitzer



© Mark Segal



© Dawn Sikkema

Results of Competition for January 2013 – An Abstract in Nature

Competition Judge: Wayne Wolfersberger

PRINTS

Novice Traditional (3 entries)

1st Joanne Mars Dried River Bed

Advanced Traditional (14 entries)

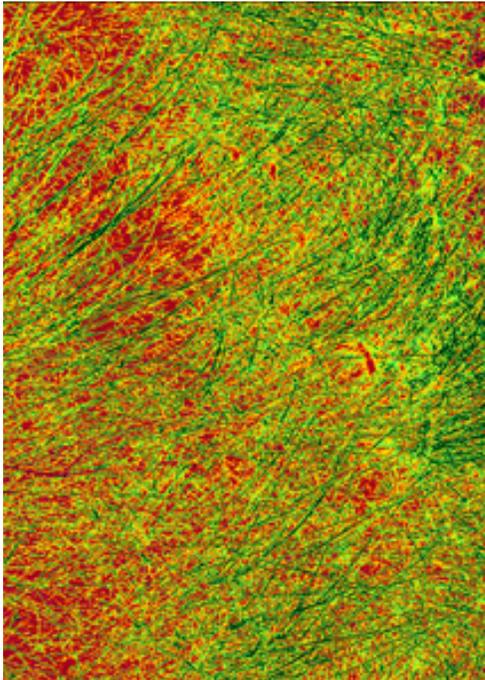
1st Mark Segal Islands in the Stream...
2nd Al Tanenholtz Rain Drop Design
3rd Chuck Bress California Mold Bank Low Tide
HM Chuck Bress Water Abstract of Flower...
HM John Pan Ice Womb

Novice Unrestricted (6 entries)

1st Eric Schweitzer Grasses, Rocks & Water...
2nd Eric Schweitzer Hopewell Rocks at Low Tide

Advanced Unrestricted (9 entries)

1st Stuart Glickman A Rose by Any Other Name
2nd Chris Hanessian Reflected Trees
3rd Dawn Sikkema Hibiscus Pink



© Eric Schweitzer

ELECTRONIC IMAGES

Novice Traditional (13 entries)

1st Ken Goldman Baird Glacier Mud
2nd Claudia Seelig Mushroom Curves
3rd John Willis Beech Leaves in Motion
HM Joanne Mars Dahlia Petals

Advanced Traditional (21 entries)

1st Dawn Sikkema Tree Reflections
2nd Bill Olson Beach Debris
3rd Gail Bingham Grass
HM Jay Gartenhaus Grasses and Trees Reflecting
HM Janet MHammack Tree Reflections
HM Mark Segal Hot Spring Island Mats
HM Dawn Sikkema Uluru Snake Track Frieze

Novice Unrestricted (9 entries)

1st Eric Schweitzer Grass Abstract
2nd Meryl Silver Grass in Pond at Comcast...
3rd Claudia Seelig Gourd Man

Advanced Unrestricted (24 entries)

1st Stuart Glickman Oakland Canal
2nd Anita van Rooy Redwood Bank
3rd Al Tanenholtz Celery Root Bottom
HM José Cartas Namib Dunes
HM Bruce Cyr Birds in Sky
HM Bruce Davis Rock at Shelburne Falls
HM James Hammack Rear of Peacock
HM Jack Rosenberg Argentine Sunset at Sea

**Cumulative NBCC Competition Scores for 2012-2013
(through January 2013)**

PRINTS

ELECTRONIC IMAGES

Novice Traditional

Advanced Traditional

Novice Traditional

Advanced Traditional

- 29 Jack Tierney
- 20 Cheryl Naulty
- 10 Joanne Mars
- 9 Mike Fleming
- 9 Louise Roy
- 9 Steve Lapidus
- 8 Claudia Seelig
- 8 Ray Whitman

- 32 Chuck Bress
- 26 John Pan
- 20 Bill Olson
- 16 Bill Seelig
- 12 Dan McDermott
- 10 Bill Ho
- 10 Chris Hanessian
- 10 Mark Segal
- 9 Art Hyder
- 9 Jack Rosenberg
- 9 Al Tanenholtz
- 8 Stuart Glickman
- 6 Dave Clemmer
- 6 Barbara DeLouise
- 6 Dennis Green
- 6 Dawn Sikkema

- 38 Chet Stein
- 30 Joanne Mars
- 29 John Willis
- 21 Cheryl Naulty
- 19 Ken Goldman
- 19 Claudia Seelig
- 19 Steve Silverman
- 14 Joan Linderman
- 6 Nancy Brun
- 6 Gene Haddon
- 6 Allen Melser
- 6 Toni Robinson
- 6 Louise Roy
- 6 Jack Tierney
- 6 Ray Whitman
- 6 Martin Zober

- 56 Bill Olson
- 38 Jay Gartenhaus
- 32 Gail Bingham
- 18 Mark Segal
- 16 Dawn Sikkema
- 14 Judy Burr
- 14 John Pan
- 12 Alex Guo
- 12 Janet Myder Hammack
- 10 Art Hyder
- 9 Melissa Clark
- 6 Carol Lee
- 6 Kent Mason
- 6 Allen Melser
- 6 Bob Peavy
- 6 Jean Yuan

Novice Unrestricted

Advanced Unrestricted

Novice Unrestricted

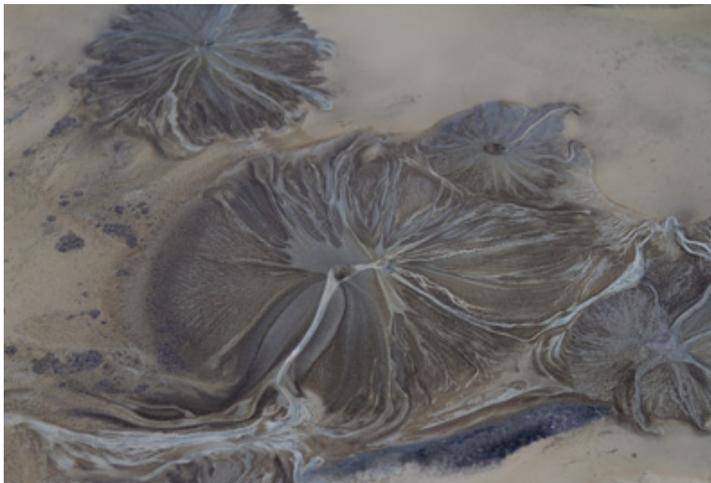
Advanced Unrestricted

- 46 Eric Schweitzer
- 20 Marvin Sirkis
- 19 Gail Bingham
- 9 Claudia Seelig

- 34 Chris Hanessian
- 30 Stuart Glickman
- 19 Bill Seelig
- 17 Chuck Bress
- 16 Bruce Cyr
- 14 Dawn Sikkema
- 9 Dave Clemmer
- 8 Judy Burr
- 6 Willem Bier
- 6 Dan McDermott

- 37 Ira Adler
- 30 Eric Schweitzer
- 26 Cynthia Hunter
- 16 Cheryl Naulty
- 14 Claudia Seelig
- 10 Steve Robinson
- 9 Meryl Silver
- 6 Steve Silverman

- 39 José Cartas
- 27 Bruce Davis
- 26 Evelyn Jacob
- 23 Bruce Cyr
- 21 Jack Rosenberg
- 20 Dawn Sikkema
- 18 Chuck Lee
- 15 Anita van Rooy
- 14 David Davidson
- 12 David Clemmer
- 12 Lori Ducharme
- 12 James Hammack
- 10 Stuart Glickman
- 10 Allen Melser
- 8 Al Tanenholtz
- 6 Willem Bier
- 6 Judy Burr
- 6 Jim Hawkins
- 6 Carol Lee
- 6 John Pan



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2012-2013 NBCC Board of Directors, Standing, and Special Committees

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<u>Programs</u> <i>Steve Gelband</i> Ira Adler Gail Bingham Sharyn Greberman Jean Hanson Kent Mason Paul Taylor Jean Yuan	<u>Membership</u> <i>Chuck Lee</i> <u>Exhibits</u> <i>Bill Olson</i> Sybl Erdman Evelyn Jacob Dawn Sikkema Alan Simmons	<u>Competition</u> <i>Judy Switt</i> <i>Prints</i> Bill Ho Bill Richards <i>Electronic</i> Willem Bier Tom Field John Willis	<u>Judges</u> <i>Ken Goldman</i> Stuart Reiter Chet Stein <u>Webmaster</u> <i>Tom Field</i> <u>Lens & Eye</u> <i>Lori Ducharme</i>	<u>Hospitality</u> <i>Cynthia Hunter</i> Alla Doroshko Mike Fleming Terry Van Houten Steve Lapidus Jim Render Virginia Render <u>New Member Liaison</u> <i>Gail Bingham</i>	<u>Field Trips</u> <i>Cheryl Naulty</i> Raymond Ao John Barnes Gail Bingham Barbara Delouise Deeva Garel Bobbie Havel Cynthia Keith Steve Silverman
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Voting members in bold

<u>Education</u> <i>Chris Hanessian</i> Tom Field Tatiana Watson	<i>Kent Mason</i> Roy Sewall Alan Sislen	<u>Community Outreach</u> <i>Joel Hoffman</i> Judy Switt Chris Hanessian	<i>Bob Peavy</i> Kent Mason Meryl Silver Ron Deitrich	<u>Photo Essay</u> <i>Stu Mathison</i> Willem Bier David Davidson	<i>Tom Field</i> John Pan John Willis
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<u>Competition Image Review</u> Gordie Corbin Tom Field Bob Peavy	<i>Alan Sislen</i> Judy Switt Anita Van Rooy	<u>Long-Range Planning</u> David Davidson Bob Dargel Lori Ducharme Tom Field	<i>Chuck Lee</i> Bob Peavy Paul Taylor	<u>Print Galleries</u> Bill Seelig Claudia Seelig
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Awards Event: John Villforth **PSA Representative:** Judy Burr **Database Administrator:** Roy Sewall

FIRST CLASS MAIL

