

The Lens and Eye



Volume 50 Number 2 | October 2014 | Editor: Lori Ducharme | Contact: newsletter@nbccmd.org | www.nbccmd.org

Calendar

OCTOBER EVENTS

- Oct 1** - Competition Night (Electronic), 7:30pm.
Topic: Open. Judge: Frank van Riper
- Oct 8** - Competition Night (Prints), 7:30pm.
Topic: Open. Judge: Ben Greenberg
- Oct 15** - Board Meeting, 7:30pm
- Oct 17-19** - Field Trip, Delaware Water Gap
- Oct 22** - Program Night, 7:30pm. Speaker: David Blecman on Portrait Photography
- Oct 29** - Program Night, 7:30pm. Speaker: Victoria Restrepo on Art Fundamentals

NOVEMBER PREVIEW

- Nov 5** - Competition Night
- Nov 12** - Program Night
- Nov 19** - Board Meeting
- Nov 22** - Field Trip
- Nov 26** - NO MEETING

In This Issue

NBCC certainly hit the ground running in September, and October promises to pick up the pace even more. A month with 5 Wednesdays means we're jam-packed with activities.

This month's competition topic is "Open," and as usual, electronic and print entries are judged on two different nights. The Judges Committee provides profiles of this month's two arbiters. Likewise, we'll also have two program nights that cover both the theoretical and the practical ends of the photography spectrum. And don't forget about the multi-night field trip to the Delaware Water Gap mid-month.

As the leaves begin to turn, it's time to start thinking about your Photo Essay entries for the 2015 program. All the details you need are provided inside.

Here's hoping you have a great month of competing, learning, photographing, and creating!

As always, if you have ideas for topics or if you have articles to contribute to the *Lens & Eye*, you can reach us at newsletter@nbccmd.org.

– Lori Ducharme, Editor

October Competition Topic: Open

Any photograph taken on or after June 1, 2013.

Open competitions are held on 2 separate evenings. Electronic image submissions are due by 7:30pm on Sunday, Sept. 28 for competition on Wednesday, Oct 1. Print images will be judged on Wednesday, Oct 8.

NBCC, founded in 1965, meets most Wednesday evenings from September to May. Competition and program meetings are held in the fellowship hall of the Faith United Methodist Church, 6810 Montrose Ave., Rockville, MD. Membership meetings are open and guests are always welcome.

Membership in NBCC is capped at 165 members and we currently have a waiting list. For more information about the club and for an application, visit the Membership section of the club website at www.nbccmd.org



October 1 Judge: Frank Van Riper

Frank Van Riper is a nationally known documentary and commercial photographer, author, lecturer and columnist. Author of several bestselling books, his work is in the permanent collections of the National Portrait Gallery, the National Museum of American Art and the Portland (Maine) Museum of Art. For 19 years, Van Riper was the photography columnist of the *Washington Post*. His column, Talking Photography, is now available online at www.TalkingPhotography.com.

A former journalist and 1979 Nieman Fellow at Harvard, Van Riper is a popular teacher and lecturer and leads photography workshops in Maine, Umbria and Venice with his wife and professional partner, Judith Goodman. Most recently, they were co-authors of the bestselling book, *Serenissima: Venice in Winter*. For the past nine years, Van Riper has been on the faculty of Photo Works at Glen Echo Park, MD.

Before leaving daily journalism for photography in 1987, Van Riper was the White House correspondent, national political correspondent, and Washington Bureau news editor of the New York Daily News. He is a native New Yorker and 1967 graduate of the City College of New York, where he was editor-in-chief of the College's oldest undergraduate newspaper, *The Campus*. In 2010, he was inducted into the CCNY Communications Alumni Hall of Fame. ❖



October 8 Judge: Ben Greenberg

Ben Greenberg is a lifelong resident of Virginia who moved from Richmond to Charlottesville for the third time in 2002. His passion for photography began in 1970, when his oldest son was born. He has photographed scenic vistas in Virginia, the mid-Atlantic area, and many locations throughout the United States.

His carefully crafted landscape photographs have won local and national awards and competitions, including the International Grand Prize for the KINSA photography contest. They have been exhibited in numerous individual and group shows and are currently represented in galleries and shops in central Virginia. Ben also enjoys exhibiting his photographs in outdoor arts and crafts shows and has had numerous exhibits in Richmond and Charlottesville. His images are displayed on his website: www.bengreenberg.com.

Ben takes great pride in creating photographic images of the highest quality, in color and black and white. He works hard to plan his visits to locations in the field at the perfect time during the day and year when they are most photogenic, and if the weather or light is not optimal, Ben will revisit locations as many times as it takes to capture successful images. He has used the best of traditional and cutting-edge technology, film and digital. His photographic prints and all materials used in their presentation meet archival quality standards.

In recent years, Ben has taken great pleasure in sharing his photography knowledge and skills with aspiring photographers through one-on-one mentoring as well as teaching classes, leading workshops, and speaking to photography groups and clubs.

Ben's first book, *Natural Virginia*, was published in March 2014. *Natural Virginia* celebrates the beauty and remarkable diversity of Virginia. It features the Commonwealth's varied and breathtaking scenery with 122 dramatic panoramic landscape photographs from every corner of the Commonwealth. The book is highlighted on the website, www.naturalvirginiabook.com.

Ben's primary subjects are the scenic vistas of mountains, landscapes, rivers, lakes, and shorelines of Virginia and the nation. Ben has also expanded his photographic subjects to waterfowl, including great egrets, great blue herons, ospreys and eagles. ❖

October 22 Program: One Light Portrait Demo

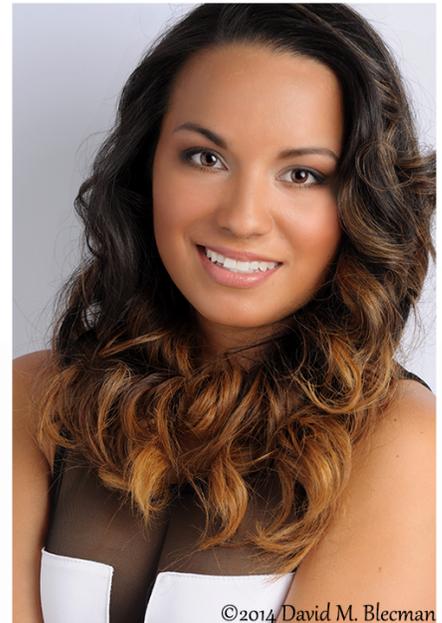
Get inspired for the competition topic for December – Human Portraits!

In this “One Light Portrait Demo” from David Blecman, members will learn and see how to accomplish stunning portraits with just a simple, one-light set-up, something you can accomplish in your home or a small room with minimal equipment. Learn how to interact and pose your subject, how to nail the exposure and white balance, and learn how the slightest turn of a head and shoulder can make all of the difference. David will bring a model and set up his camera tethered to a computer and projector so that attendees can see the results real-time.

David started his photographic career fresh out of high school in 1978. Before turning twenty, he was named Photo Editor of the county newspaper. He started Positive Negatives in 1997, with an emphasis on commercial photography, and is now an internationally recognized photographer and instructor. He has photographed projects for such clientele as Sears, Color Me Beautiful, JCPenney, Bath & Body Works, Foot Action, Kaybee Toys, Littman Jewelers, Seagrams Americas, Holiday Inn, Wyndham Hotels, Days Inn, Hilton Hotels, The White House, Black Market, Water Water Everywhere, Cornell University, etc. David has also been hired to photograph such celebrities as President George W. Bush, Christina Aguilera, Jimmy Buffett, Steely Dan, Moody Blues, Beyonce and Destiny’s Child, Celine Dion, Gene Simmons and KISS, and numerous others.

He currently shoots for magazines, clothiers, fashion designers, and numerous other print and commercial accounts, as well as for models, actors, and their agencies. His specialties include child and adult models, architectural, food, fashion, swimwear, location and studio work, products, and headshots, among others. David speaks at modeling and photography venues, teaches at modeling agencies, and mentors photographers, models, and makeup artists internationally. He also organizes exotic training events in the Caribbean, Bahamas, and Europe aboard luxury cruise liners with on-board and location shooting and training and is an advocate of helping artists grow and protect their business and careers world-wide. David also helped in the planning and teaching of a photography training course for cancer patients at The St. Agnes Cancer Institute in Baltimore, MD and had a dozen camera systems donated by his friends and clients. Recently, David is mentoring a group of over 400 amateur photographers, and is getting them exposure and recognition by having their work displayed and sold at a local framing shop and art gallery.

Learn more about David on his web site. <http://posneg.com/>



October 29 Program: Fundamentals of Art for Photographers

Photography is just a step in the history of art and, as image creators, we must nurture our work with its legacy. In this presentation, Victoria Restrepo will have us traveling back in time from cave paintings in France all the way to 20th century contemporary art, discussing the relationship between art history and photography, and how we can apply this information to improve our work.

Our oldest ancestors started drawing on rocks and pottery; once they settled in villages, they painted murals in their houses and temples. A few centuries later, they learned how to prepare wood panels and canvas, studied perspective and color theory, and learned how to use light to enhance their subjects. Through these works of art, we can discover and enjoy that sparkling moment when the artists infused life into their artwork.

Understanding artists' works and creative activity will allow us to decipher and learn their technique, motivation and expertise. Realizing we are only one link in a long chain will help us learn and make the most of our artistic traditions.

Victoria is an accomplished professional photographer as well as an artist with over 30 years of experience, specializing in fine art, nature and travel photography. Victoria's grandfather, her great-grandfather and her great-great-grandfather were some of the earliest photographers in South America and the Caribbean. The smell of photographic chemicals and the magical darkness of her family lab have marked her life forever.

She studied fine arts in Colombia and photography at the New England School of Photography in Boston. She has worked as a commercial photographer and as a photography and Photoshop teacher, and has an art studio for children. ❖



Member Profile: Neil Hermansdorfer



Although he retired from his "day job" in 2007, Neil enjoys a variety of outdoor activities during the summer months, specifically hiking, biking and kayaking. His kayaking skills led him to join Team River Runner, a group that promotes "health and healing through paddle sports" particularly for wounded warriors. As part of this effort, Neil spends a half day every

week at the Washington D.C. VA Medical Center pool working with a recreational therapist and several outpatients. Neil mentioned that many wounded warriors suffer from non-visible injuries such as PTSD and TBI (traumatic brain injury). Occasionally he has taught a patient to swim after injuries have made him forget how to do so. Kayaking gives the veterans a chance to exercise their bodies in a safe environment, but presents some exciting challenges and requires mental focus when on the river or other open water. Neil's photos of Team River Runner activities have been shown in many online and print publications.

Neil's grandfather, an adventurer of another sort, came to America from Bavaria in 1898, with several of his 9 siblings. Their father had encouraged them to immigrate to the US to find greater economic opportunity. Many of them settled in Philadelphia where they had German friends and relatives. Neil's family moved to Kentucky and later to New Jersey. During his high school years, Neil developed an interest in engineering. He also liked to study foreign languages. When it came time for college, he selected Lehigh University in Pennsylvania where he could learn both languages and electrical engineering. He received a BA in 1965 and a BSEE in 1966.

Upon graduation, Neil went to work with the General Electric Co. at their Salem, VA location. He specialized in the electrical systems that control manufacturing processes in steel mills. Two years later, in 1968, he enlisted in the US Army. He was fairly certain that he would be drafted, and he enlisted in order to have more choice as to his military occupation. He received language training in Vietnamese and spent time in Viet Nam with the Signal Corp. In 1971 he received an honorable discharge with the rank of 1st Lieutenant and resumed his employment with GE in Salem.

During the next six years, Neil traveled extensively to such places as Argentina, Italy, Spain, Brazil and Mexico, installing steel mill automation controls. He also began documenting his trips with a camera and still possesses several boxes of unsorted slides showing scenes from foreign countries. In 1977, he transferred to GE Information Services in Rockville, where he held various engineering, project management and line management positions. He retired from GXS in 2006.

Neil's interest in photography started when he was in the third grade. His father was very much into making home movies and his mother also liked to take photos. Neil acquired a small film camera and began shooting family events and parties. Sports and action shots were also an early favorite. He had his prints and slides processed commercially, but eventually learned darkroom skills during his military career by using a facility at Fort Sill, Oklahoma. His favorite camera then was an Argos 35mm rangefinder.

Neil now shoots digital with his Canon 5D Mark II or his Canon 70D. He post-processes his captures in Lightroom 5 or Photoshop CC. Occasionally he prints images on his Epson 3000 but more often sends his files out for printing. He is skilled in mat cutting and in framing and prepares his own prints for display in his home or for entry in contests. Recently, however, he produced a 30x30" acrylic standout of a shot he had taken at Times Square. He had the processing and mounting done by Image Impact, and reports that the results were quite excellent.

Family life and travel have broadened Neil's photographic horizons. He frequently takes action shots of his three soccer-playing granddaughters. He and his wife enjoy traveling and recently ventured to Germany where Neil's camera documented their adventures. Landscapes, wildlife and nature are also moving high on his interest list.

Before his retirement, Neil participated in a number of presentations and workshops with noted members of the photography world including Moose Peterson and Frank Van Riper. While on the NBCC waiting list, he attended several meetings to get a feel for the Club. He found the competition critiques helpful and the Club members quite knowledgeable and friendly.

Neil's photography can be viewed on his website: www.pbase.com/neilh. ❖ – Jean Hanson

PSA News

Since there is not much PSA news to report this month, I am reproducing, with permission, an article from the PSA website which should be of interest to those who critique others' work and receive comments on their own images. This is reproduced with permission of the author, Jon Fishback, who teaches several of the online courses available to individual members of PSA. – *Judy Burr, NBCC PSA Representative*

“The Pain and Pleasure of Critical Analysis”

One of the most difficult moments in the life of any photographer is hearing an analysis of his/her work. The few minutes leading up to the analysis may seem like an eternity. The event itself may feel like watching your first-born perform in her first Christmas pageant. This feeling is difficult to shake and may be around for years for those who continue to exhibit. I call this **Analysis-Paralysis**, AP for those of you who love acronyms.

One of the most critical elements in **reducing this anxiety** is the proper analysis by whoever is doing it. Properly done, the analysis can reduce the stress of the moment, and go a long way toward making future events much easier for the maker.

New members of camera clubs, PSA, or any group, whose aim is viewing graphic art, may be especially vulnerable to AP. If part of the group's goal is to keep new members and make them old members, AP may need to be addressed at every level.

Analysis is much more complicated than just saying something nice about a photograph and then explaining how it could have been made better. This has been the popular belief in clubs for years. Persons who are successful in exhibiting are many times ill prepared to conduct analysis. Knowing how an image can be made better through experience is only part of the skill needed in proper analysis. Saying something nice about the image may do more harm than good.

Kind words regarding a photograph may seem condescending if they have no substance. Simply saying that the subject is pretty, is saying something about the photograph over which the photographer may have little control, and is probably obvious to everyone. Comments pro or con must have substance. Most makers will recognize superficial comments and Analysis-Paralysis may set-in. "I really like this photograph" may make you feel good; however it does not help the maker unless you can articulate why.

Many times the person doing the analysis leaves out the most obvious. After all is said and done regarding rules and regulations about composition, lighting, and impact, how does the photograph make you feel? Sometimes the photograph will evoke a certain feeling and step beyond the rules. This gives the analyst another positive tool to set up the help the maker needs.

Often, when confronted with a photograph that has a myriad of obvious flaws, **the knowledgeable photographer as analyst may be so anxious to help, he or she may not even be able to see the positive aspects of the image.** A type of tunnel vision sets in and the positive comments are rushed and many times, shallow. It takes patience and understanding to ignore what needs to be done and comment intelligently on what was done properly.

Many times **it is not what is said that is painful, but the way it is said.** Positive comments regarding a photograph have no business in the same paragraph or breath with assistance in what can be done better. An example might be: "The foreground is well handled, however is slightly out of focus." The maker may only hear the out of focus part, and worse than that hasn't a clue as to how the foreground was well handled. A better approach is to discuss the foreground in a substantive manner. "To me, the foreground is well handled. Notice how the dark band of the foreground steps your eye into the lighter middle ground and then to the darker background. This layering of hues, in my opinion, adds dimension and impact to the image."

Notice also the use of the personal terms TO ME, IN MY OPINION. These terms anchor the analysis to the analyst's personal opinion, which, after all, is what it is.

Never use the connecting words, 'however' or 'but' or any word that ostensibly "drops the other shoe." This technique doesn't work; the receiver may only retain the negative comment.

continued

After finishing with what was done properly, **a short pause may allow the maker to relax** and even reflect on the fact that this process is not so bad after all. When writing the analysis, always separate the good from the help area by placing them in separate paragraphs. The tendency may be to re-address previous positive comments, to emphasize the help part. Do not do this. The positive reinforcement has been done and can only be degraded by further comment. Make the help comments as succinct as possible and above all make them pertinent.

In the previous example one might say, "The foreground appears to be slightly out of focus to me. I think a sharper foreground may have given this photograph a bit more impact." Then stop, and go on to any other help that can be rendered. Never belabor an obvious flaw, saying it two different ways is redundant at best and only adds to the maker's AP.

One of the most difficult things in analysis is the need, many times, to **completely alter the way**

one speaks or writes. The use of definite terms such as "always," "never," "must," "should," are usually not the best words to use to analyze photography. Substituting softer terms such as 'may,' 'might,' or "consider," may go a long way toward making AP easier to handle, and leave the analyst room to be wrong.

Analysis is not designed to find something wrong. It is designed to see something right, and then see things that may be improved upon. Analysis is not designed to correct what is wrong, but to suggest what may be done to improve in the future. The maker must always be left with the impression that the improvement is their choice.

Members of PSA are taking advantage of the Image Evaluation (analysis) service designed just for them. Along with many additional educational services for members, this analysis service is provided in My PSA, the member's only area of the PSA web site which is available following login.

- Jon Fishback

Upcoming Exhibition

NBCC will be having a club exhibition titled, "Trees, Near and Far." The show will be held April 27- June 6, 2015, at Brookside Gardens in Wheaton, MD. The garden has a large visitor center with an exhibition space, classrooms, and a gift shop. All club members will be invited to submit images for consideration. An outside juror will make the final selection for the show. Details and deadlines for submissions will be announced once they are finalized, but keep this exhibit in mind as the leaves start to change colors.

- Sarah Hood Salomon, NBCC Exhibits Chairperson

October Field Trip: Delaware Water Gap

The October field trip to the Delaware Water Gap is planned for the weekend of the 17-19th with two full days: Friday (17th) and Saturday (18th), and optional shooting Sunday morning (19th) for those interested as we make our way home.

The base of operations will be **East Stroudsburg, PA**. I would strongly recommend that you check the NPS website for the Delaware Gap National Recreation Area [<http://www.nps.gov/dewa/index.htm>], on a daily basis the week before the field trip, especially if there has been heavy rain in the area. As of this writing, several of the best sites for photography are temporarily closed for road repair due to flooding. But this situation should be corrected and the park open by mid-October.

About 10 NBCC members have indicated their intent to participate so far, and I expect a few more will join in the coming weeks. About two weeks before the trip I will see what the level of interest is in carpooling since the trip one-way is about 230 miles from Rockville.

Directions: There are 2 major routes, each about the same driving distance, and I will give them in the order that I prefer with Rockville MD as the starting point.

Option #1: From Rockville, take I-270N to Frederick; MD-Rt15 to Harrisburg PA; I-81 N to I-80 E just north of Hazelton PA, to I-80 E to East Stroudsburg.

Option #2: Rockville to I-95N/I-495N to Allentown PA; then I-78 E to PA-Rt33 to East Stroudsburg.

Route #1 is maybe 20 miles longer driving but it takes you along the tops of the Appalachian chain (I-81N), and then down to East Stroudsburg (I-80E) with some lovely mountain foliage in a good year. **Use MapQuest to fill in the details!**

Please contact Dick Pelroy (dixpixels@aol.com or 240-691-3204) if you are planning to attend.

Member News

Judy Burr received a [Silver Medal](#) for her photo, "Checking the Water" in PSA's Photojournalism Projected Image Human Interest category. She also received an [Honorable Mention](#) in Photo Travel for her image, "Eight Gold Domes." Congratulations!



© Judy Burr, "Checking the Water"



© Judy Burr, "Eight Gold Domes"

It's Photo Essay Time!

For the past 29 years, NBCC has presented an annual photo essay show, consisting of 20 photo essays by NBCC members. The show is open to Club members, and guests including family, friends, and members of other camera clubs. When the audience outgrew the church facilities several years ago, we moved the show to comfortable 250-seat auditoriums at Leisure World in Silver Spring and Asbury Village in Gaithersburg.

Photo Essay 2015 will be held on Sunday, March 8, 2015 at Asbury Village from 3-5 pm.

Please note this on your calendars. Potential essayists should start thinking about their essay topics now. All members are eligible to participate in the essay show. Members can work together on one essay. As soon as you have a tentative topic, please tell the essay committee. Members submit bodies of work (along with proposed music files), or draft essays, not later than December 31st, which are reviewed by a panel. Early submissions are encouraged and draft essays are preferred. (You can even submit two essays if you want, although no more than one can be accepted.) The panel provides feedback and selects essays based on factors such as quality and appeal of images, coherence and interest of theme, music and overall variety in the essays. Final essays are submitted in February. Members who have never made a photo essay, and wish to learn how, or wish to improve their skills, can get one-on-one training from the essay committee.

Members can use their choice of software (PC or Mac) to prepare their essays. Photodex ProShow Gold (or Producer) software is recommended for PCs, and iPhoto, iMovie or Aperture are recommended for the Mac. ProShow Gold software costs \$70 and NAPP members receive a 20% discount. iPhoto and iMovie are free on the Mac. Aperture will no longer be upgraded by Apple, but is still in wide use.

Detailed information regarding the procedures for preparing and submitting essays is included in several articles on the club website at: <http://nbccmd.org/photoessay.htm>. It is highly recommended that members read these articles. The articles provide comprehensive information on how to create engaging essays, the submissions process and formats for Photo Essay 2015, and sources of additional information. Reference and training information is available on the Photodex website, and in several books, such as "The Official Photodex Guide to ProShow" and "The Secrets of ProShow Experts." Even if you are not participating in Photo Essay 2015, you will learn a lot about essay making from these sources. And you will learn how to share your essays on DVDs for TV playback (in high

definition and Blu-Ray format) and as executable files for PCs. You can also easily "publish" your essays on the web on YouTube, Vimeo, Smugmug, other photo sharing sites, and on your own website.

Photo Essay Topics and Themes

Photo essays can cover a wide range of subjects and styles. Virtually any body of work can be presented as a photo essay with accompanying music. Engaging essays typically tell a story, convey a mood, entertain, inform (recall Ken Burns's many documentary photo essays) and in some cases persuade their audiences. Last year's photo essays included a commercial pilot's photos of his world travels; destinations such as Venice and Cambodia; everyday life in Morocco; the people of Viet Nam; the moods of Yellowstone; the action of a dog-jumping competition; fall color in Alaska; preparing for a parade; abstract art inside crystalline stones; and many more. The possibilities are only limited by your own imagination.

Viewing essays made by club members in recent years may provide you with good ideas for your own essay. For example:

Tom Field has several essays [on his website](#)

Dave Davidson has posted [a variety of essays](#)

Lori Ducharme's 2014 [baseball essay is here](#)

And here's John Willis's essay on [Cape May in a Day](#)



© Jin Gong

Tips and Tricks for Photo Essays

The most engaging photo essays combine excellent photography with appropriate music to tell a story or convey a message. All images should support the theme. If you are doubtful about any image, then it does not belong in the essay.

The most powerful essays engage the audience and evoke an emotional response. Rather than simply presenting an essay showing graffiti in a city, a more engaging essay might raise the question – is graffiti art, or is it just a bunch of dirty walls?

Music

Music is very effective in evoking emotions in an audience. Think of how music strengthens scenes in a movie. Music also sets the mood for your show, creates atmosphere, and sets the pace. Music can make or break a photo essay. In some cases, music with lyrics can be the starting point and images can be selected to align with the lyrics. However, this approach is very challenging and for most essays, instrumental or foreign language music is best. Since music in movies is often created to convey a mood, movie music can be a good source for essays.



© John Pan

Try a variety of musical genres with your essay (classical, modern, jazz, folk, choral, opera, international, movie themes, solo instruments such as piano, etc.) and you may be surprised. It is very easy to add music to your essay, so see what works best. You can always submit a draft essay with several different musical pieces and solicit comments from friends, and the review committee.

NBCC photo essays are usually between 3 and 4 minutes in length. You do not have to select a single musical piece which is the exact length of your essay. It is straightforward to trim music to suit your timing, and you can also use more than one piece of music. And you can sync your music to your images to strengthen the energy of the show. ProShow software displays the slides and the audio waveforms

together making synchronization possible. You can also add sound effects or narration to your essay, and ProShow can easily incorporate these options. Essay Committee members can assist with audio issues.



© Steve Lapidus

Workflow

To facilitate essay preparation, collect all your image and music files in one folder, and use your image organizer/editor to edit and sequence your images. Defects, spots, wires, etc. should be removed as they are very visible on the large screen. You may edit the image resolution according to the recommendations of the Essay Committee in the instructions on the club website, or you may simply use your best quality image files. But please follow the instructions very carefully when submitting your draft essays. Essays submitted incorrectly or with missing files greatly increase the amount of work for the essay production team.



© Stu Mathison

Titles, Credits, Captions and Narrations

If you think of your essay as a story, then it should have an opening, a body, and a closing. The title and introduction are the opening of the essay, and deserve careful thought. We encourage authors to provide enough background in the introduction so the audience will understand the essay and its message. The introduction can be accomplished with captions and/or, preferably, narration.

In closing the essay, the music should finish, and/or fade. Credits are part of the ending of your story, and should include full credit for the music and the images.

Motion Effects and Transitions

Motion effects include the use of panning across images, zooming into or out from images and rotating images. Motion effects were popularized by Ken Burns in his splendid documentary photo essays (e.g., *The Civil War*), and are often referred to as “Ken Burns” effects. Motion effects can contribute to an essay by enabling a panorama to be shown in full detail, zooming in to focus audience attention, or zooming out to reveal the whole scene. But motion effects should be very slow and limited in number.

Transitions are techniques used to move from one image to another. Most essays use the “dissolve” transition between images.

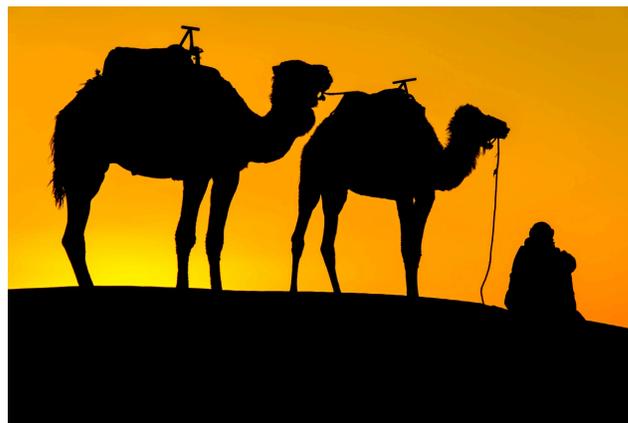
Essay software provides hundreds of options for motion effects and transitions. In general, these “special effects” should only be used where they enhance the essay. Special effects should be used judiciously and not distract from the show. Gimmicks often overused include fancy transitions, unnecessary font changes or caption motion, or excessively fast zooming/panning.

More detailed information about essay creation, preparation and submission is included in the above-referenced articles on the club website. And the members of the Photo Essay committee welcome your questions any time. ❖

– *Stu Mathison, Photo Essay Committee Chair*



© *Lori Ducharme*



© *Morris Liss*



© *Stan Collyer*

First Place Images: "Selective Focus"



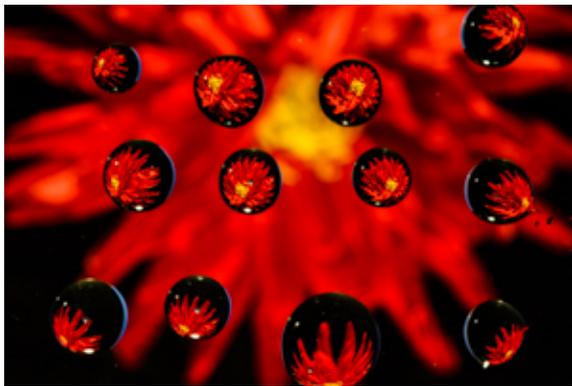
© Carol Walsh, "Pride"



© George Lea, "Sliver of Magenta"



© Jim Turner, "Day Lily Detail"



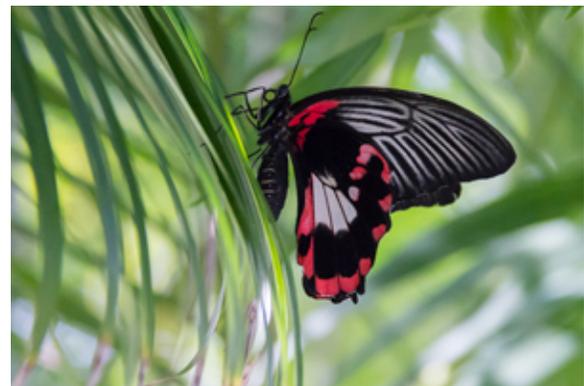
© Morris Liss, "Macro Paperweights"



© Dick Pelroy, "Brookside Gardens"



© Steven Silverman, "Bull Elk"



© Ray Whitman, "Black and Red"

Results of Competition for September 2014 - Selective Focus

Judge: Wayne Wolfersberger

PRINTS

Novice Traditional (11 entries)

| | | |
|-----|---------------|--------------------|
| 1st | Morris Liss | Macro Paperweights |
| 2nd | Morris Liss | Droplet Designs |
| 3rd | Toni Robinson | Alaska Wildflower |
| HM | Ray Whitman | Sunflower with Bee |

Advanced Traditional (18 entries)

| | | |
|-----|---------------|-------------------|
| 1st | George Lea | Sliver of Magenta |
| 2nd | Bill Seelig | Goldie |
| 3rd | Cheryl Naulty | Lotus Bud |
| HM | Joanne Mars | Streaky Yellow |
| HM | Gail Bingham | Pocket Watches |
| HM | Cheryl Naulty | Open Blossom |

Novice Unrestricted (no entries)

Advanced Unrestricted (16 entries)

| | | |
|-----|----------------|--------------------------|
| 1st | Carol Walsh | Pride |
| 2nd | Lester LaForce | Hug Point |
| 3rd | Dick Pelroy | Building Museum Aug 2014 |
| HM | Bruce Cyr | Dog Gone |
| HM | Bill Seelig | The Eye |

ELECTRONIC IMAGES

Novice Traditional (22 entries)

| | | |
|-----|--------------------|------------------------------|
| 1st | Ray Whitman | Black & Red |
| 2nd | Jill Randell | Tea Vendor at Pushkar... |
| 3rd | Neil Hermansdorfer | Bob's Hungry |
| HM | Bob Murphy | A Literal Response |
| HM | Toni Robinson | Basket Served in Bed of Rice |
| HM | Claudia Seelig | Shayna |
| HM | Steven Silverman | Gosling Portrait |

Advanced Traditional (30 entries)

| | | |
|-----|----------------|---------------------------|
| 1st | Dick Pelroy | Brookside Gardens |
| 2nd | Melissa Clark | The Family Silver |
| 3rd | Stan Collyer | Crested Butte |
| HM | Larry Burton | One of Many |
| HM | Melissa Clark | Cherry Blossoms and Fence |
| HM | Stan Collyer | Columbines |
| HM | Cheryl Naulty | Lotus Pond |
| HM | Bob Peavy | Sunflowers |
| HM | Jack Rosenberg | Bee & Pollen on Sunflower |
| HM | Chet Stein | Lilac Roller, Mala Mala |

Novice Unrestricted (5 entries)

| | | |
|-----|------------------|----------|
| 1st | Steven Silverman | Bull Elk |
| 2nd | George Lea | Peace |

Advanced Unrestricted (25 entries)

| | | |
|-----|-----------------|----------------------|
| 1st | Jim Turner | Day Lily Detail |
| 2nd | Cheryl Naulty | Monkey See Monkey Do |
| 3rd | Stuart Glickman | Costco |
| HM | Gail Bingham | DC Flea Market |
| HM | Bruce Cyr | Petunia Tube |
| HM | Bruce Davis | Parrot |
| HM | Sarah Salomon | Lilac Leaves |
| HM | Jim Turner | White Magnolia |

Cumulative NBCC Competition Scores for 2014-2015

(through September 2014)

| PRINTS | | ELECTRONIC IMAGES | |
|---------------------|-----------------------|----------------------|-----------------------|
| Novice Traditional | Advanced Traditional | Novice Traditional | Advanced Traditional |
| 19 Morris Liss | 14 Cheryl Naulty | 10 Ray Whitman | 15 Melissa Clark |
| 8 Toni Robinson | 10 George Lea | 9 Jill Randell | 14 Stan Collyer |
| 6 Ray Whitman | 9 Bill Seelig | 8 Neil Hermansdorfer | 10 Dick Pelroy |
| | 6 Gail Bingham | 6 Bob Murphy | 6 Larry Burton |
| | 6 Joanne Mars | 6 Toni Robinson | 6 Cheryl Naulty |
| | | 6 Claudia Seelig | 6 Bob Peavy |
| | | 6 Steven Silverman | 6 Jack Rosenberg |
| | | | 6 Chet Stein |
| Novice Unrestricted | Advanced Unrestricted | Novice Unrestricted | Advanced Unrestricted |
| <i>(no entries)</i> | 10 Carol Walsh | 10 Steven Silverman | 16 Jim Turner |
| | 9 Lester LaForce | 9 George Lea | 9 Cheryl Naulty |
| | 8 Dick Pelroy | | 8 Stuart Glickman |
| | 6 Bruce Cyr | | 6 Gail Bingham |
| | 6 Bill Seelig | | 6 Bruce Cyr |
| | | | 6 Bruce Davis |
| | | | 6 Sarah Salomon |

Splinters from the Board

Well, the camera club year is off and rolling. We have had record attendance at the first two meetings this year and I am delighted to see that. The 50th Anniversary Committee is hard at work planning for the 50th anniversary special event in April. The Board is delighted with the planning for this event. It is going to be very memorable, worthy of capping off our 50th anniversary celebration. The Board also is evaluating our photographic competition categories and considering some revisions to those categories. Toward that end there will be a survey going out to the membership to assess your attitude toward our competition categories. Your input is important! You are the competitors, and you should be involved in the competition category decision making. If there are any changes made to the competition categories it won't happen until next year, but it is a lengthy process and requires careful thought and evaluation. Lastly, the Board has decided to design a new banner. This is a physical banner (some might call it a flag) that is displayed at Board meetings and at public events such as exhibits put on by the Club. We need design ideas! If you are interested in graphic design and would like to help with the design of the new Club banner, please contact me.

– David Davidson, NBCC President

2014-2015 NBCC Board of Directors, Standing, and Special Committees

| | | | | | |
|--|---|---|---|--|---|
| <u>President</u> <i>David Davidson</i> | <u>Vice President</u> <i>Gail Bingham</i> | <u>Secretary</u> <i>Bruce Davis</i> | <u>Treasurer</u> <i>Toni Robinson</i> | <u>Directors</u> <i>Carol Lee</i> <i>Joel Hoffman</i> | <i>Gordie Corbin</i> <i>Kent Mason</i> <i>Alan Sislen</i> |
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| <u>Programs</u> <i>Paul Taylor</i> Kent Mason John Norvell Jack Rosenberg Ray Whitman Michele Egan | <u>Membership</u> <i>Chuck Lee</i> <u>Exhibits</u> <i>Sarah Salomon</i> Melissa Clark Sibyll Erdman Dawn Sikkema Alan Simmons John Willis | <u>Competition</u> <i>Judy Switt</i> <i>Prints</i> Bill Ho Bill Richards Bill Seelig <i>Electronic</i> Willem Bier Tom Field John Willis | <u>Judges</u> <i>Steve Robinson</i> Chet Stein Eric Schweitzer Morris Liss Larry Burton <u>Webmaster</u> <i>Tom Field</i> | <u>Hospitality</u> <i>Claudia Seelig</i> Bill Seelig Geri Millman Terry Van Houten Jim Render Virginia Render Ellie Trybuch Ira Adler Mark Segal Jitesh Batra | <u>Field Trips</u> <i>Cheryl Naulty</i> Cynthia Keith Gail Bingham Bruce Davis Dick Pelroy Steve Silverman Joanne Mars Larry Mars <u>Lens & Eye</u> <i>Lori Ducharme</i> |
|---|---|--|--|--|--|

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|--|--|--|--|--|--------------------------------------|
| <u>Education</u> <i>Chris Hanessian</i> Evelyn Jacobs Kent Mason | Sarah Salomon Roy Sewall Alan Sislen | <u>Community Outreach</u> <i>Joel Hoffman</i> Ron Dietrich Chris Hanessian | Bob Peavy José Cartas Judy Switt Kent Mason | <u>Corbin-Switt Photo Essay</u> <i>Stu Mathison</i> Willem Bier David Davidson | Tom Field John Pan John Willis |
|--|--|--|--|--|--------------------------------------|

| | | |
|---|--|---|
| <u>PSA Representative</u> Judy Burr | <u>Awards Event Coordinator</u> John Villforth | <u>Database Administrator</u> Ken Goldman |
|---|--|---|

Voting members in bold

FIRST CLASS MAIL

