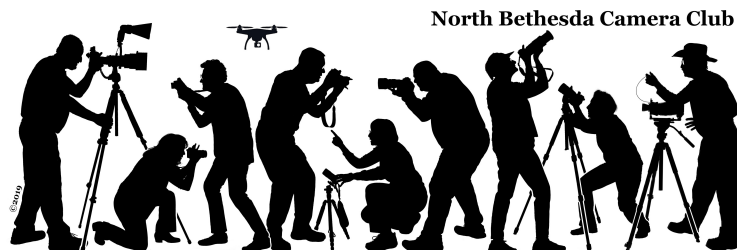
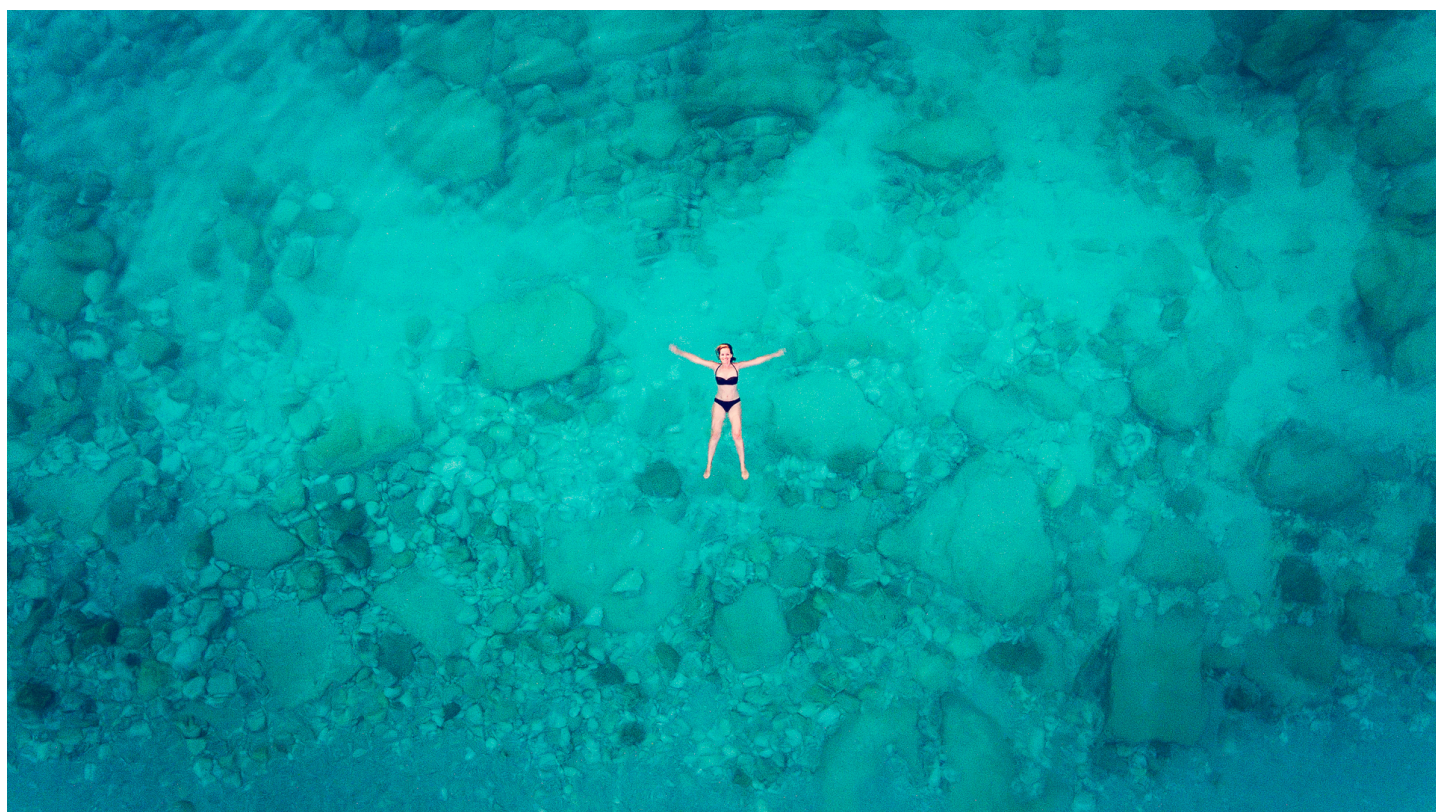


The Lens and Eye



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Gem in the Ocean © Nikos Zacharakis

*For more winning images from
the February competition, see
pages 26 - 30.*

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Contents of This Issue

- | | |
|--|---|
| 2 Behind Our Front Page Shot | 16 Member Profiles |
| 3 Updates to Competition Rules
and March Club Events | 20 PSA News |
| 8 Member News | 22 Inside a PSA Online Course |
| 12 Opinion: Photographing Other
People's Art | 24 February Scores, Images, and
Comments |
| | 31 NBCC Board and Committees |

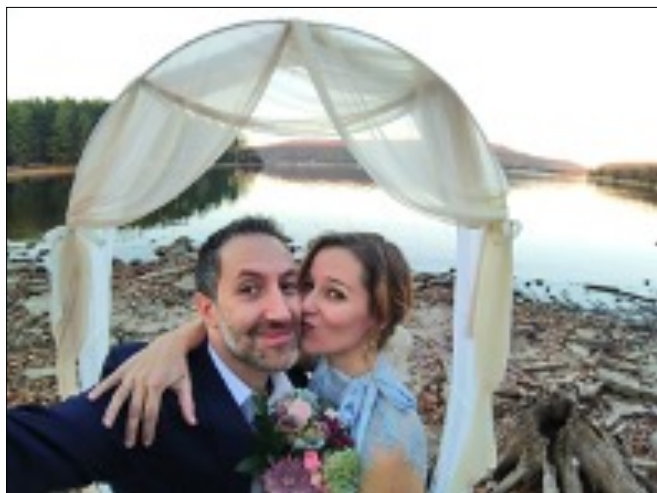
Behind Our Front Page Shot and...What Happened During the Pandemic

Having won a first-place award at our February competition, Nikos Zacharakis spoke about his winning image, "Gem In the Ocean." (See his comments on page 27.) For those who might not have been there, or who might not have picked up on his comments, he said the "gem" was his then-fiancée, now-wife Christina (Papakonstantinou). Although their plans to have their wedding in Greece were not possible due to the pandemic, they had a beautiful, quiet, stress-free ceremony at Deep Creek Lake.

But wait! There's more to share that has been hidden due to this year of being isolated. On January 27, Christina and Nikos became the proud parents of a beautiful little girl, Melina. I think there's a silver lining in their both "having" to be home all the time due to the pandemic. What a wonderful opportunity to bond!

Our warmest wishes go to the new family!

- Toni Robinson, Membership Chair



Board Approves Two Updates to Competition Rules

At the February 24 NBCC board meeting, the following two updates to our competition rules were approved. They will be **effective immediately**, and will apply to competitions starting with "Portraits" on March 3.

Images primarily or solely of other people's (2D) pictures or (3D) works of art will be disqualified unless they are part of a unique composition that brings an additional or unusual perspective to the competitor's entry. This rule does not apply to creative images of architecture (including monuments, buildings and bridges).

March Competition Theme: Portraits

Portraits of humans or animals. Portraits may include the main subject in his or her environment. Prints may be themed or open. (Must be taken on or after March 1, 2018.) As always, each member may submit no more than two images per month, including Members Showcase.

If you are competing in the **electronic** category or submitting to Members Showcase, please send your images as email attachments to nbccmdEcomp@gmail.com **no later than 7:30 p.m. on Sunday, February 28.**

If you are competing in the **print** category, please send your images as email attachments to nbccmdPcomp@gmail.com **no later than 7:30 p.m. on Sunday, February 28.**

Alan Sislen has written an opinion on the issue of photographing other people's art, which you can read on page 12.

The other rule pertains to photographing nudes. It has always been an unstated rule in our club that tasteful nudes are acceptable. We are now putting that in writing.

North Bethesda Camera Club supports artistic freedom of expression. Depictions of the human body have a long history in art. For this reason, nudity is not prohibited as long as it is presented in a tasteful manner. However, images that are deemed pornographic or distastefully graphic will be ruled ineligible at the discretion of the Competition Committee whose decision is final.

Calendar

All events will be held remotely. Zoom links will be sent by GordieGram.

Events start at 7:30 p.m. unless noted.

- | | |
|------------------|---|
| March 3 | Competition: Portraits |
| March 10 | Program: Master Photographer (Landscapes) |
| March 17 | Board Meeting |
| March 24 | Program: Body of Work Critique |
| March 31 | Program: Longer than Two Seconds |
| April 7 | Competition: Weather |
| April 14: | Program: Long Exposure - Shooting the Aurora Borealis |
| April 21 | Board Meeting |
| April 28 | Program: Photo Panel Critique |



Czech Republic © John Hoover

March 3 Competition Judge: John Hoover

For five years John Hoover worked as the director of photography at the Metropolitan Center for the Visual Arts (VisArts), a nonprofit community arts center located in Rockville. He started as a volunteer and then moved into a full-time staff position. The photography program at VisArts originally began as a traditional darkroom facility staffed with volunteers; it offered a handful of classes for adults. John worked diligently to expand the scope and capabilities of the program.

He was awarded the 2007 Excellence in the

Arts and Humanities Award by the Montgomery County Arts and Humanities Council, in recognition of his contributions to improving the VisArts photography department to the point of national recognition among professional photographers and industry specialists.

After serving for four years as an adjunct professor of photography at Montgomery College in Rockville, John transitioned into the position of instructional lab coordinator for the photo program.

The focus of his photography is portrait, travel, and architecture.



Paris Opera House © John Hoover

March 10 Speaker: Joseph Rossbach

If you try to reach our speaker at home, chances are you'll have to leave a message. He spends an average of 180 days a year in the field, chasing the light and leading photography workshops and tours in the U.S. and abroad. He also teaches online classes on the art of nature and landscape photography through ShutterMonkeys.

Joseph Rossbach's images have been published hundreds of times and he has co-authored two books on nature photography: "The Ultimate Guide to Digital Nature Photography" and "50 Amazing Things You Must See and Do in the Greater DC Area: The Ultimate

Outdoor Adventure Guide," both published by Mountain Trail Press.

The featured speaker of our Master Photographer Presents program, Joseph is a landscape and nature photographer. His quest is to showcase wild, beautiful and unique natural locations. He aims to use his creative vision to capture those landscapes in high quality and evocative images that inspire awe in the viewer, respect for the natural world, and, ultimately, a greater appreciation of wilderness and wilderness preservation.

You can see more of his work [here](#).



Photo © Joseph Rossbach

March 24: Body of Work (BOW) Critique

You won't want to miss this unique educational experience/program, brought back by popular demand again this year. Eight individuals of varying levels of photographic expertise will submit between 8 and 15 images that they would like to have critiqued as a collection. Their submission must also include an artist's statement, providing to the audience what they hope to communicate with their collection of images.

The critique will be conducted by Roy Sewall and Alan Sislen. They will review the images and artists' statements prior to the program night and share their comments during the program. The critique will take into account the self-declared level of the photographer.

Both Alan and Roy concentrate their own photography on BOWs instead of on individual, stand-alone photos. They believe that a group of several interrelated photographs can have much more impact than a single photo. Importantly, a BOW can feed an exhibit, a digital book, or a portfolio to show potential clients or just friends. BOWs are a critical stepping stone to advance your photography and, as in many things, Alan and Roy will show how the "whole can be greater than the sum of its parts."

You can see the submissions to the BOW critique held in 2019 by clicking [here](#) (a link to our Members Only area); in the future, there will be a link for all years in which the critique is held. However, the comments on the BOWs will only be available the night of the critique, so you won't want to miss this.

Background material on bodies of work, originally presented by Roy and Alan in October 2018, is available on our website. You can get to the presentations by going to the Members Only Information section.

If you have any questions about **preparing or submitting BOWs**, feel free to contact Roy (roy@sewallinc.com) or Alan (alan@alansislenphotography.com).

If you would like to **submit a BOW**, please send your intent to nbccmdprog@gmail.com no later than March 1; we are almost at our limit, so don't hesitate!

- Toni Robinson, Programs Committee

March 31 Speaker: Niall Benvie

Niall Benvie has been a professional photographer, writer, designer and teacher for almost 30 years and is regarded as one of Europe's most innovative outdoor photographers. He began publishing and experimenting with white-background photography in 2007 and, in collaboration with US photographer Clay Bolt, founded the worldwide Meet Your Neighbours project in 2009. The initiative was given the North American Nature Photography Association's Environmental Impact Award in 2015.

Niall finds the process of sharing his techniques and ideas highly rewarding. As other photographers master and rework them, it provides him with new ideas to develop further. Originally from Scotland, he now lives in rural France.

Niall is a regular keynote speaker at conferences at home and abroad and has spoken in the U.S., the U.K., Norway, Finland, Israel, Belgium, Germany and Spain. His presentation to NBCC on March 31 is titled "Longer Than Seconds."

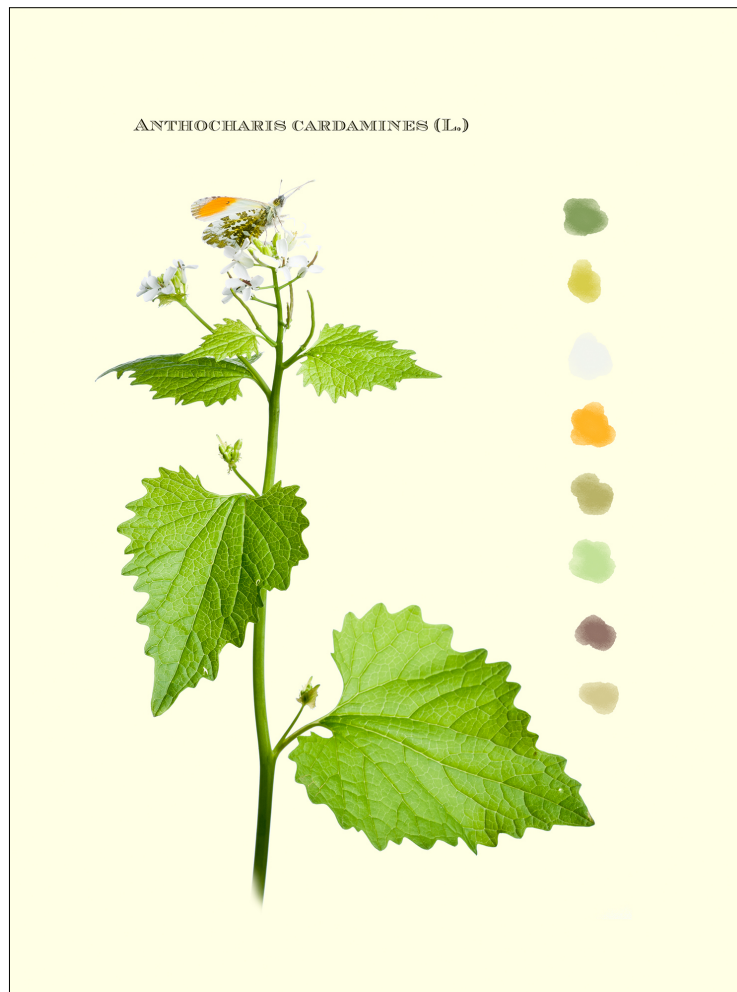


Photo © Niall Benvie

Member News



Joel Hoffman (left) and Roy Sewall © Joel Hoffman

Roy Sewall and **Joel Hoffman's** 16th Street Project (See article on page 4 of our February newsletter [here](#)) was featured in the **Washington Post** on February 17. The headline of columnist John Kelly's article was "Photographers' epic quest: Take a photo of every single building on 16th Street NW." The

subhead read, "It took nearly nine years, but the project is complete - and part of the DC History Center." The men led an **Eventbrite** online street photography workshop featuring architecture on February 20 for the **DC History Center**.



On display until March 6 at Maryland Federation of Art's (MFA) **Circle Gallery**, is **Al Neyman's** "Yoko K. Sen (Strathmore Monuments)," which won honorable mention in the "Digital Directions" show. He also has another photo, "Some Look Few See," above, in MFA's "Street Scenes" exhibit at the online **Curve Gallery** through March 31.



Jim Turner's "Seeing in Threes," a series of botanical triptychs inspired by the work of Brigitte Carnochan, is on display at the **Griffin Museum of Photography** near Boston, MA, until March 26. The exhibit is the culmination of his and other participants' work in Atelier 33, a portfolio building course held virtually at the museum. Read more about their projects [here](#).



James Corbett's "His Quiet Ride," won first place in the Local Color 2021 exhibit at the **Artists Gallery of Ellicott City**, which runs from March 2 to March 28. His image was made looking forward from the rear of a new 7000 series Washington metro car. It won honorable mention in NBCC's April 2019 intermediate electronic competition.



Thirty-six of **Mike Mitchell's** images of the C&O Canal are on exhibit at the **United Methodist Church** in Washington, D.C. until the end of March. They are part of the church's show, "Virtual Travel in the Time of COVID-19," which can be seen [here](#).

The Art Barn in Kentlands, Gaithersburg, is mounting a “Birds of a Feather” exhibit from March 26 to May 2. **Carol Walsh’s** “The Gathering,” is one of the works accepted into the show. The show will be shown virtually; appointments can be made to see the exhibit in person.



Photographing Other People's Art

Opinion and Photos by Alan Sislen

During the February 3, 2021 competition, a number of photographs of 3-dimensional art were entered and two won awards. At the time, there was nothing in NBCC's competition rules prohibiting entry of such images or providing guidance on what is acceptable and what is not acceptable. We do prohibit photography of 2-dimensional artwork (paintings, photographs, etchings, etc.), unless it is just a small portion of the scene. There was no rule about photographing 3-dimensional artwork such as sculptures, art installations, buildings, etc. It is an interesting, complicated and thorny topic.

Many years ago, I read somewhere that photographers should not photograph other people's art (OPA). Have I adhered to caution? Sometimes, yes. Sometimes, no. I do a lot of architectural photography. I consider many, many buildings to be the artwork of the architect. Where is the acceptable line and when does one cross it?

In June 2018, I wrote a blog post (see above right) on my website that discussed this topic, not as it related to NBCC competitions, but to photography in general. As the blog post mentions, there are important legal considerations if the work photographed is copyrighted and if the photograph of that work is being used for commercial purposes. In addition to reading the blog post, I encourage you to read the many interesting comments and discussion that took place after the blog post was published:

<https://www.alansislenphotography.com/blog/2018/06/25/photographing-opa/> .

Now that there is an NBCC competition rule on entering photographs of 3-dimensional art, what's my opinion about entering photographs of OPA into competitions (a clearly, non-commercial use)? To give a definitive answer, I think it depends!

Is the entered photograph a non-manipulated, totally accurate representation of the piece of 3-dimensional art, i.e., a sculpture or multi-media piece, for example? Said another way, is the photograph a "record shot" of the artwork? Or, has the photographer captured the piece of art from an unusual or creative perspective, added creative filters, done something through the capture or editing process that takes the original artwork from the way it is normally seen, to an entirely different level? Obviously, it is a subjective judgement whether the photograph is merely a picture of the artwork, or something significantly more. For example, is converting a color sculpture from color to black and white "enough" creativity? In my opinion, probably not.

The legal topic of "derivative works" is not being discussed here because we are just considering a non-commercial use in a local camera club photography competition. But, if your photograph is being entered in a regional or national photography competition where the

photographs are for sale,
then maybe there is a
very different answer.

BLOG POST FOLLOWS

An ongoing topic of discussion among photographers is whether photographing "other people's art" is appropriate, either ethically or legally. While some photographs are merely "record shots" of what the photographer saw, most photographs from serious photographers are intended to be the photographer's creative work. But can photographing someone else's artwork ever be considered the work of the photographer?



*Campagna Shepherd Boy by Edward Sheffield Bartholomew,
Peabody Music Conservatory, Baltimore, Maryland*

If you take a straight-on, "fill-the-frame" photograph of the "Mona Lisa," it will be difficult for it to be anything other than a "record" shot of that famous painting. What is the photographer adding by taking a photograph? Is the photographer adding any originality, any new perspective, any new interpretation, any creativity? How about a photograph of a sculpture. What about architecture? What about an art installation? A building is the "art" of the architect. In addition to copyright, many buildings have also been trademarked (NYC's Flatiron Building, the Empire State Building, San Francisco's TransAmerica Building,

etc.) to further limit what might be considered commercial exploitation of the structure.

This blog post won't provide any legal advice, (consult your attorney) but merely points out that in addition to the question of the possible ethics issues of photographing other people's art, there may also be legal issues, especially if the photograph is to be used for commercial purposes. We won't go into the very involved legal discussions about "derivative work," but if you're photographing other people's art be sure you understand the issues!

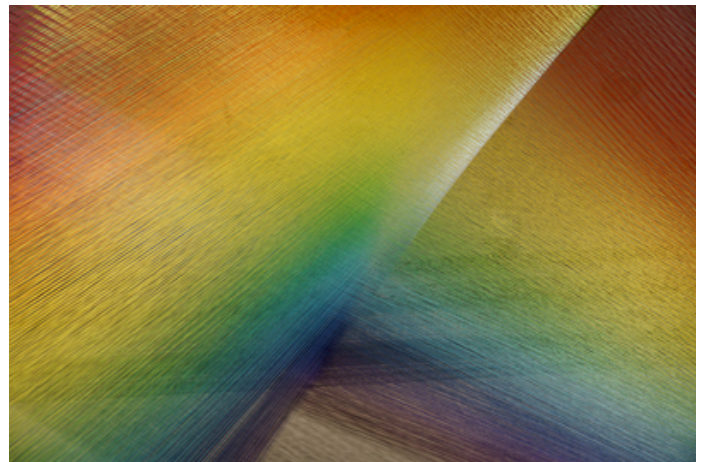


One very interesting legal case that touches on this topic involved the Korean War Veterans Memorial in Washington, D.C. by sculptor Frank Gaylord (1925-2018). He sued the U.S. Postal Service for copyright infringement when the USPS used a photograph of the memorial on a postage stamp without his permission, without paying Gaylord any compensation. In 2008, the Court of Federal Claims ruled in the USPS's favor, saying the photograph was covered by the doctrine of "fair use," exempting it from copyright infringement. However, in 2010, on appeal, the Court of Appeals reversed that ruling, and the Court of Federal Claims awarded Gaylord a settlement of \$685,000. In addition, the photographer, a retired Marine, whose photograph was the basis for the stamp, agreed to pay Gaylord a 10% royalty on any future sales of the photograph.

You might also remember the court case involving Shepard Fairey, who "created" the Barack Obama "Hope" poster that was widely distributed in the 2008 election. Ultimately, it was determined that the poster was based on freelance photographer Mannie Garcia's photograph. In 2011, the parties settled out of court for a confidential amount.

Legal issues aside, most photographers,

when they are taking photographs of another artist's work, are not doing so for potential profit or for commercial purposes. Not normally interested in taking record shots of other people's art, I have always found it a challenge to try to add some degree of my creativity or to add a different context or perspective than the original artwork possessed on its own.



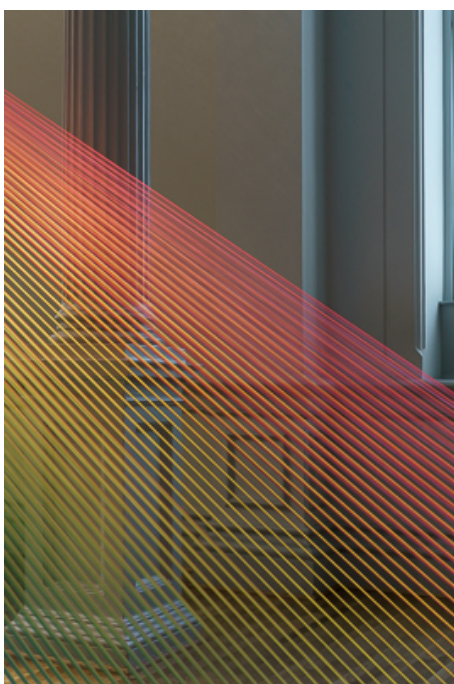
*Gabriel Dawe-Plexus A1 2015,
Renwick Gallery, Washington, DC*

The photograph above of Gabriel Dawe's amazing 2015 installation at the Renwick Gallery in Washington, D.C., is just a zoomed-in portion of the installation, which was constructed from almost 60 miles of colored thread (see ["Gabriel Dawe"](#)). Notice how, in

the next two photographs I have added additional elements into the photograph to possibly enhance, or put the installation into the context of the architectural aspects of the building.



*Gabriel Dawe - Plexus A1 2015,
Renwick Gallery, Washington, DC*



*Gabriel Dawe - Plexus A1 2015,
Renwick Gallery, Washington, DC*

I have been in a number of museums that actively encourage the taking and sharing of photographs. This helps promote the museum and make many, many more people aware of an exhibit than would otherwise have been aware. Many museums have become extremely active posting on social media and have found that it enhances their presence, reach and attendance. An interesting discussion about this topic can be found in [this](#) article in ARTNews. But if you photograph other people's art for anything other than personal use, be sure you understand the issues!

If you would like to comment on this opinion piece, please write Alan at Alan@AlanSislenPhotography.com.

Member Profile: Carolina Zumaran-Jones by Beth Altman

Beginning only in 2017, Carolina Zumaran-Jones found her post-retirement passion for photography after discovering her husband's old Leica camera while cleaning out their closet. Debating about keeping it versus giving it away, with her husband's encouragement, she signed up for a basic photography class to learn to use the camera. She has been on quite a roll ever since, spending her days - dawn to dusk - on her photography.

Carolina's photographic interests are colored by her diverse background in humanities and international education. She grew up in Latin America, where her parents were diplomats and progressive thinkers who valued education. Her career included providing training and education in various countries with the goals of increasing understanding of globalization and expanding residents' opportunities.

Graduating from
Georgetown
University with

a major in French literature has provided Carolina with a solid, versatile base for both her career and photography. She is an avid reader and credits French novelist and essayist Marcel Proust and painters Francisco de Goya, Johannes Vermeer, and Hieronymus Bosch with influencing her photographic style.

Carolina uses a dark palette with a focus on texture, form, and line and looks to tell stories through her nonrepresentational images of whimsical, fantastical creations. She wants to make a connection with viewers whereby they can have their own personal experience ignited by whatever in her images resonates with them. Whereas she has primarily concentrated on color photography, she is now beginning to explore black-and-white work. She does not digitally manipulate her images.



Trio © Carolina Zumaran-Jones

A current photographic interest is a project on botanicals. Other ongoing bodies of work are dream sequences made from multiple exposures and travelogues. Favorite travel sites are the Bolivian salt mines and City of Rock in Matera, Italy. Underlying themes Carolina likes to work with are the passing of time, the cycle of life, and expression of emotion. One of her series of photographs has been published in LensWork.



Carolina was drawn to NBCC in an effort to join a community of like-minded individuals with whom she can share her craft and art. She is on the Photoworks advisory council, where she seeks to improve communication

and connection with the community; she complements NBCC for doing this so well. Carolina is also vice chairman of the Village Council of the Village of Friendship Heights in Bethesda.

*"It is more important to
click with people than to
click the shutter."*

- Alfred Eisenstaedt

Member Profile: Maude Svensson

by Allen E. Neyman



Though she did not think about taking pictures until much later, Maude remembers childhood experiences playing with an old, inoperable, twin-lens reflex camera. The mirrored image on the screen fascinated her - as it does many photographers. Was that the start of something that today, fully absorbs her? I set out to find the answer.

Maude left her parents' home in Umeå, Northern Sweden, at 15, to start a two-year course. The European education she received qualified her for work in the hospitality industry. She was soon employed by shipping companies and cruise liners.

While work on the big seas was stimulating, Maude realized what is exciting at 20, would perhaps not make the best long-time career. She enrolled in the economics department of Gothenburg University, Sweden. Just before concluding a doctoral thesis, the Central Bank of Sweden recruited her. The career has given Maude and her

husband, Lars Engstrom, also an economist from the north of Sweden, the opportunity to work and live in several countries in Africa, Asia, and the U.S.

"I always carried a camera while traveling. But I didn't give it much thought until 2015, when I bought a full-frame Sony mirrorless. I took a course at Glen Echo to learn how to use it manually. The course lasted a couple of months, going out once week," she says with a slight Swedish accent. She has taken other coursework in Photoshop, creativity, surrealism, African art, landscapes, and more. "I have a feeling that knowledge is one of the pillars of doing good photography," Maude theorizes.

Now Maude thinks of herself as a student of photography. "It is just so much fun to look through the lens and take pictures. Even though I am not very technical, I love dealing with f-stops and whatever. It's not the same

feeling, taking pictures with my cell phone,” she says.

Maude stopped working a few years ago and found photography truly absorbed her, as well as two other time-consuming interests, family history research and gardening. She joined the Silver Spring Camera Club and more recently, NBCC. Though not much for competition, she intends to watch and enter competition events to learn and improve. Through a depressing 2020, with constant worry about COVID possibly affecting her 90-year-old mom in Sweden, Maude became interested in photo montage.

Compositing photos became like a therapy in line with yoga or mindfulness. “Carol Walsh’s course in creative compositing made all the difference for me last year. I was really energized by Carol and her group, their support and open minds,” Maude says. NBCC course leader Kathryn Mohrman (creativity) was also instrumental. “The way I feel now is that I want to understand and learn more about light, compositing, and black and white photography.”

Like her fave, Sune Jonsson, the notable 20th century Swedish environmental photographer, she spent summers and winters in rural Sweden. Nowadays, time at her island home in the Baltic is an inspiration, “There is something mysterious, even mystical, in the long sunsets. What I really aim for....is to convey a message. Photos say something about our society, culture and time; or the emotion I feel, or sense, at that moment,” says Maude, adding, “or the sense of humor in it all.”

While beginning to create composites, Maude is not quite ready to show them. “My husband and I are much alike (born in the same part of Sweden,

studied the same subjects in college, grew up in the same kind of house), so I tried to combine one-half of me and one-half of him in an imaginary portrait. But when I put the parts together, I realized it was just so boring. We look the same!”

After I stopped laughing, I told Maude I would love to see it, but she shook her head no, no, no! Hopefully, she means no, not yet!

I have learned to expect the unexpected from understated people and artists like Maude. I look forward to seeing more of what she does with the camera.



PSA News

PSA is offering a special discounted membership rate during 2021 for digital memberships. The rate varies depending on the number of years, but the best deal is 5 years for \$180, which saves \$9 a year. The digital issues of the PSA Journal often come earlier than the mailed copies, especially during the pandemic, when mail seems to be much slower. You can join as a new member or renew your current membership during this year to take advantage of the special offer.

The January issue of the PSA Journal has several articles on how some photographers made good use of their time when travel was a challenge. Marie Altenburg (APSA, PPSA) used a painted look for floral photography and tried a variety of finishing touches on old photos. She took advantage of an indoor option of Lensball photography and provided details on her shooting methods. Another member, Nicolette Wain-Lowe, took an individualized photography instruction course (another PSA benefit) and found this gave her a jump-start in advancing her photography experience. Although foreign travel may not be possible now, an article on "The Secrets of Southern France" provides good information on where to go for the best pictures. John Barclay, a familiar name to NBCC members, wrote an article on creative images for digital photographers.

He includes in-camera and processing methods for a variety of techniques. Another member, Sandy Dimke (QPSA), who has been a consistent winner in travel essays, used the pandemic as a challenge to photograph black-bellied whistling ducks. She said she was not a bird photographer, but figured ducks didn't move so much. They visit South Carolina in March and were easily accessible to her. (It is nice when good subjects are close to home during these times.) Another member, who wanted to stay safe and "follow the rules," took a variety of selfies using props. Perhaps being in lock-down made photographers look for opportunities that took them out of their comfort zone.

PSA has been making changes due to the pandemic, as have many organizations. Study groups are growing and webinars have been expanded. More online judging is being done and PSA does provide judges for member clubs. That is an option the NBCC may want to consider as we continue to meet via Zoom.

The biggest project PSA is undertaking is redesigning the EDAS (exhibition database acceptance sheet), which will make it much easier for people who enter exhibitions and will eventually enable them to access their information online. Exhibitions have to send their results to PSA within a specified time after closing.

PSA is also working on many other projects for the benefit of members.

Bosque del Apache is always a big draw for photographers, but not so much last year. Lillian Roberts (PPSA) described her experience visiting there during the pandemic. She was amazed at the small number of photographers on the Flight Deck. It was cold, so everyone appreciated wearing masks as well as balaclavas. Other attractions in the area were closed, but she was able to see this iconic spot in a way she hadn't been able to on past visits.

Plans are being made for the 2021 PSA Photo Festival in Rapid City, S.D., but who knows if it will be held, as all depends on the status of the pandemic and government guidelines. However, the main speakers are scheduled to be Art Wolfe, Bob Krist and Lisa Langell. The festival is scheduled for October 6-9,

The February issue of the PSA Journal features a long article about photographing bears in the Grand Tetons by Randy Dykstra. Of course, there are bears in other places, but the information provided applies elsewhere, too. The photographs are excellent and enjoyable to a bear lover like me. Tony Sweet, another familiar name to NBCC has an article about infrared photography in the same issue. He includes information on conversion and filters as well as qualities of light. Although Tony uses a tripod for infrared most of the time, I find I don't need one since digital infrared is so much easier than infrared film - which meant loading the camera in a changing bag and doing all processing in the dark.

- Judy Burr, PSA Representative

A Look Inside a PSA Online Course

Editor's Note: Pauline Jaffe has placed well in recent NBCC competitions. See page 25 for her latest wins. Below she tells how she benefited from an online PSA course.

Last year I signed up to take PSA's "Creating Competitive Images," one of the online photography courses PSA offers to members for self-improvement. The course was taught by Dr. Roy Killen (GMPA), based in Australia. The six lessons were: Elements of Effective Images, People, Places, Still Life and Macro, The Natural World, and Action.

In each lesson, there were several areas of study and I was required to submit competition-quality images for each area as well as a paragraph about each image. The images had to be made no earlier than the date the lesson was sent to me. Roy provided feedback on each image. Sometimes, he would say an image was not competition worthy and I needed to find another subject or redo the image. Sometimes, the feedback was more positive. Roy was fabulous! He was very responsive to all my questions and he turned around my assignments quickly with spot-on feedback.



The low camera position was very appropriate for this image as it emphasizes the leading lines created by the stones.

Two things to think about here. Cutting off part of the first stone seems accidental rather than deliberate and the leading line of the stones leads the viewer out of the image rather than leading to a point of interest.



This image illustrates the 'diminishing size' perspective quite well. It is the type of image often seen in Photo Travel competitions and you have captured it competently.



Roy's response:

For an image like this you might get a

more dramatic result and tell a stronger story if the glass was broken - perhaps something like this:



Generally speaking, I enjoy nature photography and had it not been for this course I would not have been exposed to other parts of photography such as portraiture, night photography, still life, and action - including different techniques for capturing action such as freezing movement versus panning.

In addition to being exposed to parts of photography I would not have otherwise been exposed to, I was required to submit competition-quality images to my instructor for review. If the image was not competition worthy, he would let me know. And I learned a great deal from

having to resubmit my work multiple times until I got it right! I also learned a lot about my level of perseverance. But having to resubmit was not due to any slackness on my part. It may have been due to a lack of understanding.

The other challenge I faced was that I wasn't always able to be on a tripod, and sometimes my images were soft when I was in aperture mode. It is because I have essential tremors. So I looked at how I could make changes to account for that. I started taking my images in manual mode, where I have to determine what shutter speed I need to use when I am at a particular distance from the image. That is the most difficult part for me.

I learned a lot from the PSA course. It helped me to become a better photographer, and it was well worth the price of the yearly subscription to PSA.

- Pauline Jaffe

*All images (except the last)
© Pauline Jaffe*

Competition Results: February (Artificial Light)

Judge: Bidyattom Mittra

PRINTS

Intermediate (16 entries)

1st	Steven Frahm	Moonrise over Golden Canyon
2nd	Steven Lapidus	Right Up My Alley
3rd	Tom Marchessault	Welcoming Entrance
HM	Peter Dunner	Econo Candy
HM	Kay Norvell	St. Mark's Horses

Advanced (27 entries)

1st	Nikos Zacharakis	Gem in the Ocean
2nd	James Chia	Standing Strong
3rd	Saul Pleeter	Coco
HM	James Corbett	Eyes of Gold
HM	Bruce Cyr	Caladium Leaf
HM	Eric Schweitzer	Peace Lily
HM	Bill Seelig	Young Alien
HM	Tammy Trocki	Dope
HM	Nikos Zacharakis	Tango Mood

ELECTRONIC IMAGES

Novice (7 entries)

1st	Pauline Jaffe	Old Doll
2nd	Pauline Jaffe	Wine Bottles

Intermediate (27 entries)

1st	Steve Parker	Shadow of Letters & Numbers
2nd	Ruiqing Pamboukian	Rose and Apple
3rd	Lorraine Chickering	Double Decker Dazzle
HM	Michael Blicher	Metro Center
HM	Gary McDavid	Light Sculpting
HM	Christina Papakonstantinou	Lime Light
HM	Claudia Seelig	Holiday Reflections
HM	Cat Simmons	Keep Your Distance
HM	Cat Simmons	Dancing Ballerina

Advanced (30 entries)

1st	David Terao	Spiky Leaf
2nd	David Terao	Radish in Cup
3rd	Mark Segal	Bass Clef Boogie
HM	David Clemmer	Blackwater Falls
HM	Bruce Davis	MARTA Station
HM	Joanne Mars	A Pretty Girl
HM	Joanne Mars	Girl in Silhouette
HM	Larry Mars	Backlit Jar
HM	Chet Stein	Stormy Night
HM	John Willis	Portrait Gallery Shadows

NBCC Competition Results

Cumulative Scores Through February 2021

PRINTS

Intermediate

- 39 Steven Frahm
- 36 Steven Lapidus
- 31 Peter Dunner
- 28 Cherry Wyman
- 22 Kathryn Mohrman
- 14 Kurt Focke
- 12 Kay Norvell
- 10 Lisa Maco, Julia Malone
- 9 Richard Chitty, William James
- 8 Tom Marchessault
- 6 Marjorie Bloom, Debbie Menditch,
Ruiqing Pamboukian

Advanced

- 60 Bill Seelig
- 44 Dick Pelroy
- 42 Stan Collyer
- 34 Nikos Zacharakis
- 22 Lester LaForce, Tammy Trocki
- 15 Bruce Cyr
- 14 Saul Pleeter, Jim Turner
- 12 James Corbett, John Norvell,
Eric Schweitzer
- 9 James Chia
- 6 Sarah Salomon

ELECTRONIC IMAGES

Novice

- 44 Riko Saidel
- 37 Pauline Jaffe
- 29 Tom Gross
- 19 Janice Solomon
- 8 Craig Carlson
- 6 George Kiebusinski, Maude Svensson

Intermediate

- 53 Peter Winik
- 49 Ruiqing Pamboukian
- 40 Claudia Seelig
- 33 Gary McDavid
- 28 Mark Leatherman
- 26 Lorraine Chickering, Steve Parker
- 24 Max Kantzer
- 22 Christina Papakonstantinou
- 18 Michael Blicher, Shelley Price,
Cat Simmons, Don Tobin
- 15 Geoff Hornseth
- 14 Jill Randell
- 12 Stacey Lewis, Cherry Wyman, Rose Yee
- 6 Beth Altman, Dillard Boland, Kurt Focke,
James Frid, Tom Gross, Al Neyman,
Audrey Rothstein, Dawn Sikkema,
Ray Whitman

Advanced

- 92 David Terao
- 40 Joanne Mars
- 32 Chet Stein
- 30 Kent Mason
- 29 James Chia, Toni Robinson, Mark Segal
- 24 Robert Barkin, Bruce Davis
- 18 José Cartas, Larry Mars, John Willis
- 16 Melissa Clark
- 12 Steven Silverman
- 9 Stuart Glickman
- 6 Ira Adler, Gail Bingham, David Clemmer,
Carol Lee, Guillermo Olaizola,
Nancy Wolejsza, Jean Yuan

Intermediate Print Winners

February (Artificial Light or Open) Competition



1st Place
Moonrise Over Golden Canyon
© **Steven Frahm**

This photograph was taken about an hour before sunset during a winter workshop in Death Valley. I liked the simplicity of the juxtaposition of the simple mountain landscape and the rising moon. But the initial image was not very good. The moon was too small and in the wrong place, and the colors were a distraction. My recent reading of "Ansel Adams: 400 Photographs" inspired me to convert the image to B&W, enlarge the moon a bit, and move it in Photoshop to better balance the mountains. Careful clone stamping replaced the pixels where the moon had been.

3rd Place
Welcoming Entrance
© **Tom Marchessault**

This is the entrance to an apartment house we walked by several times a day when we were visiting Sante Fe last February. During the daylight hours, it was nothing special, but after dark the lighting in the hallway worked very well with the colors of the walls and doors. It was cold outside, but this entrance was very inviting and warm. No drama but a comforting view. This was my first iPhone winner.



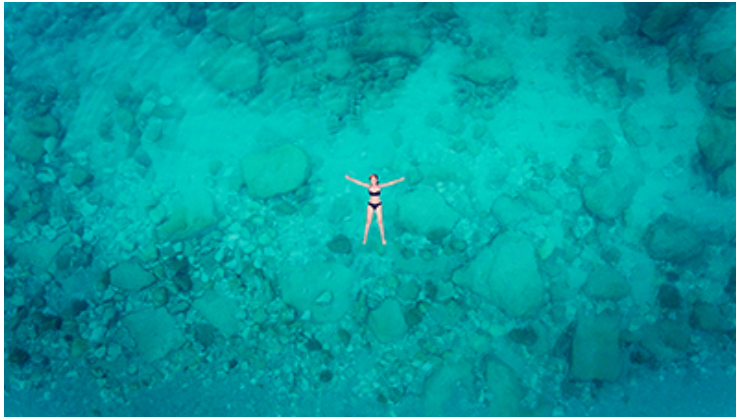
2nd Place
Right Up My Alley
© **Steven Lapidus**

Shortly after arriving at our hotel in Dubrovnik, Croatia, we headed down to the old town for our first look at the historic, stone-walled city on the Dalmatian coast. It was nighttime, and from the distance we could see the streets, walls and buildings of stone reflecting the glow of old street lights; off to our left, we saw lights reflecting on the water from the boats in the harbor. Spectacular. I turned around to take in the beauty and realized that the gentle curve of the roadway, lined on both sides with stone and accented with beautiful purple-pink flowers provided the perfect backdrop. I was fortunate to capture the moment without the intrusion of tourists and vehicles.



Advanced Print Winners

February (Artificial Light or Open) Competition



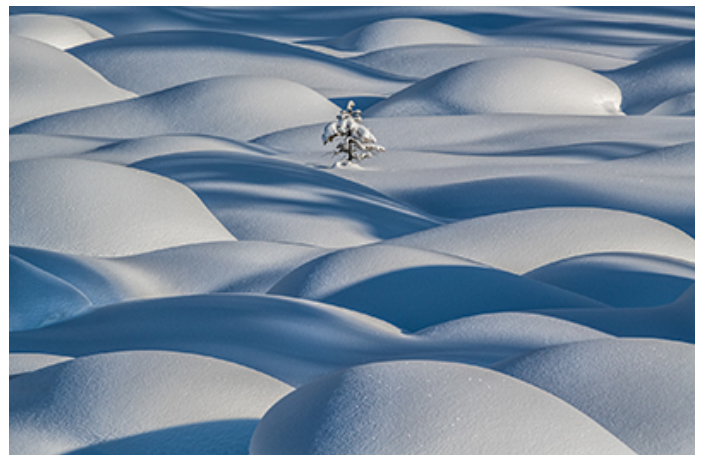
1st Place
Gem in the Ocean
© **Nikos Zacharakis**

This is a shot from a drone showing the gorgeous crystal waters of the Greek beaches. In the center, my wife is enjoying the serenity of nature. The simplicity, the colors, the clear composition and subject (and perhaps the reminiscence of a good time in nature that we all crave now) made me take and select this photo.



3rd Place
Coco
© **Saul Pleeter**

The inspiration for this photo was a video by Chris Knight about Rembrandt's life and the lighting that he used. He showed how a photographer could recreate the lighting. Of course, when I tried to replicate his setup, I did not get the results that he got. There were many trials before I settled on a lighting setup. The main light was raised to about a 45-degree angle. The second light was a full light for the left side of her face. The third light was used on the backdrop. There was little post-processing except to lighten her eyes. I was fortunate that my friend loves Renaissance costumes and loaned this one to me.



2nd Place
Standing Strong
© **James Chia**

I took the shot one morning last January in the Canadian Rockies. As I drove on the highway in Jasper National Park, I saw a field of lumpy snow bumps which looked so shiny, crispy and transparent, side-lit by the sun. I stopped on the roadside, took out my long lens and shot many frames handheld along the guardrail. I was able to isolate the scene and fill the frame with the nice rhythm of the snow bumps. A tiny tree breaks the rhythm and becomes the focal point and tells a story of the wintery wonder!

Novice EIC Winners

February (Artificial Light) Competition



*1st Place
Old Doll*
© **Pauline Jaffe**

The image is straight forward. The beautiful doll and other props were lent to me by a friend. I used a soft box, reflector, and black backdrop. However, the backstory is probably more interesting. I have had difficulty taking nature images in aperture priority when I didn't have a tripod available, even if I was resting my camera on a hard surface. This is due to a condition that I have called "essential tremors." The images tend to be soft and I

don't always see it until I am in Lightroom. To counter this, I have been told, always work in manual mode and know how far away from your subject you need to be. This was something I needed to test. (If anyone has information on essential tremors and photography, please let me know.) This was how I came to photograph the beautiful doll.

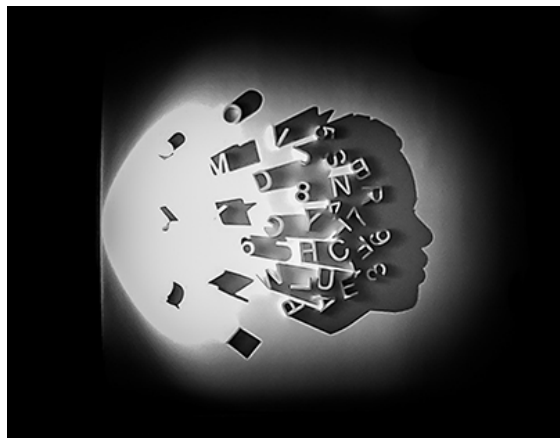


*2nd Place
Wine Bottles*
© **Pauline Jaffe**

A friend of mine had three old wine bottles that he lent to me as photographic props. I used a soft box, reflector, and black backdrop. I took an online course through PSA (Photographic Society of America) called "Creating Competitive Images" and Chapter 4 of the course was working on still life images. I created many still images that I sent to my instructor. His feedback helped me to create this lovely image.

Intermediate EIC Winners

February (Artificial Light) Competition



1st Place
Shadow of Letters & Numbers
© **Steve Parker**

The National Portrait Gallery in 2018 had an exhibit, "Black Out", exploring the history and the contemporary artistic interpretations of silhouettes. Before photography, in the 1850s, silhouettes were the quickest and most economical media to reproduce images. Today they continue to thrive through interpretations by artists such as Kumi Yamashita's "Profile," produced by a single light source.



2nd Place
Rose and Apple
© **Ruiqing Pamboukian**

The one good thing that has come out of this pandemic is that I have learned still life as a new photography skill. This photo is one of many still life photos I took last year when I practiced lighting and setups. I used Topaz Studio to add mood and effects. "Rose and Apple" represents love, wisdom, health and joy. They are all I ever wished for!



3rd Place
Double Decker Dazzle
© **Lorraine Chickering**

When in London in April 2018, I went searching for opportunities to capture iconic locales in unordinary ways. This was taken about 10 pm near Wren's historic St. Paul's Cathedral. Car lights in several images were turned into streaming light trails. But this double decker bus was the perfect moving subject to create an atmosphere of mystery. It was taken with a tripod at ISO 100, f11, 5 seconds at 15mm. I did basic processing in LR and then some spot removal, contrast adjustments, dodging and burning in Photoshop.

Advanced EIC Winners

February (Artificial Light) Competition



1st Place
Spiky Leaf
© **David Terao**

When I was walking my dog in the park in the early morning, I saw this spiky American elm leaf laying on the ground with the sun backlighting it. I took the leaf home to try to recreate what I saw. Using a snooted tungsten light, I hung the leaf on a piece of thread to cast a shadow on the black background. I then cloned out the thread in Photoshop.

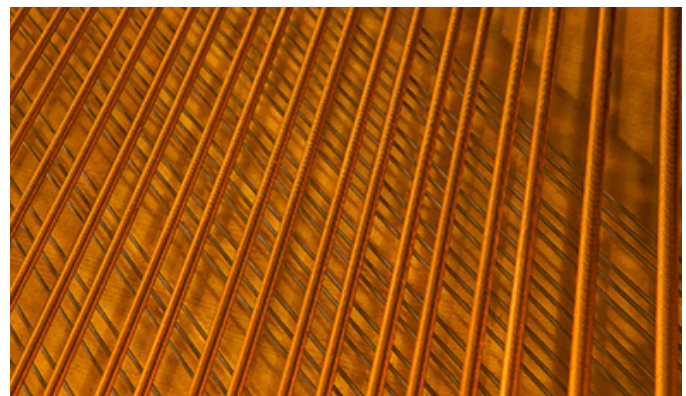
2nd Place
Radish in Cup
© **David Terao**

I've been photographing a lot of still life using focus bracketing these days. Recently, I bought a bunch of radishes at Whole Foods to practice on. I found this single radish in a crystal cup produced a nice, clean, simple subject with complementary red and green colors. I particularly liked the curly root tip on this particular radish. The radish and cup were shot on a black plastic sheet to get a subtle reflection. The lighting was a tungsten lamp inside a large soft box with a reflector on the other side. This image was focus stacked with 14 images. Shot with a Canon EOS R5 and 100mm Zeiss Makro-Planar lens on a tripod with a focusing rail.



3rd Place
Bass Clef Boogie
© **Mark Segal**

The image shows the interior of my late wife's Steinway grand piano. It is the strings of the lower range. It was done as a "filler" image for a photo essay I was preparing. The interior of a grand piano is a great source for abstract images. Noticing that this competition required using artificial light, which I also needed for my essay photos, I realized that almost all the images for the photo essay would qualify. I had taken many different views from different angles and focal lengths, and I chose this as the most pleasing.



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Tammy Trock

MPA

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Toni Robinson*

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Mike Mitchell

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Don Tobin

Cherry Wyman

Field Trips

James Corbett*

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Lester LaForce*

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Ray Whitman

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