

# The Lens and Eye



Volume 48 Number 2 | October 2012 | Editor: Lori Ducharme | Contact: [newsletter@nbccmd.org](mailto:newsletter@nbccmd.org) | [www.nbccmd.org](http://www.nbccmd.org)

## Calendar

### OCTOBER EVENTS

- 3 Competition Night, 7:30pm, Open (Electronic); Judge: Steve Gottlieb  
*Hospitality:* Steve Lapidus, John Barnes
- 10 Competition Night, 7:30pm, Open (Print); Judge: Don Berkemeyer  
*Hospitality:* Anita Van Rooy, Bill Seelig
- 17 Board Meeting, 7:30pm, Hanessian's
- 24 Program Night, 7:30pm  
Speaker: Sue Tatterson, "Spirits of the Abandoned"  
*Hospitality:* Alla Doroshko, Bobbie Havel
- 27-28 Field Trip: Lonaconing Silk Mill and Cumberland Foliage
- 31 No Meeting (Halloween)

### NOVEMBER PREVIEW

- 7 Competition Night - Waterscape
- 14 Program Night, 7:30pm
- 21 No Meeting (Thanksgiving)
- 28 Board Meeting, 7:30pm

## October Competition Topic: Open

Any photograph taken on or after June 1, 2011. Electronic image submissions due by 7:30pm on Sunday, September 30.

Remember, Open competitions are held on 2 different nights – electronic images on October 3, and prints on October 10.

## In This Issue

This month's *Lens and Eye* has a lot in store, thanks to the hard work and creative contributions of many of our members.

October is an "open" competition month. Members are reminded that these competitions span two evenings, with Electronic images judged on the first Wednesday, and Print images on the second. We have terrific judges lined up, and their bios are included here. Take a look at their work online to get a sense of how they see the world through their lenses.

Following on President Carol Lee's call for greater synergy between Club committees, this month's program night and field trip go hand-in-hand. Sue Tatterson will provide an overview of her approach to documenting abandoned places, and the Club's field trip this month explores one such place. You'll be intrigued by the descriptions of both events.

Other articles explore a host of educational opportunities as well as exhibit/competition opportunities both within and outside the Club.

Our member profile has returned to the *L&E*, along with a recap of last month's competition winners.

Bill Seelig also returns with yet another of his creative photography projects. And this month we introduce a new, recurring column devoted to iPhoneography, which we hope will demystify this medium and introduce you to new ways of expressing your creativity.

We welcome additional ideas for articles. Send them to [newsletter@nbccmd.org](mailto:newsletter@nbccmd.org).

– Lori Ducharme, Editor

## October 3 Competition Judge: Steve Gottlieb

Steve Gottlieb's photography ranges from architecture to people to landscapes. Literally thousands of his images have been published worldwide in magazines, advertisements, brochures and annual reports. His commercial work has been recognized with numerous awards, such as "Advertising Photograph of the Year" in both NYC and Washington, DC. He was designated as one of a half-dozen "Kodak Professional Icons" in the U.S.

A graduate of Columbia College and Law School, Steve practiced law for a decade before turning his photography hobby into his vocation.

Steve is best known as the photographer (as well as author and designer) of six books including *American Icons*, *Washington: Portrait of a City*, and *Abandoned America*. His books have won acclaim from *People Magazine*, *USA Today*, and the Chicago Book and Media Fare, and have been featured in *Shutterbug* magazine and *Popular Photography*.

Steve is founder and director of Horizon Photography Workshops. He and other Horizon instructors lead weekend workshops at the Chesapeake City, MD headquarters, as well as many other locations. Learn more at: [www.horizonworkshops.com](http://www.horizonworkshops.com).

Steve also leads workshops for businesses, non-profits and government agencies to promote creativity, innovation and team-building using a photography-based process he calls "VisionMining." (<http://www.visionmining.com>)



Images © Steve Gottlieb



## October 10 Competition Judge: Don Berkemeyer

Our October print judge is Don Berkemeyer, one of the principals in Berkemeyer-Hine Photography. He started working professionally 20 years ago, doing a mix of architecture, corporate portraits, and children and families. He has made his living with 4x5, 2¼ and 35mm formats, and now shoots exclusively with Canon digital. His clients are brides and families, with a smattering of association work on Capitol Hill.

Berkemeyer-Hine Photography (in which Don partners with Susan Hine) is a small firm of just 2 photographers. They have spent a lot of their energy creating a business that is an expression of their love and compassion. They feel that their job is to first create a relationship, then to be of service. They believe that if this is their focus, their hearts will stay in the game and they will be sought out by exactly the clients they most want to work for. To this end, their website is very simple, as are their products and pricing.

Don describes his photographic style as "candid, intimate, engaged journalism." The galleries on his website show intimate portraits of couples, children, and weddings captured in a style that is both unusual and beautiful. View them at [www.bcphoto.net](http://www.bcphoto.net).

## October Program Night:

### Sue Tatterson, “Spirits of the Abandoned”

If you are captivated by images of abandoned spaces, this is the program for you. On Wednesday, October 24 at 7:30, Sue Tatterson will share her stunning images from some of the 70 sites she has explored, many of them in and around this region. The program also will include a demonstration of her post-processing techniques and great stories about how she got herself into (and out of) some of these locations.

Sue was a committed film photographer until she was given a digital camera in 2006 and went to Thistle Mill near where she lives to try out the camera and fell in love with the light.

Sue created her web site and book, *Spirits of the Abandoned*, for her Masters in Fine Arts degree from the University of Baltimore, where she now teaches. Sue is a graphic designer, photographer and teacher, and you will find her hanging out on weekends in abandoned buildings with her Nikon in search of breathtaking light and that "once-in-a-lifetime" shot that (she says) she hasn't gotten yet. Her work can be found on her personal web site, [www.suetatterson.com](http://www.suetatterson.com) as well as at [www.spiritsoftheabandoned.com](http://www.spiritsoftheabandoned.com).

In the introduction to her book, Sue shares that “*Spirits of the Abandoned* was born out of my fascination with lonely, isolated and possibly haunted places and my life-long love of photography... We live in a constant cycle of



© Sue Tatterson

abandonment and renewal, discarding the old for the new... and erasing our past in the process... In many cases, what we're allowing to rot are magnificent representations of a by-gone era whose replacements pale in comparison." In describing her work, Sue adds that a common thread tying her images of these places together is "their dereliction and their metamorphosis into light and texture-infused entities."

Sue will bring a copy of her book and some prints of her images of the Lonaconing Silk Mill for members to view.

— Gail Bingham



© Sue Tatterson

# Field Trip: Lonaconing Silk Mill & Cumberland Foliage

Our October field trip will be a jaunt to western Maryland, with the featured location being the abandoned Lonaconing Silk Mill, a few miles south of Frostburg. Members will be able to make a weekend of it, with dinners together Friday and Saturday nights, depending on people's travel plans.

The Lonaconing Silk Mill is the last intact silk mill in the United States. The small town of Lonaconing, located along the Cumberland and Pennsylvania Railroad's mainline, was built initially around iron, glass and coal industries. In the early 1900s, a local banker learned that the Klotz Throwing Company was looking for a site in western Maryland to construct a silk throwing mill to produce thread from twisted or wound raw silk, which then would be sold to textile manufacturers. Lonaconing was a prime location due to the proximity of the railroad and the availability of cheap energy. Coal mines were plentiful, and many of the workers were the wives of local coal miners. The mill operated from 1907 to 1957, when it simply closed its doors, leaving three floors of equipment behind almost untouched. Now somewhat overgrown by trees, the interior is becoming



*The Lonaconing Silk Mill; image © Lori Ducharme*

known by photographers as a special place that time seems to have forgotten. For more information see: <http://www.whilbr.org/SilkMill/index.aspx>. You also can find wonderful images of the mill on October program speaker Sue Tatterson's web site, [www.spiritsoftheabandoned.com](http://www.spiritsoftheabandoned.com).



*Interior of the mill (main floor); image © Sue Tatterson*

NBCC has two, four-hour photo shoot opportunities at the mill on Saturday, October 27. Due to tight working space within the mill, group size is limited. A fee of \$75 per photographer (cash) is collected by the owner, with funds going to support the extensive maintenance requirements of the property. When we are not at the mill, either on Saturday or on Sunday before heading home, participants can also organize additional photo shoots of fall colors, downtown Cumberland with its brick industrial buildings and old church spires, and/or the Western Maryland Scenic Railroad.

As of now, both sessions at the Lonaconing Silk Mill are full, but you can get on the waiting list if interested. Please contact me at [gbingham@resolv.org](mailto:gbingham@resolv.org) if you have any questions.

— Gail Bingham

# Educational Opportunities

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## **Visual Design**

Kent Mason offers his Visual Design class to NBCC members on Thursdays from 7:30-9:30pm from his home in Rockville. Designed for those interested in developing greater visual awareness photographically and improving their composition skills, this visual design class focuses on: (1) the concepts and language of visual design; (2) the tools of visual design; and (3) the methods of arranging visual elements creatively. The goal is to develop one's skill in producing well-composed, exceptional images. The class includes presentations (with numerous images as examples); assignments; critique of participants' images; and discussions of photographic techniques. Another benefit is learning how to evaluate your photographs. The course runs for 7 sessions beginning in November. The class fee is \$95 to cover visual aids, of which the club receives \$5 toward future training expenses. Class size is limited to 14. Contact Kent directly for more information and to enroll. (Through October, reach him at 304-866-7471.)

## **Lightroom Overview**

Alan Sisen will offer a Lightroom 4 Overview seminar on Saturday, October 13. This is an overview class with emphasis on Lightroom's Library, Develop, and Print modules. Attendees will gain a very good understanding of Lightroom's features and will be able to decide whether it is an appropriate digital asset management tool and raw image processing tool for their purposes. NBCC members pay a discounted price of \$40, including lunch, snacks and a donation to the NBCC education committee. Email Alan with questions or to reserve your spot: [alan@alansisenphotography.com](mailto:alan@alansisenphotography.com)

## **Nikon School**

The Nikon School of Photography will offer two one-day workshops at the Tysons Corner Marriott on October 27 and 28. For more information, visit <http://www.nikonusa.com/Learn-And-Explore/Nikon-School/index.page>. (Note that Nikon School classes are not just for Nikon shooters!)

## **Scott Kelby**

Scott Kelby will host his all-day Photoshop Seminar at the DC Convention Center on October 29. The cost is \$99 for those who are not members of NAPP. Register by calling 1-800-201-7323, or online at <http://kelbytraining.com/event/washington-dc-4>. Register at least 14 days in advance and get \$10 off.

## **Nature Visions Expo**

The annual Nature Visions Mid-Atlantic Photography Association Expo will be held November 9-11 in Manassas, VA. Registration and schedule of events is available at <http://naturevisions.org>.

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## Splinters from the Board

At the September Board meeting, the Board approved development of a new NBCC cup with an updated logo featuring those in leadership roles or who are otherwise active. This cup will be available for members to purchase. Also, the cup will be given to speakers and judges in addition to the \$50 honorarium which we currently give.

Two surveys were brought to the Board's attention for approval. One survey will poll members about out-of-town field trips, and another will determine member interest in community outreach. Those surveys were reviewed, edited, and approved. They will be distributed via a Gordie Gram. It is hoped that members will take a few minutes and complete them.

The NBCC website is a great source of information about club activities. Committee members are in the process of updating the information that applies to them. Our web address is <http://www.nbccmd.org>.

NBCC has a tradition of members getting together before Club meetings to eat dinner at the Seven Seas Restaurant in Rockville. Judges and program speakers are invited but any of our members may attend. If you are interested, please let Carol Lee know. The dinner starts at 5:45pm.

— Carol Lee, NBCC President

## Member Profile: Dave Clemmer

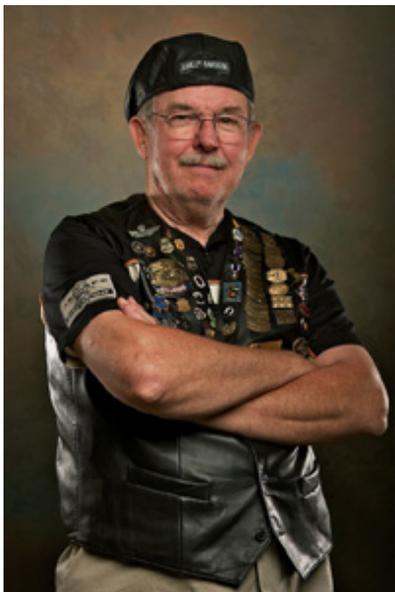


Photo © Nancy Brun

**Dave Clemmer** is a new NBCC member this year and is gearing up to submit photos in as many of the competitions as he can cover. He has been making images since 1963 when the father of his first wife, Marsha gave him an Argus C-3 35 mm camera. This camera later went with him to Viet Nam. He now uses a Nikon D700 and is also conversant with a medium format view camera which he likes very much.

Dave graduated from Northwood High School in 1962 and worked selling auto parts until 1966 when he enlisted in the army to go to flight school. Upon his graduation in 1967, he was selected for advanced training on the CH-47 cargo helicopter. He did his "post-grad" study in South East Asia, where he served in the Vietnam conflict until April 1968 when he was wounded in action. Dave earned the Distinguished Flying Cross, the Purple Heart, and the Air Medal with 22 oak leaf clusters for his combat experience. After recuperating from his wounds, he was assigned to Fort Meade, Md. where he served until he left active duty in March 1970.

While still on active duty at Fort Meade, Dave took fixed wing flight training at Friendship International Airport in Baltimore. In 1973, he was hired as an Aircraft Dispatcher for the Army Reserve, and in 1977 he was selected to be an instructor pilot. Then, in 1978, he went to work for the Federal Aviation Administration (FAA) General Aviation District Office as an Aviation Safety Inspector. He served in this capacity until 1984 when he was hired to be a full time pilot at FAA Hanger 6 at Washington National Airport. This elite group provides transportation for senior officials at many levels of government. He retired from the Army Reserve in 1994 with over 6000 hours of flight time.

Dave participates in veteran activities with the Vietnam Pilots Association, the Army Aviation Heritage Foundation, and the Combat Helicopters Pilots Association and provides photos and information for their archives. He was the official photographer for the Director of FEMA after the bombing in Oklahoma City in 1995. Some of his photos were included in the album given to President Clinton documenting the event. Some of his work is still on display at the bombing memorial.

Dave was afforded another brush with history on September 11, 2001 when his passenger was the US Attorney General (AG). He was asked to fly the AG back to Washington after the air traffic control system was shut down. This event received mention in Lynn Spenser's book *Touching History*.

By the time he retired from Hanger 6 in 2009, Dave had logged in over 17,000 hours of flight time and had flown about 25-30 flight types, both rotary and fixed wing, and on occasion, has been known to fly a glider. He had touched down on six of the earth's seven continents, leaving Antarctica for some day's future exploration. He made photographs during all of his many travels. He had reinvigorated his interest in photography, taken up wood-working as a hobby and purchased a Harley-Davidson for transportation. He had also applied to E-Harmony.com, where he met Meg who became his second wife in 2004.

Dave and Meg now live in Laytonsville where they are thriving members of their church and involved in other community service. Meg is a part-time student in the Culinary Institute of America and is employed full-time at American University. When not otherwise engaged they spend time enjoying their grandchildren Anya (age 4) and Caden (age 1).

Dave's favorite photography subjects are landscapes, architecture and portraits. He is especially interested in improving his portraiture skills. He is currently enrolled in classes at Montgomery College and hopes to receive his Master of Photography certificate in December. It was a former NBCC member, Ed Burke, who recommended that he join our Club. Dave waited two years for an opening. You can see a collection of Dave's photos at <http://www.youtube.com/watch?v=Esuj-k-BLNY>. This video was done to answer some of the questions from family and friends about his work and flying career.

— Jean Hanson

# Exhibition Opportunity at Friendship Heights Village Center

The NBCC Exhibits Committee has arranged an exhibition at the Friendship Heights Village Center. The exhibit space will include the meeting hall and the adjacent hallways. **The exhibit will run from January 7 – February 2, 2013.** An artists' reception will be held from 11:30am-1:30pm on January 13.

The theme for this exhibit will be "*Light or Shadow.*" The exhibit will comprise photographs where compelling light or shadow is the dominant feature and creates the main interest in the image. The goal is to showcase photography as "writing with light." Subject matter is open. Color images as well as monochrome images are eligible.

Images may be for sale. The Village of Friendship Heights receives a 20% commission on all sales during the exhibition and for 30 days following the exhibition.

We anticipate being able to exhibit approximately 50 photographs, depending on their sizes. Current dues-paying NBCC members will be eligible to submit up to 3 images for consideration for inclusion in the exhibit. A maximum of 2 images per member will be included in the exhibit. Images submitted for consideration are expected to be acceptable for exhibition in a public space (e.g., no nudes). There is no time limitation on when the image was taken. *However, as stated in the NBCC handbook, a member may not exhibit the same photograph more than twice in ANY club exhibit, regardless of the exhibit location.*

General requirements for submission, matting and framing for NBCC exhibits are described in the Club's handbook in the section entitled, "NBCC Exhibit Guidelines." Those submitting are expected to read this section carefully and abide by the general guidelines as well as the specific requirements for this exhibit listed below:

For the jurying process, submission of digital electronic images is preferred. Similar to submitting images for our electronic competition, the file size should be less than 1.5 MB, with a maximum size of 1400 pixels (width) by 1050 pixels (height), in standard JPEG image format. Name each image as follows: Your Name - Title of Image.jpg. Submissions should be emailed to [exhibits@nbccmd.org](mailto:exhibits@nbccmd.org). **All entries must be received by October 19, 2012 in order to be considered for the exhibit.** You will receive a confirmation email acknowledging that your images were received.

When submitting your entries, include the following in your email:

- Your full name as you wish it to appear
- Full title of each image
- Final framed size, *listing width first*
- Price (if the print is not for sale, please indicate "NFS," Not for Sale)
- Medium (i.e., archival digital print, if printed with pigment inks; digital print, if printed with dye-based inks, etc.)
- Email address and phone number to use to contact you if a sale occurs other than during the reception

For this exhibit, framed images of **16"x20" or larger** are permitted. All matting must be **white** or **off-white**. Frames should be standard, professional-quality wood or metal, and in **black or dark, neutral colors**. Frames need to have a wire strung horizontally across the back. The wire must be secured to the frame with screws or similar devices (simple clips, which are common on inexpensive frames from Michaels or similar stores, will not work).

**Key dates:** Submissions are due October 19. Members will be notified of acceptances no later than November 9. All framed work, ready for hanging, must be delivered by the photographer to the Friendship Heights Village Center between 10:00am-10:30am on January 6th. All exhibit images must be picked up between 10:00am-10:30am on February 3.

If you have questions regarding this exhibit opportunity, please contact Evelyn Jacob.

*NBCC Exhibits Committee: Bill Olson, Chair; Sibyl Erdman, Evelyn Jacob, Dawn Sikkema, Alan Simmons*



# PSA News

This month, we'll take a look at PSA Exhibitions, which are image competition opportunities for individual PSA members. PSA is a leader in developing Exhibition Standards that serve as guidelines for photographic exhibitions around the world. A PSA exhibition may have one or more sections in different Divisions and at least 3 qualified judges are required. Generally about 25% to 35% of the images submitted are accepted and medals are given to the best images. In PSA lingo, an "acceptance" is similar to having a photograph accepted into a juried show, although in this case the number of other competing entries is often in the thousands. An example is the Suncoast Virtual Exhibition in Florida which this year had 2 categories for electronic images — Color Open and Creative. The exhibition had a total of 3869 entries and the total acceptances numbered 1338, which is about 34%. A larger example is the S4C International Exhibition in California where there were 12 categories in different Divisions. This Exhibition received 7408 entries from photographers in 48 countries. Of those, 2512 photographs were accepted or about 33.9% (acceptances in the 12 categories ranged from 25% to 43% of total entries). And 4% of all of those entries were singled out for Honorable Mentions (a higher distinction than acceptances). You can see the results of the S4C exhibition at [http://www.pcms-photo.org/exhibitions/2012/catalog/S4C\\_2012\\_catalog\\_online.pdf](http://www.pcms-photo.org/exhibitions/2012/catalog/S4C_2012_catalog_online.pdf) to get a better idea of what a PSA competition looks like and to see some beautiful images.

PSA Exhibitions have changed a lot since they started and now with electronic entries, many more photographers find it easy to enter. Exhibitions grew as more Divisions were added and as it was easier to enter multiple exhibitions electronically. "Circuits" have between 3 and 6 judgments, each of which is a stand-alone exhibition and provides an entrant more chances for acceptances and for participating in some unique categories such as "My Favorite Image," "Faces," "Women," and "Water." PSA members can enter as many categories as they want; sometimes the fee increases and sometimes it doesn't. Once an image has been accepted in a particular exhibition, it may not be entered in any category in the same exhibition again. So it is important to keep good records to avoid duplicate or repeated entries, as well as to avoid reusing the same title for a different image. There is no date limit on photographs entered, so the PSA Exhibitions provide an opportunity to try submitting existing images from your library and see how your work compares to that of photographers around the world. It is amazing how many different countries are represented in the exhibitions as entrants and as hosts for International Exhibitions.

How do you enter a PSA Exhibition? Start by checking the PSA website under Exhibitions > Current Exhibitions. For most of them, there is a direct link to the website where you can find all the information needed to enter. An entry in any category consists of 4 images. Once you understand the category and the image size requirements (which vary), you can decide which of your images to enter. For most exhibitions, entries are done via the Internet, but there are still a few that require sending a CD. It is amazing to see how fast photos can be downloaded to an exhibition as far away as Australia. Most of the time, you can see your entry with your photos so you can be sure all is in order. It is usually easy to correct an error as you receive a confirmation from the Exhibition that allows you to correct any mistakes. Payment is usually made through PayPal, but some still require payment by check. It is important to read all the requirements to avoid having an entry disqualified. Size requirements vary quite a bit from one Exhibition to another, so it is advisable to keep master copies of photographs from which differently-sized copies can be made for entries. Why not try your hand at competing on an International level? It is interesting to see how scores vary from one exhibition to another for the same photograph. Good luck to all who enter and do let me know of your successes.

*Continued next page*

## PSA, continued

PSA developed a method for recognition of photographic achievement for entrants whose images are accepted in PSA-sanctioned International Exhibitions of Photography. Members track their acceptances and awards, and these accrue toward the achievement of Star ratings. (In fact, PSA's Star ratings are the system upon which NBCC's Star Awards were based.) There are specific guidelines for each Division in PSA which must be followed to qualify for star ratings. In addition, PSA has several Recognition of Photographic Achievement (ROPA) distinctions.

In addition to the Society's ROPA distinctions, each year PSA publishes ***Who's Who in Photography***, which is a compilation of the accepted images from PSA-recognized International Exhibitions of Photography. Qualification for listing is based on the number of acceptances received as a proportion of all acceptances, and thus the threshold varies from year to year based on the number of opportunities available. Two NBCC members are listed in the *Who's Who for 2011*. **Jessyca Stansbury-McCargo** is listed in both the Photo Travel Prints (PTD) and Pictorial Print Division (PPD) Small Prints. **Judy Burr** is listed in the Electronic Imaging Division (EID).

— Judy Burr, NBCC PSA Representative

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## October Photo Opp: White House Fall Garden Tour

Twice each year, the White House opens its gardens to the public for viewing. The 2012 Fall Garden Tour dates are October 13 (9am-4pm), October 14 (9am-3pm), October 19 (9am-3pm) and October 20 (9am-4pm). Visitors can view the Jacqueline Kennedy Garden, the Rose Garden, the White House Kitchen Garden, and the South Lawn of the White House. The event is free, but requires a timed ticket. Tickets will be distributed by the National Park Service from the Ellipse Visitor Center (at 15th and E) each tour day from 8am until all tickets have been distributed. Maximum one ticket per person. Cameras (but not tripods) are allowed. A single lens in the 18-200 range gives you the most flexibility; don't expect macro opportunities. Minimize the amount you carry, and plan for extensive security screening. ❖

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### Call for Photo Essay Images

NBCC will present our annual Photo Essay Program in March 2013. See the call for entries and the full details on page 14 of the September *Lens and Eye*.

In addition, this year the Photo Essay Committee is trying a new idea. Each member is invited to submit their own favorite humorous images. The committee hopes to compile a funny essay to be included as part of the March program. Any image (suitable for public viewing) that a member finds humorous is invited. There are no limits on the number of images you may submit; at the same time, there are no guarantees that your images will be included in the final essay.

Please submit your candidate images to Stu Mathison by December 1, 2012.

### Upcoming Competition Topics

November: *Waterscape*

December: *Black + White*

January: *An Abstract in Nature*

February: *Rhythm*

March: *An Event*

April: *Through the Window*

May: *Open*

*Check the member handbook for detailed topic descriptions.*

# A Photographer's Tent

I attended a talk last year by an outstanding DC area photographer on "environmental portraiture." In this case "environmental" means that photographs are taken in whatever natural setting the folks are found, rather than in a studio.

I especially like to photograph people in natural light. However, sometimes it is desirable to control the quantity and quality of light in a somewhat semi-natural state. Maybe we could call this "semi-environmental portraiture." At other times a certain amount of privacy is desired.

As a young lad I went to an exhibit by Irving Penn. In some cases he traveled to distant lands and photographed local folks in a tent, often draped with a canvas or other fabric. This made a big impression on me and I filed the idea away. The recent photography talk reminded me of this approach, so I thought to myself "I can do that!"

"It is also nice and warm this summer," I said to myself, "so this will be a good time to put the tent idea to the field test."



© Claudia Seelig

From the get-go I decided the tent needed to meet certain criteria: (a) be able to easily be set up and taken down by one person (i.e. me); (b) able to hold multiple models (just in case); (c) transport easily in my station wagon; and (d) provide for a variety of light control. Based on these criteria, I decided on an 8' by 8' tent.



© Bill Seelig

I went to my friendly hardware store and bought many 8-foot long light boards. I also picked up a variety of hardware fittings that looked promising. The resulting tent frame consists of two bundles of boards. Each bundle is a series of boards that are hinged and/or loosely bolted together. When I go to set up the tent, I first take out board bundle #1 and place it on the ground at approximately the desired tent site. As I open up the first bundle the hinges un-fold and the bundle takes on the form of one end of the tent frame. I then unfold the second bundle of boards. Pre-drilled wing-nut bolts are used to bolt the two tent frame halves together. Now I have fully formed tent frame (see photo above). The only tools needed are a stepstool and several C-clamps to add extra stability to this prototype, but I am working on modifications to make setup even easier.

I have all sorts of fabric on hand that I drape over the frame. Most of this material is low-cost stuff that I got from remnant tables of fabric stores. The fabric I use depends on the local lighting and the desired results. The fabric on the back of the tent typically forms the background. Meanwhile, I can put a second fabric on the top, a third fabric on one side and a fourth fabric on the other side. Or, one or more sides can be completely left open depending on the

circumstances. The combinations of different fabrics and open sides control the direction, intensity and softness of the light. The front is usually left open for photography. The image at left illustrates the tent in operation.

*Note: Not recommended for use in high winds, unless you use a very porous fabric!*

— Bill Seelig

# Shooting Straight with the iPhone

The iPhone is all about apps (short for software applications); there is nothing you can do with the iPhone unless you access an app, whether you want to make a phone call, send a text message or take a photograph. The phone comes preloaded with an app for taking pictures called Camera; it does take pictures but its functionality is limited. As I'll explain, my "go-to" app for taking photographs is ProCamera (\$2.99 and also available for Android phones). I will describe the Camera app and then explain why ProCamera is a better choice.

When you open the Camera app it is ready to shoot; the camera focuses on the center of the screen where it also takes a meter reading. By touching the screen you can focus on a different part of the scene and this then also changes the exposure. The app lets you control the flash, activate a grid to help with the rule of thirds and take HDR pictures. To take a picture, most people hold the phone up and touch the camera icon. For newbies this can be a puzzling experience because nothing happens: in fact, the Camera app takes a picture only when you *remove* your finger! As an alternative, you can press the + volume control button which functions as a shutter release. That's it for the Camera app.

The ProCamera app is a much better app for taking pictures, although because of the many options there is a learning curve. Before doing anything, check out the Settings of ProCamera where you will find all the options and a manual to get you started.

With ProCamera, you can set the focus and exposure separately. You set the focus by moving a blue square around while the exposure point is selected with a small yellow circle (see the screen shot, figure 1). This can be important if you want to focus on a nearby object that is not medium

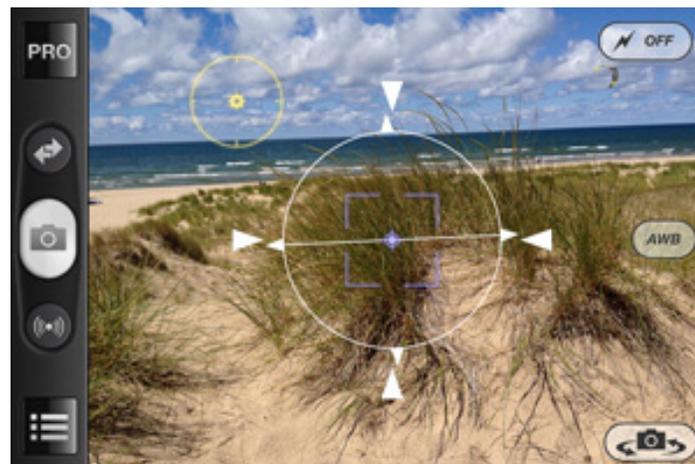


Figure 1

grey. In the image from White Sands (figure 2), I focused nearby and took the meter reading from the blue sky. This feature also helps with HDR photography and with panoramas.

With ProCamera, unlike Camera, you take a picture when you touch the camera icon, not when you remove your finger. You can also hold your finger on the icon for continuous shooting and you will get between 2 and 3 images per second in full resolution (8 mp for the iPhone 4S and 5). If you are content with lower resolution images, you can even take 8 shots per second. Another improvement is that you can use both the + and the - volume control buttons as the shutter release; this also works with the buttons on the earphone cable so that you have a cable release for the iPhone camera.

In addition to various grids, you can also place an artificial horizon on the screen. In figure 1 it is obvious that the horizon is not level, but not all scenes have a clear horizon and then the artificial horizon (the large circle in the middle) is a big help.

Figure 2 © Willem Bier

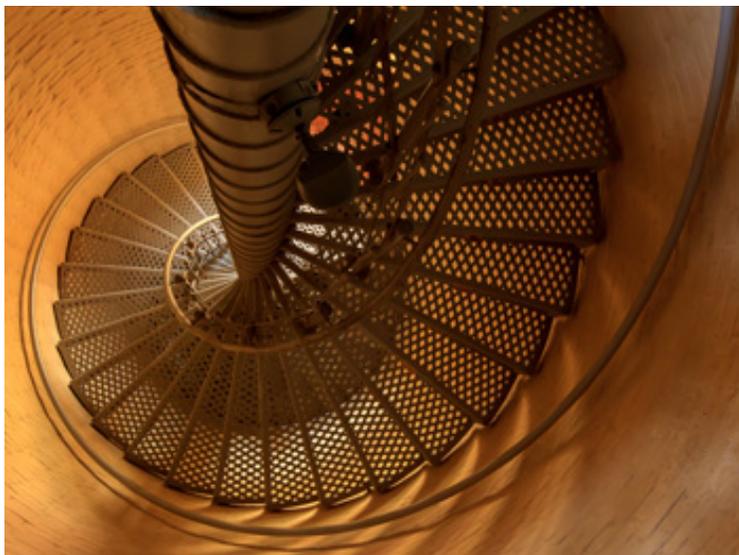


ProCamera lets you lock in a white balance by pointing the camera at a white piece of paper; touch the AWB icon and the white balance is locked and remains locked until you touch the icon again. Since the iPhone shoots jpegs, this can be useful in tricky lighting situations. And there is an easy way to use a self-timer that you can actually set to between 1/2 a second and 20 seconds in Settings.

ProCamera has a few basic editing functions and some filters that change the look of your pictures; while these features are fine, I don't use them much because there are other specialized apps that have a much broader range of possibilities. More on those in a future column.

— Willem Bier

## September Competition: First Place Winners



*Bill Olson - "Downward Spiral"*



*Cheryl Naulty - "Pumpkin Patch"*



*Ira Adler - "Salvador Dali's Hallway"*



*Bill Seelig - "Claudia"*

More winners on the following pages...

## Results of Competition for September 2012 – Stairs

Competition Judge: Charles Neenan

### PRINTS

#### Novice Traditional (5 entries)

1st	Cheryl Naulty	Pumpkin Patch
2nd	Mike Fleming	Highway to Heaven

#### Advanced Traditional (10 entries)

1st	Bill Olson	Downward Spiral
2nd	Chuck Bress	Peabody Ceiling
3rd	Bill Seelig	Stairs in Black & White

#### Novice Unrestricted (4 entries)

1st	Marvin Sirkis	Step Up
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#### Advanced Unrestricted (13 entries)

1st	Bill Seelig	Claudia
2nd	Dave Clemmer	Old, Old Steps
3rd	Chris Hanessian	Solid Steps
HM	Dawn Sikkema	LaPlacita Village in Tucson



Chet Stein - "Step by Step"

### ELECTRONIC IMAGES

#### Novice Traditional (21 entries)

1st	Chet Stein	Step by Step
2nd	Ken Goldman	Gallery Place
3rd	Chet Stein	Lonely Steps
HM	Allen Melser	Lisbon Steps
HM	Cheryl Naulty	Spiral Staircase
HM	John Willis	Cape Cod Evening
HM	Martin Zober	Narrow Steps

#### Advanced Traditional (16 entries)

1st	Jay Gartenhaus	Corner Stairs
2nd	Melissa Clark	Pompidou Center Staircase
3rd	Judy Burr	Stairs and Shadows
HM	Gail Bingham	Ariel Rios Staircase
HM	Bill Olson	Grey Stairs

#### Novice Unrestricted (4 entries)

1st	Ira Adler	Salvador Dali's Hallway
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#### Advanced Unrestricted (21 entries)

1st	Evelyn Jacob	Denver Art Museum Stairs
2nd	Jack Rosenberg	Santiago Metro Steps
3rd	Dawn Sikkema	Big Sable Point Lighthouse
HM	José Cartas	...Hyatt Regency, Trinidad
HM	José Cartas	Step by Step
HM	Lori Ducharme	Old Mill Stairwell
HM	Dawn Sikkema	Mas de Londres, France

### Reminder:

If your image wins first place in any of the **print** competition categories, please submit a digital file for publication in the next *Lens & Eye*. Email images to [newsletter@nbccmd.org](mailto:newsletter@nbccmd.org) by the 15th of the month in which you won. Thank you for sharing your winning images!



*Evelyn Jacob - "Denver Art Museum Stairs"*



*Jay Gartenhaus - "Corner Stairs"*

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

#### PRINTS

#### ELECTRONIC IMAGES

##### **Novice Traditional**

##### **Advanced Traditional**

##### **Novice Traditional**

##### **Advanced Traditional**

10 Cheryl Naulty  
9 Mike Fleming

10 Bill Olson  
9 Chuck Bress  
8 Bill Seelig

18 Chet Stein  
9 Ken Goldman  
6 Allen Melser  
6 Cheryl Naulty  
6 John Willis  
6 Martin Zober

10 Jay Gartenhaus  
9 Melissa Clark  
8 Judy Burr  
6 Gail Bingham  
6 Bill Olson

##### **Novice Unrestricted**

##### **Advanced Unrestricted**

##### **Novice Unrestricted**

##### **Advanced Unrestricted**

10 Marvin Sirkis

10 Bill Seelig  
9 David Clemmer  
8 Chris Hanessian  
6 Dawn Sikkema

10 Ira Adler

14 Dawn Sikkema  
12 José Cartas  
10 Evelyn Jacob  
9 Jack Rosenberg  
6 Lori Ducharme

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*Voting members in bold*

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

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