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The Lens and Eye

North Bethesda Camera Club

Volume 43 Number 6

<http://www.nbccmd.org>

Editor: Tom Sullivan: nbccleandeye@yahoo.com

February, 2008

Calendar

February, 2008

- 5 PCR: 7:00 pm.
- 6 Board Meeting: 7:30 pm; Hoffman's.
- 13 Competition Night: 7:30 pm.
Judge: Irene Owsley.
Hospitality: Jean Hanson. Bill ho
and Jim Hammack..
- 14 Craft of Photography 7:30 pm; Mason's
- 18 Photo Critique: 7:30pm; Mason's
- 20 Workshop: Critique; 7:30 pm.
Guest: Kent Mason.
Hospitality: Marvin Sirkis, Alla Doroshko
and Ross Emerson.
- 23 Field Trip: National Building Museum.
- 27 Program: 7:30 pm.
Guest: Bruce McKaig.
Hospitality: Nancy Garwood.
- 28 Craft of Photography 7:30 pm; Mason's

March, 2008

- 4 PCR: 7:00 pm.
- 5 Competition Night: 7:30 pm.
- 12 Workshop: 7:30 pm.
- 16 Photo Essay: Leisure World; 2:00-5:00.
- 17 Photo Critique; 7:30 pm, Kent Mason's.
- 19 Board Meeting: Sullivan's: 7:30 pm.
- 26 Program: 7:30 pm.
- tbtd Field Trip; Millwood, VA.

Competition Assignment:

Something Old

The subject(s), not the photographic treatment. (Must have been taken on or after June 1, 2006).



February 20 Workshop New Format for Image Sharing and Critique

Bob Peavy

Following up on previous workshops involving image sharing and critique, on February 20 we're introducing a new format that allows participants to choose from among several types of feedback for their images. This format also permits members to submit images anonymously, if they wish, which may encourage newer club members to participate. The workshop will be time managed, so participants will have a fair and equal opportunity to receive feedback on their work.

Here's what you need to do in order to submit images for this workshop. First, identify one or two images for which you'd like to receive feedback (or identify three images, but only as described in Category C, below). Next, decide on the type of critique or feedback you'd like – three categories are available (see below) – and follow instructions for preparing and naming your digital image file(s) and emailing them to

workshop@nbccmd.org prior to 7:30 pm on February 18 (the Monday preceding the Workshop). Also, sizing of all images should be done according to the same instructions that are used in submitting images for the club's

Cont'd on p.4

Bruce McKaig for Program Night

Caroline Helou

Bruce McKaig's Presentation will be on *Time based Works in Photography*. Bruce will talk about how his work has evolved into time based photographic works, starting with lengthy pinhole photographs and currently exploring time-lapse animations. The presentation will also include a brief overview of time-based works in history, starting with Moving Pictures in the late 19th century, ending with thoughts on cell phone movies today.

Bruce has been making photographs for over thirty years, living and traveling in Europe, North and South America, Siberia, and India. His photography involves meticulous processes that produce one-of-a-kind pieces, working with chance elements of surprise and exploring techniques as diverse as pinhole photography, ambient light images, stereo photography, handcolored images and digital animations. He has a Bachelor of Art in Liberal Arts from Austin College and a

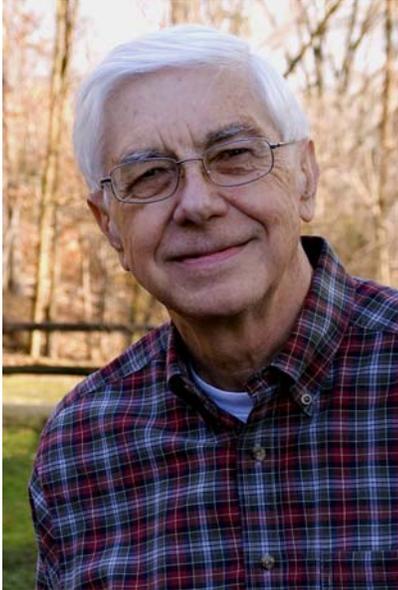
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Member Profile

Text and photo by Jean Hanson



Don Martell

Those of you who attended the January 23rd workshop on Photo-shop Skills are now acquainted with Don Martell. A member since 2006, Don competes occasionally, has participated in some of the field trips, was a member of the Photoshop study group, and is focused on honing his skills and producing good work.

Don was born in St. Paul, Minnesota and raised in Somerset, Wisconsin, just over the border in St. Croix County. He favored Wisconsin for his college experience as well, earning a BS degree in Electrical Engineering at the University at Madison in 1960.

His first job after graduation was with the Mitre Corporation in Bedford, Mass. Mitre is a not-for-profit focused on assisting federal, state and local agencies acquire electronic systems. With the exception of a four year stint with RCA in the 1970s, Don has worked with Mitre, in various locations, up until his retirement in 2006. Don also completed an

MBA degree in 1982 from Boston College.

Don met his first wife, Loretta, who was a chemist for a sugar company, in the Boston area and they were married in 1964. They had two children together; Christine, born in 1968, who is a professor at the University of Colorado, School of Public Relations, and Laura, born in 1971, who is a Program Evaluator for the Wilder Institute in St. Paul, Minnesota. Laura is married and has three children ages 6, 3, and 7 months. Don and Loretta were divorced in 1977.

Don came to the Washington, D.C. area in 1990 for a promotion and as part of work realignment. He was consulting with the various U.S. commands and agencies on information processing projects. Frequent travel was required since sponsors were located across the country and at foreign locations.

When Don came to the D.C. area, he had been single for several years. He discovered the "personals" section in the Washingtonian magazine where he met Mary, a Bethesda resident and a fellow divorcee. Mary works as a psychotherapist and has one daughter, Helen, who is currently attending Smith College. Don and Mary were married in June of 1997.

Don's interest in photography began in high school where he struggled with an unmemorable medium format reflex camera. His interest lapsed in college, where other activities took priority. He took up photography again in 1966, when he purchased a Yashica SLR and set up a darkroom in a bathroom of his home. His wife and children were his subjects, as well as scenery shot on family vacation trips. He

worked with both slides and prints. Eventually, he bought each of his children a camera for their high school graduation. Christine received a Pentax and Laura, an Olympus. Don actually borrowed Laura's camera in 1987 to record a trip to Alaska.

In 2001, Don's interest in photography received an extraordinary boost. His wife's sister and brother-in-law, posted with the World Bank in Kenya, invited Don and Mary for a visit. With their hosts as guides, Don was able to see sights in Kenya the usual tourist would miss. They also had the use of a truck, which made it easy to get out in the mornings and evenings for animal shots.

For the trip, he had chosen his first digital camera, a Sony Mavica with a resolution of only three mega pixels. Although the Mavica had limitations, Don was hooked on digital and soon upgraded to the Canon D60. He now has two Canon 5Ds and four Canon lenses, plus a small and lightweight "folded" lens, a 70-300 f4-5.6, which he finds useful and versatile for travel. His tripod is a Manfrotto with a ball head. He processes his images in Photoshop CS3 and prints with an Epson 4000. He uses Epson matte paper for proofs, but favors rag papers such as Hahnemuhle Museum Etching and Velvet Fine Art for final prints. He also uses Epson Water Color and Canvas, and, occasionally, Hahnemuhle Pearl.

While attending a weekend workshop at a bed and breakfast in St. Mary's County, Maryland, Don made some useful connections. First, he was commissioned by the owner of the b and b to shoot some photos of the manor house and local scenes. Then, Don met Frank Van Aalst, a professor of Asian Studies in the

Lifelong Learning Center of St. Mary's College. Frank offered Don a small stipend to prepare a photo diary of his, and then planned, Silk Road Trip for the Center. Frank wished to use these images as teaching aids and for publicity materials for Center sponsored tours.

For this assignment, Don carried two Canon 5Ds, one with a "street lens" and one with a telephoto. Upon his return, he batch processed his captures in Photoshop CS3 and produced a DVD of over 400 images, a copy of which he gave to the very pleased Van Aalst. Don will also use some of the images to produce a photo essay *Faces of China* for the forthcoming NBCC program.

Don is largely self-taught as a photographer. He feels that his technical skills outweigh his artistic abilities and is working to improve this aspect of his work. He has taken some classes at the Washington School of Photography and has had several of his images displayed in their various shows. He is now part of the faculty as he was invited to teach a Photoshop class there when the regular instructor was unable to do so.

He has also spent two weeks for each of three summers at a Maine Media Workshop where he has studied with a number of world class photographers. Last summer, he worked with travel photographers John Isaac and Bob Krist in preparation for the China trip. He enjoys shooting

landscapes and portraits and has yet to try macro.

In 2005, he and Evelyn Jacob co-chaired a photo exhibit at the River Road Unitarian and Universalist Congregation where both are members. Don was able to display several of his images, particularly of Great Falls and the Canal. Evelyn encouraged him to join NBCC. Don's image, "Morning by the Canal", was accepted for the Sandy Spring exhibit.

Don leaves soon for a trip to Morocco, February 24 - March 7. The leader is Frank Lovell, director of the Smithsonian Resident Photography Program and a member of the Torpedo Factory. It is quite possible that NBCC members will be seeing some great images from Don in the near future.

January, 2008, Splinters from the Board

Chuck Lee, President

In a relatively short meeting, Board members were provided with status reports from various directors responsible for on-going programs. Feedback and observations followed.

Board authorized the Education and Training committee to spend up to \$300 for the purchase of materials to be added to the Club's Lending Library. Members will be notified when new acquisitions are available.

Tom Sullivan pointed out there is a new look on the web site home page. A "Frequently Requested Documents" listing makes it easier to get to some of the most popular and helpful listings on the site. Also a "Complete Site Index" of all the topics in the site is provided for easy access.

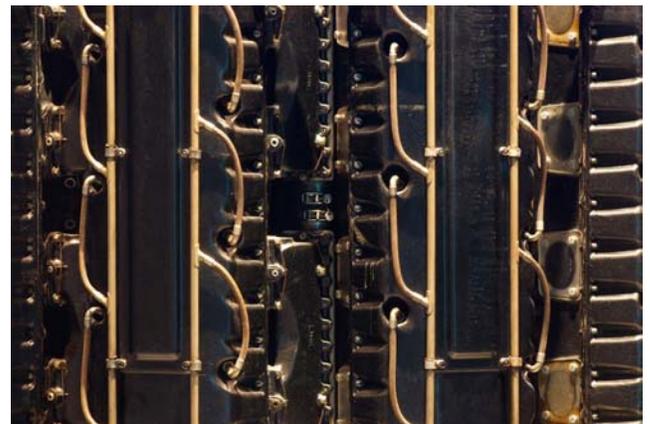
There are now 17 on the membership waiting list.

Workshop Gallery

Carl Root

Consistent with our attempts to integrate the gallery with the theme of the monthly workshops, we would like as many of you as possible to please bring a couple prints for display and comments. Come early

so we can give them all our attention before the meeting and during the break. Any size, and shape . . . whatever you think will generate interest.



February Workshop (cont'd from p.1)

electronic competitions. (See web site for details)

Please pick one of the following three categories (A, B or C) depending on the focus of critique/feedback that interests you. [But please **note** that Categories A and B are not mutually exclusive. These categories represent the starting point and main focus for feedback to the maker. In either category, it may be appropriate, depending on the image, to address one's global impression or a significant area for improvement.]

Category A: (1 or 2 images) artist intent/interpretation. This involves "reading" the image, with the assumption that everything in the picture space is intentional. What does the image communicate? What appears to be the maker's intent, and has this been executed?

Category B: (1 or 2 images) technical aspects, craft issues. What do you like about the image and how could it be improved? Composition, focus, exposure, light, camera position, etc. may be relevant areas for comment.

Category C: (2 or 3 images) compare similar images. Closely related or similar images are compared, and one of them is chosen as the more effective or preferred among them. Reasons for the selection are discussed.

At the workshop, all Category A submissions will be grouped and discussed together; likewise with the B's and also the C's. The total available discussion time for the evening will be allocated equally among the participants (not among the images). Thus, depending on the number of members submitting images, each participant will be given the same number of minutes (ideally, this will approximate 4 minutes) for review of their images. The time for each maker will be fixed, irrespective of whether he or she submits 1, 2 or 3 images. If, for example, a member submits 2 images under Category B and the discussion of the first image takes 3 minutes, then only 1 minute would remain for feedback on the second image. For participants in Category C, the same amount of time (approximately 4 minutes) would be allowed for making and discussing the image selection.

There is a digital file naming convention for this workshop: Each file name will begin with the chosen Category, A, B or C. Then, a "dash" followed by the maker's name (last name is sufficient in most cases). Finally, another "dash" followed by the image number – 1, 2 or 3 -- OR by a couple brief

words to further define the focus of critique/feedback desired. (*Examples:* A-Jones-1.jpg; A-Wong-initial reaction.jpg; B-Smith-exposure.jpg; B-Smith-soft focus.jpg; C-Jane Doe-convey joy2.jpg.; C-Jane Doe-3.jpg.)

When an image is projected on the screen, the file name is not projected -- just the image is displayed to the workshop audience. File names will appear only on the computer laptop, for the projectionist's use in controlling the order of display. Therefore, irrespective of whether a maker prefers to submit images anonymously, there will be a non-biased initial viewing of all images, absent knowledge of the maker's identity. It will then be up to each maker to decide whether to join the discussion of his/her images (*e.g.*, to clarify the critique/feedback desired) which may have the effect of revealing the maker's identity.

Time management will hold the discussion of each maker's images within the allotted time, and will ensure smooth progress of the workshop. As noted, the image maker may elect to join in the conversation, but **note** that the time taken by this comes out of the maker's allotment of time.

It's possible that a full evening of image critique/feedback may warrant an occasional "break in the action." Thus, there will be a couple separate, stimulating presentations as part of the workshop. Whether you like this approach or would prefer something else, we hope you'll let us know when you fill out the Workshop Feedback Form.

We look forward to seeing you (and your images) on February 20th.

Bruce McKaig (cont'd from p.1)

Master of Science in Foreign Service, with Distinction, from Georgetown University. His photographs are in museum collections in the USA, France, and Guatemala. He has been awarded private and public grants from the city of Paris and Washington DC and has participated in over thirty solo and ninety group exhibitions since 1979.

He is represented by The Kathleen Ewing Gallery (Washington DC). He regularly lectures and writes on photography and teaches at The Corcoran College of Art and Design, Georgetown University, The Smithsonian Associates, and at the Capitol Hill Arts Workshop in Southeast Washington DC where he currently lives. Bruce's website is <http://www.brucemckaig.com/>

Bruce will bring copies of his latest DVD, a series of pinhole and time-lapse works of scenes from science, the arts, business, family and social rituals They sell for \$20.

Irene Owsley To Be February Judge

Jim Hawkins

The following information was obtained from Irene Owsley's web site: <http://www.ireneowsley.com/> .

By the time I settled in Ohio at the age of eleven, I had lived in three different countries and crossed the ocean at least five times, still dreaming of the Alps where I was born, daughter of a Rolleiflex-toting American Foreign Service officer. Among my favorite books growing up were the leather-bound family photo albums, filled with carefully composed and meticulously annotated black and white photographs.

Travel, the great outdoors, and photography are the continuous threads that are woven through my personal and professional life. I took a year off during college to live in India with a professor and his family on sabbatical and traveled solo through Afghanistan in a sari. After graduation, I settled in Aspen, Colorado, where I was so inspired by the mountain environment that I took up photography in earnest, supporting myself with a variety of jobs in the outdoors as well as small photographic assignments.

Continuing to develop my visual aesthetic, I worked at the Cincinnati Art Museum in the late 1970s and in 1981 I moved to Washington, DC to work for the Smithsonian Institution Traveling Exhibition Service (SITES). Gradually my career as a photographer predominated, and my work has ranged from travel articles (as author and photographer) for *The Boston Globe* and *The Washington Post*, to adventures "off the beaten path" where exploration is as much a state of mind as a location. Recently I have specialized in shooting the wild areas of metropolitan Washington, DC, particularly along the Potomac River and in the shadows of the national monuments. I am drawn to explore northern extremes – Iceland, Greenland, Alaska and Arctic Canada – a passion that has expanded my library of stock images for publication, but I also strive to examine the territory of human character through portraits, events, and the challenge of everyday subjects.



First Saturday Gallery Walk

Spark a little romance or just spend time with the ones you love during the Downtown Frederick First Saturday Gallery Walk - *Fire in Ice* on February 2, from 5-9 PM. Enjoy over 25 sparkling ice sculptures placed throughout Downtown Frederick. Each ice

sculpture is sponsored by downtown merchants and reflects their spirit. LIVE ice carving demonstrations on the patio of Brewer's Alley, 124 N. Market Street, from 5 - 9PM. See ice sculpted into fire! Warm up with FREE hot cocoa as you walk down luminary lit streets. Enjoy exhibit openings, guest artists and live entertainment designed to showcase the best of Downtown Frederick the First Saturday of every month from 5-9 pm. You'll also enjoy extended shopping hours at many of the fine locally owned and operated specialty stores. Location: Market, Patrick, Church, Court, & Carroll Streets, including Eveready Square/Shab Row. Check their web site at: www.downtownfrederick.org/play/firsat.htm .



British Photographs from Paper Negatives

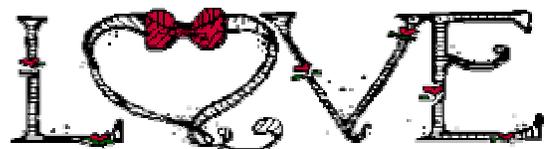
The first exhibition to highlight British photographs made from paper negatives, *Impressed by Light: British Photographs from Paper Negatives, 1840–1860*, this show features approximately 120 works by leading artists such as Roger Fenton, Linnaeus Tripe, and B. B. Turner, as well as many now unfamiliar practitioners. Contrary to accounts provided in standard histories, this exhibition demonstrates that "calotypes"—photographs made from paper negatives—flourished during the 1840s and 1850s. The exhibition follows the progress of the movement from the invention of the process by William Henry Fox Talbot in 1839 to the Great Exhibition of 1851, where the aesthetic possibilities of the calotype were amply illustrated, to its flowering in the years immediately thereafter. It also features the work of British gentlemen-amateurs who traveled throughout Europe, the Middle East, and Asia. During the 15 years of the calotype's brief existence an unrivaled body of work was created that significantly expands the understanding of photographic history. Most of the works in the show have never before been exhibited in the United States. The exhibit can be found at the National Gallery of Art, Washington, February 3–May 4, 2008;



New Mexico Adobe Churches

Planning a trip to New Mexico? If so, check out John Benigno's web site with a list of many adobe churches throughout the state:

<http://home.earthlink.net/~johnbenigno/Churches.html>



Sandy Spring Exhibit Opening a Success

The opening of the NBCC exhibit at the Sandy Spring Museum on Sunday, January 13, was very well attended by NBCC members and the general public. A group of musicians serenaded while visitors surveyed the exhibit. The food was yummy, always an important criteria for a successful NBCC exhibit opening.



Dennis Green checks out the gallery



A great job by Alan Sislen and Melissa Clark.

The exhibit basically consisted of a long wall with approximately 40 images and a center room with another twenty or so. Visitors could also wander through the interesting permanent exhibits of the Museum



Bill Richards enjoys a chat with Chuck Lee

NBCC members can thank Exhibit Committee members Alan Sislen and Melissa Clark for all their work putting this exhibit together. A job well done.



Les Trachtman points out a feature of one print.

**Sign Up For
Hospitality**

NOW!!

NBCC Field Trip - February 23, 2008
The National Building Museum



The **National Building Museum** is dedicated to "[architecture](#), [design](#), [engineering](#), [construction](#), and [urban planning](#)." It was created by an act of [Congress](#) in [1980](#), and is a private [non-profit institution](#). The National Building Museum is located at 401 F Street NW, between 4th and 5th Streets, across the street from the Judiciary Square Metro (Red Line). The museum is housed in the former Pension Bureau building, a brick structure completed in [1887](#) and designed by Gen. [Montgomery C. Meigs](#), the [U.S. Army quartermaster general](#). The building is notable for several architectural features including the spectacular interior columns and a [frieze](#) sculpted by [Caspar Buberl](#) stretching around the exterior of the building depicting [Civil War](#) soldiers in scenes somewhat reminiscent of those on [Trajan's Column](#) in [Rome](#) as well as the Horsemen Frieze of the [Parthenon](#) in [Athens](#). The vast interior, measuring 316 ft. (96 m) × 116 ft. (35 m), has been used to hold [inauguration](#) balls since the building's construction and a [Presidential Seal](#) is set into the floor near the south entrance.

Special arrangements have been made for this NBCC field trip. While the museum galleries are off-limits for any photography, we will have full access to the Great Hall, including access to the 4th floor balconies which are off limits to the general public. The upper balconies will offer a photographic perspective not often seen in images of the Great

Hall in this building. Tripods and flash photography are fully acceptable. We will meet at the main entrance to the building promptly at 10:00 AM.

We will meet for lunch around 1:00 PM at the ever-popular Tony Chen's Seafood Restaurant in Washington's Chinatown which is just a few blocks away from the Building Museum.



Save the weekend
April 11-13



NBCC Field Trip to Frank Lloyd Wright's

Falling Waters

and surrounding areas

Details in the *March Lens and Eye*



Adjustments to the 2007-8 Orange Booklet



New e-mails for:

Luis Bustillos: lbustillos@msn.com

Dawn Sikkema: dsikkema@mac.com

Jean Hanson: jeanmhanson@verizon.net

New News - Carrying Batteries on Airplanes

The Department Of Transportation has just posted some new rules for transporting Lithium batteries on airplanes. The following is taken from their web site: http://safetravel.dot.gov/whats_new_batteries.html

Effective January 1, 2008, the following rules apply to the spare lithium batteries you carry with you in case the battery in a device runs low:

- **Spare batteries** are the batteries you carry separately from the devices they power. When batteries are installed in a device, they are not considered **spare batteries**.
- **You may not** pack a spare lithium battery in your **checked baggage**
- **You may** bring spare lithium batteries with you in **carry-on baggage** – see our spare battery tips and how-to sections to find out how to pack spare batteries safely!
- Even though we recommend carrying your devices with you in carry-on baggage as well, if you must bring one in checked baggage, you **may** check it with the batteries installed.

Quantity limits and additional information can be found on their web site cited above.

National Geographic Seminars

National Geographic Traveler is offering one-day intensive photo seminars across the country. All seminars are taught by pros in their respective fields. The seminar that will be offered in the DC area is ***A Passion for Travel: Photos That Tell the Story***. The syllabus reports: "Create photos that showcase your passion for travel with National Geographic Traveler photographers Jim Richardson and Catherine Karnow. Discover the secrets of how to capture the spirit of a place and bring back images of enduring significance. According to Editor-In-Chief Keith Bellows, 'we'll help you turn your pictures into stories — which will make your pictures much more meaningful.' Let National Geographic Traveler show you how to make great pictures in the great places of your life." The seminar will be offered at the National Geographic's Grosvenor Auditorium on M St, NW. For more details and to sign up, visit their web site at: <http://nctravelerseminars.com/photo.cfm> .



Please check out the **NEW** look at the NBCC web site; www.nbccmd.org .

NBCC Member Exhibit at Brookside Gardens

NBCC member Duncan Whitaker will exhibit color and black and white floral images in the Atrium Gallery at the Brookside Gardens Visitor Center, 1800 Glenallan Avenue, Wheaton, Maryland. The exhibit, entitled *Nature's Designs*, will run from February 16, 2008 to April 27, 2008 and will be open to the public daily from 9:00 a.m. to 5:00 p.m. A selection of Whitaker's floral and landscape images can be viewed at www.whitakerphotography.com and www.waverlystreetgallery.com.



Digital Classes by Colleen Henderson

Colleen Henderson, a frequent judge and presenter at NBCC, has recently posted her 2008 Digital Photography Workshop schedule. Please go to www.colleenhenderson.com, click on the "Digital Classes" link, and see what's offered. If you have any questions or would like additional information, Colleen can be contacted at 301-229-1305. or colleen@colleenhenderson.com .



Simon Cowell, Meet Simian Scowl

Chimpanzees are our biological relatives. Never have the similarities between simians and humans been as amusingly and brilliantly captured as in *Monkey Portraits*, an exhibit by Jill Greenberg currently at the National Academy of Sciences, 2100 C St., NW, through April 1, 2008. Jill Greenberg has spent 15 years photographing celebrities--from Clint Eastwood to Simon Cowell to Drew Barrymore--for leading publications, but has recently focused on actors of a different sort. She has been photographing monkeys and apes, many of whom have appeared on film or in television shows. Her intimate portraits of these animals convey a startling range of emotions and personalities, and evoke an almost eerie sense of recognition. These anthropomorphic photographs will cause you to wonder just how different we truly are. For additional info, check their web site: <http://www7.nationalacademies.org/arts/> .



Kent Mason has a Canon f2.8, 24-70mm, "L" lens for sale for \$670. The condition is "**Like New**"! B&H price is \$1,149. It's a good deal!
Contact Kent at 301-871-9066 or KRA@gmail.com .

Electronic Competition 1st Place Winners

January 2008 – Yin/Yang



Novice – Angelique Raptakis – Sweeping Lights



Advanced – Les Trachtman – Shall We Dance



Altered – Jim Hawkins – Magnolia Dance

Baghdad Photos at Irvine Contemporary

Phil Nesmith's first solo exhibition, *My Baghdad*, a series of photographs shot in Baghdad and produced on glass plates using a dry plate collodion process can be found at Irvine Contemporary, 1412 14th St., NW. A set of editioned C-print enlargements from the glass plates will accompany the unique images in the exhibition. The wet plate collodion process in the history of photographic images is inextricably connected to American Civil War photographs and to the look and feel of these images in our cultural memory. Phil Nesmith has recovered this early process for representing and reinterpreting photographs taken in Baghdad during the current war in Iraq. His new series of images are at once haunting, personal, and reflect back on our cultural memory of images in wartime. The exhibit runs through February 16, 2008. For additional info see: <http://irvinecontemporary.com/index.php> .



Orchids Galore!

An Alphabet Garden of Orchids, the annual orchid exhibit, opens at the U.S. Botanic Garden on Saturday, February 2, and runs through April 13, 2008. The exhibit will feature hundreds of exquisite orchids -- including many rare and endangered species -- from the institution's collections. It will entice visitors to wander through, and linger in, an "alphabet garden" that celebrates the beauty and diversity of orchids and invites an exploration of the world of orchids, from their astounding Adaptations to their environment. The USBG will host a variety of programs throughout the course of the exhibit, including workshops on painting orchids in oil or watercolor, repotting your own orchids, and photographing orchids; a tour of the exhibit led by a USBG orchid expert; and lectures on orchids as a plant family and the mysteries of orchid pollination. For further programming information, contact the USBG by calling 202-225-1116, or their web site at <http://www.usbg.gov/> .



Results of Competition for January 2008 – Yin/Yang

Competition Judge: Ellis Rosenberg

Prints

Black and White - 12 entries

1 st	Alan Sisen	Lotus and Statue
2 nd	Alan Sisen	Pipes and Cones
3 rd	Chris Henessian	Ladder
HM	Judy Switt	Upside Down/Right Side Up

Color, Novice – 0 entries

No Awards

Color, Advanced - 15 entries

1 st	Bob Dargel	Them and Us
2 nd	Bob Peavy	The Supervisor
3 rd	Chris Henessian	Mayan
HM	Bob Dargel	War and Peace
HM	Ed Kawczynski	Row Boat

Electronic

Novice – 5 entries

1 st	Angelique Raptakis	Sweeping Lights
2 nd	Angelique Raptakis	Not So Black and White

Advanced - 29 entries

1 st	Les Trachtman	Shall We Dance
2 nd	Alex Guo	Mesa Arch 2
3 rd	Bob Peavy	Styles of Worlds Apart
HM	Gordie Corbin	Different Shapes and Textures
HM	Barbara DeLouise	Permanence and Change
HM	Janet Myder Hammack	Catching Up
HM	Jim Hawkins	Light and Shadow
HM	Judy Switt	Which Came First
HM	John Villforth	Basic Beliefs
HM	John Villforth	Columns and Squares

Altered - 18 entries

1 st	Jim Hawkins	Magnolia Dance
2 nd	Dennis Green	Egyptian Kiss
3 rd	Gordie Corbin	Old and New
HM	Gordie Corbin	Fast and Slow 2
HM	Tatiana Watson	Yin Yum
HM	Jim Hawkins	Life and Death

Did You Know?

Anita van Rooy

Did you know that you can change the softness of your brush by pressing Shift-Left Bracket or Shift-Right-Bracket?

Did you know that you can change the width and the height of the Crop Tool by simply clicking on the 2 little arrows in between them on the Option Bar. Very simple!

VisArts Offerings

VisArts is offering workshops with Clay Blackmore and other photography experts including *Portrait Photography: The Next Level*. This 2-day intensive workshop emphasizes current trends in portraiture using a classical style. Learn how to pose, light and refine your portraits no matter what your level. Photograph individuals, couples and groups while mastering the art of combining strobe and ambient light for the perfect match. Quality time will be spent on post production in Photoshop and printing. Feb 20 & 21 • Mar 26 & 27, 2008. See the VisArts web site for other offerings: www.visartscenter.org



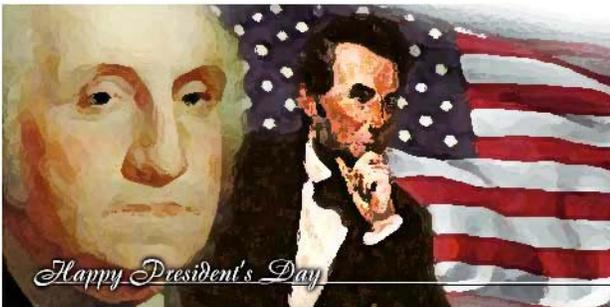
Do memory Cards Ever Wear Out?

Strictly speaking, yes, they have a finite lifespan. The chemical dyes employed in flash memory eventually break down. But don't despair. Best estimates suggest they'll last for at least one million write/erase cycles. That means your great-grandchildren will have already thrown it away before it malfunctions.



Anatomical Gray Card

Metering off an 18-percent neutral gray card is a good way to get a midtone reading that will give you a good overall exposure of a scene. Forgot your gray card? Hold your open hand up so it's facing the light, take a reading off your palm, open up one stop, and shoot. (Various skin tones rarely account for even a full-stop difference.)



Days to Remember

February 5 is International Pancake Day
February 14 is Ferris Wheel Day

Cumulative Scores for 2007-2008; Thru January, 2008

Black and White Prints

Advanced

- 59 Alan Sisen
- 54 Judy Switt
- 32 Chris Hanessian
- 12 Carl Root
- 10 Chuck Lee
- 8 Bob Peavy
- 8 Chuck Bress
- 6 John Villforth

Color Prints

Novice

- 26 Louise Roy
- 20 Marcia Loeb
- 17 John Grupenhoff
- 10 Dennis Green
- 10 Angelique Raptakis
- 6 Nancy Garwood

Advanced

- 31 Bob Dargel
- 27 Cynthia Keith
- 26 Nikhil Bahl
- 23 Anita van Rooy
- 21 Bob Peavy
- 20 Bill Richards
- 20 Chris Henessian
- 17 Luis Bustillos
- 16 Les Trachtman
- 14 Ed Kawczynski
- 12 Dan McDermott
- 10 Chuck Bress
- 6 Barbara DeLouise
- 6 John Villforth
- 6 Carl Root

Advanced Electronic

- 36 Gordie Corbin
- 32 Judy Switt
- 26 Rebecca Tidman
- 25 Alex Guo
- 24 Nikhil Bahl
- 24 Kent Mason
- 19 David Davidson
- 18 José Cartas
- 14 Janet Myder-Hammack
- 12 Mark Segal
- 12 John Villforth
- 10 Roy Sewall
- 10 Les Trachtman
- 9 Bill Wyckoff
- 8 Bob Peavy
- 6 Bruce Davis
- 6 Barbara DeLouise
- 6 Dennis Green
- 6 Jim Hawkins
- 6 Bill Ho
- 6 Joel Hoffman
- 6 Carol Lee
- 6 Dan McDermott
- 6 Carl Root
- 6 Sigrid Vollerthun
- 6 Evelyn Jacob

Novice Electronic

- 54 Angelique Raptakis
- 25 Jean Yuan
- 24 Ira Adler
- 17 Steve Gelband
- 14 Nancy Garwood
- 14 Paul Taylor
- 12 Gigi Halloran
- 9 Jess Stansbury-McCargo
- 6 Martha Cain-Grady
- 6 Dennis Green
- 6 Dawn Sikkema

Altered Electronic

- 50 Gordie Corbin
- 48 Tatiana Watson
- 25 Jim Hammack
- 22 Jim Hawkins
- 19 Lucia Goldman
- 18 Ira Adler
- 18 Dan McDermott
- 16 Kent Mason
- 14 Evelyn Jacob
- 9 Dennis Green
- 8 Alex Guo
- 8 Ed Kawczynski
- 6 Nikhil Bahl
- 6 Willem Bier
- 6 Martha Cain Grady
- 6 Gigi Halloran
- 6 Shereen Kopp
- 6 Janet Myder-Hammack
- 6 Carl Root
- 6 Anita van Rooy
- 6 Sigrid Vollerthun



Go Pats



PSA News is on vacation this month

PSA News

Judy Burr, PSA Representative



Tip of the Day: Freeze the Bling

Found on popphoto.com: To photograph a new coin or other small, very shiny object, I place the coin on a stiff card and slide it into the freezer for 15 minutes. While it's chilling, I set up the camera and light so the exposure can be done quickly. Removing the coin from the freezer by holding the card keeps the coin nicely frosted until you snap the picture.

Starting Points for Unsharp Mask

Whilst browsing the internet I found this interesting table of suggested starting point parameters for using the Unsharp Mask in Photoshop:

<u>Subject</u>	<u>Amount</u>	<u>Radius</u>	<u>Threshold</u>
Soft subjects	150	1	10
Portraits	75	2	3
Moderate sharpening	225	0.5	0
Maximum sharpening	65	4	3
All-purpose sharpening	85	1	4
preparing for Web	400	0.3	0



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