The Lens and Eye

North Bethesda Camera Club

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Calendar

March, 2010

2 Community Outreach – PCR: 7:00 pm.

3 Competition Night: 7:30 pm.
Judge: Frank Van Riper.
Hospitality: Jean Hanson, Louise Roy.

10 Program Night: 7:30 pm. Mollie Isaacs and Mary Lindhjem. From Ordinary to Extraordinary.
Hospitality: Steve Gelband, Don Martell.

15 Photo Project Critique: 7:30 pm. Kent Mason's.

17 Board Meeting: 7:30 pm. Sullivan's.

19 Field Trip: American History Museum.

21 Photo Essay. 3:00 to 5:30 pm.
Rosborough Center,
Asbury Methodist Village, Gaithersburg.

24 Competition Night: 7:30 pm. Jon Goell.
Hospitality: Carol Lee.

31 Workshop: 7:30 pm. John Burgess
Exhibition Prints Using Inkjet Printers.
Hospitality: Jim Hawkins.

April, 2010

6 Community Outreach – PCR: 7:00 pm.

7 Competition Night Electronic: 7:30 pm.

12 Photo Project Critique: 7:30 pm.

14 Program Night/Print Competition: 7:30 pm.

21 Board Meeting: 7:30 pm.

28 Program Night: 7:30 pm.

TBD Field Trip: TBD.

Competition Assignment

People in Physical Sports

Must include at least one person in the photo, and the person or persons must be the dominant subject. Scenes of spectators are excluded. (Must have been taken on or after June 1, 2008.)

Program Night, March 10 Mollie Isaacs and Mary Lindhjem From Ordinary to Extraordinary

Stu Mathison

Join Mollie Isaacs and Mary Lindhjem for their popularly acclaimed program, packed with information and inspiration on how to elevate your photography to a much higher level. Their presentation is designed to provide visual inspiration, amusing anecdotes, and specific strategies to energize your creative juices and improve your photographic images.

The technical revolution in photography is evolving at an ever-increasing pace. There is a constantly changing array of choices to be made regarding cameras, lenses, printers, and computer hardware and software. While it is important to keep abreast of improvements, it is more important to continue to develop your creative and artistic skills. We should not allow ourselves to be overwhelmed by technical concerns to the detriment of what photography is all about—visual communication conveyed in a beautiful or compelling way.

This program will explore what makes an image appealing, creative, and beautiful to look at. It will cover a wide variety of subjects including macro, landscapes, and

Cont'd on p.4

Workshop, March 31 Exhibition Prints Using Inkjet Printers with Color Management

John Burgess

Printing using inkjet printers can be as daunting a task as that in the B&W darkroom, with all the different controls in Photoshop, the printer driver, and color management issues. However, the approach is largely a mechanical one that I will attempt to demystify in this workshop. A thread in the workshop is to maintain as much image information as possible from the camera to the printer by using RAW, 16-bit processing, Photoshop layers, and color management techniques.

I feel quite challenged to present this workshop on color management and printing. One of the challenges is to pass along all of this information about printing in the two hours or so of the NBCC meeting period. The first workshop

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Canceled February competition will be held on March 24

See details on page 3

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Member Profile

Bruce Cyr

Imagine a lifestyle in which every morning you in your battery powered mobility scooter and your faithful dog (on foot) take off, with your camera, for a two-hour or so jaunt to nearby locations in Rock Creek Park. Imagine capturing with your macro or telephoto lens some of the minute changes in nature that take place each day with the seasons. One of our new members, Bruce Cyr, does just this and he has many photographs to prove it. Two of his images won awards in the January competitions: both second places in Color Novice Prints and Advanced Electronic.

Bruce refers to himself as a typical "Army Brat." He was born in McKenzie, TN where his father, a Chief Warrant Officer in the U.S. Army, was stationed at Fort Campbell. His family moved every two years and Bruce went to school in various locations in Tennessee, Georgia, New Jersey, and Florida. In 1965 he joined the army with the intention of becoming a helicopter pilot, but his eyesight was not good enough for him to qualify. Instead, he was sent to Monterey College in California to study Mandarin Chinese. He spent two years in Okinawa and was then transferred to Fort Meade, MD for duty with the National Security Agency.

When his army tour was over, Bruce entered the University of West Florida at Pensacola, where he earned a BA in Political Science. He then received an NSF scholarship to study Political Science at the University of North Carolina at Chapel Hill. Here he met his wife, Karen, who was a fellow Political Science major. Karen later decided to enter law school while Bruce opted to become a research assistant in the health services field. They were married in her hometown of Cedar Rapids, IA in June, 1971.

In 1976, Bruce and Karen moved to the D.C. area. Bruce joined the Foundation of Nursing Home Administrators to run a research program. He analyzed a national survey of nursing home administrators to develop practice profiles. He then worked with practitioners to translate the profiles into competency tests and developed an innovative simulation of nursing home management. He worked with the Foundation until 1985.

In July, 1980, while on vacation in South Carolina, Bruce came down with a flu-like illness after a 12-mile run in the rain. Two days later, his knees and ankles ached, he was dizzy, and had fever and gastric complaints. He was finally diagnosed with Chronic Fatigue Syndrome (CFS). His symptoms peaked in 1990-91, when he rarely had more than four to six hours of quality time in a day. Against his physicians' suggestions that his problems had no organic cause and that he should just "work through" them, in 1992 he decided to become less of a fighter and more of a patient, gradually recuperating some of his well being, although CFS patients rarely fully recover. At the suggestion of his father-in-law, he began using an electric scooter, gaining some mobility.

Bruce's interest in photography goes back to 1978. He and Karen loved to travel. To document one of their trips, Bruce purchased a Canon A1. Bruce also purchased a 50mm macro lens and a Tamron 90mm macro. Soon he had mastered black and white printing techniques and was experimenting with push processing Kodak Techpan 10 film. His interest in photography waned for awhile but was revived in the late 1990s with the advent of digital cameras.

His first DSLR was a Canon Digital Rebel XT, which was succeeded by a Digital Rebel XSi and then a Canon 7D. His most used lenses include a 90mmTamron macro, a Sigma 500mm f/4.5 telephoto, and a Canon 70-200mm. f/4 L IS zoom. He uses a monopod, and catalogs his images in Photoshop Elements. He develops in Camera Raw and post processes in Photoshop CS4. His printer is a Canon i9900, which he rarely used until he joined the Club and became interested in the monthly competitions. He is an active lens buyer and seller on eBay, experimenting with a variety of classic lenses that will fit and work in purely manual mode on Canon EF mounts. He also buys some old lenses and repairs them, especially the Carl Zeiss Jena models.

Bruce became aware of the NBCC when he attended our photo exhibit in 2008 at the Black Rock Center. He decided to join and put his name on the waiting list. He was accepted for membership last year and is constantly impressed with the quality of the meetings and with the dedication of the members who produce the activities and keep the Club on course. He hopes to participate as much as possible and welcomes the many opportunities to learn and to improve his work.

Text and Photo by Jean Hanson

March Competition Judge: Frank Van Riper

Marvin Sirkis

Frank Van Riper is an award-winning documentary and fine art photographer, journalist and author whose work has been published internationally.

His work is in the permanent collections of the National Museum of American Art and the National Portrait Gallery, and the Portland Museum of Art (Portland, ME). His 1998 book of photography and essays, *Down East Maine/A World Apart*, was nominated for a Pulitzer Prize and won the silver medal for photography from the Art Director's Club of Metropolitan Washington.

Since 1992, Van Riper has been the photography columnist of *The Washington Post*. Before that, he was a political writer and editor in the Washington bureau of the *New York Daily News*. A popular teacher and lecturer, Van Riper is on the faculty of PhotoWorks at Glen Echo Park, MD. In 2009, he and his wife inaugurated the Lubec Photo Workshops at SummerKeys, a series of small, week-long, user-friendly classes in Lubec, ME, which are administered by the nationally renowned SummerKeys Music Workshop (www.summerkeys.com).

His latest book (done with his wife and partner Judith Goodman) is *Serenissima: Venice in Winter*. (www.veniceinwinter.com). Copies of the book will be available for signing and sale at a special Club price of $40.

"Rialto Romance" © Frank Van Riper

February Competition Night
Rescheduled for March 24

Due to inclement weather, the competition night originally planned for February 3 had to be cancelled and has been rescheduled for March 24.

Competition theme is **Fashion Statement**, where the subject of the image should be a fashion statement as intended by the wearer, e.g., clothing, jewelry, or hairstyle, tattoos, painted face, etc. At least part of the person must be included in the photo. Still-life, such as of jewelry and accessories on display, is excluded. The image must have been taken on or after June 1, 2008.

Images originally submitted for electronic competitions will be automatically entered. No new images may be submitted, either as replacement of already submitted images or as new entries. Members participating in print competitions must bring to the meeting the images they had prepared for the February competition. The restriction of point 5 of the "Competition Rules for NBCC" (page 14 of the grey 2009-2010 booklet) that each competitor may submit up to four total entries in each monthly competition will not apply. This time, a rule of **a maximum of four entries per competition** applies.

Jon Goell, who was originally announced as competition judge for February, has graciously accepted to come to our Club on this new date. Jon has been involved with photography in one form or another for his entire adult life. In 2001, Jon joined the photography faculty as a full professor at Montgomery College in Rockville, MD, teaching traditional and digital imaging, and advanced lighting and photo business courses. He finished an art M.A. at George Mason University in 2004, and that same year worked on a cooperative Montgomery College photo project called "Portraits of Life," which documented Holocaust survivors living in Montgomery County. Since 1998, Jon has worked on several documentary television films as an interview subject, photographer, and restorer of old photographs.

Program Night, March 10 (cont'd from p.1)

wildlife. Mollie and Mary will cover simple but powerful techniques and provide solid tips on how you can take your work from the ordinary to the extraordinary. Join them to breathe in a fresh perspective and see their latest imagery.

Both Mollie and Mary have a traditional background in photography. They began with manual cameras and a black and white darkroom. Both have evolved from 35mm and large format cameras to today's high resolution digital cameras. They incorporate a broad knowledge base and gentle humor into their presentations. Their combined love of photography and teaching makes them entertaining and effective, engaging and compelling, stimulating and refreshing. They have joined forces to establish "Awake the Light Photo Tours and Workshops" (www.awakethelight.com), which offers a variety of photographic tours and workshops around the country.

Mollie Isaacs has been a professional photographer and experienced teacher for nearly three decades, and specializes in macro photography, portraits of children and families, and scenic and nature photography. She has studied with Ansel Adams, Joyce Tenneson, and others. She has won the "Oscar" of photography, the coveted Kodak Gallery Award, fourteen times. Several of her award-winning photographs have been exhibited at Epcot Center in Disney World, and her work is in the Permanent Collection of the International Photography Hall of Fame.

Mary Lindhjem has been a full-time freelance photographer for the past two decades following a career in education that encompassed teaching at the college and university level. She has taught photography, Photoshop, and Lightroom to a variety of groups and professional photographic organizations across the country and abroad. Her images have been published in numerous books and magazines. Her photographic travels have taken her to many exciting places including Africa, Costa Rica, and Alaska.

Mollie and Mary have drafted an excellent 24-page summary of photographic tips and advice in their publication *eWOW: Expert Words of Wisdom*, which is available on request by sending an email to awakethelight@cox.net. Further information about these exceptional photographers is available at www.awakethelight.com.

In addition, as a very special thank-you to NBCC, they are also offering all Club members a $100.00 discount on any of their photographic tours for the 2010 calendar.

Workshop, March 31 (cont'd from p.1)

that I attended on this topic was in 2003 with Jon Cone at his workshop in Vermont, an intensive four-day period; and I have attended a day-long presentation by John Paul Caponigro—a very accomplished photographer and an Epson paid consultant—that covers the same topics in eight hours.

I will be using a laptop with Mac OSX, Photoshop CS2, and Epson printer driver software to illustrate the printing techniques. All of the ideas that will be presented can also be utilized with the various Windows OS, Photoshop Elements, and Lightroom for color management, and on other types of printers.

I will use Color-Sync Utility, Bridge, Photoshop, and the printer driver in addition to the presentation charts to illustrate ICC profiles, color management, and the key-strokes, i.e., workflow, for a successful print by covering these topics:

- Key-strokes from completion of image manipulation through to print (I will not be addressing any image manipulation techniques).
- Computer and Photoshop color.
- Color management and rendering intents used for printing.
- Demonstration of key-strokes.
  - ✓ Soft-proofing prior to printing,
  - ✓ Preparations for printing after image manipulation,
  - ✓ "Page Setup" settings and controls,
  - ✓ "Print with Preview" settings and controls:
    - Scaling & Print position on paper,
    - Color Management – "Let Photoshop Determine Colors,"
  - ✓ Printer driver settings and controls:
    - "Media Type" – choice of paper,
    - Color Management – "Off (No Color Adjustment)."
- Printer technologies and choice of paper.
- References and further reading.

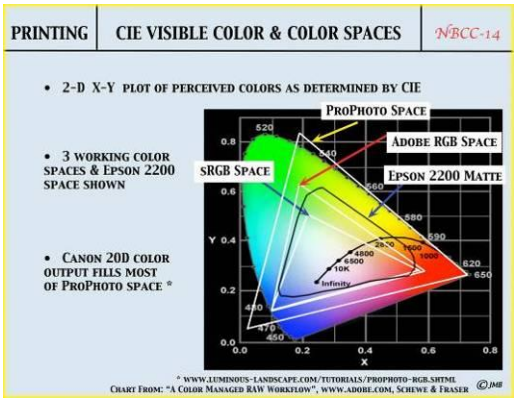


Photo Essay 2010

Sunday, March 21, 3:00 – 5:30 pm

Mark your calendars! NBCC is pleased to present the Photo Essay 2010 program. This continues our Club's long-running annual tradition in which NBCC members produce slide shows of their beautiful photographs set to music. Past programs have been awe inspiring, and this is our most popular event of the year.

We continue to strive for improvements, and this will be our fourth year presenting the show in a large and comfortable theater-like setting. This year the presentation will be on **Sunday afternoon, March 21**, in the auditorium of Rosborough Center at Asbury Methodist Village in Gaithersburg. The auditorium seats 250 people very comfortably. (Nevertheless, we recommend arriving early to get a good seat.) Members of NBCC, residents of Asbury, and their respective guests, are invited to attend. Members of other local camera clubs are also invited. The event is free.

The show will be presented from 3:00 to 5:30 pm, with a short intermission, and a reception with light refreshments afterward. ***Note that the venue and times have been changed from prior years!*** We anticipate that Photo Essay 2010 will be the best show ever!

An Overview of the Photo Essay 2010 Program

At the risk of stealing the surprise element, here is an overview of this year's program.

The widely varied topics include essays about the coastlines of Norway and Alaska, the penguins and icy mountains of the Antarctic, the rice terraces and ethnic minorities of Southern China, the lifestyle of Morocco and Tunisia, the unusual Shetland region and the rugged Isles of Scilly in Ireland, the divided and combined worlds of Ramallah and Jerusalem, and fascinating people of the world "caught by the camera." Essays in the US include the wilds of Utah, gardens of Chanticleer, the White Mountains of New Hampshire in the fall, birds of Florida, the Jersey shore, and the Eastern Shore of Virginia. Thematic essays include an abandoned psychiatric prison, a "neon graveyard," and an interpretation of "beaches." Finally, we will present a legacy essay combining a spectacular journey with humor and whimsy. You will need to attend the show to find out what this is.

Directions to Rosborough Center at Asbury Methodist Village

Asbury Methodist Village is located just south of the Lake Forest Mall in Gaithersburg. From the Washington Beltway go North on Interstate 270 to Exit 11, Montgomery Village Avenue. Proceed through light at end of exit ramp onto Montgomery Village Avenue. Continue through light at Route 355 (North Frederick Avenue). At the next light bear right onto Russell Avenue, go to the second traffic light at Odendhal and turn left. Proceed on Odendhal to the first traffic light and turn right into the Asbury Methodist Village Main Entrance gate. At the gatehouse ask for directions to the Rosborough Cultural Arts and Wellness Center. There is ample free parking at the Center. A regional map is available at: www.asburymethodistvillage.org/area.htm and an Asbury campus map is available at: www.asburymethodistvillage.org/AMVCampusMap.pdf.

February, 2010, Splinters from the Board

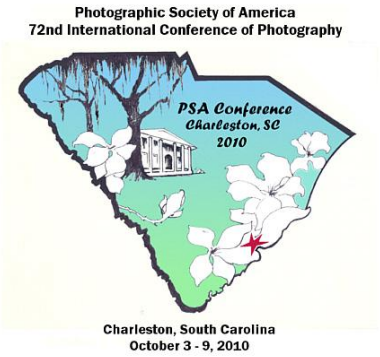
Tom Sullivan, President

Chuck Lee, Membership Chair, reported that we have 38 persons on the waiting list.

Frank Herzog has made initial contact with the Patuxent Wildlife Research Center concerning some joint activities with the facility.

An early look at the 2010-2011 schedule has the following dates set: September 1: Board meeting; September 8: **NO** meeting (Rosh Hashanah); September 15: Program/Workshop; September 22: Competition; September 29: Program/Workshop.

Chris Hanessian, chairperson of the 2011-2012 Assignment Committee, led a discussion of the proposed assignments as revised from discussions at the January meeting. The Board accepted the competition themes and the dates for 2011-2012. The final approval is pending a review of the individual descriptions of the themes.



How to Get a Dark Sky in B&W

Text and Photos by Willem Bier

We recently walked through an exhibit of more than a hundred Ansel Adams' photographs in the Museum of Art in Tucson and observed the dark, almost black skies in many of his photographs. One of the panels by the images explained that he used a red filter to obtain this effect.

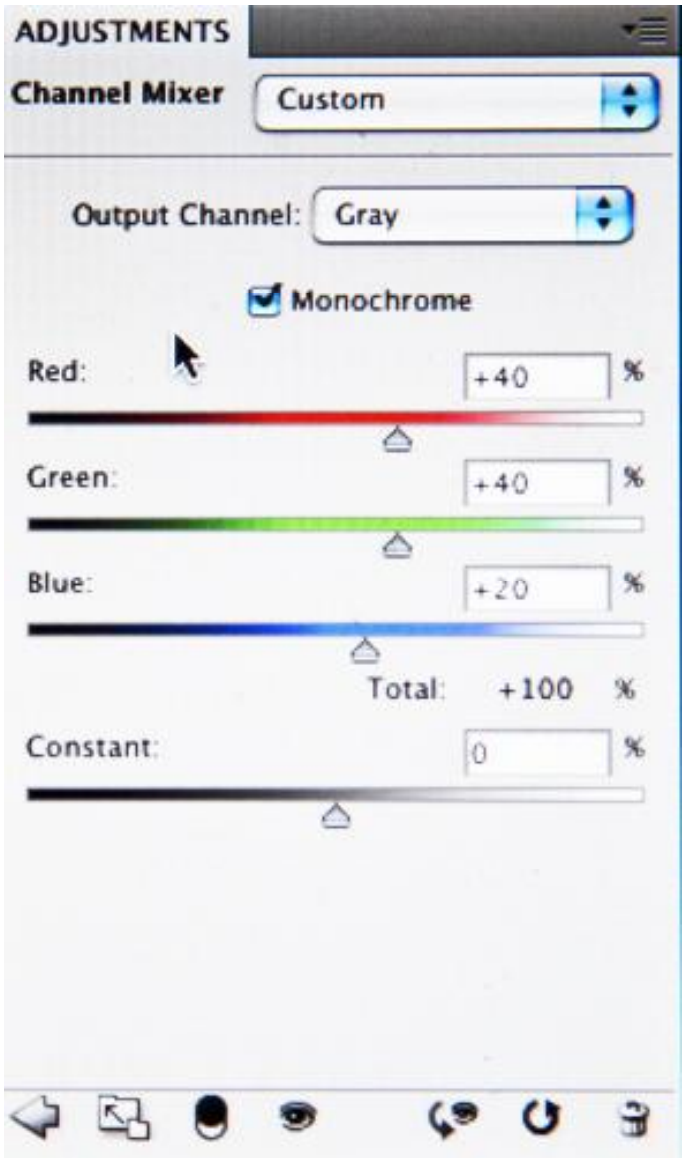
I wondered if it were possible to get the same result in digital images. The answer is yes, and that there are different ways to achieve it.

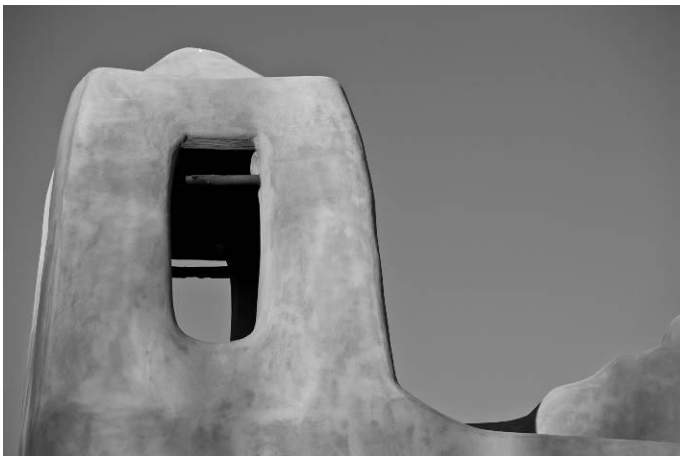
The underlying idea of using a red filter is that it essentially lets all of the red light through, and it blocks part of the other colors (green and blue in an RGB image). The result is that anything red gets more exposure and becomes lighter, whereas the green and blue areas of the image become darker. Thus a blue sky becomes darker.

The attached images show the application of the digital "red filter." I began with a digital color image of an adobe building in Santa Fe, New Mexico (Image 1). Next, I added an adjustment layer in Photoshop selecting the Channel Mixer and clicking on "Monochrome." When you select "Monochrome" in the Channel Mixer to obtain a gray scale image (see the illustration of the Channel Mixer in the next column), the three channels are given unequal weights: Red gets 40%, Green 40%, and Blue 20%. The resulting image is rather flat (Image 2)

You can change the appearance of the second image by changing the mix of Red, Green and Blue; specifically, to get a darker sky, reduce the Blue channel and increase the Red channel by the same amount (you want the sum of the weights to be 100 % to maintain the brightness of the image).

Another, far easier way to do this is to use the Presets. In the Channel Mixer, click on the box next to the word "Channel Mixer" (in the illustration below it says "Custom"); you will get a list of presets, including "B&W with red filter". I selected this preset and the result was Image 3, a photo with a much darker sky. If desired, you can tweak the result of the Preset by





changing the mix of Red, Green and Blue. When used with B&W film, there were filters of different colors and strengths; with Channel Mixer you have an infinite number of filters.

There are Presets in Photoshop CS3 and CS4 but not in earlier versions. However, I found an inexpensive plug-in for Photoshop that produces the same effect and is easy to use (BW Workflow Pro at www.fredmiranda.com). It has a few more filters than Photoshop and also allows you to tweak the result, create sepia images, and do other interesting things. This plug-in is particularly useful for those using Photoshop CS2 or an earlier version. For more on this subject see www.cambridgeincolour.com/techniques/color-black-white.htm.

PSA News

Judy Burr, NBCC PSA representative

The January issue of the *PSA Journal* has several interesting articles and reviews. The following books are reviewed: *The Canon EOS Digital Rebel T1i/500D Companion* by Ben Long, *Wedding Photography From the Heart—Creative Techniques to Capture the Moments that Matter* by Joe Buissink and Skip Cohen, *Architectural Photography—Composition, Capture*, and *Digital Image Processing* by Adrian Schuiz, and *Mastering Photographic Composition, Creative, and Personal Style* by Alain Briot. Software review covers **Mystical 2.0** which is a stand alone program and plug-in to Adobe Photoshop, Adobe Photoshop Elements and Paint Shop Pro Auto FX. The review says this program features a new workflow, interface design, new filters and more. It includes a collection of 60 new Photoshop Filters. It also has layers, unlimited undos, masking, and dynamic effect controls. A demo is available at the Auto FX website www.autofx.com/products/ml/detail.html.

There are several articles of interest. Stan Ashbrook's "Metadata in Digital Photography—Part Three" covers adding additional metadata in Lightroom 2 and how to use metadata to search for files in Photoshop Elements 7, Adobe Photoshop CS4 and Lightroom 2. "Drury's Digital Diary," a monthly column, will concentrate on contrast this year and will provide information on how to use it to produce better grayscale images. We may not all have access to a microscope, but the article titled "Seeing and Photographing a New World via Microscope" shows what can be done to make images that are unusual and show items from a very different perspective. "Floral Abstracts—Another Look" should be of interest to all our flower photographers. It shows some very abstract pictures of flowers very close-up. While these take time, the results are worthwhile. Winter could be a good time to experiment with what is detailed in the article.

After reviewing the comments in the PSA group, Camera Club Sparkle, I was able to learn how clubs process entries, how they select competition topics, and what kind of workshops they have. One club always does portraits in January, another has board members vote on topics, and several have different ways in dealing with handling electronic entries. There was a discussion on file size and protecting the images from loss (one club lost all its entries from the only source used!). A member club had a successful workshop on table top photos with lights and tables provided, and props brought in by members. Some were "junk" from building supply stores. It sounds as if most of the images were abstracts and they enjoyed the evening. I was able to tell the group a bit about how NBCC operates and added an NBCC link to the group's Yahoo list. It is interesting to see other club's newsletter and meeting arrangements. The comment that I enjoyed the most was a suggestion that an assignment should be "signs of spring" and the photos should be taken between March 10 and 20 (this came from Wisconsin, I think) AND the quote that followed—from baseball manager Joe McCarthy "You cannot bat 300 with the bat on your shoulder." In other words—Take pictures! Yet another interesting idea was from a club that has each member shoot his/her most creative image at noon on a set day. The images are put into a show and provide a meeting called "A Moment in the Life of Cape Fear Camera Club Members." It could be a challenge, but fun.

NBCC Members in South Carolina

Text and photos by James Hammack and Janet Myder Hammack

Last year we bought a house in Mount Pleasant, SC, near Charleston and embarked on the huge task of packing up after living in the Washington area for 41 years. The moving truck left on February 27. We finally cleared out on March 1 and headed south in a snow storm, driving a rental truck hauling a car trailer. It was a good thing that we knew the route well, because the snow not only covered the I-95: it also obliterated most of the road signs. It was a fitting farewell to winters in the north.

We moved primarily to get away from the cold and to be closer to the ocean. An added benefit was that Janet's family had already migrated to South Carolina. Unfortunately, it meant that Jim was leaving his kids and grandson. However we have already found that they enjoy visiting us and taking advantage of our coastal location.

Our move meant that we had to leave all the great friends we had made in our Bethesda neighborhood, and especially in the NBCC family. It also meant missing out on much of the interactive learning that typifies NBCC. We have not found a photography group in our new area that comes close to what NBCC offers. We remain connected to NBCC. With electronic competitions, we still are able to participate from the south, but we seldom get to hear the important judges' comments about our and other members' entries. We also miss the field trips, workshops, critiques and other programs that we enjoyed in the club. We hope to visit Bethesda fairly often once things settle down here and will reserve some of our Wednesday nights for NBCC.

Our life in the south is great for us and our photography. The "photo ops" here make up for the lack of photography clubs. There is much to see and photograph. We are only 11 miles or 15 minutes from the Isle of Palms beach. We have a tidal creek with a dock in the marsh in our back yard. The creek's tidal range is about 7 feet, with low tide leaving the creek a trickle with surrounding mud flats.

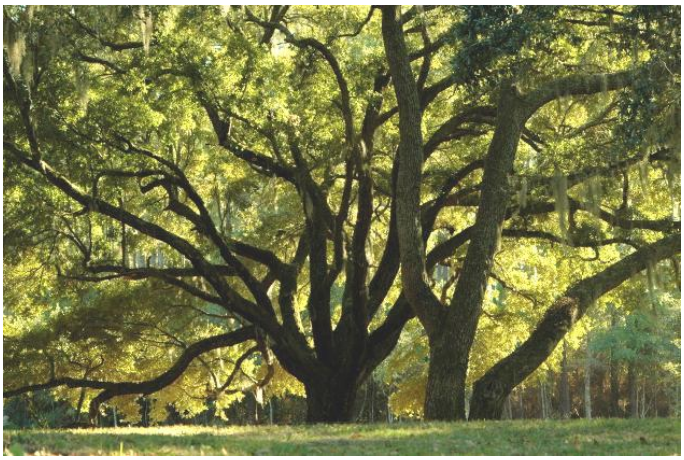
Every day our yard, creek and neighborhood give us the numbers and kinds of wading birds as well as other birds and wildlife that in Maryland we could find only by driving long distances to one of the Eastern Shore's National Wildlife Reserves. We see great

blue herons, little blue herons, green herons, tricolored herons, great white egrets, snowy egrets, kingfishers, etc. We also see ospreys, bald eagles, red-tailed hawks, harrier hawks, and several hawk species that we haven't yet identified. Also quite common are cormorants, ibises, cranes, various types of ducks, and an occasional Canada goose flock that migrates through in season.

Near the docks along the creek, the birds are often quite skittish, but when we are in the canoe and away from houses, the birds are much easier to approach and photograph. The golf course ponds also are home to several alligators. The creek at low tide is also home to a couple of raccoons that like to paint the side of our canoe with mud and build mud pies on the seats!

The Charleston region has many other attractions in addition to the shore and coastal environment. The mild climate enables outdoor activities and events almost year-round. We recently enjoyed photographing Christmas parades, including one on the water at night, when boats decorated with holiday lights traversed the local rivers and harbor.

Charleston city proper has a rich history and stunning architecture of many styles. Outlying areas have a number of old plantations that were converted to gardens and museums about Southern Heritage. Ancient oaks with back-lit Spanish moss are common throughout the area. There are also various fortifications, some of which date back to the 1600's.



The Charleston Harbor is the twelfth largest in the U.S., and large cargo ships call at the various commercial docks. There is even a cruise ship terminal, which will be expanded. Some of the cruise liners that call there are like large ten-story floating buildings!

We are very happy here and look forward to attending some NBCC meetings soon!

Post script: When the blizzards hit Bethesda recently, we reveled in the fact that we moved south in time to miss them! Well, "pay back" came here on February 12. We got three inches of the white stuff. Down in the Low Country of South Carolina, that's like 30 inches up north! It gave us some unusual photo opportunities, like snow on palmetto trees. It was a well behaved snow, unlike Bethesda's. It fell, looked pretty on all the plants, and then quickly melted on the roads and sidewalks. By noon it was mostly gone. Maybe we will not have to move any farther south after all.

Field Trip – March 19

American History Museum

Frank Herzog

This announcement for the NBCC March field trip must begin with a disclaimer: I have made **TENTATIVE** arrangements with the Smithsonian Institution for the Club to visit the American History Museum on Friday, March 19. We intend to meet there at 10 am, photograph some of the new exhibits until 12:30 or 1:00 pm, and then get together for lunch in the cafeteria in the museum's lower level.

I say the arrangements are "tentative" because of the bureaucracy encountered in contacting the Museum staff. Six phone calls produced three conversations with an intern who knew nothing about making arrangements, to conversations with six different people who listened to my request and then promptly told me they weren't the right person to handle this. Finally, I trapped a woman named Elizabeth on the phone, got her e-mail address and a promise that she would actually inquire with security about allowing us to use tripods during our visit.

That said, the trip is scheduled for March 19. Please let me know if you plan to take part and send me an e-mail to FrankHerzog@comcast.net. Also, understand that, because of the snowstorm and a bureaucracy, the date might change. But I hope not!

I promise to continue efforts to acquire tripod permission and get information about parking, etc. Remember, Ansel Adams still had to pack a mule for Yosemite. At least, we have our Toyotas.

Nature's Best Photography Call for Entries

Nature's Best Photography is receiving entries to the **2010 Windland International Awards**. Participants may submit up to 20 images for the entry fee of $25. All winning images will be published in the 2010 Awards Collectors Edition of *Nature's Best Photography* magazine. In addition, the Category Winners and a selection of Highly Honored photographs will be displayed in an exhibition at the Smithsonian's National Museum of Natural History in Washington, DC. The Grand Prize will also win a "Yellowstone in Winter" photo workshop provided by Arizona Highways Photo Workshops. **Deadline for submissions: April 5, 2010.** For rules and more information visit www.naturesbestphotography.com.

Courses

Glen Echo Park

For more information and to register visit the Park's website at www.glenechopark.org.

Kings of the Street: Theory & Practice. A look at some of the master street photography from 1900 to the present. The "practice" part of the course is the student going to the street and photographing in the shadow of the masters studied in class. History lectures are two-hour sessions; critiques are three hours or whenever finished.
Instructor: Mark Power.
Wednesdays, March 3 to April 21, 7:00 to 10:00 pm.

Photography at Night. Photographing at night brings mystery to city streets! This course prepares students to explore the metro area in a series of after-dark field trips emphasizing techniques for controlling diverse lighting situations. Final session is a class critique.
Instructor: Will Knipscher.
Tuesdays, March 23 – April 27, 6:30 to 9:00 pm.

Online Bookmaking. Learn to beat the software limitations of online publishers and how to design and produce a quality photography book. Demonstrations by the instructor will begin the class. Using InDesign, learn about layout grids, combining text and images, importing images, type choices, and more.
Instructor: Antje Kharchi.
Saturday and Sunday, March 27-28, 1:00 to 5:00 pm.

Master Class with Dr. Flash. Four-week hands-on-studio class helps students master small flash units and studio strobes. Students will learn still life, tabletop and portraiture techniques in step-by-step demonstrations and individual exercises with professional flash gear. Intermediate level course.
Instructor: Frank Van Riper.
Tuesdays, April 6-27, 7:00 to 10:30 pm.

Washington School of Photography

For more information and to register visit the School's website at www.wsp-photo.com.

Macro, Close Up and Copy Photography. This course focuses on the equipment and techniques needed to successfully photograph small objects. These objects include coins, jewelry, flowers, paintings, charts, etc. Students bring their own objects and receive hands-on instruction. Techniques include correct use of close-up lenses, bellows, extension tubes, macro lenses, on and off camera flash, and exposure corrections.
Instructor: Don Becker.
Sunday, March 7; 2:00 to 8:00 pm.

Classical Fine Art Figure. The classical fine art figure course has returned. A day of learning working with models, classic and inventive lighting techniques, backdrop and posing choices, and some fun props.
Instructor: John Reef.
Saturday, March 13; 10:00 am to 4:30 pm.

Posing Models and Clients for the Best Results. This class is designed to teach students the top selling poses, whether working with seasoned models or new clients who have never sat for a photographer before. Students will learn flow posing, and the easiest way to move from pose to pose with the least amount time and movement. Learn how to direct your client to benefit you both. Students will have time to photograph the model in each of the best poses.
Instructor: Daniel Peppel.
Saturday, March 20; 10:00 am to 1:00 pm.

Joseph Miller Center for the Photographic Arts

For more information and to register visit the "Awake the Light" website at awakethelight@cox.net.

Mollie Isaacs and **Mary Lindhjem**, will conduct a special in-depth photography workshop. The workshop will cover two main areas. 1) *Creativity and improving photographic techniques* for macro, scenics and landscapes, wildlife, and abstracts. Students will learn new ways to use shutter speeds, aperture, panning, cropping, and more to add creative and artistic looks to their work. They will learn how to develop or enhance their own style. This workshop will enable them to think outside the box, and will help them create more artistic and creative images. 2) *Use of Photoshop, Lightroom, and high dynamic range* to enhance images, so that they look natural and not overworked. Students will learn powerful techniques to add impact, sharpness, contrast, and a full range of tones, while maintaining the integrity of the original image.
Saturday, March 13, 10:00 am to 4:00 pm.

VisArts Center

For more information and to register visit the Center's website at www.visartscenter.org.

Beyond the Rules of Photography. While the rules of photography are very helpful when learning, it is only when photographers start thinking beyond the rules that they can create unique images. This class focuses on creative compositions and camera techniques that help give your photographs a different look. How and when to break the rules successfully will be discussed as well. Students will also be given a small assignment at the end of the first session. The results will be shared with the class and constructively critiqued by the instructor in the last session.
Instructor: Nikhil Bahl.
Thursdays, March 11 to 25; 7:00 am to 9:30 pm.

Photographing the National Cherry Blossom Festival. Photographing people is a very different skill from shooting landscapes, architecture, or other subjects. Less time to think, more action. Learn how to photograph people and events using aperture, shutter speed, and ISO to control exposure and blur backgrounds, all while enjoying the opening day ceremony and events of the 2010 National Cherry Blossom Festival. With an after-shooting photo critique and on-site instruction, students will learn camera controls and delve into composition.
Instructor: Irene Abdou.
Saturday, March 27; 9:30 am to 5:30 pm.

Center for the Arts at the Candy Factory

For more information ant to register visit the Center's website at www.center-for-the-arts.org.

Elizabeth Opalenik and **Jill Enfield** will conduct a workshop on *Presenting Your Work and Making Transfers.* Students will learn about presenting their work to share it in a more intimate way: from small handmade books to online book publishing options, to hand embossing images, to establishing a viewing wall of photographs.
Susan Ruddick Bloom's and **Theresa Airey's** *Explore* workshop will expand the creative capabilities, allowing the photographer to tap into other artistic modes while using other enhancing techniques to create an image that is greater than the sum of it parts.
Saturday-Sunday, March 27-28; 9:00 am to 4:30 pm

Orchid Photography

The U.S. Botanic Garden is offering an orchid photography workshop taught by Josh Taylor, beginning Saturday, March 13. In this four-session workshop, participants will have the opportunity to capture striking images of orchids with tripods. The workshop emphasizes how to capture the natural beauty of orchids through composition, light and background control, and close-up photography.
For complete information and orchid gallery, visit Josh's web site at www.archiphotoworkshops.com.

Adjustments to the Grey 2009-2010 Booklet

New e-mail:
John Barnes jdbscience@me.com

Value Your Work

Text by Lynn Troy Maniscalco, FPSA, EPSA
Wilmington, Delaware

This article is reproduced with permission from the January 2010 issue of the PSA Journal, the official magazine of the Photographic Society of America, Inc. (PSA) For information on PSA membership, please write to PSA Headquarters, 3000 United Founders Blvd., Suite 103, Oklahoma City, OK 73112-3840. [Please see Judy Burr if you are interested in joining PSA.]

As president of a 270-member club, I get lots of notices about photo contests but, before notifying our membership, I always review the conditions and, if the usage rights are unclear, inquire: "Before passing this on to our members I'd like to know what rights, if any, you would claim for the submitted photos."

If I get a reply at all, it usually goes something like this most recent one: "We've had a couple of comments about the image rights and wanted to clarify that entrants retain copyright to any personal photographs submitted to us. We ask that entrants offer their work under the Creative Commons license, and specifically the 'Attribution License' on flickr (http://flickr.com/creativecommons). As stated there, 'Attribution means: You let others copy, distribute, display, and perform your copyrighted work—and derivative works based upon it—but only if they give you credit.' We follow these rules, crediting photographers and providing a link back to their flickr page for any images we use (or any successor or affiliated web site)."

To that I replied, "Sorry, our members would not want to participate. What good is copyright if you let everyone copy, distribute, display, and perform the copyrighted work, and any derivative works based upon it? That is exactly what copyright is intended to protect, and a policy like that takes advantage of uninformed amateurs who mistakenly believe that a credit line will lead to professional success. We understand that our work has value, and our members expect payment for any use of their images beyond display, or an occasional donation to a worthy cause."

Another was more direct, stating, "You retain copyright but must allow anyone to copy, distribute, display, and perform the copyrighted work, and any derivative works based upon it, for which you will get a photo credit." I replied that retaining the copyright would be meaningless in this case, as the very basis of copyright is to give a creator total control over the use of his own work.

Still another explicitly required "permission to use, modify, adapt, reproduce, publish, and distribute the photograph, or any portion thereof, in any printed form and by any kind of mechanical or electronic or any other method or device of reproduction, publiccation, and distribution without notification or payment." Their lawyers apparently intended to cover every possible option for their client, but again I explained that such a policy negates the actual intention of copyright, and why such terms are unacceptable, and that our members expect something more in return for use of their work. Probably needless to mention, I don't usually hear from these people again! But a few, after being bombarded with complaints from enough people, have actually withdrawn some of the most objectionable terms.

Because so many amateur photographers will innocently sign away all their rights, such contests too often serve the purpose of providing free images to the sponsor for use in advertising, to be sold or licensed to others, or to be made available on a website for unlimited appropriation by others. These are uses for which a photographer should rightfully be compensated, so read the rules carefully and if you will be required to allow your entries to be used at the discretion of the sponsors with no compensation, that should be a deal breaker. And if the usage rights are not clear, ask questions before deciding whether or not to submit your work.

When a regional bank first approached our club many years ago to solicit images for an annual state calendar, the project was proposed as a contest in which the winning entries would be published in return for photo credits. But, knowing how costly it would be for the bank to purchase comparable art from a stock house or to hire a professional photographer to produce it, we were able to negotiate fees for use of the selected images, which has resulted in a favorable outcome for everyone. While they gain access to an ever-changing selection of great local work, enabling them to complete their annual project under budget, our members are appropriately compensated for their contributions—a win-win situation!

Occasionally you may decide to contribute your photographic skills to some worthy cause that you want to support, or to gain special access to a particular event. No problem if you go into it knowing that, and if you are sure they cannot afford to pay anyone. However, even then it's a good idea to agree in advance how your work will be used and to retain the copyright.

But the next time you are tempted to submit your images to a contest, read the rules carefully and, if the usage rights are not clear, ask questions before deciding whether or not to participate. Be assured that your work has value, and understand that the very basis of copyright is to give creators absolute control of their work. Do not just give it away!

Cumulative Scores for 2009-2010; Through January, 2010

Black and White Prints

48	Chris Hanessian
31	Bill Seelig
27	Bill Olson
24	Chuck Bress
15	Chuck Lee
14	Roy Sewall
6	Bob Dargel
6	Jay Gartenhaus
6	Sharyn Greberman

Advanced Color Prints

38	Angelique Raptakis
34	Chris Hanessian
24	Willem Bier
21	Bill Richards
15	Beverly Gordon
14	Bob Dargel
12	Don Martell
10	David Davidson
9	Roy Sewal
8	Chuck Bress
8	Alan Sislen
8	Jean Yuan
6	Barbara DeLouise
6	Cynthia Keith
6	Bob Peavy
6	Les Trachtman

Novice Color Prints

27	Bill Olson
25	Marvin Sirkis
20	John Barnes
17	Cheryl Naulty
17	Jack Tierney
10	Stuart Levy
9	Bruce Cyr
8	Mike Fleming
8	Rob IJsselstein
6	Jay Gartenhaus
6	Marcia Loeb

Novice Electronic

51	Paul Taylor
40	Jay Gartenhaus
36	Cynthia Hunter
24	Stu Reiter
23	Allen Melser
20	Ying Huang
16	Steve Gelband
16	Arthur Hyder
12	Rob IJsselstein
12	Cheryl Naulty
12	Dawn Sikkema
12	Beth Wensley
9	Jess Stansbury-McCargo
8	Stuart Levy
6	Ira Adler
6	John Barnes
6	Martha Cain-Grady
6	Martha Reeser
6	Michael Roberts

Advanced Electronic

38	Willem Bier
36	Alex Guo
29	Carl Root
28	Evelyn Jacob
24	Frank Herzog
20	Kent Mason
18	Bruce Davis
16	Bob Peavy
15	Chuck Lee
14	Mark Segal
12	Melissa Clark
12	James Hammack
12	Lester LaForce
12	Janet Myder Hammack
12	Angelique Raptakis
9	Bruce Cyr
8	José Cartas
6	Judy Burr
6	David Davidson
6	Caroline Helou
6	Don Martell
6	Rebecca Tidman

Altered Electronic

32	Evelyn Jacob
27	Janet Myder Hammack
21	Lori Ducharme
19	Stu Reiter
18	Judy Burr
18	Sharyn Greberman
16	James Hammack
15	Paul Taylor
14	Jim Hawkins
14	Allen Melser
12	Jess Stansbury-McCargo
9	Arthur Hyder
8	Bruce Davis
8	Sigrid Vollerthun
6	David Davidson
6	Frank Herzog
6	Don Martell
6	Michael Roberts
6	Dawn Sikkema
6	Rebecca Tidman
6	Anita van Rooy

"If your pictures aren't good enough, you're not close enough."

Robert Capa

Focus on NBCC Members

Three members of the North Bethesda Camera Club had their images chosen for the "Points of Departure" Exhibit at the VisArts Center in Rockville, MD.

Congratulations to:

Angelique Raptakis (2 entries),
Alan Simmons (2 entries), and
Judy Switt (1 entry)

The opening reception took place on Friday, February 19, 2010. Fifty-three photographs were selected from 743 submissions by a panel of Canon's "Explorers of Light," the world's leading professional photographers providing insight, inspiration and education to future generations of creative photographers. You can visit the exhibit until March 27 at VisArts, located at 155 Gibbs Street, Rockville, MD, just two blocks from the Metro station.

"Flying Trio" © Judy Switt

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