



The Lens and Eye

North Bethesda Camera Club

Volume 45 Number 2 <http://www.nbccmd.org> Editor: José Cartas nbccleandeye@yahoo.com October, 2009

Calendar

October, 2009

- 3-4 Field Trip: Canaan Valley, Dolly Sods, WV.
- 6 Community Outreach – PCR: 7:00 pm.
- 7 Competition Night: Electronic.
Judge: Terry Popkin.
Hospitality: Cynthia Hunter, Cheryl Naulty.
- 14 Program Night: 7:30 pm. Cameron Davidson. Aerial Photography of the Chesapeake Bay.
Competition Night: Print.
Hospitality: Jlynn Frazier, Alan Sislen.
- 21 Board Meeting: 7:30 pm; Cartas'.
- 28 Program Night: 7:30 pm. Max Lyons. High Resolution Digital Photography.
Hospitality: Stuart Levy, Donald Martell.
- 31 Field Trip: Fort Frederick State Park.

November, 2009

- 3 Community Outreach – PCR: 7:00 pm.
- 4 Competition Night: 7:30 pm.
- 9 Body of Work: 7:30 pm; Kent Mason's
- 10 Body of Work: 7:30 pm; Kent Mason's
- 11 Program Night: 7:30 pm.
- 12 Craft of Photography: 7:30 pm; Kent Mason's.
- 16 Photo Project Critique: 7:30 pm; Kent Mason's
- 18 Board Meeting: 7:30 pm; Martell's.
- 19 Craft of Photography: 7:30 pm; Kent Mason's.

Competition Assignment

Open

Any Photograph taken on or after June 1, 2008.



Program Night, October 14 Cameron Davidson Aerial Photography of the Chesapeake Bay

Stu Mathison

In 1979, with a camera in hand and a 15-dollar plane ride, Cameron Davidson began storytelling through a lens. After more than 30 years of bird's eye views, Cameron is now considered a genuine master of aerial photography. He has shot on location in more than 30 countries and nearly every state of the union, and has captured some of the world's most unique landscapes, natural disasters, and interactions between humans and nature—mostly from the cockpit of helicopters and airplanes. Cameron gives his audience a panoramic view of the world from above, and also captures the warmth and intimacy of the human race through the portraits he shoots on location.

Although a licensed pilot, when shooting aials Cameron usually does so from a helicopter piloted by someone else. When not harnessed into the back of a helicopter, he photographs people on location for a mix of ad, annual report and editorial clients.

For Cameron, shooting natural disasters and depleted environmental habitats for National Geographic and Audubon have been the most professionally rewarding. Most recently, Cameron's aials depicted

Cont'd on p.4

Program Night, October 28 Max Lyons High Resolution Digital Photography

Gerry Weiss

It is often said that the larger and more detailed the print, the better the image looks. Max Lyons takes this maxim to the extreme. His prints are measured in feet rather than inches, with resolution measured in gigapixels rather than megapixels.

Max helped pioneer the world of high-resolution digital imaging, leaping beyond the capabilities of large format film cameras. In 2000, he began to build a portfolio of incredibly detailed photographs, seamlessly stitched together from a mosaic of conventional digital images.

At the time, good commercial software programs for stitching panoramas did not yet exist. So Max wrote his

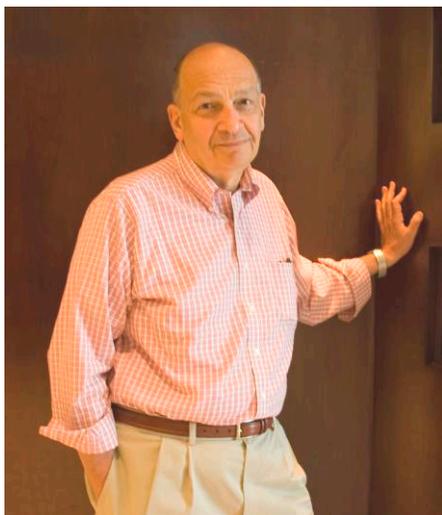
Cont'd on p.4

Remember!

**Open
competitions
are now held on
two different
nights**

Member Profile

Stuart Reiter



Stu has been an NBCC Member for one year and is very much enjoying the experience. He competes in the Novice Print, Novice Electronic and Altered Electronic categories, and amassed enough points in the latter to win his first Star award. His "long shutter time" image of a Great Falls scene, rendered as a black and white, won a first place last month. Even when he does not win, he finds the judges comments helpful and feels that, because of all he has learned from the Club, there has been a definite improvement in his photography.

Stu was born and raised in the Bronx. He earned his B.S. degrees in Chemical Engineering from CCNY in 1965. His first employment was with the Mobil Corporation which, at that time, had major offices in Manhattan. He earned his M.S. degree, also from CCNY, in night school. To stay current with the exploding computer industry and to improve his job opportunities, he did additional graduate studies in Computer Science at New York University. He worked for Mobil (later Exxon-Mobil) until 1996, both in Manhattan and in Texas, and finally in Fairfax, VA. During this time, he was the manager of their financial systems network and

manager of application technology planning. Coincident with receiving his Bachelor's degree, Stu married Sarah Krauthammer, a girl he had met at a fraternity party at CCNY when she was a high school senior. Sarah was a Spanish major at Long Island University and went on to earn a Masters degree in Clinical Social Work from Fordham University in NY. They had two sons together: Alex, now aged 40, who is a videographer in Los Angeles interested in helping green businesses promote themselves; and Michael, aged 28, who is a clinical psychologist Ph.D. at Brooklyn's SUNY Downstate Medical Center working with children of HIV parents.

Sometime, perhaps during the '70s, Stu got interested in photography and purchased a Canon SLR. He made a tiny "collapsible" darkroom in an alcove off the kitchen in the family's Manhattan apartment, and developed and printed his black and white images. He did "street photography" and took family and vacation pictures.

In 1997, Stu left Mobil for a position as Director of Infrastructure Services for IMC Global. He spent two years with them, designing the overall structure for and building a 60-million dollar Global Vision Program. He was then hired by the Nuclear Regulatory Commission as their chief information officer. He is now a senior level consultant for the NRC with the overarching responsibility for electronic government and government wide coordinations. He does not see an early retirement on his horizon.

In 2006, Stu took a seminar in Paris with photographer Peter Turnly, which re-awoke his interest in photography. The itinerary included a presentation by Voya Mitrovic, the printer for photographer Henri Cartier-Bresson and an interview with John Morris, photo editor for *Life Magazine* (during the D-day

invasion) and *The New York Times* newspaper. It also included tips on street photography in one of the most interesting cities of the world. Stu got high on photo culture and on the joy of making images. He was still using a Nikon film camera at this time. Seeing the cost advantages of digital, however, he soon purchased a Nikon D200.

Stu also bought a Nikon 5000 scanner to convert slides to digital negatives. He began processing his images in Photoshop Elements, which he learned to use over the internet. Later, he purchased Photoshop and took a course in its use at Montgomery College.

A friend of his wife suggested that Stu might like the NBCC. Stu later met Tom Sullivan at a birthday party for this woman and decided to put his name on the waiting list. It took over a year for him to become a member.

Stu has just returned from a two-week vacation in Tuscany with his wife. Sarah, who was born in Switzerland during World War II, lived in Italy as a child, and is still fluent in Italian. They were able to rent a car and make flexible travel arrangements. Stu thinks he ended up with about 1,000 images, most taken with his Tamron 19-35 lens, some with a tripod, others hand-held. He will process these in Photoshop CS3 and print some of them on his Epson 3800 printer. Perhaps, we will see a selection of them in this year's competitions.

What are his goals for the future? Stu likes to challenge himself to always do better, both technically and artistically. He also wants to produce photos that get an emotional response from the viewer, hopefully a positive reaction. More trips, devoted to photography, are also definitely on the horizon.

Text and Photo by Jean Hanson

October EIC Judge: Terry Popkin

Paul Taylor

Terry received both a B.S. degree in Chemistry/Physics and M.S. degree in Microbiology at the Pennsylvania State University before going to the National Institutes of Health to become part of the biomedical research team investigating bacterial cell structure. While working toward his Ph.D. degree, he became interested in electron microscopy and dedicated all of his efforts to that discipline and its specialized photographic applications. His expertise in biomedical photography led to an interest in other aspects of the medium, especially fine-art photography.

Terry believes that creativity is the basis of both fine art and fine photography, and that it is essential that: "a fine photographer must not only be an expert craftsman but must also have a unique and creative vision in order to produce the finest photographs possible." Terry has specialized in travel, portraiture and event photography for the past thirty-eight years. In 1992 he retired from Federal service to devote his life to the photography that he loves.

In 1996, Terry spent nearly a month photographing landscapes and wildlife in Alaska. In 2000, Kodak sponsored him in presenting his approach to photography in the new digital age to a body of professional photographers at the National Geographic Society. To date, Terry has photographed over 1,000 Bar/Bat Mitzvah and wedding events, and currently all his work is captured digitally.

Terry's studio is located in Silver Spring, MD, though he now travels throughout the world with his cameras. His photographic diversity (from scientific to portraiture to purely artistic work) has resulted in a great assortment of his images and articles being published worldwide in books and magazines, and magazine covers. Terry's most recent assignment was a four-month undertaking to photograph all the firearms on display at the NRA National Firearms Museum, as well as the images of the final displays.

In a show this summer at the Kentlands Arts Barn in Gaithersburg, entitled "3 Guys, 3 Cameras," Terry participated with two other photographers with whom he has traveled and maintains a close friendship and admiration: Hal Hoiland and our member Frank Herzog. The image depicted here was taken while the three were on a trip to the Tetons.



"Oxbow Bend" © Terry Popkin

September, 2009, Splinters from the Board

Tom Sullivan, President

Chuck Lee, Membership Chair, reported that we have 22 persons on the waiting list.

This was the first meeting where the committee reports were provided ahead of time for board members to review and only high priority announcements were made, in an effort to conserve time. All went well.

General consensus was that the projection of the print entries, so that members toward the back of the room could get a reasonable view, went very well.

A vote was taken to suspend the reading of the minutes from the previous meeting at meetings in the

future. Only items of high priority will be announced.

The board felt unanimously that the reception with new members was a success. In order to make this event a little less hectic, the board decided to make the first meeting in 2010 a Program meeting, with the new members' reception held ahead of the Program.

The board asked the President to appoint a task group to look into the feasibility of increasing the membership cap (presently set at 150). The reason for this is the large number of potential members on the waiting list.

Many entries for the yearly schedule were presented in the committee reports. The schedule has been updated on the website (www.nbccmd.org). Please take a look.

Program Night, October 14 (cont'd from p.1)

the devastated Appalachian landscape: damage caused by mountaintop coal mining. An avid volunteer, Cameron has also documented the people and humanitarian aid projects of Haiti through portraiture.

Cameron was born in Miami, although he moved when he was three to Virginia. In his early twenties he began assisting various photographers and, drawn to the wilderness, he began a personal project of his own: documenting the great white herons on the Patuxent River in Southern Maryland. While he was doing that, he met one of the editors at National Geographic and they decided to give him a chance. That assignment proved to be a major turning point for him in more ways than one. He was driving down to Southern Maryland and he saw a farm that had a little plane parked on a grass strip. He went up to the farmer's house and asked if the farmer would take him up to do the story. That was 1979 and he is still shooting the same river.

Cameron captures images around the globe for *Audubon*, *Field and Stream*, *National Geographic*, *Outside*, *Preservation*, *Smithsonian*, *Vanity Fair*, and *Virginia Living* magazines. His portraits are featured in *USA Today*, *Air & Space Magazine*, and *The Washington Post*, as well as in ad campaigns and annual reports. Some of his regular clients include: American Airlines, the BBC, Bell South, Clipper Windpower, Consolidated Natural Gas, Discovery, Dominion Resources, Federal Express, H.J. Heinz, Mobil Oil, Nova Chemical, US Airways, Verizon and Virginia Tourism. His work has garnered many awards, including multiple publications in the *Communication Arts Photo Annual* and *Graphis Photo*, plus a display at the Smithsonian Museum of Natural History. He has also received the *Nature's Best* magazine Environmental Issues Photo Award.

Many of his unique images are available through leading stock agencies such as Corbis, Getty, Aerialstock, and Alamy. He has had five books of his photography published, and is now completing a 20-year book project celebrating the beauty and fragility of the Chesapeake Bay watershed. The book will be entitled *Chesapeake*.

NBCC is privileged to have Cameron Davidson as our speaker and print judge on October 14. We look forward to seeing his inspiring and unique images of the Bay and to learn about aerial photography.

Further background information, photo galleries and Cameron's blog are available at www.camerondavidson.com.

Program Night, October 28 (cont'd from p.1)

own, called PTAssembler. Many early adopters of digital panos (including NBCC members) used his program to stitch their own panos.

By 2003 Max broke through a significant barrier, creating the world's first gigapixel image. "Bryce Canyon" was printed wall-size (7.5 by 11 feet) and displayed at the PMA Spring 2004 Show. One can imagine thousands of photographers gasping at the breathtaking and immersive detail, and then racing home to begin stitching their own high-res images. Max describes the emotional impact of such large images as similar to actually being there:

What is new is the clarity and detail in these images. This is what sets these images apart from other large prints, and what allows these images to be enjoyed on multiple levels. This is what intrigues me as a photographer.

If you stand back 20 feet from one of these prints, it can be viewed in its entirety ... but only at a surface level. Get up close, one foot from the print, and an entirely new detailed picture emerges ... a scene within a scene. In fact, these pictures practically beg to be examined closely. The rules that photographers have employed to determine an "optimal viewing distance" for different print sizes simply don't apply to these images. To assume otherwise is to miss the point.

Max continued his pioneering image processing work, and today his software still may exceed the capabilities of any single commercial program. His tools not only stitch but blend exposures (High Dynamic Range, HDR) and stack images (focus layers or star trails).

Despite his technical prowess, Max Lyons qualifies as a brilliant photographer by any measure. He obviously does not let the process interfere with the artistry. Spend a few minutes (or a few hours) absorbing the gorgeous photographs in his two online galleries (www.tawbaware.com/maxlyons, and www.maxlyons.net). These serve as inspiration to the artist in any of us. And they demonstrate that stunningly beautiful images can be seen and composed while at the same time executing specialized capture techniques (such as shooting hundreds of frames in rapid succession).

We are quite fortunate to have Max Lyons as our guest speaker on October 28.

Mark your calendars and be sure not to miss this program!

Newcomer's Corner

The New Member reception was a nice kickoff for the new Program Year, with 13 of our 17 first year members able to attend. Two of the new members participated in the opening night competition and were both winners. Congratulations!

The Board, at its September meeting, decided that in the future an opening night reception could be further improved by having it held on a Program Night rather than a Competition Night, with all the frenzy that entails. So, next year's Opening Night will feature a program rather than a competition. This would have the added benefit of allowing new members an additional meeting to become acclimated to the Club environment, get a membership book, and ask some questions.

About 75 members were present on Opening Night and picked up their membership book—one-half of those on the rolls. Books will be available for the other half at subsequent meetings.

Almost everybody got the name-tag drill right on Opening Night—get yours from the holder on the side door, wear it during the meeting, and return it to the holder at the end of the meeting. Only three got by the Name Tag Police and wore theirs home. Because name tags are so helpful in assimilating new members and prompting the memory of some of us older members, their use at meetings has been traditionally encouraged. To make sure they are available for subsequent meetings, it is also encouraged that you leave them behind for the next time you attend.



NBCC Exhibit at Community Art Gallery, Holy Cross Hospital

On December 1, 2009, the open themed NBCC member exhibit will open at the Community Art Gallery at Holy Cross Hospital, in Silver Spring, MD. We anticipate being able to exhibit up to 25 photographs. Current dues-paying NBCC members may submit up to two images for consideration for inclusion in the exhibit.

This is an open themed exhibit. There is no time limitation on when the image was taken. Images sub-

mitted are expected to be acceptable for exhibition in a public space (e.g., no nudes).

The call for entries is now open. In order to be considered for the exhibit, all submissions must be received by **October 5, 2009**. Submissions should be e-mailed as an attachment to exhibits@nbccmd.org. When submitting your entries, please include the following:

- title of each image,
- final framed size, *listing width first*,
- price (if the print is not for sale, please note "NFS"),
- medium (i.e., archival digital print, if printed with pigment inks; digital print, if printed with dye-based inks, etc.).

Similar to submitting images for our electronic competition, the file size should be less than 1MB, with a size of 1,400 pixels (width) by 1,050 pixels (height), in standard JPEG image format. You will receive a confirmation e-mail acknowledging that your image(s) were received.

NOTE: Requirements for submission, matting and framing for this exhibit are described in the Club's handbook, in the section entitled, "NBCC Exhibit Guidelines." Specific requirements for this exhibit are as follow:

- Framed images of 16"x20" and smaller may be exhibited.
- All matting must be white or off-white; not cream, gray or other colors.
- Framing should be in standard black wooden or metal frames. Frames should be of a professional quality, with a secured wire, ready for hanging.

As stated by Rule 9 in the NBCC handbook, a member may not exhibit the same photograph more than twice in ANY club exhibit, regardless of the exhibit location.

All sales will be made directly through the individual artists. The gallery requests that a 10 percent donation of all sales from this exhibit be made to the Holy Cross Hospital Foundation.

The jurying will occur mid-October, by Pete Manzelli. Members whose images have been accepted will be notified by October 29, 2009. All framed work must be delivered, ready for hanging, to the Community Art Gallery on Sunday, November 29, 2009, between 11:00 am and 1:00 pm.

The exhibit will run from December 1, 2009 through the end of January 2010. An Artists' Reception is scheduled for Saturday, December 5, 2009, from 12:00 to 2:00 pm at the Community Art Gallery at Holy Cross Hospital.

NBCC Field Trip – October 3–4 **Fall in the West Virginia Highlands**

Cynthia Keith

Our October field trip will be to the West Virginia Highlands on Saturday, October 3 and Sunday, October 4, with our base at the Canaan Valley Resort. Known for its skiing in the winter months, the Park is also centrally located in the best area for fall color photography in the state. The field trip will begin with a sunrise shoot on Saturday in the Dolly Sods Wilderness. Dolly Sods, located in the highest elevations of West Virginia, is known for its rocky plains, upland bogs and sweeping vistas. Our own Kent Mason, who has won many awards for his images taken in this area, will lead us to Bear Rocks, the best spot to capture the early light and spectacular views. Afterward, Kent will direct us toward various trail heads for images of fall color in the bogs, the deep greens of spruce forests and crimson leaves of the cranberry bushes that blanket these high elevations.

For those who prefer a less strenuous outing, Cynthia Keith will lead an alternate early morning walk along the Mill Run close to the Lodge for images of this peaceful stream, which is especially appealing in fog. We will then meet at Blackwater Falls State Park at noon for lunch and to photograph the five-story high falls, the gorge and the canyon in the afternoon. The rest of the day will be open to exploring the area. We will gather for dinner back at the Lodge.

Please note that the road to Dolly Sods is unpaved and can be rough. The terrain is rocky and the trails can be strenuous. However, the trails around the Lodge and Blackwater Falls are either flat or paved.

There are no formal plans for Sunday so that, if any of Saturday's events were rained out, we can try again. Otherwise, we will be free to revisit our favorite spots or explore new ones. You may also wish to stop at Seneca Rocks on your way to or from Canaan Valley. Located near the intersection of Routes 33 and 55, Seneca Rocks is a 900 foot sandstone formation rising above the North Fork of the Potomac River. There is a Discovery Center there, as well as a hiking trail that leads to an observation deck near the top of the Rocks. Although the fall colors will not likely be at this lower elevation at the time of our visit, this is still an interesting landmark in the West Virginia highlands.

We have reserved a block of rooms at the Canaan Valley Lodge. You may call 800-622-4121 for reservations—be sure to mention that you are with the North Bethesda Camera Club. Canaan Valley State Park is about a four-hour drive from Bethesda: take Route 66 West to I-81 south. In Strasburg, take

Route 55 West to Harmon, WV, then take Route 32 north to Canaan Valley Resort and follow the signs to the Lodge. If you plan to join us for this fieldtrip, be sure to contact Cynthia Keith at clkeith@comcast.net for further details, maps, carpool information, etc.



NBCC Field Trip – October 31 **Fort Frederick State Park**

John Barnes

NBCC members are hereby invited to gather at Fort Frederick State Park on Saturday, October 31, for our "November" field trip. This is a unique site that features an imposing stone fort in the European style. An aerial view is on the [Fort Frederick State Park](http://www.fortfrederickstatepark.com) website. The other information given on the site is also interesting to those who want to know about the context of the fort.

The artillery demonstrations that run from 10:00 am to 4:00 pm are the highlight of the trip. Costumed interpreters in the period of the French and Indian War will offer Living History. The Park website lists a number of other nearby attractions that photographers might find interesting. This is a time of year that sometimes features excellent autumn color in the area.

The Park is about a 1½ hour drive from Bethesda. Take I-270 and continue onto I-70 westbound. Just west of Hagerstown look for signs to "Big Pool." Take exit 12 toward Indian Springs. After about 0.3 miles turn left onto Big Pool Road/MD-56. After 1.3 miles turn right onto Fort Frederick Road. The fort will be on your left after about 0.5 mile.

The Junction of I-70 and I-81 offers lots of opportunities for decent dining. I am open to suggestions and we can work out details as the time draws nearer. Carpools might be a good idea and ought to be easy to arrange. The Park and Ride lot at exit 11 on I-270 looks like a good place to work from.

I look forward to seeing a good crowd on October 31.



Photo © John Barnes

Bob Krist on Travel Photography

At VisArts, Rockville Town Square, on Tuesday, October 27, from 7:00 to 10:00 pm. To register (\$25 fee), contact VisArts at (301) 315-8200 or visit its website at www.visartscenter.org.

Travel photography is one of the most popular forms of photography, for both amateurs and professionals. It spans a wide range of subjects, including landscapes, skylines, architecture, people, costumes, and events, and often involves great adventures, remote explorations, joyful celebrations and tragic calamities.

One of the most experienced and successful travel photographers, writers and educators is Bob Krist, who has been doing travel photography professionally for more than 30 years. His work is noted for its uniqueness and appears widely in travel and adventure publications.

Bob will be sharing his experience in travel photography at the VisArts Center on Tuesday evening, October 27, from 7:00 to 10:00 pm. He will explain how to capture the "spirit of place" in images, the role of light and composition, the sense of moment, and the use of color. He will also discuss some of the practical aspects of equipment choice and the role of particular lenses, travel logistics, photographing people in foreign lands, photographing events, and special situations such as aerial photography and shooting in extreme climates.

Bob Krist is a freelance photographer who works regularly on assignment for magazines such as

National Geographic Traveler, *Smithsonian*, and *Islands*. These assignments have taken him to all seven continents and have won awards in the Pictures of the Year, *Communication Arts*, and World Press Photo competitions. During his work, he has been stranded on a glacier in Iceland, nearly run down by charging bulls in southern India, and knighted with a cutlass during a Trinidad voodoo ceremony. He won the title of "Travel Photographer of the Year" from the Society of American Travel Writers in 1994, 2007, and again in 2008. In 2000, his work was honored at the Eisenstaedt Awards for Magazine Photography in New York City.

Bob's books include *In Tuscany*, which features 270 pages of his photographs of the region and is a collaboration with author Frances Mayes. It spent a month on the *New York Times* bestseller list. He also photographed the coffee table books *Caribbean* and *Portrait of the Caribbean* and *Low Country: Charleston to Savannah, A Photo Tour of New York*, and *Impressions of Bucks County*.

An accomplished writer and educator as well as a photographer, Bob is a contributing editor at both *National Geographic Traveler* and *Outdoor Photographer*, where he writes a travel photography column. His how-to book *Spirit of Place: The Art of The Traveling Photographer* was hailed by *American Photographer* magazine as "the best book about travel photography we've ever read." His newest book *Travel Photography: Documenting the World's People and Places* was recently published in the Digital Masters series by Lark Books. He lectures in Washington, D.C. as part of the ongoing "Live at the National Geographic" series. He teaches photo workshops for the Maine and Santa Fe Photo Workshops, National Geographic Expeditions, and Linblad Expeditions. He has also produced *A Hands-on Guide to Creative Lighting*, a Nikon School Tutorial DVD.

A former professional actor, Bob hosted *Nature's Best Photography*, a 13-part series for National Wildlife Productions on the Outdoor Life Network, and *Photography Close Up*, one of Cablevision's "MagRack" series. Currently, he can be seen as the host of the PBS special "Restoration Stories."



The NBCC Field Trips Gallery: An Underused Resource

Text and Photo by John Barnes

Introduction

North Bethesda Camera Club members who participate in our field trips can take advantage of a very nice resource to share their work. The web gallery that NBCC provides for images from field trips is a nice way to share the fun and fellowship that we derive from these events.

The procedure for accessing the Club's web gallery of field trip images is described on the page that explains field trips: <http://nbccmd.org/fieldtrips.htm>. You will find a link to the actual series of galleries partway down that page, or you can also go directly to nbcc.phanfare.com.

Submitting images

Submitting images for inclusion in the galleries is a simple matter of attaching files to an e-mail addressed to fieldtrips@nbccmd.org. It is a sad fact that very few field trip participants avail themselves of this opportunity. Folks to whom I have spoken on the matter were either unaware of the existence of this tool or had forgotten about it. We definitely want to encourage wider use of this online gallery.

We are devising a new protocol for submitting images in the hope that the value of the images in the gallery will be enhanced by improving the quality of the descriptive information displayed alongside the images.

Step 1—Describing the content and context of images

The existing scheme does a poor job of providing information about the images—the who, what, when, where ... of photojournalism. Telling people to rename their files also creates problems, because most casual computer users are unaware of the rules for the proper naming of files. While the name that your camera attaches to a file may be obscure, it does at least conform to the rules.

How can we attach data that properly tells us about an image file? Data that describes data is commonly called “metadata.” Most digital cameras write capture information into a block of data that is embedded directly into the image file. This is the so-called EXIF metadata. The photographer can view it by selecting a menu choice like “File Info” in most of the image manipulation software products that are in common use. Software generally limits the user's ability to alter this data.

While the camera's built-in computer knows about most of the mechanical details of the image capture because it did the driving, it lacks the sensibility to provide other vital information. Press photographers solved this problem long ago by devising a standard format to annotate the images that they were sending back to their publishers by wire. Modern photo library software has matured to the point where it grants the user full access to this IPTC component of the metadata.

The illustration shown in the next page shows how I used the IPTC component of the metadata to describe a recent shot. I can already hear many of you saying “I hate the idea of filling in all of those blanks.” The fact is, that only the Title and Caption fields change from one image to the next. The other items pertain throughout the shoot, or throughout an entire image library for a whole year. The information about the creator and the copyright are contained in a template that I use right away when I catalog a set of images from a shoot.

NBCC members who submit images for the Field Trips Gallery are hereby asked to supply as much of the IPTC metadata as they possibly can. There are plenty of tools for doing this: Bridge, Photoshop, Lightroom or something else. Just make sure that there is at least as much information accompanying the image as is shown in the illustration. Images that lack a caption, that do not describe the event, or that fail to provide contact information for the shooter will not be accepted. Do not bother to change the names when you attach the files to your e-mail, because your metadata information will identify who the owner is. Copyright watermarks will be affixed if they are not already present.

Your cooperation on this matter will save me a lot of very tedious keyboard work. You will also benefit from the effort, because it will make your images easier to find when searching for them, while those who view your work will appreciate the extra information. I will do my best to help people surmount the learning curve for the process. The software that we are using now and in the future makes good use of the metadata to help viewers learn more about the picture and how it was taken. Your fellow NBCC members and other who see these images will be able to learn things that will help them improve their images.

Step 2—Resizing

For the sake of simplicity, and in the interest of compactness, we will continue to use the JPEG format as the standard. An image size of 800 pixels on the long side of the image gives us a good compromise for

IPTC		Metadata	
Preset	None		
File Name	D300_5604.NEF		
Metadata Status	Up to date		
Contact			
Creator	John D. Barnes		
Job Title			
Address	7710 Chatham Rd		
City	Chevy Chase		
State / Province	Maryland		
Postal Code	20815		
Country	USA		
Phone	301-652-0667		
E-Mail	info@johndbarnes.name		
Website	http://johndbarnes.name		
Content			
Headline			
Caption	The poor Dough Boy trying to escape his fate		
IPTC Subject Code			
Description Writer			
Category			
Other Categories			
Image			
Date Created	2009-08-19		
Intellectual Genre	Photojournalism		
Scene	Montgomery County Agricultural Fair		
Location	MontgomeryCounty Agricultural Fair Grounds		
City	Gaithersburg		
State / Province	Maryland		
Country	USA		
ISO Country Code			
Status			
Title	Lemme out!		
Job Identifier	Ad Hoc Shoot with Dave D.		
Instructions			
Provider			
Source			
Copyright			
Copyright Status	Copyrighted		
Copyright	©2009 John D Barnes		
Rights Usage Terms	All Rights Reserved		
Copyright Info URL			



Step 3—The actual submission

Once your images have had the annotation attached, and you have made the display copy by resizing it and converting the format to JPEG, all you need to do is attach the image(s) to an e-mail and send it off to fieldtrips@nbccmd.org.

You will receive an acknowledgement once the images have been uploaded to the web gallery. We hope that the submissions will be ready for uploading when the e-mails are received. If the situation warrants, a GordieGram may be issued.

Step 4—Plan to join an upcoming field trip

The Field Trip Committee looks forward to joining you out in the field, shooting great images, and sharing them with fellow NBCC members who did not have the good fortune to make the trips.



PSA News

viewing ease ability and rendering speed. We will ask you to resize images that are smaller than this, unless there is some reason why this is not possible. Images that are larger than this or that are submitted in some other format will be converted before being posted.

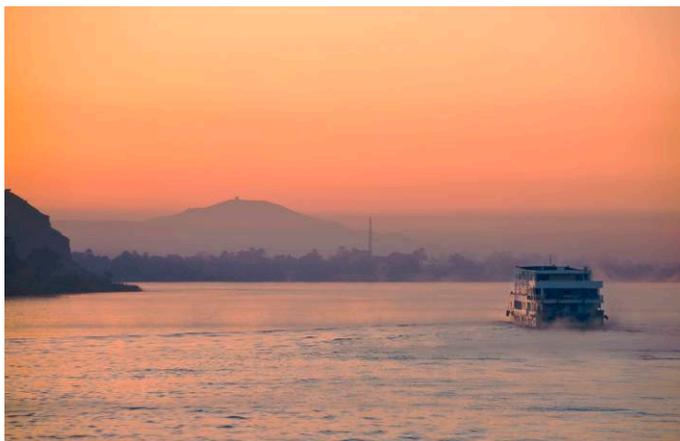
While this issue of *The Lens and Eye* was being produced, our PSA representative—Judy Burr—was in West Yellowstone attending the 75th Anniversary Conference of the Photographic Society of America.

She will bring us a detailed report on the conference in the November issue.

Cruising on the Nile

Text and Photos by Bob Peavy

A tour of Egypt, no matter its length, will likely include a boat trip on the river Nile. Since ancient times, the Nile has been at the center of Egyptian life, with over 95 percent of the population living along the Nile Valley or the Nile Delta. Not until the high dam at Aswan was completed in 1971 was the river's annual cycle of flooding brought under control. In many respects, life today along the river remains as it has for centuries, except that farmers now must rely on fertilizers to replenish their soil rather than on annual floods.



My wife and I spent seven days on a Nile cruise boat in January 2008. Prime time for this is December to February, before temperatures rise substantially though, as would be expected, crowds are bigger and costs are higher then. Most cruises run between Luxor and Aswan, a distance of about 100 miles, and vary in length from three to seven days, with prearranged activities on shore—markets, museums, temples and other attractions. It is possible to find a cruise that extends north beyond Luxor to visit ancient sites at Abydos and Denderah; however, few



cruise boats ply this part of the Nile, because of tight security required by the Egyptian government in this known extremist area.

As a longtime observer of cultures, I especially enjoyed our time on the Nile. This was a great opportunity to enjoy and shoot passing scenery, villages and related activity. The river is wide, but cruise boats steer in gentle zigzags, closer to one shore and then closer to the opposite shore, to avoid sand bars and shallows. Thus, a super telephoto lens is not required to photograph subjects along the river's edge or on the river itself. I used an 80-400 mm zoom lens (Nikkor, VR), which on my Nikon D-200 is equivalent to 128-640 mm (x 1.6), and I generally stayed below the 300 (or 480) mm level. For wider coverage, I used an 18-200 mm (equivalent to 29-320 mm) zoom lens (Nikkor, VR), which was also my primary "on shore" lens.

In shooting from a slow-moving river boat in calm waters, an important concern is the vibration of the boat's engines. Vibrations are transmitted all the way to the upper decks of the boat, so they will easily reach a camera via a tripod sitting on deck. Perhaps the effects on image sharpness could be minimized





by placing the tripod legs on towels, but this would surely sacrifice tripod stability. As we were reminded in last April's NBCC program, each individual component of "the sharpness chain" contributes to the prospect of capturing the most sharply focused image possible. Thus, an unstable tripod does not seem to be the answer.

Also, while the boat is cruising, its continuous motion adds to the difficulty of composing pictures through a camera attached to a tripod. I had reasonable success hand-holding the camera and adjusting ISO as necessary to achieve shutter speeds faster than usual, generally 1/500th second and higher. (Of course, in using faster ISOs, one should be aware of the ISO level at which digital noise may become an issue with your camera.) I used cushions, towels and bean bags to steady the camera on the boat's railings and other rigid structures—and took care to keep the camera strap around my neck. A cable release was also helpful. I found the boat's topmost deck to be ideal, to facilitate my moving between both sides of the boat as potential photo ops appeared ahead. I often used a circular polarizer, when conditions warranted, but felt a need to dial down its effect when the sky



turned a dark shade of blue, nearly black, much the same as with our country's western skies.

One way to avoid engine vibration is to ride in a felucca, the traditional Egyptian sailing boat. A short ride or two in a felucca is a must-do. Longer, even multi-day, tours are available with these boats, but facilities are primitive at best. There are no on-board bedrooms or bathroom. It would take about 5-6 days to tour from Luxor to Aswan in a felucca, so this mode of transport is clearly for the young at heart.



Have you been to an interesting, exciting destination? Do you want to share your experience with fellow NBCC members? You can easily do so writing a short article on your trip, attaching between six to ten photos to it, and sending your contribution to nbccclensandeye@yahoo.com.

Courses

Smithsonian Institution

For more information and to register visit the Institution's website at www.residentassociates.org.

On-Location Photography. Challenge the way of thinking about shooting outdoors on location using a minimal amount of equipment and a fresh perspective. Students visit locations on the National Mall and other areas. Class field trips alternate with critique sessions, allowing students to develop an eye for understanding the correlation between what they do when taking the picture and the results. Students develop strategies for reducing the difficulties of an outdoor shoot, including the ability to compensate for lighting, contrast, and exposure problems.

Instructor: Bruce McKaig.

Sundays, October 18–December 13, 1:30 to 4:30 pm.

Fall Landscape Photography on the Potomac. The 15-mile Potomac gorge from River Bend Park to Roosevelt Island is the focus of shooting assignments in this course. First is a classroom orientation session, then several field trips, followed by a mid-class critique. Additional field excursions are followed by a final classroom critique and portfolio review. Field session times vary, beginning as early as shortly before sunrise.

Instructor: Barbara Southworth.

Fridays, October 16–December 11, 10:00 am to 1:00 pm.

Introduction to Studio Portraiture. This course is designed for those who want to learn how to create portraits of men and women, using the special lighting controls of the studio. Classes focus on such topics as posing a subject; using highlight and shadow to create three-dimensional contrast; using diffusion and soft focus; and understanding strobe lighting. Participants produce portfolios of portraits of models and their classmates.

Instructor: Marty Kaplan.

Mondays, October 19–December 7, 6:30 to 9:30 pm.

A Guide to Travel Photography. This illustrated evening is designed for amateur photographers. Travel writer and photographer Michael Luongo describes useful techniques and provides practical information about honing photographic skills, overcoming photographic obstacles, and creating beautiful images. Participants learn how to assess light, frame and compose a shot to achieve interest and balance, select appealing subjects, create a sense of place, and capture the flavor of a place by focusing on its people.

Instructor: Michael Luongo.

Wednesday, November 18, 6:45 to 9:00 pm.

Glen Echo Park

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

Photo Field Trip: National Gallery of Art, East Wing.

A brief organization meeting will be held a week before the trip and a critique and potluck dinner at Frank's home. You will find endless opportunities for shooting people, architecture, abstracts, all in beautiful light. Lunch at the gallery cafe gives an opportunity for photo discussion.

Instructor: Frank Van Riper.

Sunday, October 18, 10:30 am to 4:00 pm.

Washington School of Photography

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

Child Portraiture in the Studio. The ability to photograph a formal portrait of a child or teen is critical for many specialties. Learn with hands-on instruction how to set up for a young subject, light them properly, work with parents, set up groups of siblings, and interact with kids for the best images in the studio.

Instructor: Daniel Peppel.

Saturday, October 24, 10:00 am to 4:30 pm.

Focus on Composition and Design. Having a good subject is not alone enough to make a great photograph. This workshop looks at all aspects of composition, learning to eliminate dead space, boring presentation, and distracting details. The workshop covers compositional techniques that allow the photographer to capture the viewer's attention and direct the eye.

Instructor: Joe Yablonski.

Saturdays, November 7 and 14, 10:00 am to 1:00 pm.

VisArts Center

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

Intro to Portrait Lighting. This hands-on studio lighting class will teach students how to approach portrait lighting from the ground up. Learn the language of lighting and understand how to create a relationship with your subject(s). Critique of portrait assignments will take place on the last day of class.

Instructor: Andarge Asfaw.

Wednesdays, October 21–November 11, 10:00 am to 12:30 pm.

Tools of the Trade: Taking your Photography and Business to the Next Level.

Free Photo Printing Seminar sponsored by HP & MEI.

Instructor: David Safir.

Monday, November 9, 9:00 am to 5:00 pm.

Exhibits

Man Ray, African Art and the Modernist Lens

Man Ray translated the 20th-century modernist taste for African art into photographs that reached a popular audience. About 60 of his photographs, along with more than 40 photographs by his contemporaries, will appear side-by-side with 20 of the African objects featured in the images. The exhibition explores the pivotal role of these photographs in shaping the perception of non-Western objects as fine art. At the Phillips Collection, from October 10, 2009 to January 10, 2010. For more information visit www.phillipscollection.org.

Robert Bergman

For more than 40 years, Robert Bergman (b. 1944) has traveled the streets and back alleys of the United States, photographing the people and scenes he encounters. Beginning in the 1960s, he, like so many other so-called street photographers, used a 35mm camera to make black-and-white photographs. In the 1980s Bergman began to work in color. Using no special lighting or equipment, he made a series of monumental portraits of the people he met. The exhibition will present 33 of these compelling portraits. At the National Gallery of Art, from October 11, 2009 to January 10, 2010. For more information visit www.nga.gov/exhibitions.

In the Darkroom: Photographic Processes

This exhibition chronicles the major technological developments in photographic processes from the origins of the medium until the advent of digital photography. The exhibition is organized chronologically and includes some 90 photographs that range from an early photogenic drawing by William Henry Fox Talbot—the inventor of photography—to Polaroid prints by Andy Warhol. Superb examples of the major photographic processes, including salted paper, albumen, gelatin silver, and chromogenic prints, will be on view, along with examples of photomechanical processes such as photogravure and halftone. At the National Gallery of Art, from October 25, 2009 to March 14, 2010. For more information visit www.nga.gov/exhibitions.

Polar Obsession: Photography by Paul Nicklen

Paul Nicklen has published dozens of articles about the Polar region, including several for *National Geographic*. Nicklen's photography of icy landscapes, polar bears, walrus, leopard seals, penguins, and more, illustrates both his passion for the environment and a deep commitment to conservation. At the National Geographic Museum, until February 15, 2010. For more information visit www.nationalgeographic.com.

October, 2009

Electronic Competition 1st Place Winners

September 2009 – Long shutter Time



Novice – Stu Reiter – “Great Falls at Dusk”



Advanced – Willem Bier – “Mont St. Michel After the Storm”



Altered – Sharyn Greberman – “Survivor”

Results of Competition for September 2009 – Long Shutter Time

Competition Judge: Fernando Castillo

Prints

Black and White – 11 entries

1 st	Chris Hanessian	Empty Tunnel
2 nd	Bill Olson	Receding Waves
3 rd	Bill Olson	Fishing Pier
HM	Sharyn Greberman	Chincoteague Marina

Color, Novice – 8 entries

1 st	Bill Olson	Two Rides
2 nd	Marvin Sirkis	Strike
3 rd	Jack Tierney	Barn Loft

Color, Advanced – 11 entries

1 st	Angelique Raptakis	An Overcast Day
2 nd	Roy Sewall	Paw Paw Tunnel
3 rd	Alan Sisen	Hjalparfoss
HM	Angelique Raptakis	Little River Reflections

Tim Grey's Digital Darkroom Questions

What settings do have an effect on RAW captures?

In some ways, the answer is "none." I say that because the list of settings that truly affects the results you achieve with a RAW capture are really the settings that affect the way the camera performs in the first place, and thus are really photographic settings rather than camera settings. That would include your aperture (which affects the overall exposure as well as depth-of-field), the shutter speed (which affects the overall exposure), and the ISO setting (which affects the amplification applied to the signal recorded by the imaging sensor, thus affecting exposure and the level of noise present in the final image).

There are a handful of other settings in the camera that I think of as affecting the metadata of the RAW capture, not the actual RAW capture itself. In other words, they put additional information in the RAW capture, but do not affect the pixel values recorded in the RAW capture. The most significant of these is the White Balance setting, which affects the Temperature and Tint values recorded as part of metadata in the image. The majority of other settings are either stored in general metadata or in private metadata that is not necessarily accessible by all RAW conversion software.

Because of the "private" nature of some of this metadata, the results you achieve may vary. For example, Adobe Camera Raw does not read the private metadata that would indicate the image was captured with the camera set to the black and white mode, and so

Electronic

Novice – 25 entries

1 st	Stu Reiter	Great Falls at Dusk
2 nd	Cynthia Hunter	Fence Line
3 rd	Paul Taylor	Muse
HM	John Barnes	Nature's Jacuzzi
HM	Jay Gartenhaus	Moro Sphynx
HM	Steve Gelband	Korean Soldier 1
HM	Michael Roberts	Relative Motion
HM	Paul Taylor	Deco

Advanced – 32 entries

1 st	Willem Bier	Mont St. Michel After the Storm
2 nd	Alex Guo	4 th of July Fireworks
3 rd	José Cartas	Basel SBB
HM	Willem Bier	Jazz for Notre Dame
HM	Alex Guo	Golden Gate Twilight
HM	James Hammack	Fair Ride, 2 sec., f/16
HM	Lester LaForce	Sausalito #2
HM	Don Martell	Minneapolis and Anthony Falls
HM	Kent Mason	Fall Morning in the Fog
HM	Rebecca Tidman	Las Vegas Sign

Altered – 16 entries

1 st	Sharyn Greberman	Survivor
2 nd	Janet Myder Hammack	Pineapple Fountain
3 rd	Sharyn Greberman	Jetti and Pillings
HM	Frank Herzog	Fine Arts Full Moon
HM	Jess Stansbury-McCargo	Great Falls Rushing

you will always get a color image by default in Adobe Camera Raw. However, if you use software from your camera manufacturer, this private metadata may be taken into account. For example, with Nikon NEF captures shot in the black and white mode, Capture NX will recognize that setting and allow you to retain that black and white version of the RAW image.

The bottom line is that RAW captures are just that—unprocessed records of what the imaging sensor recorded during the exposure (more or less, with some room for semantic arguments here). If a setting in the camera does not affect how the imaging sensor records the scene, it will not truly affect what is recorded in the RAW capture file. The trick is that sometimes you think you are altering the behavior of the camera (such as when choosing the black and white mode) when in fact you are only altering the camera settings, and those settings may or may not make it into the metadata for the RAW capture, but will not affect the core pixel information for that RAW capture.

Reproduced with Tim Grey's permission from his e-mail service (www.timgrey.com).

Cumulative Scores for 2009-2010; Through September, 2009

Black and White Prints

17 Bill Olson
10 Chris Hanessian
6 Sharyn Greberman

Color Prints

Novice

10 Bill Olson
9 Marvin Sirkis
8 Jack Tierney

Advanced

16 Angelique Raptakis
9 Roy Sewal
8 Alan Sisen

Novice Electronic

14 Paul Taylor
10 Stu Reiter
9 Cynthia Hunter
6 John Barnes
6 Jay Gartenhaus
6 Steve Gelband
6 Michael Roberts

Advanced Electronic

16 Willem Bier
15 Alex Guo
8 José Cartas
6 James Hammack
6 Lester LaForce
6 Don Martell
6 Kent Mason
6 Rebecca Tidman

Altered Electronic

18 Sharyn Greberman
9 Janet Myder Hammack
6 Frank Herzog
6 Jess Stansbury-McCargo



“What reinforces the content of a photograph is the sense of rhythm – the relationship between shapes and values.”

Henri Cartier-Bresson

Greetings from South Carolina

Although no more in the Washington Area, Janet and Jim Hammack are still very active with the NBCC, as evidenced by their recent winners in the September competition. Jim also sent us several images shot there to share with NBCC members. Below is one of them.



“Stalking Egret” © James Hammack

Music and Photography

Baltimore Symphony Orchestra Presents: Pictures of Music

Music for the eyes, and pictures for the ears—celebrate relationships between the visual arts and musical genius. In this East Coast Premiere and BSO Co-commission, American jazz pianist Dave Brubeck and his son, composer Chris Brubeck, create a multi-media celebration of nature photographer Ansel Adams, combining the symphony orchestra with stunning photography of the American West. The program continues with Hindemith's mesmerizing ode to 16th-century painter Mathis Grünewald and concludes with a musical artwalk rendered in Ravel's consummate orchestration of Mussorgsky's *Pictures at an Exhibition*.

Marin Alsop, conductor.

Dave and Chris Brubeck – *Ansel Adams: America* (East Coast premiere, BSO Co-commission).

Hindemith – *Symphony Mathis der Maler*.

Mussorgsky/orch. Ravel – *Pictures at an Exhibition*

At the Music Center at Strathmore. February 11, 12, and 13, 2010. For more information and tickets visit the BSO website at www.bsomusic.org.

2009 – 2010 NBCC Board of Directors, Standing, and Special Committees

President
Tom Sullivan

Vice President
Bob Dargel

Treasurer
Don Martell

Secretary
Jo Levine

Directors
Gordie Corbin
Bob Peavy

Voting Members in Bold

Programs/Workshops

Stu Mathison

Ira Adler Nikhil Bahl
John Burgess Jim Hawkins
Caroline Helou Don Martell
Kent Mason Carl Root
Gerry Weiss

Church Liaison
Chris Hanessian

Membership
Chuck Lee

Webmaster
Tom Field
Tom Sullivan

Exhibits
Angelique Raptakis
Dawn Sikkema
John Villforth

Competition

Judy Switt

Prints
David Davidson
Bill Ho
Bill Richards

Electronic
Willem Bier
Tom Field
Alan Sislen

Judges

Marvin Sirkis
Roy Sewall
Paul Taylor

Bulletin Editor
José Cartas

Hospitality

Carol Lee
Jim Render
Virginia Render
Terry van Houten

Education & Training
Kent Mason

Field Trips

Frank Herzog
John Barnes
Deeva Garel
Alex Karlin
Cynthia Keith
Cheryl Naulty
Bill Olson

Awards Event Coordinator

John Villforth

Community Outreach

Joel Hoffman

Historian

Jean Hanson

PSA Representative

Judy Burr

Photo Essay

Stu Mathison
Bob Dargel
Tom Field

Competition Image Review

Gordie Corbin Tom Field
Carol Lee Bob Peavy
Alan Sislen Judy Switt
Anita van Rooy

Librarian

Chris Hanessian (temporary)



First Class Mail



North Bethesda Camera Club
15641 Gold Ring Way
Derwood, MD 20855

