



The Lens and Eye

North Bethesda Camera Club

Volume 45 Number 9 <http://www.nbccmd.org> Editor: José Cartas nbccclensandeye@yahoo.com May, 2010

Calendar

May, 2010

- 4 Community Outreach – PCR: 7:00 pm.
- 5 Competition Night: 7:30 pm.
Judge: Michael Harrington.
Hospitality: Rob IJsselstein, Steve Lapidus.
- 12 Program Night: 7:30 pm. Don Johnson.
Zoo Photography.
Election of Officers.
Hospitality: Jay Gartenhaus, Les Trachtman.
- 17 Photo Project Critique: 7:30 pm.
- 19 Board Meeting: 7:30 pm. Herzog's.
- 21 Field Trip: Chanticleer Gardens.
- 26 Program Night: 7:30 pm. Dan McDermott. History and Photos from Planning a Transcontinental RR Route.
Hospitality: Marilyn Jacox, Allen Melser.

June, 2010

- 1 Community Outreach – PCR: 7:00 pm.
- 2 Awards Event: 6:00 pm.
Asbury Methodist Village.
- 12 Field Trip: Frederick Keys Baseball.

Competition Assignment

Texture

A picture in which texture is the dominant attraction or theme. (Must have been taken on or after June 1, 2008.)



Program Night, May 12 Don Johnson Zoo Photography

Ira Adler

Don loves to take photos of animals, whether in the wild or at a zoo. However, taking photos of animals in the wild presents a host of problems for a photographer. Are the animals where you think they will likely be? What is the terrain like—can you reach them? Are the animals difficult to approach—do they scurry away when they see people? How much time do we have to photograph the animals? Are the animals likely available all day, or for just part of the day? While many of us have overcome these problems, it is obvious that the list of problems relating to photographing animals in the wild is long. One can take great animal photos in the wild, but it takes work and preparation.

A zoo is an excellent place to photograph animals. Let's think about it. Unlike in the wild, the animals are always there—when we go to a zoo we know that the animals will actually be there, no matter the time of day or the season of the year. They are also used to people, so they are not as skittish, and certainly cannot run off when they see a photographer. In many cases, the animals are also rather exotic. To produce an image of a lion in the wild, for example, we would have to travel to Africa—a

Cont'd on p.4

Program Night, May 26 Dan McDermott History and Photos from Planning a Transcontinental RR Route

Don Martell

Dan McDermott, a Club member, taught geography and cartography at Montgomery College for thirty-four years. He is an avid photographer and has written and lectured extensively on historical geography.

Dan's presentation is based on a book, *Eye of the Explorer, Views of the Northern Pacific Railroad Survey, 1835-54*, he coauthored with Ronald Grim and Philip Mobley. Dan will tell the story of the survey party's adventures, struggles, and day-to-day activities. The survey, led by Major Isaac Stevens in the 1850's, was one of five government railroad surveys used to determine potential routes for a transcontinental railroad through the western frontier.

Cont'd on p.4

Do not miss the boat!
Renew your
membership
before
June 15

Application form on page 19

Member Profile

John Burgess



Club members who attended the Workshop Night on March 31, will recognize John Burgess and appreciate his interest in the craft of printing fine art photographs. John has been an NBCC Member for six years and has just recently come into view with his Photo Essay, "Birds of South Florida," and his recent workshop presentation.

John was born and grew up near Charlotte, NC. He was the oldest of six children and when he graduated from high school during the time of the Korean War, he could either join the armed forces or wait to be drafted into the U.S. Army. He decided to sign up for a four year tour of duty with the U.S. Air Force, most of which was spent at MacDill AFB in Tampa, FL.

The Air Force sent John to electronics school for a year and a half, and then put him to work on aircraft radio and radar/bombing systems. When his tour of duty was over, he was able to obtain a job at Lockheed Aircraft in Atlanta, GA, helping to build B47 six-jet bombers. Soon he decided to apply for admission to nearby Georgia Tech. To qualify, he had to take remedial courses in Math, English, History, and Physics. He was able

to complete these in one summer and was admitted to college in September, 1955. He received a Bachelor's degree in Electrical Engineering in 1961.

His first job after graduation was with the Johns Hopkins Applied Physics Lab in Columbia, MD. Here, he met Ellen Hughes, a D.C. resident. They were married in 1962. Then John and Ellen moved back to Atlanta, where he completed his Master's degree in 1964. He then returned to Johns Hopkins for another nine years. During this time, John and Ellen had three children, Erin, John, Jr., and Katie.

After a stint with the Mitre Corporation, John found employment with the CIA. He retired from government work in 1988, then worked with three small companies, and made a final retirement in 1996. He now has more time for his photography and for his five grandchildren.

John has been studying photography for about 30 years. He has owned an Argus C44, a Pentax Spotmatic, and several Nikons. His present camera is a Canon digital Rebel XTi, which he uses with three "L" series lenses: a 180mm macro, a 28-70mm f/2.8 and a 70-200mm f/2.8 zoom. For his bird photography, he uses a 2X telephoto extender with the 70-200mm lens. He has two tripods: a Slik and an old Benbo II.

John has become proficient in technique and is now trying to perfect his printing skills. He wants to control the entire process, from image capture to exhibition print, and quotes Ansel Adams: "The negative is the score, the print is the performance." He processes his RAW photos in Photoshop CS2 and prints with an Epson 3800 on Hahnemuhle photo rag or Epson Exhibition Fiber papers.

John has studied with several

photo luminaries to develop his craft. He spent a week with Freeman Patterson in Canada, and has taken classes with Joseph Holmes and with Joshua Taylor, who is the person who recommended he join the NBCC. He has attended Mike O'Conner's class in digital photography at Montgomery College and taken Photoshop classes with Elliot Cohen and at the International Center for Photography in NYC. He has learned from Jon Cone in his "From Photoshop to the Epson Printer" workshop in Vermont.

John has also had the opportunity to spend extended periods in scenic locations and to find the time and place to make the best images. He vacationed in Vero Beach, FL, and has visited the Ding Darling refuge on Sanibel Island. He and his family members vacation for two months every other summer in Jackson, WY, where John mixes socializing and photography. Both his son, John, and daughter, Katie, enjoy the craft. He and Ellen have also traveled extensively in Alaska and in the American West.

John has found many ways to display and share his photographs of landscapes, flowers, abstracts, and birds. He currently has images at the Glen Manor Winery in Front Royal, VA and had a two month exhibit at the Bethesda Library a few years ago. He regularly shows at the Art League at the Torpedo Factory in Alexandria and at the Art League in Rehoboth Beach, and has sold works through both locations. He recently submitted images to the "Art in the City Hall" competition in Alexandria and won the "Torpedo Factory Artists Association Award" for one of his bird photos. It appears that John is well on his way to achieving his goals as a photographer and printer.

Text and Photo by Jean Hanson

May Competition Judge: Michael Harrington

Marvin Sirkis

Michael (pronounced Michael) Harrington is both an actively practicing fine artist and art educator. She has taught at the Maryland Institute, College of Art, Baltimore City Community College, and currently teaches at Montgomery College, Rockville campus.

Her work has been shown in major national exhibitions, including the 1983 World's Fair in New Orleans (Second Place Award) and twice in the American Watercolor Society's Annual International Exhibitions, as well as other national and regional exhibitions.

While Michael has been judging since the 1980s, her professional experience with photography goes back to an earlier career. As a graphic designer and art director, Michael purchased photography for reproduction purposes and oversaw photo shoots for newspaper ad campaigns. She also spent a brief time in front of the camera, working her way through college as a runway model. Her travel photos occasionally work their way into her monotype prints as parts of collaged images on the plate. When judging, Michael places a strong emphasis on design considerations, and value on relationships, as expressed in shape and texture.



"Morning Mist" © Michael Harrington

Her ongoing photographic portfolio includes extensive images of both her students' work and her own work. Hers exemplifies her love of texture and surface embellishment. Michael conducts workshops in experimental water media. Her post-modern explorations in two and three dimensions express her interests in psychology, cultural archetypes, and personal symbolism. You can view her work at www.michaelharrington.com.



April, 2010, Splinters from the Board

Tom Sullivan, President

The proposed budget for NBCC year 2010-2011 was presented and accepted.

The 2010-2011 Club dues were set at the present \$50 level.

A schedule for the 2010-2011 Club year was presented and accepted. It includes 24 Club meetings for the year.

The date of the August Club picnic was set as August 22, 2010, at Anita van Rooy's house. The cost was set at \$5.00.



Program Night, May 12 (cont'd from p.1)

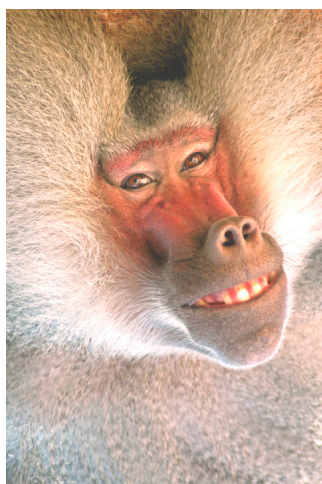
costly and time consuming endeavor. The local zoo can be much more affordable. And we can go back time after time, after time again, to get the perfect image. And if a particular animal is not in a good position, or in poor lighting, we can simply move on to the next exhibit.

But not everything is so easy. A zoo environment still presents problems for a photographer. The animals may be asleep, or not very active. The lighting may not be good. The animals may be turned the wrong way, or simply will not look in our direction. But this is nothing new with animal photography. We also may be unable to use the images we produce for commercial purposes, unless we check with the zoo first. But if we are looking to produce wonderful images of animals, we should consider the zoo.

Believe it or not, Don has visited 45 different zoos across North America. He found some of them excellent, most of them wonderful, and some also rather depressing. But all have provided him with an opportunity to get “up close and personal” with a variety of local and exotic animals for photographic purposes.

In his presentation, Don will show examples of his zoo photography. He will provide tips describing how he took the images, including how to photograph through a fence or through glass. He will also discuss the equipment he uses. He will, additionally, tell some interesting stories of his experiences at various zoos. We can learn a lot by going to a zoo—both in terms of photography and in terms of animal behavior.

We have some excellent zoos in this area, and NBCC members should consider visiting them sometime in the near future. We may surprise ourselves and produce some outstanding images.

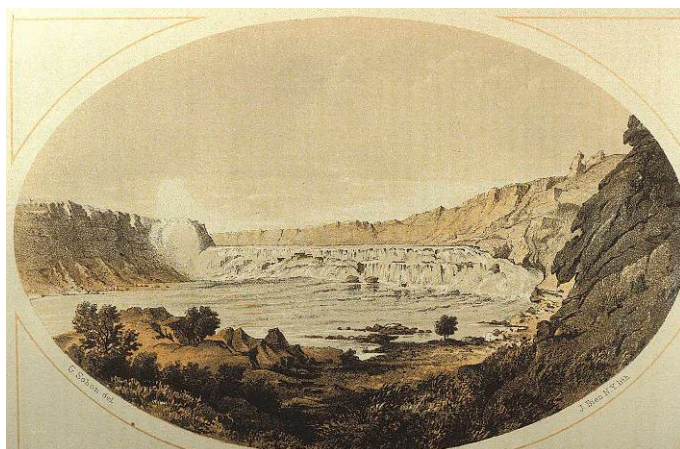


Photos © Don Johnson

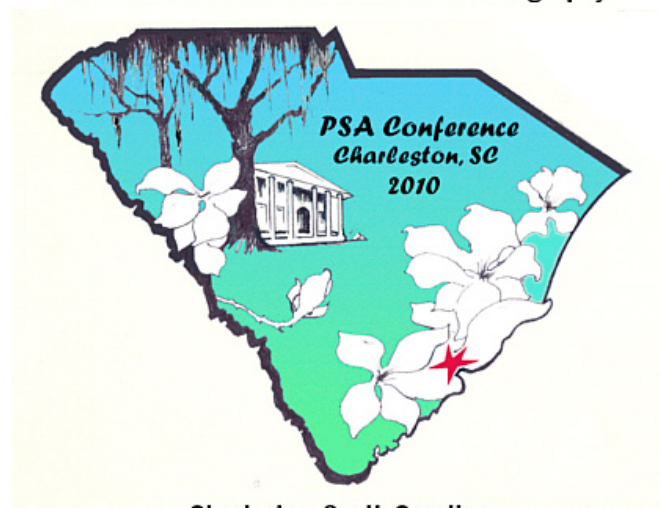
Workshop, May 26 (cont'd from p.1)

His team included numerous scientists and surveyors, as well as two artists: John Mix Stanley and Gustavus Sohon, who documented the survey with illustrations of the physical and cultural geography of the northern Great Plains and Pacific Northwest. Dan's presentation will include photos of the survey area as well as some of the lithographs and watercolors that were part of Steven's 1860 report to Congress. The illustration below is of the Great Falls on the Missouri River in Montana.

On a more local level, Dan co-authored, with Thomas Rabenhorst, *C&O Canal Map (with Canal Lingo)*, which is on sale at the Park's visitors centers. Look for it the next time you visit the Canal.



Photographic Society of America 72nd International Conference of Photography



**Charleston, South Carolina
October 3 - 9, 2010**

Field Trip – May 21 Chanticleer Gardens

Cynthia Keith

Our May field trip will be held on Friday, May 21 at the Chanticleer Gardens in Wayne, Pennsylvania. These wonderful gardens were formerly the estate of the Rosengarten's—a prominent industrial family in the Delaware River Valley. Opened to the public in 1993, these gardens are not as formal as those at Longwood, but offer varied plantings from tropical to native plants, courtyards and meadows, and vegetable and cut-flower gardens. In addition, there is a very photographic pond surrounded by flowers, "ruins" constructed to provide an artistic backdrop to the flower beds, and the owner's house and terraced gardens. The grounds are extensive, so we will not get in each other's way!

Our trip is timed for the peak early summer bloom. If you would like to stay overnight, you can either return to Chanticleer in the morning, or perhaps visit Longwood, Winterthur, or the other fabulous gardens in the area on your way back home. Chanticleer is approximately 2½ hours from Bethesda. The address is 786 Church Road, Wayne, PA 19087. Take I-95 North to Exit 7, which is 476N. Take Exit 13, which is Route 30W Lancaster Road. At the traffic light turn left onto Radnor-Chester Road. Turn right at the next light onto Conestoga Road. Turn left at the traffic light onto Church Road. Go under the trolley bridge about half a mile to Chanticleer on the right. If lost, their phone number is 610-687-4163.

The Gardens are open from 10:00 am to 8:00 pm on May 21. Admission is \$5. Feel free to come early or late, we will be there all day. For those who are there in the late afternoon, we will meet for dinner at the nearby Bertucci's at 5:00 pm. We can have a quick meal together and then head back to the gardens for the late afternoon light. There are also picnic tables and restrooms on the grounds for your use.

For those who would like to stay overnight, there is a Courtyard by Marriott just ten minutes away (phone 610-687-6633 for reservations). Chanticleer requires a tripod release form from each attendee. Please contact Cynthia Keith (301-767-9706), who will be happy to send one to you in advance. Chanticleer asks that images be used for editorial purposes only, not for advertising or commercial use, and be labeled to indicate Chanticleer as the location. For further information, please check out their website at www.chanticleergarden.org.

Chanticleer is a favorite spot for many of the garden photographers in NBCC. Come and see for yourself!

June Field Trip to Frederick Keys

This outing is scheduled for Saturday, June 12, with rain dates of Friday, June 25 or Saturday, June 26. The occasion will be a Frederick Keys minor league baseball game at Harry Grove Park in Frederick, MD. This should be a good opportunity for some sports action up close. Game time is 6:00 pm on Saturdays and 7:00 pm on Fridays.

The games feature fireworks display following the game. I am going to reconnoiter to see what other photo opportunities can mesh with the ball game.

Further details will follow in the June issue of *The Lens and Eye*.

John D. Barnes



Nominating Committee for the 2010-11 Year

In accordance with Article VII of the Club constitution, we wish to inform you that the Nominating Committee has completed its slate of nominees to serve as NBCC's officers for the 2010-11 Program Year.

The Committee's slate is:

Bob Dargel, President
Carol Lee, Vice President
Paul Taylor, Treasurer
Lori Ducharme, Secretary

Each nominee has confirmed his/her willingness to serve if elected. The election is scheduled for the **Program Night, May 12, 2010**. During the meeting, additional nominations may be made from the floor, with the agreement of each additional nominee to serve if elected. Oral balloting is used to elect the slate of officers presented by the nominating committee, but if an additional nomination is made from the floor, voting must be taken by written ballot. We hope that you will plan to attend and participate in the election.

Nominating Committee
Chuck Lee (chair)
Jean Hanson
Evelyn Jacob
Stuart Mathison

My Latest Photography Book

Text and Photos by Bill Seelig

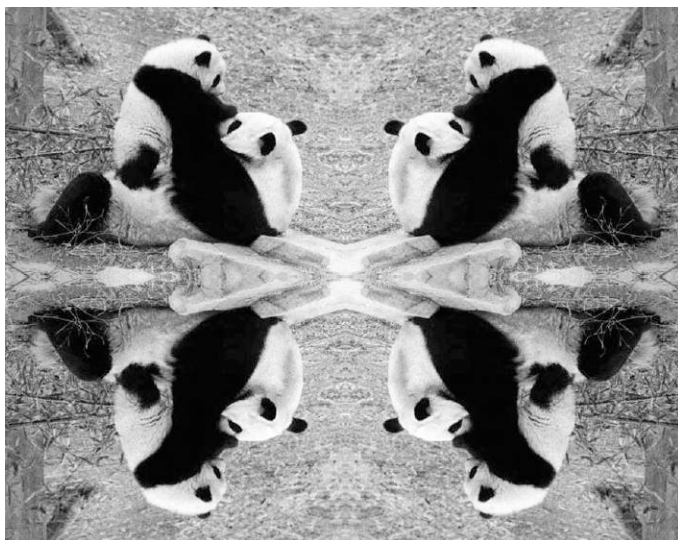
A book is one excellent analog way of showing off your work (and, after all, photographs are made to be seen!). Being a “people person,” I find a book can be an especially effective way of establishing a relationship right away with someone you meet. Whether it be a professional setting or casual meeting, I will often say to someone I am meeting for the first time: “Do you want to see my book of photos?” They may be thinking “Who is this nut?,” but 99 percent of the time I find them right away looking very intently at the pictures. Within the first minute I find they are asking things like “Where did you take this?” or “Who is this?”

For example, I was recently at an engineering conference and someone came up and asked “Hi, how are you doing with your photography?” Well, I did not have the faintest idea who this person was, but soon came to realize that I showed him one of my photo books 25 years before. In another case, I went in for a doctor’s visit. I hadn’t seen this doctor in ten years, but he remembered exactly who I was.

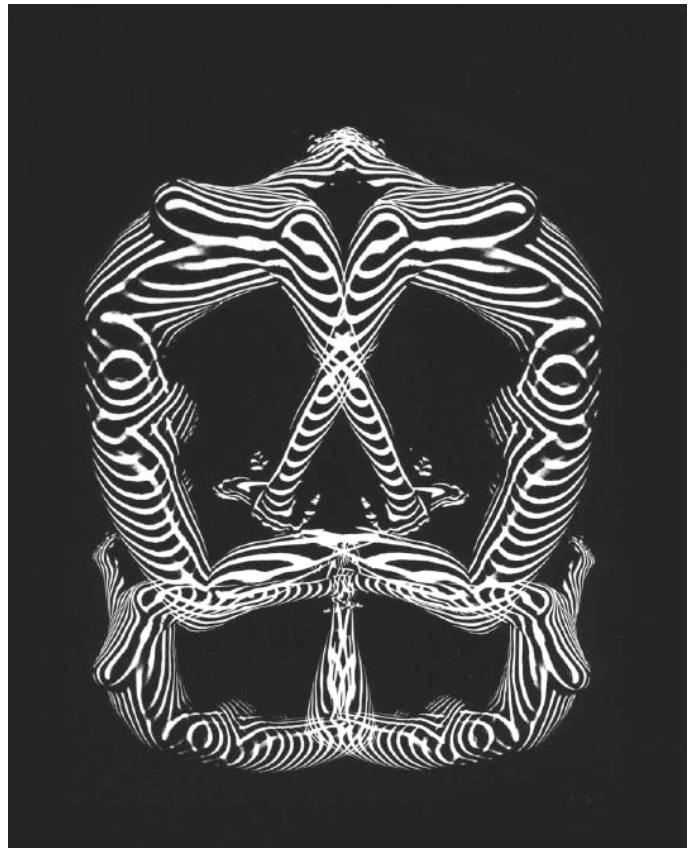
Clearly, a book is one good way to show off your work and at the same time is a tool to help establish relationships. NBCC club members have some excellent books! (See previous issues of *The Lens and Eye* or go to area book stores to see what I mean).

The first thing you must decide is the purpose of the book, and what you plan to accomplish with it. I sat down and came up with the following rules for my latest book:

- Black and white only;
- Give away only (not for sale);
- Printed (not published);



“Panda Love” © Bill Seelig



“Skull Stripes” © Bill Seelig

- One photo per page;
- Only include previously unpublished photos;
- No captions;
- No text, except for my name;
- 8”x 10” size, so it is easy to carry around;
- 1,500 copies;
- Soft cover;
- Cost effective.

The tough part is the layout. You need to select which photos to include and in which order to put them. To accomplish this, I: 1) went to my dinosaur darkroom and made a number of prints, 2) scanned them into digital; and 3) made several prototype mock-ups. At this point I started showing the drafts to anyone who would look at them. This included photographers, friends, family, strangers, etc. For example, on my way home from work, I would find some interesting looking people on the Metro and ask: “Do you want to look at some photos?” Then, I would very carefully observe their reactions, comments, and I would encourage them to make suggestions. I would listen to what advice they had and I would take notes.

Many times I would then take the mock-ups apart, put the photos in a different order, substitute other photos, etc. and try again.

One thing I learned early on is that 40 photos (i.e., 20 double pages with one photo on each side) are about right based on the observations of people looking through the various mock-ups. My original goal of 50 photos was too many for what I wanted to accomplish.

Another lesson I learned is to have themes. Some of the themes of this new book are: stripes, modern art, and people. I tended to group various photos together that have these themes. For example, under "stripes" I have shadows, projections, textures, architecture, etc. Another trick is to add a little humor here and there, since my goal is to get folks engaged and in a good mood when they are looking at the book.

Being an analog type of guy, I did the darkroom printing, scanning and layout, but then I wisely went to an expert to get everything finalized in digital printing form. My super-wiz digital expert is Mike Russalesi, 410-917-1119 and his e-mail Mike@ssdlc.biz.

Accompanying this article you will find some sample of the photos I included in my last book.



"A Lady" © Bill Seelig

May, 2010

"Nature: Near and Far" Exhibit Reception

The opening reception of the NBCC exhibit, "Nature: Near and Far" at the Friendship Gallery was held on April 11. It was a beautiful day and many people were there to view the photographs on display. Thank you to all members who participated, volunteered, and contributed to the success of the show.



Rolling Through Rock Creek Park

Text and Photos by Bruce Cyr

Every morning, weather permitting, I load up my mobility scooter with photographic gear, hook up my dog with a Flexi-lead, and stock our liquids: coffee for me and water for her. Then, I head for the nearest stretch of Rock Creek Park on a two- to four-hour jaunt. In the warm months we often head out before daybreak, while in the winter we might wait till nine or ten. The dog, a now-eleven-year-old Irish setter named KC, was the indirect instigator of these treks. As an eight-month-old rescued puppy, she was so strung-out and un-socialized that it took hours of exercise to make her livable. At first, I passed my time listening to NPR newscasts and classical music. Then, I graduated to language lessons and college lectures. In September 2005 I became interested in all of the birds and other fauna and flora in the park, while simultaneously recognizing that digital SLR technology had progressed to the point that it seemed competitive with film, so I bought a Canon 350D to pair with a Canon 75-300mm IS lens I had gotten for my wife's trek to a South African game park a few years earlier.

In my view, when you are photographing in the woods, the great middle range of lenses is irrelevant. The woods are full of fractal detail at all scales of view, so focusing on something unusual and interesting is imperative. Super-expensive (unfortunately!) super-tele and macro lenses are excellent at isolating detail from confused backgrounds. Nowadays, my kit usually consists of a 500mm tele on a lightweight monopod and a 90mm macro, plus a small flash and off-shoe flash cord, a set of extension tubes, and a +4 diopter lens as my essential gear. When the foliage is out, a large flash and flash concentrator are added. The tele kit is primarily for birds and occasionally other animals, while the macro kit (which is good for 2.4X magnification in a pinch) is for the smaller subjects, like wildflowers, fungi, insects, spiders, etc. This gear leaves room in my ThinkTank bag for at least two additional lenses, such as the 70-200mm and 18-55mm zooms. I grudgingly take my lightest tripod to do focus-blending macro shots, but more recently I have begun refining my technique of handholding by framing a bit wider than I usually would.

What may not be immediately obvious is that a mobility scooter confers as many advantages on a photographer as it imposes disadvantages—what you lose in mobility you gain in transportability and stability. In other words, I pile on a lot more gear than most walkers could carry; while I only have to extend the monopod from 18 to at most 36 inches, the arms of

the chair can be used as a semi-stabilizing structure. Our way winds first through the adjoining neighborhood of Garrett Park and down the bike path from the train station through the MNCPPC's small Waverly-Schuylkill park. Once in the park, we generally range between Strathmore Avenue and Randolph Road (preferably on the less-frequented, stream-side dirt paths, rather than the asphalt bike trail), although we have gone as far south as Connecticut Avenue, and as far north as Veirs Mill Road.

While Rock Creek Park has definitive boundaries, the creatures frequenting the park are not citizens of any geographic jurisdiction. Thus, they may spill over into the adjoining neighborhoods, and I occasionally photograph them on my way to and from the Park. Aside from the ubiquitous deer that are the bane of so many neighborhoods, ours has a variety of interesting "park-overflows." For example, on an overcast day in early January I shot two different hawks forty minutes apart just off Strathmore Avenue where Kenilworth Avenue joins it. Just after 10 am, I captured a juvenile red tailed hawk. Forty minutes later on the way back home I got a cooper's hawk. This same hawk, I believe, frequented our neighborhood all winter long harassing and feeding on our songbirds!



In the middle of a summer morning in 2006, after having photographed a pair of foxes for the past several mornings, 100 yards or more down the railroad I shot a furtive fox in a drainage ditch in Waverly-Schuylkill Park with something dangling from its mouth.

Following the mammoth rains of July 2006 and the ensuing floods in Rock Creek, logjams created by the flooding, and the flooding itself, seem to have attracted unusual heron sightings, like an immature green heron and this immature black crowned night-heron. (Note: use of the term of art "immature" signals



that the juvenile bird does not look anything at all like its adult form!)

Early on, my teles were a variety of mirror lenses, which are affordable and light-weight but are manually focused and produce inferior images. For example, consider the rufous-sided towhee image produced with a Tamron 500mm lens. The Nikon 1000mm f/11 mirror produced a passable image of a belted kingfisher.



In the end, however, dealing with mirror lenses becomes tedious because of their softness, their optical eccentricities, the difficulties of focusing them manually, and above all, their extreme slowness—their design means that the nominal aperture is actually a half step slower. For example, the nominally f/11 Nikon 1000mm actually performs more like an f/13, which means that I was lucky to get a speed of 1/200 of a second on what essentially was a 1600mm monster (for a cropped sensor body)!

Mirror lenses will work if you simply want to record an image of a relatively calm, large bird, like those seen above. In contrast, however, is this shot of a bluebird taken with a 1992 Canon 300mm L. The problem with this lens and its relatives is their cost: although my version was 14 years old when I acquired it, it still cost about 80 percent of its original price! It helped a bit that I was able to pass on the Nikon 1000mm for a 60 percent profit, partly because of the sample photos like the ones above, and partly because of my newly acquired skills as an eBay pitch man—humbling to learn past the normal retirement age that you missed your true calling as an advertising copywriter! Incidentally, the last photograph I have of a bluebird in Rock Creek Park was on December 30, 2006. Since that date, I have not seen another one.





Perhaps the extreme opposite of a large, calm bird is this golden-crowned kinglet. These birds are almost as small as a hummingbird, with a typical resting time of a fraction of a second! Hummingbirds are actually easier to photograph because their movement is quasi-predictable, whereas that of kinglets seems as random as Brownian motion. The only time of year when you find them this low is the late winter and early spring, before foliage has developed. Later in the season they will be in the top of the foliage where you can only see their undersides—unless they are

hanging upside down, which they sometimes do. This is far from an exhibition grade photograph, but it is probably the best one I have of this species, and it would be virtually impossible to capture it with a mirror lens.



Warblers are also a challenge, although they are not quite as flighty as the kinglet. In fact, this black-throated blue warbler seemed remarkably composed when I encountered him in the underbrush in the middle of the spring: it may not be a great picture, but the fact that it was shot in the underbrush on a monopod at 800 ISO at 1/200 of a second with a Sigma 400mm lens impresses me, if no one else!



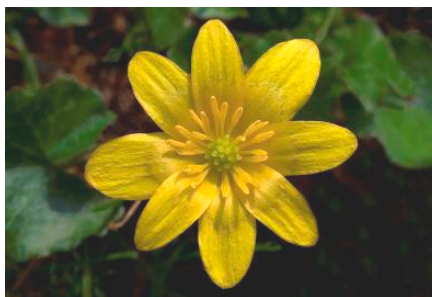
This barred owl is clutching the remnants of the meal he has just

eaten. Judging from the size of its talons, it may have been a mockingbird.

Turning from this small sample of birds, we will now look at a few pictures of wildflowers.



First, there is this spring beauty. This particular example caught my eye that morning because of its unusual display of pink-magenta. Usually the colors are much more washed out, but this sample probably just emerged this morning and represents a more colorful variety. Also interesting is this marsh marigold (Shakespeare's cowslip).



Finally, let me show you one image of an insect, namely a spotted cucumber beetle on a solanum blossom.



I could show you a hundred or more images of different species, but I am afraid a truly representative sample of all my images taken in Rock Creek Park over the past four and half years would tax your interest and *The Lens and Eye's* page allowance. Moreover, my sampling is no doubt grossly inadequate to the diversity of populations to be found in Rock Creek Park.



PSA News

Judy Burr, NBCC PSA representative

The April issue of the *PSA Journal* has additional information on the conference in Charleston, SC. Although Yellowstone is a hard act to follow, the seaport of Charleston does have plenty of photo opportunities: fortresses, interesting ironwork, landscapes, a variety of architectural styles and landscapes. The general programs are described in this issue and have a range from close-up and macro photography, composition, creative things to do with Photoshop Elements, to how to photograph animals in motion, major league sports, ethics in photojournalism, and competitive images. There will also be some interesting travelogues on India, Yosemite, Indonesia, and Florida. These are not ordinary travelogues, as they are done by some top photographers. Descriptions of evening speakers' programs will be forthcoming in a later issue.

Software reviews include **Sketch V.10.1**, a stand-alone program and plug-in to Adobe Photoshop, Adobe Photoshop Elements, and Paint Shop Pro; and **Portraiture 2**, a plug-in to Adobe Lightroom and Apple Aperture.

"Drury's Digital Diary" shows how to use Curves to augment the benefits of Channel Blending. The article includes photo illustrations that demonstrate his use of the tools. An article titled "Reflection in Water Drops" by T. W. Woodruff shows one photographer's method for taking creative pictures with a "water drop stand." He includes instructions for building his stand, and there are examples of that as well as several of his photographs using the technique. One can always learn by seeing how others become creative. This process is one that does not depend on weather, since it can be done indoors. There is always a way to make beautiful pictures. Another interesting article, "Lazy Birding," by Elena McTighe, APSA, shows her method for shooting birds in her back yard. She describes how to create good backgrounds, lure birds to the area, and even how to shoot through glass. Again, this article shows that you do not have to travel to exotic places to get good photos.

Camera Club Sparkle, a PSA Yahoo group for club representatives, provides an opportunity for PSA clubs to exchange information, and the questions and

comments can be quite interesting. While we have an excellent website and newsletter, other clubs want assistance and this forum can provide it. There has been an ongoing discussion about altered/manipulated photos and where and if they belong in competition. Naturally, opinions vary widely and the consensus seems to be that the "rules" should fit the club and its members. Many comments indicate that club members do not always understand the rules, and that it is important that they be clear to all and that they should be followed. Perhaps a new members' session to explain the rules, or a mentoring program, showing novices or any members who do not understand submission and other rules would help in this area. One contributor stated that "rules are both a trap and a support and that they can hold back creativity," while another said that we should be more open to "anything." Some argue that manipulation (a word that some do not like because of its negative tone) is not photography. That is certainly an age old opinion that has been going on since darkroom manipulation has been done! The opinions vary widely about whether such photos should be in a separate category, with arguments on both sides making some sense. Should a photo have to stand on its own merit? That is another age old discussion! One club uses the terms "Traditional" and "New Dimension" to differentiate between unaltered and altered pictures.

Another ongoing discussion relates to whether a photograph of someone else's art is acceptable in competition. The verdict seems to be that a straight photo of a two-dimensional piece of art should generally **not** be acceptable, unless the photographer was also the artist. But then, only with some "interpretation" by the photographer. Generally, people feel that three-dimensional art is acceptable when the photographer interprets it to make a photograph. Examples would be architectural details, parts of a piece of sculpture, using a painting as part of the entire photograph, or things like glass that were done by an artist.

Two of my favorite comments from recent discussions are: "camera club is about using our eyes and cameras, not mouths" and "... clubs should encourage good photography, not endless hours of discussions of rules." As you can see, NBCC is not the only club with divergent opinions!



Adjustments to the 2009-2010 Membership Booklet

New e-mail:

Bill Olson

Jack Rosenberg

bolson10720@gmail.com

alignm1@gmail.com

2010 Glennie Memorial Nature Salon

The George W. Glennie Nature Salon, hosted by The Merrimack Valley Camera Club (MVCC), is an annual, all digital competition open to all camera clubs worldwide.

NBCC decided to submit our first entry to this competition this year. Dealing with a quickly upcoming deadline, the images were selected from the electronic competition history. The final Club entry consisted of the maximum amount of ten images.

NBCC was one of the 111 clubs representing four continents and seven countries, which submitted a total of 1,100 images for competition in the 2010 Glennie Memorial Nature Salon. NBCC earned a total of 228 points, ranking us in 16th place tie. Not bad for a first time competitor!

The formal judging took place in Lynn, MA on Saturday, March 27, 2010. Scoring for images was based on a 30 point scale.

NBCC won the following awards:

Evelyn Jacob, "Lift Off," **Merit Award, Other Heron & Pelican Families**

Kent Mason, "Fawn Affection," **Judge's Award**

Carl Root, "Hairstreaks," **First Place, Butterflies & Moths**

Rhoda Steiner, "Adelie and Chicks," **Merit Award, Bird, Other**

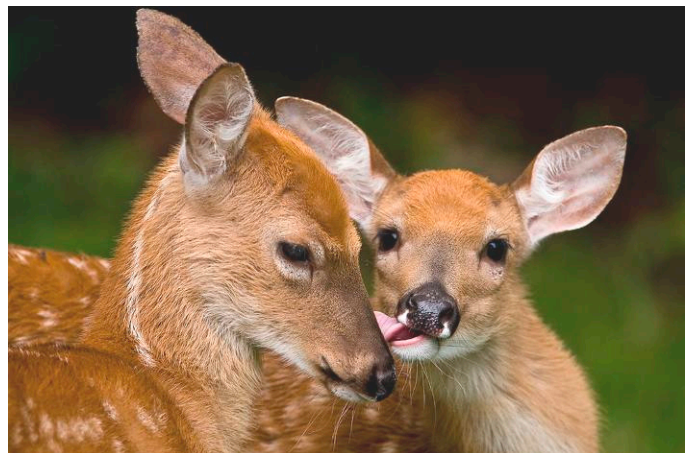
A gallery of winning images is posted on the web on the Merrimack Valley Camera Club website: www.mvccameraclub.org. All club scores are on-line at <http://mvccameraclub.org/comp-interclub/comp-interclub-01-glennie-2010-results.htm>.

Now that we have "broken the ice" with this competition, we fully aim at entering this contest again next year. We expect to use a more formal entry selection process, with a request for entries from Club members followed by a juried selection of the ten images for final submission. So, please visit the site and get a feeling of the types of images that are submitted and plan to submit your "best" images next year.

*Angelique Raptakis
Exhibits Chair*



"Lift Off" © Evelyn Jacob



"Fawn Affection" © Kent Mason



"Hairstreaks" © Carl Root



"Adelie and Chicks" © Rhoda Steiner

Annual Awards Event, June 2, 2010

Many of our new members may have noticed the announcements about the NBCC Awards Event coming up on June 2 and asking themselves: what is this? Well, the basic function of this event, as the title says, is to recognize those who have won the top spots in the competitions the Club has held throughout the year. But it is much more than that. As you may have noticed, the competition committee is busy collecting all the winners of any print competition we had all year. These will be forwarded to our Year End Judge, Chip Clark, who will select the "Top Ten" prints of the year, with the first place winner being specifically identified. These will be shown at the Awards Dinner with comments from the judge. The same process will happen for the electronic images, with these being shown with our projector. In both cases, novice and advanced images are judged together; the only time during the year that this happens. If history is considered, you may be surprised how many novice entries make the top ten. Also, our "Star Awards" are presented to those who earned enough additional points during the year to merit the next star point level. For reference, many of the previous award winners can be found on pages 19–21 of our membership booklet.

This is always a wonderful environment to meet and mingle with many of our club members in a comfortable social setting. If you look at photos of previous events in old issues of *The Lens and Eye*, you will see a lot of laughing and smiles. As they say, a good time being had by all. Some say the highlight of the evening is the show of **all** of the winning electronic images, assembled into a presentation similar to those developed for the Photo Essay Program. Judy Switt and her team put together a wonderful show of these images, beautifully set to music, which this year we will be enjoying in the Asbury "theater" setting after our dinner. It is always amazing to see this showing of all the fantastic images that Club members have entered over the whole year. This is **not** to be missed; worth the price of admission alone.

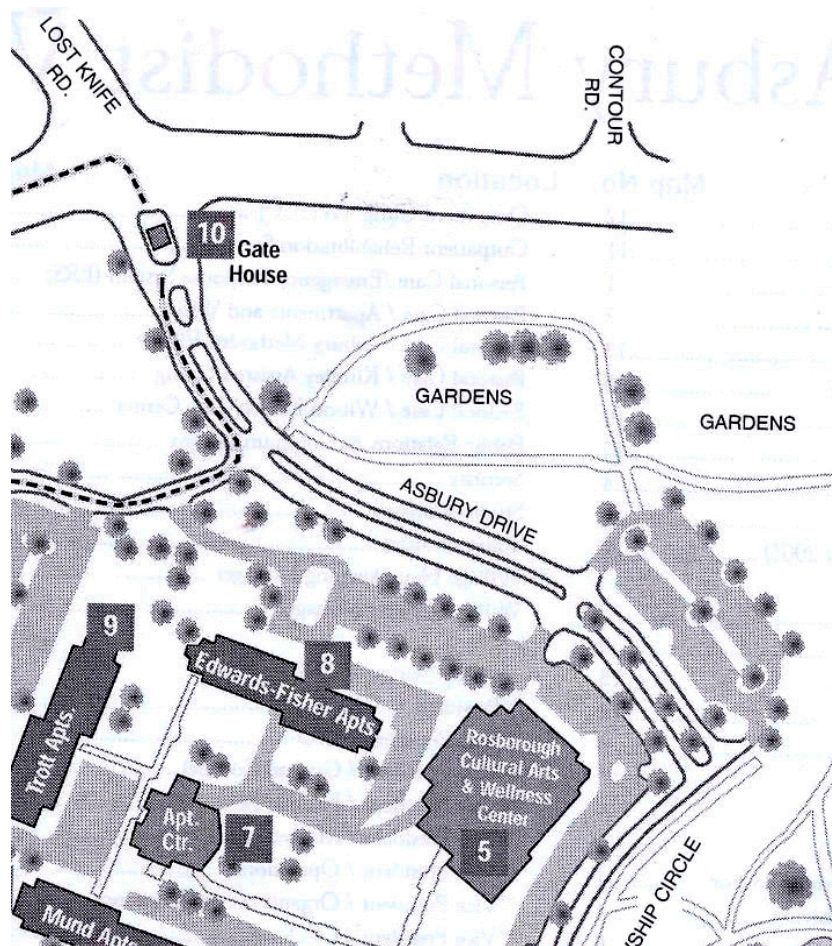
We look forward to seeing many new members at this event this year, as well as our "veteran" members! You will find your reservation form at the end of this May newsletter.

Directions to Asbury Methodist Village

Make your plans now to attend the Forty-fifth Annual Awards Event for the North Bethesda Camera Club on June 2, 2010, beginning at 6:00 pm. This year, it will be held at the Rosborough Community Room in the Asbury Methodist Village, 409 Russel Avenue, Gaithersburg, Maryland.

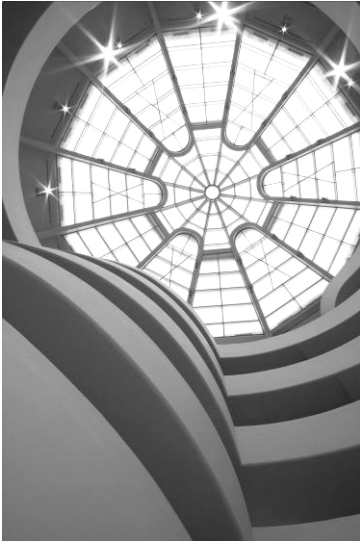
To get there, take I-270 to Exit 11, Route 124. Go through the traffic light at Route 355; then go to the third traffic light and take a right on Lost Knife Road to the end, at a traffic light at Odenthal Road. Go straight across this intersection to the gated entrance to Asbury. Stop at the guard station (number 10 on the map below) and just tell the attendant you are going to a dinner in Rosborough Hall.

Right after you go through the guard station, you will come to a stop sign. Go straight through it and proceed a few hundred yards, where you will see Building #409 (number 5 on the map below). Rosborough Hall is on the right. Park in any unmarked spot (not reserved for handicapped or residents). Please, note that there are also more parking spots in a lot across the main street, Asbury Drive.



April 2010 Competitions — 1st Place Winners

Print



Black and White – Bill Olson – “Curves and Light”



Novice Color – Peter Hui – “Xiapu Fisherman”

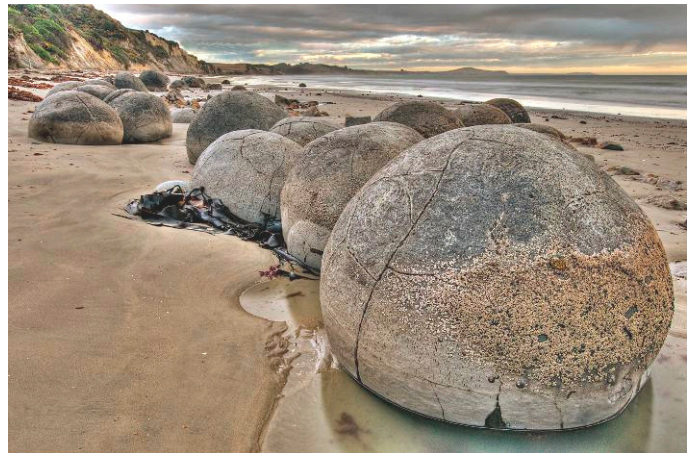


Advanced Color – Roy Sewall – “Metallic Peninsula”

Electronic



Novice – Dawn Sikkema – “Celeste”



Advanced – Bruce Davis – “Moeraki Boulders”



Altered – Carol Lee – “Caravan”

Results of Competitions for April 2010 — Open, Five Years

Competition Judges: Prints: Joseph Rossbach; Electronic: NBCC Panel

Prints

Black and White – 22 entries

1 st	Bill Olson	Curves and Light
2 nd	Chris Hanessian	Good Light
3 rd	Bill Seelig	Native
HM	Chuck Bress	Ladder
HM	David Davidson	Overlook at the Entrance
HM	Bob Peavy	Tree in Snow
HM	Jack Tierney	On the Deck

Color, Novice – 23 entries

1 st	Peter Hui	Xiapu Fisherman
2 nd	Ying Huang	Hanging Temple
3 rd	Mary Rolston	Jet Ski
HM	Ying Huang	Heron
HM	Peter Hui	Make Up
HM	Bill Olson	Balconies
HM	Paul Taylor	St. Andrews Minarets
HM	Jack Tierney	Streaming

Color, Advanced – 26 entries

1 st	Roy Sewall	Metallic Peninsula
2 nd	Chris Hanessian	A Walk in the Valley
3 rd	Dan McDermott	Fireworks
HM	William Bier	View of E 52 nd Street
HM	David Davidson	Raven in the Valley
HM	Cynthia Keith	Burgundy Clematis
HM	Cynthia Keith	Chanticleer Pond
HM	Bob Peavy	View from Brooklyn
HM	Roy Sewall	Patagonia Dawn



Electronic

Novice – 41 entries

1 st	Dawn Sikkema	Celeste
2 nd	Arthur Hyder	Eagle
3 rd	Paul Taylor	St. Andrew's Cupola
HM	Ira Adler	Church of Saint Nicolas, Myra, Turkey
HM	Jitesh Batra	Mother's Wish
HM	Jay Gartenhaus	Fence Repairs
HM	Jay Gartenhaus	Jamaican Irie
HM	Arthur Hyder	Brown Bear
HM	Cheryl Naulty	Bonnet Sale
HM	Stu Reiter	Cape Morning

Advanced – 56 entries

1 st	Bruce Davis	Moeraki Boulders
2 nd	Evelyn Jacob	Iris Center
3 rd	Evelyn Jacob	Leaf Edge in Ice
HM	Judy Burr	Chinstraps
HM	Gordie Corbin	Dahlia Up Close and Personal
HM	Alex Guo	Close Race
HM	Lester LaForce	Teen Tongli, China
HM	Bob Peavy	Playful
HM	Carl Root	Neon 1
HM	Carl Root	Under Construction

Altered – 54 entries

1 st	Carol Lee	Caravan
2 nd	Gordie Corbin	Virginia Farm
3 rd	Evelyn Jacob	Eastern Comma Butterfly
HM	Gordie Corbin	Clowning Around
HM	Sharyn Greberman	Jetty and Lighthouse
HM	Frank Herzog	Ready for Takeoff
HM	Arthur Hyder	Eagle Pano
HM	Janet Myder Hammack	Cyclists
HM	Les Trachtman	Abstract of Curtain Blind Light Pattern
HM	Anita van Rooy	Flynn

Membership Renewal

Current NBCC members, don't miss the membership boat for **Program Year 2010-2011!**

An application to renew your membership is attached to this month's newsletter. Checks and completed forms from present members must be received by **June 15, 2010** to assure a place on the rolls for next year.

On June 15, membership will be opened to those on the waiting list. As of now, that list has more than 40 persons who have expressed an interest in joining us.

Completed applications and checks are to be mailed to Membership Chair Chuck Lee, 14603 Carrollton Road, Rockville, Maryland 20853.

Cumulative Scores for 2009-2010; Through April, 2010

Black and White Prints

86 Chris Hanessian
39 Bill Seelig
37 Bill Olson
30 Chuck Bress
22 Roy Sewall
15 Bob Dargel
15 Chuck Lee
6 David Davidson
6 Jay Gartenhaus
6 Sharyn Greberman
6 Bob Peavy

Advanced Color Prints

72 Chris Hanessian
38 Angelique Raptakis
30 Willem Bier
25 Roy Sewal
24 Chuck Bress
23 Bob Dargel
21 Bill Richards
18 Cynthia Keith
16 David Davidson
15 Beverly Gordon
12 Don Martell
12 Bob Peavy
8 Dan McDermott
8 Alan Sislen
8 Jean Yuan
6 Barbara DeLouise
6 Les Trachtman

Novice Color Prints

33 Bill Olson
32 Jack Tierney
25 Marvin Sirkis
20 John Barnes
18 Mike Fleming
17 Rob IJsselstein
17 Cheryl Naulty
16 Peter Hui
15 Ying Huang
10 Stuart Levy
10 Dawn Sikkema
9 Bruce Cyr
8 Mary Rolston
6 Jay Gartenhaus
6 Marcia Loeb

Novice Electronic

64 Jay Gartenhaus
59 Paul Taylor
54 Cynthia Hunter
38 Dawn Sikkema
36 Stu Reiter
31 Arthur Hyder
29 Ira Adler
29 Ying Huang
23 Allen Melser
18 Cheryl Naulty
16 Steve Gelband
15 Jess Stansbury-McCargo
12 Rob IJsselstein
12 Beth Wensley
10 Jeff Weber
8 Lori Ducharme
8 Stuart Levy
6 John Barnes
6 Jitesh Batra
6 Martha Cain-Grady
6 Martha Reeser
6 Michael Roberts

Advanced Electronic

50 Willem Bier
45 Evelyn Jacob
42 Alex Guo
41 Carl Root
37 Bob Peavy
28 Bruce Davis
24 Frank Herzog
24 Lester LaForce
24 Janet Myder Hammack
22 Angelique Raptakis
20 James Hammack
20 Kent Mason
18 Judy Burr
16 Caroline Helou
15 Chuck Lee
14 José Cartas
14 Mark Segal
12 Melissa Clark
12 Rebecca Tidman
9 Bruce Cyr
9 Carol Lee
8 Sigrid Vollerthun
6 Gordie Corbin
6 David Davidson
6 Don Martell

Altered Electronic

53 Janet Myder Hammack
40 Evelyn Jacob
30 Allen Melser
29 Lori Ducharme
24 Sharyn Greberman
22 James Hammack
19 Stu Reiter
18 Judy Burr
16 Carol Lee
16 Dawn Sikkema
15 Gordie Corbin
15 Arthur Hyder
15 Paul Taylor
14 Jim Hawkins
12 Frank Herzog
12 Jess Stansbury-McCargo
12 Anita van Rooy
9 José Cartas
9 Marcia Loeb
8 Bruce Davis
8 Sigrid Vollerthun
6 David Davidson
6 Don Martell
6 Bob Peavy
6 Michael Roberts
6 Rebecca Tidman
6 Les Trachtman



"Sometimes you can tell a large story with a tiny subject."

Eliot Porter

"People of the C&O Canal" – A photography exhibit by Roy Sewall

The C&O Canal National Historical Park is hosting a solo exhibit of photographs by NBCC member Roy Sewall. The exhibit illustrates daily life on the C&O Canal during its heyday. The project to organize the re-enactments and create these photographs took over a year to complete. The re-enactors are Park staff, seasonal employees, and other friends of the canal.

Persons depicted in this body of work include canal boat operators, muleskinners, lockkeepers, children,

cook, stone mason, musicians, horseback riders, and civil war soldiers. The black-and-white photographs are sepia toned to capture the warmth of old-fashioned photos, yet they take full advantage of the capabilities of modern-day photographic equipment and techniques.

At the Great Falls Tavern Visitor Center, C&O Canal National Historical Park. 11710 MacArthur Blvd., Potomac, MD 20854.

From May 9 through June 13, 2010.

Opening Reception: May 9 from 2:00 to 4:00 pm.

COMPETITION ASSIGNMENTS

SEPTEMBER 2010 TO MAY 2011

- September, 2010** **BUILDING ARCHITECTURE:** The image must depict an architectural aspect of the exterior or interior of a building. Compositions can range from an entire building to a building detail, but not macro photography. Human subjects may be included but must not be the main subject of the image. (Must have been taken on or after June 1, 2009.)
- October, 2010** **OPEN:** Any photograph taken on or after June 1, 2009.
- November, 2010** **ADULT HUMAN FACE(S) IN NATURAL LIGHT:** Adult face(s) must be the key element of the photograph and must account for at least one third of the picture space. Only daylight or moonlight may be used. Reflectors and diffusers may be used but fill flash and other artificial lighting may not be used. (Must have been taken on or after June 1, 2009.)
- December, 2010** **OPEN:** Any photograph taken on or after June 1, 2009.
- January, 2011** **URBAN IMAGE:** The image must depict subjects that one sees in a large urban setting such as: people, buildings, vehicles, utilities, or streets. It must be clear that the image was taken of or in such an urban setting. (Must have been taken on or after June 1, 2009.)
- February, 2011** **GEOMETRIC SHAPE(S):** The image must demonstrate the power of shape in photographic composition. One or more shapes, real or implied, such as triangles, squares, rectangles, circles, and ovals must be the dominant component(s) in the image. (Must have been taken on or after June 1, 2009.)
- March, 2011** **BOTTLE(S):** The dominant subject must be one or more bottle(s), recognizable either in whole or in part. The contents of the bottle or its label must not be dominant. (Must have been taken on or after June 1, 2009.)
- April, 2011** **OPEN, FIVE YEARS:** Any photograph taken on or after June 1, 2005.
- May, 2011** **CLOSE-UPS IN NATURE:** The image must be a close up photograph of any natural subject. In addition, plant life in cultivated settings is allowed, but domestic animals are not. The principal subject must be approximately 12 inches or smaller and dominate the image. Devices such as macro lenses, extension tubes and/or diopters may be used. (Must have been taken on or after June 1, 2009.)

COMPETITION ASSIGNMENTS

SEPTEMBER 2011 TO MAY 2012

- September, 2011: TRAINS, PLANES, AND BOATS:** The photograph must include all or part of one or more trains, airplanes or boats. The train, airplane, or boat does not have to be operational or in its normal environment (e.g. boat does not need to be in the water) and cannot be a toy or model. (Must have been taken on or after June 1, 2010.)
- October, 2011 OPEN:** Any photograph taken on or after June 1, 2010.
- November, 2011 DOMINANT COLOR:** A dominant color must be used to emphasize the main compositional element of the photograph. (Must have been taken on or after June 1, 2010.)
- December, 2011 REFLECTIONS:** The main feature of the photograph must be a reflection. This is not intended to be a purely abstract photograph, and therefore it must contain a recognizable element. The medium for the reflection may be anything that reflects, such as water, glass, metal, or mirror. (Must have been taken on or after June 1, 2010.)
- January, 2012 DRAMATIC SKY:** The main subject itself must be the sky. The sky must have a dramatic quality. The photograph may be taken at any time of the day or night. (Must have been taken on or after June 1, 2010.)
- February, 2012 CELEBRATION:** The subject(s) should be clearly participating in or observing a celebration. The main subject of the image must be limited to one, two, or three people. (Must have been taken on or after June 1, 2010.)
- March, 2012 MYSTERY:** The photograph must have an element of mystery, which may be achieved through the use of compositional approaches, subject matter choices, lighting, or atmospheric conditions. (Must have been taken on or after June 1, 2010.)
- April, 2012 OPEN, FIVE YEARS:** Any photograph taken on or after June 1, 2006.
- May, 2012 HIGH KEY OR LOW KEY:** Use Low Key or High Key photographic, processing and lighting techniques to convey a particular mood. (Must have been taken on or after June 1, 2010.)
For more information, see *The Photographic News*, Volume 52, page 267 at:
http://books.google.com/books?id=76dAAAAAYAAJ&pg=PA267&dq=high+key+photography&as_brr=4&cd=7#v=onepage&q=high%20key%20photography&f=false.)

NORTH BETHESDA CAMERA CLUB - APPLICATION FOR MEMBERSHIP – 2010-2011

Current member renewals (completed applications with dues paid in full) **must** be received by **June 15, 2010** to ensure membership renewal. **(Please note the change in date this year)**

Memberships will then be offered to those on the waiting list.

Please PRINT legibly and fill in COMPLETELY even if this is a renewal!

Please note that all memberships are individual and cost \$50. Fill out one form per member.

CHOOSE ONE: ☐ RENEWAL OR ☐ NEW MEMBERSHIP

☐ I WANT PRINTED NEWSLETTERS SENT TO ME BY US MAIL (\$25 ADDITIONAL)

☐ I WANT AN ELECTRONIC COPY OF THE NEWSLETTER SENT TO ME BY EMAIL (FREE)

Note that the newsletter is also freely available on the NBCC Web site, <http://www.nbccmd.org/newsletter.htm>

Name _____

Address _____

City _____

State _____

Zip _____

() _____

Phone (Home or Cell) _____

E-Mail Address (please print carefully) _____

Occupation _____

Employer (optional) _____

() _____

Business Phone _____

☐ MY CONTACT INFORMATION HAS CHANGED FROM THE 2009-2010 MEMBERSHIP BOOK (IF RENEWAL)

☐ I AM A MEMBER OF OTHER CAMERA CLUB(S): _____

☐ I WOULD BE WILLING TO SERVE ON A COMMITTEE.

☐ I AM WILLING TO HELP WITH BRINGING AND SERVING REFRESHMENTS.

☐ I AM WILLING TO MAKE A PRESENTATION AT A WORKSHOP OR PROGRAM ON :

I would like to have the following kinds of training, workshops, and programs:

I would like to see the following club field trips: *(Use back of form for additional suggestions)*

Please write any additional ideas to improve NBCC below, or on the back of this form:

I hold NBCC and each member of NBCC, individually and collectively, blameless for any injury that may occur to me or my guests participating in any NBCC activity or event.

Applicant's Signature _____

Date of Application _____

CHECKS SHOULD BE MADE OUT TO: NORTH BETHESDA CAMERA CLUB (or NBCC)

Members considering Emeritus status, thus having their dues waived, should note the eligibility requirements on page 5 of the Membership Book and apply to Membership Chair for subsequent Board approval.

Please mail completed form to: Mr. Chuck Lee, 14603 Carrolton Road, Rockville, MD 20853.

Additional Space for Comments and Suggestions

North Bethesda Camera Club
45th Annual Awards Event
Wednesday, June 2, 2010; 6:00 pm.

Asbury Methodist Village
Rosborough Community Room
409 Russel Ave., Gaithersburg, Maryland

\$32.00 per person

Reception: 6:00 pm

*Fresh Vegetable Display
Fresh Fruit Platter*

Dinner Buffet: 7:00 pm

*Mixed green salad
Chicken with garlic sauce
Sliced tenderloin of beef
Saffron rice
Fresh vegetable medley
Chocolate cake
Coffee, Tea, and Iced Tea; regular and decaf.
Bring your own wine to tables*

Reservations must be made by **Friday, May 26, 2010**

Make checks payable to North Bethesda Camera Club (or NBCC)
Turn in form and check to John Villforth (or Tom Sullivan, or Don Martell) at a club meeting, or
Mail to: John Villforth, 211 Russell Ave, Apt #54, Gaithersburg, MD, 20877.



Number of Reservations: _____ Number of Vegetarian Options: _____

Amount enclosed: @ \$32 per person: _____

Names of persons attending as you would like them to appear on the name cards:

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

Membership

Chuck Lee

Exhibits

Angelique Raptakis

Dawn Sikkema

John Villforth

Webmaster

Tom Field

Tom Sullivan

Competition

Judy Switt

Prints

David Davidson

Bill Ho

Bill Richards

Electronic

Willem Bier

Tom Field

Alan Sislen

Church Liaison

Chris Hanessian

Judges

Marvin Sirkis

Roy Sewall

Paul Taylor

Bulletin Editor

José Cartas

Hospitality

Carol Lee

Jim Render

Virginia Render

Terry van Houten

Field Trips

Frank Herzog

John Barnes

Deeva Garel

Alex Karlin

Cynthia Keith

Cheryl Naulty

Bill Olson

Education & Training

Kent Mason

Awards Event Coordinator

John Villforth

Community Outreach

Joel Hoffman

Photo Essay

Stu Mathison

Bob Dargel

Tom Field

Competition Image Review

Gordie Corbin

Carol Lee

Alan Sislen

Anita van Rooy

Tom Field

Bob Peavy

Judy Switt

Historian

Jean Hanson

PSA Representative

Judy Burr

Librarian

Chris Hanessian (temporary)



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



First Class Mail