



The Lens and Eye

North Bethesda Camera Club

Volume 45 Number 5 <http://www.nbccmd.org> Editor: José Cartas nbccleandeye@yahoo.com January, 2010

Calendar

January, 2010

- 5 Community Outreach – PCR: 7:00 pm.
- 6 Competition Night: 7:30 pm.
Judge: Corey Hilz.
Hospitality: Evelyn Jacob, Jessyca Stansbury-McCargo.
- 7 Craft of Photography: 7:30 pm; Kent Mason's.
- 11 Field Trip: New Hampshire Ave. Trio.
- 11 Body of Work: 7:30 pm; Kent Mason's.
- 13 Program Night: 7:30 pm. Corey Hilz.
Seeing the Image and Capturing It.
Hospitality: Rob IJsselstein, Rebecca Tidman.
- 14 Craft of Photography: 7:30 pm; Kent Mason's.
- 18 Photo Project Critique: 7:30 pm; Kent Mason's.
- 20 Board Meeting: 7:30 pm; Hanessian's.
- 27 Workshop: 7:30 pm. Tom Field.
Flash and Lighting.
Hospitality: Alla Doroshko, John Tierney.

February, 2010

- 2 Community Outreach – PCR: 7:00 pm.
- 3 Competition Night: 7:30 pm.
- 10 Program Night: 7:30 pm.
- 15 Photo Project Critique: 7:30 pm.
- 17 Board Meeting: 7:30 pm.
- 18 Craft of Photography: 7:30 pm.
- 24 Workshop: 7:30 pm.
- 25 Craft of Photography: 7:30 pm.
- TBD Field Trip: Glen Echo Park.

Corey Hilz Does Double Duty: Competition Judge and Program Presenter

Don Martell

Corey Hilz is a professional photographer specializing in nature and travel photography. His work is seen in magazines, books, calendars and catalogues, as well as in art galleries.

His first experience with an SLR camera was in 2000 while traveling nine months around the United States. His enjoyment of being outdoors, hiking, and exploring makes nature photography a natural fit. He is mostly self-taught, taking knowledge from camera clubs, friends, and seminars: anywhere he could find it. However, he learned best by getting out and taking pictures and then being uncompromising during editing, deciding which photos to keep and which to delete.

From mountains and flowers to water and wildlife, Corey approaches his subjects with an artistic eye looking for rhythm, texture and pattern. He goes beyond

Cont'd on p.3

Workshop, January 27 Tom Field on Flash and Lighting

Tom Field

Photographers, like cinematographers, set a mood and tell a story. We can enhance the imagery by adding light and controlling shadows, even if the scene manipulation is not obvious to the viewer. Unlike Hollywood, still photographers do not need dozens of lighting techs rigging heavy lamps: we can add light with flash.

Today's digital cameras and flash systems make it so easy! They offer reliable full-automatic modes, as well as versatile manual control with instant results. Flash can be a powerful tool for creative expression, whether in the studio or out in the world. Have you included it in your photographic toolkit? And if so, do you have a good grasp of the principles so you can apply them effectively?

Come on January 27, 2010, for Tom Field's program on flash and lighting. Tom will start with some basics:

Cont'd on p.3

Competition Assignment

Nature in the Wild

Included: plants, animals, or insects (or any other critter or natural thing found in the wild, including water, sky, natural formations, landscapes, or seascapes) without the "hand of man." **Excluded:** cultivated plants and flowers, e.g., from someone's garden; domesticated, zoo, or any captive animals or insects. Studio photos may not be entered. (Must have been taken on or after June 1, 2008.)



Member Profile

Jay Gartenhaus



Aside from a basic course he took many years ago in college, Jay is self-taught as a photographer. He gets a lot of information and some tutorials off the Internet. He located the NBCC over the net and, after a comparison of the websites of the various clubs in the area, decided to put his name on our waiting list. Now, after 15 months, he is a new member and enjoying the learning experiences offered by the Club.

Jay was born and raised in the D.C. area and is the grandson of Isadore Gartenhaus, a furrier by trade, who emigrated to the U.S. from Vienna, Austria and eventually founded Gartenhaus Furs in Washington, D.C. During his high school years at Walt Whitman, and his college years at Marietta College, Jay often helped out in the family business. When he graduated from college in 1978 with a major in psychology and a minor in business, his first employment was as a sales representative with United Laboratories, a manufacturer and distributor of industrial chemicals, based in San Francisco. He worked on the west coast

for two years, and then, succumbing to his family's invitations, moved back east and, in 1980, became a part of the fur business.

At this time, Gartenhaus had two retail shops. During the 80's, Jay and his brother Howard added two more Gartenhaus fur locations and two additional fur concessions in Lord & Taylor stores. Jay looks back on it as a high time for the fur industry. Winters were longer and colder and people liked to flaunt their wealth by wearing expensive furs. PETA and other animal rights organizations had not yet hit their stride, and most fine furs were still made and tailored in the U.S. In 1990, anticipating greater changes in the marketplace, Jay and Howard sold the business. Jay continued working for the new owners as a general manager, overseeing merchandising and advertising. As the fur business declined, he was soon working only part time. Last year, as a result of corporate downsizing, Jay found himself out of a job, and opted for early retirement.

A birthday gift from his wife, Suzanne, got him back into photography. It was a Nikon Coolpix, point and shoot camera. Jay soon purchased two SLRs, a Nikon D50, which he later sold, and a Nikon D300, which he is currently using. Favorite lenses are an 18-200mm. zoom with VR, a 70-300mm. zoom and a 105mm. macro. He uses a Manfrotto tripod with a triple axis head. He does some post processing in Photoshop 3 and prints small images on his Canon printer. For large prints, however, he likes Costco's services and also uses Adorama in New York City. He does his own matting and framing.

Jay and Suzanne travel extensively and enjoy hiking, skiing and other outdoor sports. They have visited the Canadian Rockies, Jackson Hole, Yellowstone and Rocky Mountain Parks. They also

frequent the Canaan Valley in West Virginia. Jay's favorite photographic subjects so far are landscapes, wildlife and macro. He also likes making images of "old stuff." This winter he hopes to do some action photography as Suzanne's two children, Corey and Sean, are avid snowboarders and will be willing models.

Jay also maintains a good relationship with his first wife, Patty, and his two children Trevor and Corey Jean. Trevor, 25, lives in Portland, OR and is working on a graduate degree in Psychology, while Corey Jean, 21, is studying marketing and advertising at Marietta College.

Jay shows his work extensively and has sold a few images. He says he makes enough to "support my hobby" but would like to turn photography into a full-time business. He currently has two prints in the Holy Cross Hospital Show for NBCC and has 24 images on display in the lobby of the Power Tech Building on Route 450 in Annapolis. He has shown at Brewers' Alley in Frederick and at a Sandy Spring gallery "Art House." His work was also included in a juried exhibit in Lynchburg, VA. He is always on the lookout for more opportunities to show and sell, but is especially sensitive to viewer reactions. When someone appreciates his work, he knows that he has communicated not only what he saw, but also what he felt when capturing the subject.

Jay is looking forward to more field trips, competitions, and program nights with NBCC this year, as they all provide him with inspiration for his photography. He also hopes to make a five-day trip to New Hampshire with Tony Sweet. Locally, he has found an abandoned farm house and barn loaded with "atmosphere," where he can photograph some interesting "old things."

Text and Photo by Jean Hanson

Competition Juge and Program Night

Presenter Corey Hilz (cont'd from p.1)

the documentary image to show a unique perspective using color, shape, and line. He strives to share the beauty of a destination you have never seen and provide a new perspective of a place you know well.

Corey has a passion for teaching photography. He lectures, leads workshops, and provides private instruction for those looking to focus their learning. In particular, Corey enjoys working with clients in the field, so they may learn to improve their images as they create them. His instruction enables photographers to improve their photographs technically and artistically. He offers classes locally on various photography and software topics, and leads workshops to locations in the United States and abroad. Find out more about his workshops at www.coreyhilz.com.

Corey is recognized as a Lensbaby guru. Also, Corey is a member of the American Society of Media Photographers (ASMP) and the North American Nature Photography Association (NANPA). A current project is writing a book entitled *Lensbaby: Bending Your Perspective*. It is all about the Lensbaby creative effects lenses and accessories; it will offer instruction and inspiration for using a Lensbaby in all types of photography. The book is due out summer 2010.

Corey's presentation on January 13 is titled, "Vision: Seeing the Image and Capturing It." He will address the questions of, "How do we as photographers see the images we want to capture?" In this program, Corey will offer insights into his process for seeing the images he captures. He will discuss what conditions he looks for to put himself in the right place at the right time. The presentation will also explore the benefits of visualization, knowing when to pay attention to the details and look at why we should always remember to experiment. Corey is new to NBCC, so come out and meet this up and coming photographer.



Photo © Corey Hilz

Workshop, January 27 (cont'd from p.1)

recognizing sources and colors of light, seeing shadows, how flash works (and does not), flash metering, and practical tips. Extensive live demonstrations, projected on screen using a tethered digital camera, will illustrate the important camera and lighting variables as we cover these topics:

- main light versus fill light,
- hard versus soft projection,
- hot lights versus flash,
- simple on-camera direct flash,
- off-camera lighting,
- multiple flash setups,
- light modifiers (reflectors, diffusers, extenders),
- flash exposure compensation,
- manual flash operation,
- fun with advanced techniques,
- budget lighting tips.



December, 2009, Splinters from the Board

Tom Sullivan, President

Chuck Lee, Membership Chair, reported that we have 32 persons on the waiting list.

It was decided that the "Razza Award" could be given for outstanding service performed either during the last club year (a single year) or a cumulative effort over several years.

Angelique Raptakis will look into having an exhibit at Asbury Park in Gaithersburg.

Chris Hanessian will chair a committee to determine subjects for assignments for competitions during the 2011-2012 club year. Suggestions for topics should be submitted to Chris.

The board felt we would not consider expanding the club membership to 175 due to many logistical problems with this larger number.

We will look into the possibility of an outreach effort of donating a permanent print exhibit to a military hospital, like Walter Reed. Tom Sullivan will be looking for volunteers to help him with this effort.

Kent Mason will begin another outreach effort to provide support to Rockville High School's annual student photography contest.



PSA News

Judy Burr, NBCC PSA representative

Two issues of the *PSA Journal* have arrived since my last column and travel prevented me from writing anything sooner. While PSA has always had divisions, they have been modified over the years to meet the needs of current types of photo interest. They now include: **Color Projected Image, Electronic Image, Nature, Photo Travel, Photojournalism, Pictorial Print, and Stereo.** While this is not always relevant, all PSA activities are based around these divisions. Jean Timmermeister, FPSA who is the Divisions Vice President, points out in her November column that clubs cannot really know how their work compares with that of other clubs unless they participate in inter-club competitions. Her final comment makes sense to all of us—both as individuals and as a club: “Change for the sake of change is never good, but failure to change is often much more foolhardy.”

The November issue has articles on the PSA Image Analysis Course, Creating and Selling Keepsake Photo Greeting Cards, and Photo Travel Connections. There are book reviews on the following: *Lighting Techniques for Photographing Model Portfolios*, *Advanced Photoshop CS4 Trickery and FX*, *Jeff Smith's Guide to Head and Shoulders Portrait Photography*, *Photojojo! Insanely Great Photo Projects and DIY Ideas*, and *Complete Adobe Photoshop CS4 for Digital Photographers*. Other articles of interest include “Photographing Swans,” “Metadata in Digital Photography, What is it and How Do I use It?,” and “A Kenyan Safari: The Greatest Show on Earth” (part 1). Software reviews are: **Plug-in Suite 4.5, Genuine Fractals Professional Edition, PhotoTool 2 Professional Edition, PhotoFrame 4, PhotoTune 2.2, FocalPoint 1.1, Retoucher V.3.5, ProShow Workshop Training DVD Series, and Mybook Collection.** **NOTE: PSA Members receive a 15 percent discount on one Software.**

Since this is PSA's 75th anniversary year, it is worth noting that there are and have been some well-known PSA members. Those mentioned this month are A. Aubrey Bodine, APSA; William Mortenson; Yousuf Karsh, FPSA; Ivan Dmitri, APSA; and Ansel Adams, FPSA. Current well-known PSA members include Andre Gallant, John and Barbara Gerlach, Darrell Gulin, George and Kathryn Lepp, Frans Lanting, and

Art Wolfe. Not a bad group to be associated with!

The December issue of *PSA Journal* has a review of the recent Conference held in West Yellowstone in September, part 2 of “A Kenyan Safari: The Greatest Show on Earth” (continued from the November issue), part 2 of “Metadata in Digital Photography” continued from the November issue, and a well-illustrated article on the 2009 PSA Exhibition that shows the varied types of photographs from members all over the world.

Book reviews include *Canon EOS Rebel T1i/500D Guide to Digital SLR Photography*, and *Nikon D5000 Guide to Digital SLR Photograph*. Software reviews include: **Sketch master 3, Fractalius, Portraiture 2, and ArtSuite V5.0.**

The history series tells us how PSA is looking to the future and is responding to the needs of new members. In today's digital world, there is more opportunity for all members to learn and contribute via the Internet and the PSA website. Now there are some Regional Facebook accounts and a Facebook group for Underwater Photography. All this instant information can only make PSA more valuable for those who participate. Some smaller, remote clubs have even used virtual judging for club competitions. As the club representative for PSA, I receive the quarterly electronic publication *The Projector*, which provides me with additional information to share with NBCC. The recent one gives the results for the PSA Councils Challenge, which was organized by Roz Kleffman of Bowie-Crofton Camera Club; one of the judges was the PSA Regional representative, Dick Whitley, APSA, PPSA who was the official PSA representative at the judging. Not bad for an area that no longer has a council. The New England Camera Club Council was the overall winner of the 10 councils that participated. The 2009 PSA Club Website Contest results are also in the current issue and for Division A (clubs with more than 50 members), our congratulations go to the Gaithersburg Camera Club, which was awarded third place. The article also has information on what will be added to the judging for next year. It is certainly worthwhile to look at other clubs' websites to see how they compare to ours. Links are important, as are the ability to find the website from various browsers. More information can be found on the Club Services website <http://psa-clubservices.org>. *The Projector* describes my roll as the club representative. I try to do this by my articles in *The Lens and Eye*, making announcements about PSA activities and sifting through the information I receive, so I can share the most important items. I also receive e-mails for the PSA Camera Club Sparkle group, which I will share from time to time.

One of the most fun articles in the November issue is a song to be sung to the tune of "Sixteen Tons." This was written by Claudia Bodmer and is included with permission from PSA and is copyrighted by them. No offense is intended by using this for our members, who may enjoy the humor in it whatever their beliefs.

Sixteen Shots

<p><i>Oh, I take photographs Wherever I go, Out at the beach Or up in the snow. I shoot lots of people That I don't even know. I climb up high And I lie down low—</i></p>	<p><i>I take sixteen shots And what do I get? maybe one good one Out of the set. St. Peter don't you call me Cause I can't go; I ain't quite done With my photograph show.</i></p>
<p><i>To take sixteen shots And what do I get? Maybe one good one Out of the set. St. Peter don't you call me Cause I can't go; I ain't quite done With my photograph show.</i></p>	<p><i>And when I've run This earthly race, I'll pack my tripod Just in case I wind up in The perfect place For portraits of My Savior's face.</i></p>
<p><i>Oh, I shoot for fun And not for the dough; I shoot in the morning When the light's just so. I'd stand and wait For a flower to grow, And I'd shoot in the path Of a lava flow.</i></p>	<p><i>I take sixteen shots And what do I get? Maybe one good one Out of the set. St. Peter don't you call me Cause I can't go; I ain't quite done With my photograph show.</i></p>

Snow Policy

Our regular meetings will be cancelled if snow or inclement weather has caused the cancellation of the Montgomery County Schools. If you are uncertain, call the President Tom Sullivan at (301) 983-4383 or VicePresident Bob Dargel at (860) 460-6014, or check the Club website. Be also on the lookout for a last minute GordieGram.

Field Trip – January 11 New Hampshire Avenue Trio

Frank Herzog

Thirty-five churches line the New Hampshire Avenue corridor between the Beltway and Route 108 in Olney. Our January field trip will take us to three of the most architecturally interesting buildings in the group.

Set Monday, January 11, aside on your calendar. We will begin at 10:00 am at the St. Andrew Ukrainian Orthodox Cathedral, 15100 New Hampshire Avenue. Built in the "Lemko" architectural style, the church presents interesting angles for you to capture with minarets atop the building and murals inside the sanctuary.

From there we travel north just over one mile to the Holy Trinity Particular Ukrainian Catholic Church. This is a "Hutzul" design. It is dramatically different—crafted entirely of wood that features the work of a 70-year old master carpenter. While still "unfinished," the church will provide some rewarding images. (We visit four days after the celebration of their Christmas, January 7 on the Julian calendar.)

Our trip concludes with a visit to the Cambodian Buddhist Temple to the south. This is a class example of Cambodian architecture, complete with an elaborately decorated golden altar and a Buddha statue. You MUST remove your shoes before entering the sanctuary, so wear clean socks!

We will celebrate the experience with a late lunch at the burger joint/pizza palace/gyro emporium of your choice nearby. Please let us know of your interest in this trip by alerting me at FrankHerzog@comcast.net.

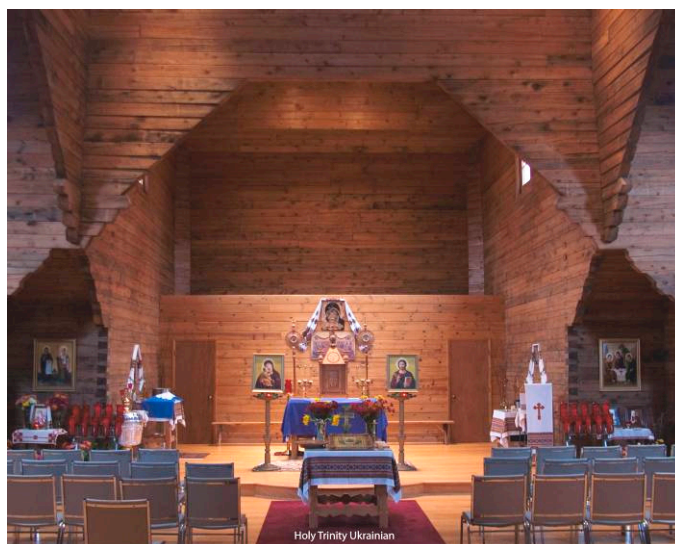


Photo © Frank Herzog

Body of Work

Text and Photos by Kent Mason

Is there a particular type of photography that interests you? Have you been collecting images on a specific subject? If so, you probably have at least the beginnings of a “body of work.” Most of the time, a “body of work” is a work in progress—a collection of related images you add to over time. Please, do not be intimidated by this term. We are using it here to mean a collection of images (or a photo project, or even one “shoot” of cohesive images) based on a specific subject, theme, technique, or other characteristic. Typically, the maker strives for a sense of continuity, consistency, and cohesiveness to this group of images and includes their best representatives of the theme.

A “body of work” is a selection of one's best images for a specific subject or theme. It is a reflection of your personal vision of a subject that interests you. It typically ranges between 10 and 40 images depending upon its purpose and use. The objective is to produce a tightly edited and focused group of images on one theme where you have eliminated all perceived weaknesses in your images. If the viewer cannot find weakness in your images, he or she will admire the marvelous photos you have produced. Unfortunately, your work will always be scrutinized for its faults. Images are compared or eliminated based on their weakness why the photo is not as good as it could be. Thus, consistent high quality images are key to a successful “body of work.” It represents your artistic statement, a focused group of images that convey an aesthetic message.

1. Select a theme that interests you. Insure that the subject is clear and well focused. Then go about photographing it repeatedly under a wide variety of conditions. Be as creative as possible, experimenting and refining your images over time. Try to match or improve on your best image with every shoot. This may take many months or years.
2. Over time, create a collection of your better and best images. Periodically review these images and think about how you can improve this collection, what you can do different, how to take your work to a higher level.
3. Start strong with your best photo. Gather all your stronger images and begin the editing process. An absolute key to the success of your “body of work” is the choice of your first image. It must be a grabber, one that leaves the viewer wanting more.
4. Most “bodies of work” are linear, meaning that the images are viewed in some rational, thoughtful

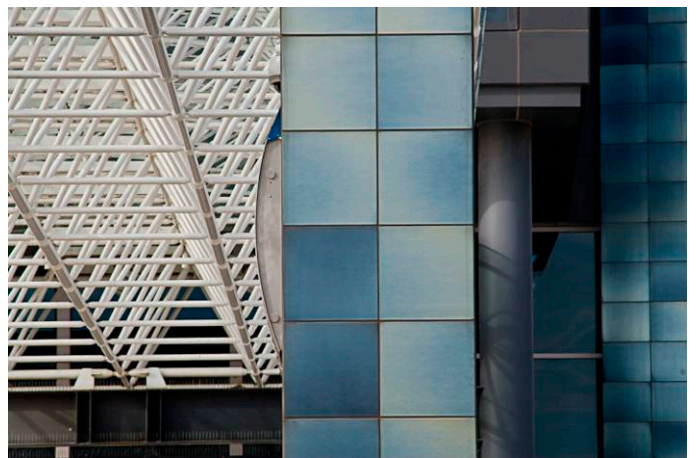
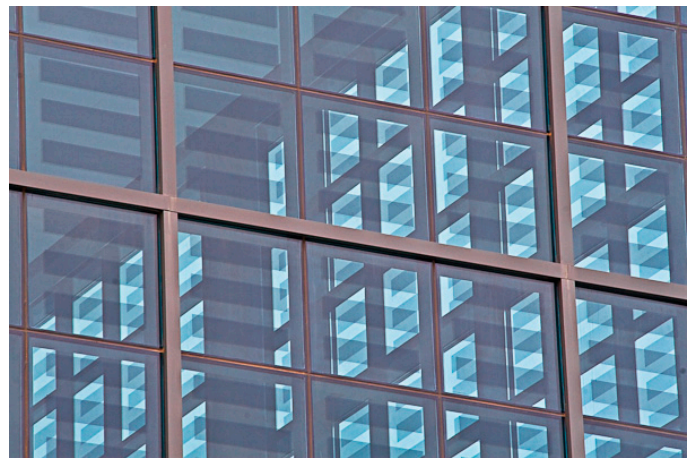
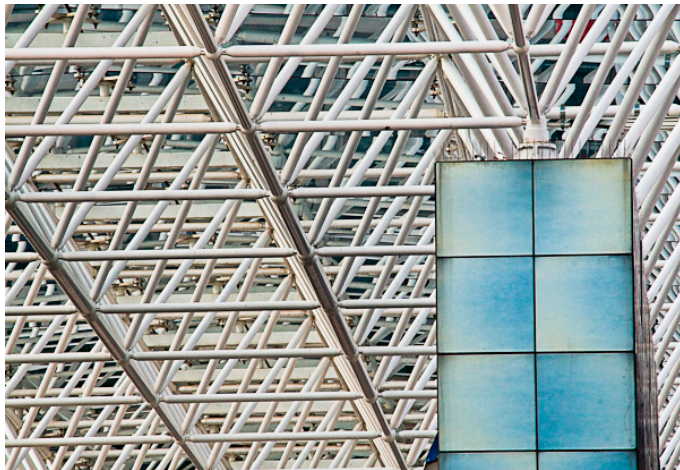
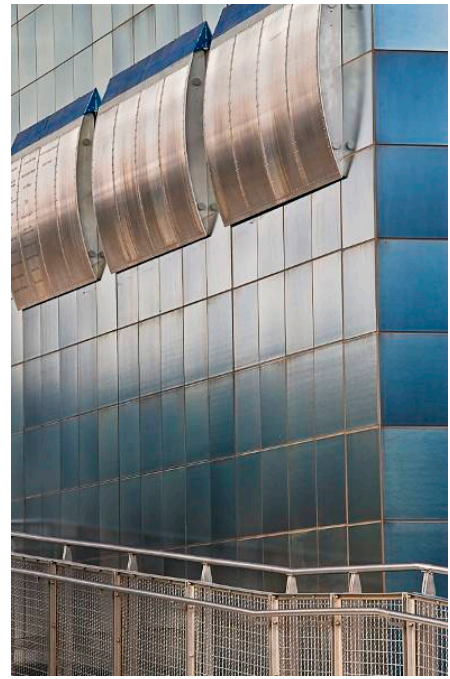
order. Select your best images from your collection and place them in logical and compatible order. Add those photos that you absolutely cannot live without. Then add images that fill the gaps and answer questions concerning your theme.

5. Now eliminate redundant images. This is the hardest in the editing process but essential. Tight editing will always impress the viewer. Remember “less is more.”
6. Have you found gaps in your coverage of the theme? Are there weak images in your coverage of the theme? If so, it is time to plan to shoot some more and figure out how to improve your images. Re-shoot all images that are “almosts” or “only ifs”. Eliminate any image that is not tack sharp or is improperly exposed, etc. Re-shoot or eliminate any image that can be picked apart in any way.
7. Refine your “body of work” over time and end very strong. Add your improved images and eliminate gaps in coverage of your theme. Always remember, however, it is not the number that counts, it is the quality. Improvement is an incremental process and takes time. Determine



which images are the "least strong" and replace them as you take better ones. Finish your "body of work" with one of your strongest images. Leave a great last impression: like WOW!

8. Arrange for a critical review from someone you trust. You need honest constructive criticism and when you receive it, listen closely and act on it.



"You will photograph best, what you value and love most."

Overwhelming and Exciting Alaska

Text and Photos by Rob IJsselstein

When I went to Alaska for the first time this summer, my first association (and remember, I am European) was this: take the Swiss Alps, cut away the lower half, put the other half in the Ocean, and then you will get Alaska. But Alaska is more unique than that, and moreover, the highest mountain in Alaska (Mount McKinley, at 20,320 feet) is higher than the highest peak of the Alps (Mont Blanc, at 15,780 feet). In two weeks, one can see and experience only a small part of the state. We concentrated on Kenai, a peninsula just southeast of Anchorage, with a short trip to Denali National Park.

Anchorage is a mediocre city, and the weather was dark and windy. We did have two highlights: seeing the salmon swim up the river (first time), and the outdoor market, where we bought an amazing photo book on Alaska from the photographer himself. Six years of lonely trips into the vast desolated land with his camera resulted in so many unique images. I had his wife sign the book, too ... What was left for me to photograph?



The most abundant flower is the fireweed, which colors the landscapes nicely. Driving along the west coast of the Kenai Peninsula, and after passing a town with the fabulous name of Kalifornsky, the weather improved and the sky started to clear. Suddenly, as we stared across the bay, and gazed at the snow capped top of the



Redoubt Volcano; it seemed to float in mid-air, as the lower part was obscured by clouds.

We stayed two days in Homer, which is the world capital of halibut fishing—and in my opinion also capital of RVs. I have never seen so many in one location. The Homer Spit is full of life with fishers, tourists, restaurants, and an interesting ship graveyard. There are many bold eagles around the town, partly profiting from the fish remnants left behind; but also islands with seagull and cormorant rookeries. The fjords are breathtakingly beautiful.

After our visit to Homer, we went back up north and east to Seward, port for many cruise ships. Not really spectacular, but it is the starting point for boat trips to the Kenai Fjords National Park. So we embarked, with the best weather we could imagine, to the world of water and ice, of sea otters, sea lions, seals, porpoises, whales, puffins, the occasional bear, and the impressive glaciers that crawl into the sea. We were witness to an avalanche plunging into the ocean over a wall of ice rising up to more than 300 feet from sea level. This is a world I had never experienced before. What beauty, what majesty!

Taking pictures is a challenge: the boat is never still, there are other people trying to get the best views,





and the scenes are ever changing. The high amount of light was a blessing; short exposure times are a good thing when you are shooting with a 300 mm focal length handheld. And you learn a lot about your camera (I use a Nikon D70). I shoot mostly with choice of aperture, but auto focusing is not so easy then: you point to the subject, hold the release, and choose your composition, but by then the distances have changed already, and along with it the focus. The next time I am in this situation I will use the action program, since that allows for continuous focusing.

In this part of Kenai, large areas are filled with dying trees. During the 1964 earthquake, the ground sank several yards and as a result the water turned salty. Earthquakes are still very frequent, and we had our own little one while we were in Homer. People are used to it.

Whittier, on Prince William Sound, was the next stop. What a weird place! The main port for Anchorage can only be reached through a one lane tunnel, which is used by trains as well as cars. The population is around 300 during the summer, all living in one apartment building. Every year it welcomes 700,000 visitors, most of them arriving by boat and immediately



January, 2010



busing on to Anchorage. But Prince William Sound itself has many tidewater glaciers and spectacular wildlife.

Denali was spectacular, but we saw only the lower part. Thick clouds covered all but the lowest 600 feet, so we never got to see Mount McKinley. We did see some wildlife though: foxes, caribous, and bears. It is not easy photography though, not when you let the rain drive you back into the only means of transportation allowed: the bus. I chose to set the ISO on automatic, which meant that I sometimes ended up with ISO 1600 and a lot of noise.



What struck me was the impact of the economic recession: many homes for sale, as well as businesses. Not a pleasant sight.

I believe that for every American, visiting Alaska and experiencing the overwhelming landscapes and exciting wildlife is worth the trip. I came back with around 1,300 pictures, and had to borrow memory cards on one trip. At home I could not bring that number down to less than 430. So much to see! A selection of my images can be found under this link: <http://picasaweb.google.com/DoryenRob/Alaska#>

“24 Exposures” Exhibit at Holy Cross

The opening reception of the NBCC exhibit, “24 Exposures” at the Community Art Gallery at Holy Cross Hospital was held on December 5. Despite the wintry weather, people ventured out to view the 24 photographs on display. If you missed the opportunity to meet the artists and discuss their images, you can view them on display through January 2010. Thank you to all members who participated, volunteered, and contributed in the success of the show.

(Photos courtesy Willem Bier)



December 2009 Competition — 1st Place Winners

Print

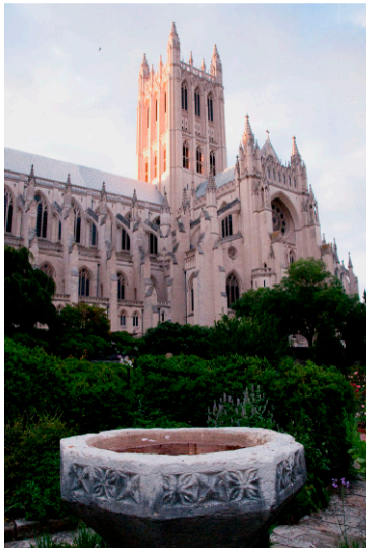


Black & White – Chris Hanessian – “Reagan’s Building”

Electronic



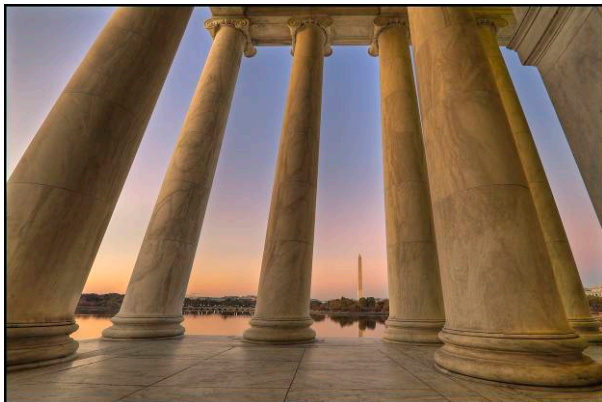
Novice – Steve Gelband – “National Gallery Tunnel”



Novice Color – John Barnes – “Cathedral Sunset”



Advanced – Willem Bier – “View of Georgetown”



Advanced Color – Chris Hanessian – “Monuments”



Altered – James Hammack – “Archives at N. Capitol -1”

Results of Competition for December 2009 — Monuments, Memorials, Statues, Bridges, and Well-Known Buildings in Washington, D.C.

Competition Judge: Susan Bloom

Prints

Black and White – 16 entries

1 st	Chris Hanessian	Regan's Building
2 nd	Chuck Lee	United States Capitol #1
3 rd	Bill Seelig	Capitol
HM	Chuck Lee	United States Capitol #2
HM	Roy Sewall	Wilson Bridge

Color, Novice – 10 entries

1 st	John Barnes	Cathedral Sunset
2 nd	Jack Tierney	Reflection
3 rd	Mike Fleming	View from the Top

Color, Advanced – 12 entries

1 st	Chris Hanessian	Monuments
2 nd	Willem Bier	Memorial Bridge
3 rd	Bob Dargel	We the People
HM	Willem Bier	View from the Steps of the Supreme Court

Ask Tim Grey

I like the red eye technique you recommend for image cleanup, and wonder if a similar method could be used for teeth whitening?

The same basic technique for cleaning up red eye can be used to brighten teeth in portraits.

As with red eye, there are actually two elements you want to work on when it comes to brightening up teeth in most cases. The first is to shift the color to a more neutral value, so the teeth are more white (or potentially gray initially) rather than slightly yellow (or brown for heavy coffee drinkers). To do so, start by creating a new layer by clicking the Create New Layer button at the bottom of the Layers panel. Double-click the title for this layer and change the name to something like "Teeth Color Fix" to indicate the purpose of the layer. Then change the blend mode for this layer to Color using the popup at the top-left of the Layers panel. Choose the Brush tool, and press "D" to set the colors to their default values of black and white. With a soft-edged brush (Hardness at 0%) sized as appropriate for the teeth (using "[" and "]" to resize the brush as needed) paint on the new layer over the teeth to shift the color to a purely neutral value. You can then reduce the Opacity for this layer using the control at the top-right of the Layers panel to tone-down the effect so it is a little more natural.

Of course, this only corrects the color of the teeth.

Electronic

Novice – 27 entries

1 st	Steve Gelband	National Gallery Tunnel
2 nd	Jess Stansbury-McCargo	Native Center of the Universe
3 rd	Allen Melser	Post Inauguration
HM	Martha Cain-Grady	Washington Monument
HM	Jay Gartenhaus	Franciscan Monastery Cave
HM	Ying Huang	Jefferson at Dawn
HM	Cynthia Hunter	Capitol Reflection 1
HM	Cheryl Naulty	Rockets Red Glare
HM	Paul Taylor	Spring

Advanced – 31 entries

1 st	Willem Bier	View of Georgetown
2 nd	Chuck Lee	Inauguration Day 2009
3 rd	Mark Segal	Contemplation at DC War Memorial
HM	Willem Bier	Supreme Court at Dusk
HM	Melissa Clark	Capitol Columns
HM	David Davidson	Capitol in Summer
HM	Frank Herzog	The Capitol
HM	Chuck Lee	Homeless in Washington
HM	Janet Myder Hammack	822 Pennsylvania Ave.
HM	Mark Segal	DC War Memorial

Altered – 22 entries

1 st	James Hammack	Archives at N. Capitol - 1
2 nd	Lori Ducharme	Jefferson Columns
3 rd	Sigrid Vollerthun	Washington Monument
HM	Lori Ducharme	Natural History
HM	Allen Melser	Kennedy Center Morning
HM	Janet Myder Hammack	Old and New
HM	Dawn Sikkema	Winter

You will also want to brighten them up a bit. So, create another layer exactly as above, but this time name it something like "Teeth Brighten" and change the blend mode to Overlay. Then reduce the Opacity setting on the Options bar (not on the Layers panel) to about 20%. Press "X" to switch the foreground and background colors so white is the foreground color. Then paint over the teeth to brighten them, holding the mouse button down the entire time so you are applying an even adjustment to all teeth. You can then paint another stroke as needed to brighten further. You can tone-down the brightening a little by adjusting the Opacity for the Teeth Brighten layer using the control at the top-right of the Layers panel, and also fine-tune the Opacity setting for the Teeth Color Fix layer to fine-tune the final result.

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Cumulative Scores for 2009-2010; Through December, 2009

Black and White Prints

39 Chris Hanessian
27 Bill Olson
25 Bill Seelig
15 Chuck Lee
14 Chuck Bress
6 Jay Gartenhaus
6 Sharyn Greberman
6 Roy Sewall

Novice Color Prints

27 Bill Olson
25 Marvin Sirkis
20 John Barnes
17 Cheryl Naulty
17 Jack Tierney
8 Mike Fleming

Advanced Electronic

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

Altered Electronic

21 Janet Myder Hammack
19 Stu Reiter
18 Judy Burr
18 Sharyn Greberman
16 Evelyn Jacob
15 Lori Ducharme
15 Paul Taylor
14 Jim Hawkins
14 Allen Melser
10 James Hammack
8 Sigrid Vollerthun
6 David Davidson
6 Frank Herzog
6 Michael Roberts
6 Dawn Sikkema
6 Jess Stansbury-McCargo
6 Anita van Rooy

Advanced Color Prints

32 Angelique Raptakis
26 Chris Hanessian
24 Willem Bier
15 Beverly Gordon
14 Bob Dargel
12 Don Martell
12 Bill Richards
9 Roy Sewal
8 Chuck Bress
8 Alan Sislen
8 Jean Yuan
6 Les Trachtman

Novice Electronic

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

"The camera is an instrument that teaches people how to see without a camera."

Dorothea Lange

Robert Edmund Graf, August 18, 1944 – November 23, 2009, of Rockville, MD died peacefully at home after living with cancer for eight months. He is survived by Joyce, his loving wife, copilot and fellow traveler of 38 years; two sons, Carl Douglas (Joanna) and Neil Robert, both of Indiana; two brothers, and two grandsons.



Bob was born on North Island in San Diego, CA, graduated from the Church Farm School in Paoli, PA (1962) and the University of Pennsylvania (1966), and was granted a PhD in Chemistry from the University of Massachusetts (1972). He worked in Chicago, California, and Connecticut for Varian Associates, and later for IBM developing and marketing novel high pressure liquid chromatography applications.

After moving to Maryland, he shifted careers to computer applications and web development. He used his

computer skills to launch the online version of *USA Today* in 1996. Later, working at Noblis he developed prototype computer applications for government health-care services and other public organizations.

Bob was an avid photographer, private pilot, Boy Scout leader, weather observer, choir member, community volunteer, dedicated father, proud grandfather, and global adventurer. He learned to fly while studying chemistry and flew a single engine plane in all 50 states. In retirement, he continued to travel widely, took many photos, and met and charmed wonderful people all over the world.

He visited 38 countries and every continent, including a month-long tour of Antarctica. He provided computer support to his church, to a charity for the homeless, and to his friends. His personal website (www.regraf.com) is a pictorial documentary of his life.

Bob was a very new member of the NBCC. We were looking forward to getting to know him better and to see his photography. We are sure he had wonderful images to share from around the world and many things to teach us.

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