



The Lens and Eye

North Bethesda Camera Club

Volume 46 Number 2 <http://www.nbccmd.org> Editor: José Cartas nbcclensandeye@yahoo.com October, 2010

Calendar

October, 2010

- 5 Community Outreach – PCR: 7:00 pm.
- 6 Competition Night, Electronic: 7:30 pm.
Judge: Andy Klein.
Hospitality: Gene Haddon, Evelyn Jacob.
- 13 Program Night, 7:30 pm. Bruce McKay.
Competition Night, Print.
Hospitality: Mike Fleming, Virginia Render.
- 16 Field Trip: Tilghman Day, MD.
- 19 Kentlands Reception. 7:00 pm.
- 20 Board Meeting: 7:30 pm. Taylor's.
- 23 Education Committee: 9:00 am.
Lightroom 3 Overview.
- 27 Program Night: 7:30 pm. Adam Jones.
Creativity in International Travel,
Nature, and Wildlife Photography.
**Auditorium, Rosborough Center,
Asbury Methodist Village,
Gaithersburg.**

November, 2010

- 2 Community Outreach – PCR: 7:00 pm.
- 3 Competition Night: 7:30 pm.
- 7 Education Committee: 6:00 am.
- 10 Program Night: 7:30 pm.
- 11 Education Committee: 7:30 pm.
- 17 Board Meeting: 7:30 pm. Naulty's.
- 18 Field Trip: National Zoo.

Competition Assignment

Open

**Any photograph taken on or after
June 1, 2009.**



Program Night, October 13 Bruce McKaig

Chris Hanessian

Bruce McKaig has been a visual artist for over thirty years, living in Europe, North and South America, Siberia, and India. Working with chance and surprise, his explorations include pinhole photography, ambient light images, stereo photographs, hand colored images and digital time-based works.

He has been awarded private and public grants from the city of Paris and Washington, D.C., and has participated in over thirty solo and two hundred group exhibitions since 1980. His photographs are in museum collections in the United States, France, and Guatemala. He regularly lectures and writes on photography.

His work has been featured in *The Washington Post*, *The Baltimore Sun*, *The Associated Press*, *La Libération* (France), *Photodom* (Taiwan), and other journals, magazines, and books. He teaches at Georgetown University, the Smithsonian Institution, and the Capitol Hill Arts Workshop in Washington, D.C., where he currently lives. Since 2009, he has been contributing reviews of local exhibitions to the Daily Campello Art Blog.

During his presentation at the NBCC, Adam will speak on a variety of processes.

Program Night, October 27 Adam Jones

Creativity in International Travel, Nature, and Wildlife Photography

Stu Mathison

On Wednesday, October 27, Adam Jones, a nationally known travel and nature photographer and one of Canon's 60 "Explorer of Light" photographers, will present a program sponsored by the North Bethesda Camera Club. Adam is based in Kentucky and is coming to NBCC complements of Canon.

For over 20 years, Adam Jones has continually honed his craft and today this highly successful photographer's images grace prestigious national and international publications. He is widely published in a variety of consumer and commercial publications including posters, greeting cards, magazines, billboards, textbooks, calendars,

Cont'd on p.4

Remember!

October Competitions Held on Two Different Nights

Member Profile

Steve Lapidus



When I first contacted Steve for an interview, he responded with interest, but remarked that he did not think he had much of a story to tell. After speaking with him at his home and viewing a wonderful group photo he had taken of his extended family and a photo book he had made of a recent trip, I disagreed. Steve is a devoted family man and, now that he is retired, is very much into modifying and improving his home. His creative talents include not only photography and Web design, but carpentry, furniture making, landscaping and gardening.

Bob Dargel, our new NBCC President, personally invited Steve into the Club. Bob and Steve met at Montgomery College while taking classes in Web design. Bob admired Steve's skill with the computer and, when he learned that Steve was also a photographer, encouraged him to join the NBCC and become our new Webmaster. After waiting nearly eight months to become a member, Steve will soon undertake the task of making our Web site more accessible and of archiving information relative to the Club's history.

Steve was born and raised in the Bronx, the "tweener" of three child-

ren. He was always good in math, and when he attended college at CUNY elected to earn a BBA in statistics. He graduated in 1966. He matriculated for a Master's Degree in night school, completed all his course work but never wrote the thesis. As he put it, life got in the way and the degree did not seem so important. Life consisted of a job with Shell Oil Co. and marriage to Susan Berman, the cousin of his neighbor and best friend. Steve and Susan met at his friend's engagement party in 1967 and were married nine months later.

In 1971, Steve accepted a job as an analyst programmer for IBM, working in their World Trade headquarters. When IBM divided its World Trade business into two separate companies, he was promoted to Information Systems Manager for the Americas Far East Company. In 1976, Steve and Susan, living in Westchester County (about 30 miles north of New York City) and now parents of two children, felt the need for a change. Steve requested a transfer and opted for Maryland for what was originally planned as a two year assignment. The Lapidus' bought a home in Rockville, settled in, and at the end of the two years elected to stay permanently. After 33 years, Steve retired from IBM in 2003.

Steve often declined the many travel opportunities offered him by his job because he found the extended overseas separation to be problematic for his young children. A favorite family outing was a day at a Smithsonian Museum followed by dinner at a restaurant. The children are now grown. Kevin is senior VP and General Counsel for Sun Edison quartered in Beltsville, MD. He is married to Nancy and together they have two children. Bryan is a Senior Financial Analyst for the Teaching Company, headquartered in Chantilly, VA. He is married to Judi and has two girls.

Steve became interested in photography when he was 14 years old. His father had purchased a "De-Jur" movie camera to record family events but could not figure out how to use it. Steve mastered the device, learned some rudimentary editing and splicing techniques, and became the family photographer. Later, when his own children were born, he began experimenting with film cameras. He owned a Panasonic and a Canon A135, shot both slide and print film, and had it processed commercially. Later, as an experiment, he purchased a Nikon film scanner and began editing his images on the computer. Several DSLRs later, he now owns a Canon 50D and does all his own processing and printing. He recently purchased an Epson R2880 printer with which to make better competition prints.

Steve especially likes photographing children, his grandchildren as well as others. He appreciates their naturalness and spontaneity. He is also inspired by landscapes. His recent travels with his wife Susan to Glacier National Park, the Canadian Rockies, Yellowstone, the Grand Tetons, Mount Rushmore and the Crazy Horse Monument have provided opportunities for fine images that now decorate his home.

His first Club meeting was a Competition Night and he says he was "blown away" by the quality of the images, and also by the usefulness of the judges' comments. He was so impressed with Judge Jon Goell that he enrolled in Jon's Photoshop CS5 class at Montgomery College. To round out his education, he hopes to learn more about composition and the artistic side of photography and will be looking for classes and teachers to help him.

Text and Photo by Jean Hanson

October EIC Judge: Andy Klein

Marvin Sirkis

Andy Klein started his passion for photography at an early age. An Argus was his first camera and small, scalloped edged, muted color images his first photographs. Darkrooms and better cameras and lenses followed over the years. Andy has been a darkroom instructor, photography teacher, wedding photographer, and even occasional award winner. While landscapes are in his work, photographic storytelling is what he prefers ... a combination of capturing the decisive moment (inspired by Eggleston, Winogrand, and Cartier-Bresson) and the human condition (inspired by Walker-Evans, Mary-Ellen Mark, Dorothea Lange, Norman Rockwell, Fred Maroon, and David Hume Kennerly). Years of studying with Joseph Miller has given him an appreciation for lines, forms, and shapes. He likes the simplicity and elegance of black and white images. Andy has a preference for simple, unobtrusive cameras and works with the realization

that "saving" a picture with Photoshop type tools is not as good as getting it right in the camera. As a judge, Andy prefers to make the "competition" more of a teaching/learning experience and as time permits will discuss each photograph and what he sees and feels about each.



Photo © Andy Klein

September, 2010, Splinters from the Board

Bob Dargel, President

The committee chairpersons and officers were asked to update their sections of the *NBCC Leadership Manual* to reflect current operations.

Considerable discussion centered on the NBCC Web site and the direction it should take. The goals of a proposed password protected members-only section was discussed. A concerted effort will be undertaken to keep the calendar up to date on the Web site (www.nbccmd.org).

Several potential new initiatives were discussed, including the formation of a committee to administer NBCC's participation in PSA, Nature's Best, and similar external competitions. (Anyone interested?)

The participation in additional community outreach activities by NBCC was also discussed, again with the concept of expanding the roll of the Outreach Committee.

Chairs of the Field Trip, Judges, Programs, and Education Committees reported that they are ready for the start of the season and have much of the year planned out.

The Competition Committee will have members of their committee at the print sign-in tables, to answer questions on the new competition rules as members register their prints.

The Club is purchasing new clip-on name tag holders to replace the pin type holders that have been used.

The Board is looking into a way to showcase more of the members' photographs in an informal, non-competitive way.

Remember that the October 27 program will be at Asbury, instead of at the Church. Mark your calendar and watch for information regarding this meeting.

NBCC Member Gets a Letter from President Obama

Knowing how much President Obama and First Lady Michelle Obama were fond of Wynton Marsalis and his style of trumpet playing, Chuck Bress remembered that 20 years ago his wife Pat and he have seen and heard Ellis Marsalis (father), Brandon (son) and Wynton (son) perform at Blues Alleys in Georgetown. At that time, Pat and he took around 70 black and white film photographs of the performers.

After the 2009 jazz events at the White House, Chuck chose one printed photo of young Wynton Marsalis and sent it to the White House. To his delight, in a letter postmarked July 30, 2010, Chuck received a personal card from Barack and Michelle Obama, "extending deepest thanks for ... the generous gift." We are sure that Chuck is very proud of this letter, and we are proud of having him as one of our members.

Program Night, October 27 (cont'd from p.1)

national ads, and annual reports for major corporations. In a competition with over 19,000 entrants, Adam won the "In Praise of Plants" category in the 1995 Wildlife Photographer of the Year competition.

Currently, Adam is represented by eight stock agencies worldwide including Getty Images and Corbis.

Among his clients, Adam counts National Geographic, National Wildlife Federation, Natural History, Life Magazine, Audubon, Ford Motor Co., Eddie Bauer, Miller Beer, Turner Broadcasting, Disney, People Magazine, BBC Wildlife, Hallmark Cards, Reader's Digest Books, Outdoor Photographer, and Sierra Club. He published photos in hundreds of textbooks.

Further information about Adam Jones' galleries, workshops/tours, and stock photos can be found at <http://adamjonesphoto.com>.

Program Time and Location

Note that the Adam Jones program will be held from 7:30 to 10:00 pm, on Wednesday, October 27, in the auditorium in the Rosborough Center (Building N° 409) in Asbury Methodist Village. See the following map and directions to Asbury. After passing through the Asbury entrance gatehouse at the intersection of Odenhal Avenue and Lost Knife Road in Gaithersburg, continue for about 100 yards and the Rosborough Center will be on your right. Parking is in front of the Center or across the street on the left.



NBCC Field Trip – October 16 Tilghman Day

John Barnes

Tilghman Island is a picturesque spot on Maryland's Eastern Shore. Every year their volunteer Fire Department hosts "[Tilghman Day](#)" in mid-October. This year the event falls on Saturday, October 16 and has been chosen as the venue for NBCC's October field trip. This all-day event runs from 10:00 am to 6:00 pm and features a number of activities and contests that provide glimpses into the life and culture of the Chesapeake Bay's watermen. The organizers tell me that the downloadable [schedule of events for 2008](#) gives a pretty good idea of what to expect this year.

The Google directions indicate a driving time from Chevy Chase of around 2 hours. Given that Route 50 and the Bay Bridge are involved, I plan to go down the night before. This will give me a shot at a sunrise photo on Saturday morning. Since I plan to stay down for dinner, I will also have a sunset photo on Saturday and a sunrise photo on Sunday. I would be happy to provide transportation for one or two NBCC members who are interested in a similar schedule.

According to Ed Riggs, the best photo spots are at sunrise on the Choptank (eastern) shore of Tilghman. Dogwood harbor, and the area around the drawbridge also provide many photo opportunities.

There is LOTS to see on the Eastern Shore, but rooms may be scarce, so book early. The Best Western in St. Michael's is about as good a deal as I could find.



"Old Ship" © José Cartas

Share your pictures from field trips

The NBCC Field Trip Gallery is a nice resource to share on-line the images and fun of our field trips. To get a taste of it, go to www.nbcc.phanfare.com.



PSA News

Judy Burr, NBCC PSA representative

One of the benefits of PSA membership is the PSA Image Analysis Course, designed for any PSA member who wants to learn more about photography and what a good photographic image is. This helps in terms of learning more about making comments—both pro and con—about photos. The class does not certify PSA members as judges, but is designed so a participant can learn how to be thoughtful when evaluating a photograph and improve one's own work through the analysis of the work done by others. The course consists of 12 lessons, each having two photos to evaluate. The pictures may be by master photographers as well as by amateurs and beginners. It is designed to help the student evaluate within the framework of PSA-recognized exhibitions and the camera club environment. The course is to be completed within three months, which is more than enough time. The PSA instructor makes comments about the student's evaluation and gives suggestions about how to personalize an evaluation. The purpose of this is to help the student have a positive experience, and also learn to contribute to the positive experience of others. I recently completed the course and highly recommend it. I found it interesting, educational, and overall very worthwhile. It made me think first about what positive things I could say about a picture and then the negatives, but using what I said as a personal opinion NOT a fact, as so many judges do. Yes, there are rules in photography, but sometimes they can be broken with a positive effect. I had to think about composition, creativity, lighting, impact, color, balance, and more. You can learn more about the course by looking at the [PSA Club Services](#) Web site.

As promised, here are the results of my query to the Camera Club Sparkle group about dates and assigned topics. Some clubs have no assigned topics and some have some of their competitions with assigned topics as we do. One mentioned the problem of misinterpretation of topics—sounds familiar? One club had an interesting idea that NBCC may want to consider: they have a monthly assignment and a challenge; this is not a competition, but the pictures are posted on the club Web site and shown at meetings. It gets members to try new things without having to compete. Some clubs had an assigned topic for

part of the entries: I can imagine that would be difficult to judge! Some clubs work their assigned topics around field trips. Another club puts "creative" entries in with pictorial. Yet, another club has a problem with old entries: some are 50 year old photos and had trouble dealing with it. There is a good reason for strict limits on dates! Some of the assigned topics were interesting and could be considered the next time NBCC selects topics for competition. Here are a few: blurred, city lights, shoreline, hills/valleys, found on a beach, natural sculpture, leading lines, backyard, side lighting, moving water, pastel color, and boats/ships. One club has done something that we may want to consider. They published a club book with one entry per member and made some money in the process. Members had to pre-order and pay up front. You can search for camera clubs on the [Blurb](#) Web site to see some club books. A book could be made of all the winning entries for a year, or just as a club project with submissions from any member who wants to participate.

The September issue of *PSA Journal* just arrived and has some interesting articles in it. The software reviews are mostly on AKVIS products: Enhancer, Coloriage, Magnifier and ArtSuite v. 6.0, and one by Rick Sammon; 24/7 Photo Buffet app V1.2 for iPhone, iPod and iPad touch. The book reviews are mostly travel guides (San Francisco, Washington, D.C., and Yosemite) and *Better Photo Basics: The absolute Beginner's Guide to Taking Photos Like the Pros* by Jim Miotke. I found a series of photo guides to the southwest by Laurent Martrès very useful on a trip this year, as the author gave specifics about the locations and what equipment was recommended for particular spots.

Articles include one on shooting at fishing harbors, where you can find wonderful abstracts and colorful items to photograph; it is well illustrated. Another is on night photography, also with nice photos of different subjects. "Beautiful Xinjiang" was submitted by a Chinese member who shows this beautiful, interesting area of China. There are two articles by Maryland photographers: "Distinctive Image" by Bob Leonard, who has numerous PSA awards to his credit, showing some of his stereo work; and the other by Maria Drumm, on photographing the Albuquerque Balloon Festival. Another article shows the 2010 Youth Showcase winners. It is an inspiration to see how many clubs, councils and chapters participate in this event and to see the work done by young people.

A final note: under printmaker tips, I found a comment that we should all try to remember: "a good ending requires us to use our heads and our feet before we ever click the shutter." And from Ansel Adams: "A good photograph is knowing where to stand."

Photographing Rainbows (Part 1)

Text by Tom Field

Rainbows are among the most beautiful natural phenomena, perfect for enhancing a dramatic-lighting vista or even becoming the scene's main feature. This two-part article discusses where and when rainbows may be found, how they form, and recommendations for photographing them.

Finding Rainbows

Rainbows can be quite commonplace when conditions are right. Or they can delight with their surprise appearance in unusual places. But the colorful arcs always thrill the observer and, when used effectively, can add a "wow" to photographs.

Rainbows appear under well-defined conditions. Although you cannot always predict when these conditions will occur, at least you can recognize when a rainbow is likely to form and prepare to make some great photographs. Better yet, you can be a rainbow chaser: put yourself in the right place at the right time and know exactly where a rainbow is likely to form.

Anticipation and preparation are essential for the photographer, because rainbows can be fleeting: appearing and disappearing, shifting in and out of your composition, and fading from brilliant to faint in seconds. Be ready to take advantage of an eminent rainbow, and you will maximize your chances of creating a great image.

There are two common conditions under which a rainbow is visible, but they are caused by the same phenomenon. In one case, sunlight hits raindrops in the sharp edge of a rain storm. The raindrops can be falling, or they can be swirling within wet clouds. In the other case, sunlight hits water spray from a waterfall, geyser, or fountain.

In both cases, the water droplets must be a certain size for the rainbow to show. The microscopic drops in mist or clouds do not produce a rainbow (which is why ordinary clouds are not colorful). Nor does frozen water, such as snow or hail, make a rainbow. However, droplets of morning dew on grasses or spider webs can show a rainbow if you are in the right position.



Photo © Tom Field

Rain Storm

So, when does a rain storm have a sharp edge bathed in sunlight? Typically, this occurs as the trailing edge of the storm moves past your location and the sun reappears. As a bonus, the dark storm clouds make a dramatic and contrasting backdrop for a vivid rainbow. The good news here is that the rain has likely stopped so you should not get wetter. The bad news: in order to be there in time, you were probably already out in the rain. Timing is critical, for passing showers can recede quickly or the sun can go behind another cloud bank. Your perfect rainbow may refuse to wait around while you relocate to get a better composition. That is why predicting the location of a rainbow can improve your chances.

Spray

Spray can be much easier to deal with than rain: all you need is sunlight at the right angle. Begin with morning or afternoon sun, because rainbows will not be visible from ground level unless the sun is lower than 42 degrees above the horizon. Continuous spray from a fountain or waterfall may give you more time to work the scene and find pleasing compositions, but beware of shifting wind which can move the spray in and out of your rainbow. And the sun advances rapidly, so the rainbow remains in one place only a few minutes unless you relocate. Bright sunshine makes bright rainbows, but they may not show up so intensely if the background is also brightly lit. Try for a darker background if possible.



Photo © Tom Field

A geyser may be less cooperative than a waterfall or fountain, forcing you to wait for an eruption and then work quickly. But if the eruption is predictable you can at least be set up and ready to shoot when the possibility for a rainbow is greatest.



Photo © Tom Field

Composing with Rainbows

A rainbow alone rarely makes an interesting image, unless it is extraordinarily vivid so that it becomes the main subject in an otherwise drab scene. Some of the best rainbow photographs include other dominant objects, with the rainbow used as an accent or visual prop in the composition. Let's look at some examples.



Photo © Bob Peavy

In this image, the photographer has aligned the sweeping curve of the road with the tip of the rainbow, and set the graceful arc to embrace the large tree. These foreground elements make the rainbow photo exciting and adventurous, topped off by a double rainbow faintly visible against the dark cloud. Luck plays a role anytime you are seeing such rainbows, but you still have to use your skill to compose an interesting photo. That can be all the more difficult if rain is pelting down, so practice and forethought are helpful.

At the end of the rainbow you will find one of two things, and neither is a pot of gold: either (1) dry air (the rainbow fades away with the last water droplets) or (2) shadow (of a cloud, building or mountain) where the sunlight no longer illuminates the droplets. Given a large sheet of rain in full sunlight, rainbows would appear as complete rings if the earth did not get in the way. In fact, they can appear as full rings when seen from the air.

The point where your rainbow intersects the earth has potential for a great image. If you have the mobility (such as a vehicle and open territory) or if you plan ahead, you may be able to position the end of the rainbow exactly where you want it. Technically, as you move you are viewing different rainbows, but here is the point: you can control the rainbow's apparent position. So try composing with different subjects featured at the end of the rainbow. And try telephoto instead of capturing the entire visible arc. The longer your lens focal length, the more you will magnify the rainbow into broad color bands, while

reducing the apparent curvature. For an inspirational example, search Google Images for "Galen Rowell rainbow".

In the photo at right, a strong composition was created using the sweeping arc of a strong foreground shadow as a leading line toward the base of the rainbow. A short telephoto or normal lens can effectively combine the foreground with the distant rainbow and horizon in a unified image. Notice here how the rainbow is nearly vertical as it intersects the horizon. After reading



Photo © Kent Mason

about rainbow angles later in this article, you will recognize this as a sign that the sun is very low in the sky. Late in the day, rainbow arcs are the broadest, and the ends hit the ground at steep angles.

Using a wider angle lens, the rainbow takes on the familiar semi-circular appearance. The widest rainbow can be captured with a 20-mm lens (having 84° horizontal field of view on a full-frame 35mm camera). The choice of angle-of-view will probably be driven more by your subject than by how much of the rainbow to include, but try different things for as long as the rainbow persists (often not long at all). A zoom lens will let you experiment with compositions much faster!

Capturing the entire arc of a big rainbow indicates a sweeping landscape shot. This does not mean that your subject must be the landscape alone. Often the sun may offer you a scenic, broad rainbow while spotlighting some foreground object such as a tree or flowered hillside. The trick here is not only balancing the foreground luminance with the dim background, but exposing in such a way that any wind-induced motion in the foreground does not smear the object. It is best to pick foreground objects that are not affected by the wind.

When the opportunity arises, compose on the run and shoot quickly with whatever you have before the moment is gone. Instant familiarity with your tripod and camera controls will improve your chances!

The second part of this article, next month, will deal with camera techniques, protection, and planning.

A Journey Back in Time

Text and Photos by Caroline Helou

Modern Jordan was founded by King Abdullah I after World War II, and it was ruled by his grandson, the late King Hussein, for 46 years until his death in 1999, when his son King Abdullah II assumed the throne. Jordan has grown into a modern nation, which has enjoyed a remarkable measure of peace, stability and economic growth in recent decades.

There is no mistaking the fact that Jordan is a Kingdom steeped in history and culture. From the moment you arrive, you get a sense of its rich heritage. All around are remnants of ancient civilizations long since past, yet they still remain, stamped into the very fabric of this amazing Kingdom and etched into the soul of the people who live there. It is a conservative country where ancient pride runs deep, old allegiances matter, and fortunes are forged by fate.

Jordan covers an area of 55,900 square miles, and has around 5.6 million inhabitants, 98 percent of which are ethnically Arab. It is home to the full spectrum of Muslim and Christian sects. Although the vast majority (92 percent) belongs to the Sunni branch of Islam, Christians make up around 4 percent of the population.

Last October, I planned a seven-day trip through a local travel agent in Virginia, negotiating and developing my own itinerary through e-mails while I was traveling in the Middle East. A colleague of mine from Washington decided to join me in this adventure. We met in Beirut and then took a short plane ride to Amman, where our guide/driver greeted us at the airport. It was already mid-day. We decided to explore the city on our own, on foot, with our unobtrusive cameras. On this trip, I carried only a Canon G9. People on the streets were genuinely warm, friendly, and hospitable.



Amman is perhaps the most pleasant city in the Middle East. Calling a place “pleasant” may seem like faint praise, but here pleasant covers areas like religious tolerance, personal safety, and an agreeable climate (at more than 3,000 feet above sea level, Amman is de-

lightful in spring, summer and fall). Amman sprawls over several mountains. Since it was tough climbing to the Citadel hill, we took a taxi before the sunset. From the Citadel the views of the city—which were a bit confusing at street level—were very clear. The archeological digs continue to uncover new evidence of settlements from earliest times down to the recent past. The best-excavated sites are Roman, Byzantine and Islamic. We stayed in the Citadel until perhaps 9:00 pm. After a sumptuous dinner at the hotel, we went back to our room to transfer our images and get ready for the following day.

The next morning, after breakfast, we left Amman with our driver/guide towards Petra. Just 30 kilometers from Amman, and after passing through a string of ancient sites, we reached Mount Nebo, where Moses was buried. At the top of this mountain, one can see the vast panorama that encompasses the Jordan River Valley, the Dead Sea, Jericho, and Jerusalem. Ten minutes away was Madaba, known as the “City of Mosaics”. Best known for its spectacular Byzantine and Umayyad mosaics, Madaba is home to the famous 6th century Mosaic Map of Jerusalem and the Holy Land. In order to save time, we decided to have our picnic lunch in the car, while enjoying the drive on Kings Highway via Wadi Al Mujib, a deep and majestic cut through rugged highlands that drains into the Dead Sea. We arrived at Karak Castle, the largest late Islamic castle in Jordan, a bit late in the afternoon; however, it was the best time to photograph the castle and surrounding areas in the golden light. Then, we continued to the Red Rose city of Petra.

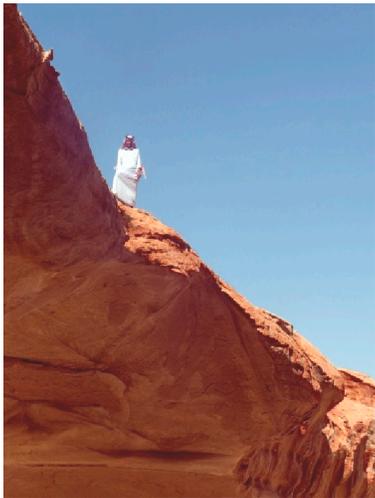


We stayed two nights in Petra, which allowed us to spend one day from 5:00 am until 8:00 pm in the old city and have an unforgettable experience. Petra is a huge archaeological site (101,900 square miles) that needs three days for an honest exploratory coverage, so we did not have time to cover it all. The route of



the Petra marathon starts by passing the incredible tombs, treasures, and monasteries carved into the mountainsides before it turns out of Petra and goes through the beautiful mountain scenery. It is an invigorating combination of Nabatean antiquities and sensational natural scenery. The city was all but abandoned by the late 8th century, yet the architectural and artistic details of the monuments appear amazingly fresh.

On the fourth day we headed for the Desert Experience in a 4x4 car with a Bedouin driver/guide through Wadi Rum, following the footsteps of Laurence of Arabia. This is a vast and silent



landscape of ancient riverbeds and the magnificent Jordan desert that inspired T.E. Lawrence in *Seven Pillars of Wisdom* to pen perhaps the best description of Rum: "vast, echoing and godlike." Wadi Rum is the classic picture of sandy desert, with sandstone jabsals (mountains) rising sheer out of the

valley floor. The rockscapes are amazing; we could discern many serious hikers exploring these canyons and water holes. The valley floors had complex formations of criss-crossing fault lines with different textures and colors.

Around mid-day in the desert we came across a friend of our driver/guide, who was singing while herding his camels. He offered us a ride on his camels, while our vehicle tagged behind. That was an exhilarating experience. The sunset was spectacular in the desert. By the time we arrived at our camp, we had to walk by candlelight to reach our tent, which was made of goat hair. Then we had an on-going



lively negotiation with the local foreign workers at the camp, which were hilarious and continued all evening through the preparation for our dinner, because we missed the organized Arabian night evening and dinner under the starry sky. Nevertheless, it was a memorable experience

watching falling stars in the silent desert.

On the fifth day, our original driver/guide came to pick us up to continue our journey to the lowest point on the earth's surface, the Dead Sea (1,310 feet below sea level). I must admit that the dramatic landscape is enticing for both its physical beauty and its numerous historical and biblical association, which elicit a mood of quiet, and a fascination mixed with deep spirituality. By mid-day, we checked into our luxurious Movenpick hotel to rest and enjoy the afternoon. After our long starry night in the camp, it was heavenly and very much needed.



On the sixth day, we went for another day of exploration to Ajlun, Jarash and Pella. We drove through the sprawling pine forests and the towering Arab-Islamic castle at Ajlun, which aided in the defeat of the Crusaders eight centuries ago. The Ajlun castle is a fine example of Islamic architecture, with the fortress dominating a wide stretch of the northern Jordan Valley. We stopped in Jarash, which is considered a close second to Petra. The ancient city of Jarash boasts an unbroken chain of human occupation dating back more than 6,500 years. Its golden age came under the Roman rule. It was hidden for centuries in sand before being excavated and restored. Jarash reveals a fine example of the grand, formal, provincial Roman urbanism that is found

throughout the Middle East, comprising paved and colonnaded streets, soaring hilltop temples, handsome theatres, spacious public squares and plazas, baths, fountains, and city walls pierced by towers and gates. Jarash also preserves a subtle blend of east and west: the Greco-Roman world of the Mediterranean basin and the ancient traditions of the Arab Orient.

On the seventh and last day, after an early morning shoot, we indulged in the legendary therapeutic treatments of the Dead Sea and a sumptuous lunch and dinner before heading to the airport for our flight back to Beirut.

This was an amazing trip with a highly rewarding experience of great historic significance. I am determined to return with my full photographic gear to photograph and see more of this fascinating country, as I



did not have time to visit many other sites such as Umm Qays, Aqaba, etc

NBCC Education Committee

For more information, please contact Chris Hanessian at crh@360groupllc.com or (301) 244-0292. In cases where demand exceeds available spots, the committee will randomly select names. All money received will be used to provide venue, food, or materials. All dates and times are subject to change. Additional details will be provided via Gordie-grams.

October 23, 2010. Lightroom 3 Overview

Alan Sislen will present an overview of Lightroom 3 at the Hefner Auditorium in the Asbury Methodist Village. Alan will explain and demonstrate each of the Lightroom modules, provide an understanding of Lightroom along with Photoshop, or as a stand-alone workflow and image processing program, explaining how to most effectively setup the Lightroom preferences, and to have attendees understand how images are cataloged and stored. The objective of the workshop would be for attendees to have a thorough understanding of the complete digital workflow using Lightroom 3, helping them to decide whether Lightroom is an appropriate program for them, and if it is, to give them the ability to immediately begin using it, or, if they already use Lightroom, to give them a more thorough understanding of the program.

The program will last from 9:00 am to 5:00 pm. The cost will be \$10 per person. Light fare will be provided, and lunch is available in the Asbury dining room under the Auditorium. The maximum group size is 200.

November 7, 2010. Making a Good Print

Chris Hanessian will lead a group on a full day of photography, processing, and printing. Chris will take the group on an early morning shooting field trip for 3 ½ hours. The group will meet back in Chris' office in Bethesda and discuss half a dozen of each participant's best images. Each person's best image will be digitally processed as we discuss the Photoshop workflow. Finally, each person will process and print his/her best image. The goal at the end of the day is for everyone to get something out of shooting, composition, Photoshop, and Epson workflow, and be able to make a good print. This workshop may be repeated if warranted.

The program will last from 6:00 am to 3:00 pm and include lunch. The cost will be \$15 per person. The group size will be limited to seven.

November 11 – March 10, 2011. Visual Design

Kent Mason will teach the concepts and tools of visual design of a photograph, as well as the methods of arranging visual elements creatively so one can compose exceptional images.

The program will be taught over nine sessions from 7:30 to 9:30 pm. The cost is \$95 for all 18 hours. Class size is limited to 14 participants.



Ask Tim Grey

What is the difference between using the "lighten" slider and the exposure ("EV") slider that exist in virtually all image-editing software programs? When should one use the EV and when the Lighten?

Obviously, the particular effect of any slider in any particular application is dependent upon the math being done behind the scenes. As a result, the specific answer will vary based on different software applications. But I can provide you with some generalities.

In most cases that I am aware of, the Exposure slider should be thought of more as a white point adjustment than truly an exposure compensation adjustment. If you observe the histogram while adjusting this slider (such as in Adobe Camera Raw or Lightroom), you will notice that the general shape of the histogram seems to remain about the same, with the difference being that the right side (the highlight end) is being stretched to and fro. As such, this slider is best used for maximizing dynamic range within the image, and for establishing a white point that is nearly (or completely) white, depending on the needs of the image. This is very similar to the white point slider effect in the Levels or Curves adjustments.

The Lighten or Brightness slider is in most cases a gamma curve adjustment. That is similar to the midtone (gray) slider in Levels, or the adjustment that would be applied by adding an anchor point at about the center of a Curves adjustment. This allows you to lighten or darken the midtones without altering the black and white points in the image. In other words, you can adjust midtone brightness without altering overall contrast or dynamic range. This type of adjustment is best used for overall lightening or darkening of the image.

One word of caution: in some cases the Brightness slider is a linear adjustment, which will not protect black and white areas of an image. This used to be the case in Photoshop, for example, but Adobe updated the math behind the adjustment so it behaves more like a midtone adjustment in Levels (or Curves) now. If the adjustment is linear, you can lose shadow or highlight detail even if the adjustment is relatively modest. In those cases I recommend against using that particular adjustment control.

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October, 2010

Newcomer's Corner

NBCC Yahoo Group

If you are not already a member, or do not know about it, we are happy to inform you that NBCC has a Yahoo Group.

The purpose of this e-group is to allow members of the North Bethesda Camera Club to communicate with each other about impromptu field trips, technical questions, advice about camera's and equipment, and notice of equipment for sale. It is by invitation only and therefore cannot be joined by anyone not in the Club. It is not advertised on Yahoo, and you can only find it if you know the e-group name.

To join, send a message to Nancy Garwood at ngarw10305@aol.com and put **Join NBCC Yahoo Group** in the subject line—so she does not think it is spam—and she will send you an invitation that you will accept. Or you can go to the site and she will get a message from Yahoo about your desire to join.

Either way, please **give her your name** so she can confirm you are an NBCC member. Many people use a different e-mail address than the one they use for NBCC, and they do not always make it easy to identify who the person is. By following this procedure, only members can join and we will not get any spam. You do have to set up a Yahoo e-mail account, but you do not have to use it for anything other than to log into the group.

Go to <http://tech.groups.yahoo.com/group/nbccmd> and look for the **Join this Group** on the right, a little below the search bar.



Opening Reception for NBCC Exhibit

"America the Beautiful," a photography exhibit by NBCC members, will have its artists' reception on Tuesday, October 19, from 7:00 to 8:30 pm. It will take place at the Kentlands Mansion, located at 320 Kent Square Road, Gaithersburg MD 20878.

All members are invited to attend and extend the invitation to family and friends. Light refreshments will be provided.



Exhibits

Truth Beauty: Pictorialism and the Photograph as Art 1845-1945

In their effort to elevate photography to an art form equal to painting, the pictorialist photographers of the late 19th century produced some of the most spectacular photographs in the history of the medium. Comprising over 130 masterworks, this exhibition retraces pictorialism's development from the experiments of Hill and Adamson, and Julia Margaret Cameron; through its mastery by Alfred Stieglitz, Gertrude Käsebier, and Alvin Langdon Coburn; to its lasting legacy in early works by Edward Weston and Imogen Cunningham.

At the Phillips Collection, from October 9, 2010 to January 9, 2011. For more information visit www.phillipscollection.org.

Coburn and the Photographic Portfolio

The American expatriate Alvin Langdon Coburn (1882-1966), one of the most influential photographers of the 20th century, is featured in *Truth Beauty* with 16 photographs. In conjunction, the Phillips displays recently acquired book illustrations produced between 1904 and 1954, featuring selections from Coburn's innovative work in the celebrated portfolios *London* (1909) and *New York* (1910), along with illustrations for books by H.G. Wells and Henry James.

At the Phillips Collection, from October 9, 2010 to January 9, 2011. For more information visit www.phillipscollection.org.

The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875

In the first survey of British art photography focusing on the 1850s and 1860s, some 100 photographs and 20 paintings and watercolors chronicle the roles photography and Pre-Raphaelite art played in changing concepts of vision and truth in representation. Photography's ability to quickly translate the material world into an image challenged painters to find alternate versions of realism. Photographers, in turn, looked to Pre-Raphaelite subject matter and visual strategies in order to legitimize photography's status as a fine art. As the exhibition shows, Lewis Carroll, Julia Margaret Cameron, Roger Fenton, Henry Peach Robinson, Oscar Gustave Rejlander, and many lesser known photographers had much in common with such painters as John Everett Millais, William Holman Hunt, Dante Gabriel Rossetti, and John William Inchbold, as all wrestled with the question of how to observe and represent the natural world and the human face and figure. This rich dialogue between

photography and painting is examined in the exhibition's thematic sections on landscape, portraiture, literary and historical narratives, and modern-life subjects.

At the National Gallery of Art, from October 31, 2010 to January 30, 2011. For more information visit www.nga.gov.

Elvis at 21, Photographs by Alfred Wertheimer

"Art is about choices," says music critic Peter Guralnick, one of the exhibition's contributors. A photographer chooses to be engaged by a subject and that subject chooses to let his guard down. Al Wertheimer chose to capture 21-year-old Elvis Presley on the threshold of super stardom not because he was a fan, but because he was a student of human nature, because he was curious and because, like Elvis, he could be swept up by the purity of experience. That unscripted eloquence resulted in photographs so unique that they remind us why Elvis matters. What is so remarkable about Wertheimer's documentary portraits of Elvis is how fresh and contemporary the pictures still seem, utterly unlike any other portraits of this endlessly scrutinized figure. Forty large-format Wertheimer photographs chronicle Elvis's dazzling emergence in a pivotal year, 1956. Created by master printer David Adamson, these 37 x 42" pigment prints radiate a richness and depth that make Elvis's road to fame palpable. With cinematic luminosity, the Wertheimer photographs document a remarkable time when Elvis could sit alone at a drugstore lunch counter.

At the National Portrait Gallery, from October 30, 2010 to January 23, 2011. For more information visit www.npg.si.edu.

John Gossage: The Pond

The installation celebrates the recent gift to the museum of this remarkable photographic series and the re-issue of one of the most influential photography books of the past three decades. John Gossage (b. 1946) photographed a small, unnamed pond between Washington, D.C., and Queenstown, MD, between 1981 and 1985. The title was intended to recall Henry David Thoreau's *Walden*, but Gossage advocated a more all-embracing view of the landscape, exploring the less idealized spaces that border America's cities and suburbs. Although many of the images in *The Pond* appear unruly or uncared for, Gossage found moments of grace and elegance in even the most mundane of places.

At the American Art Museum, through January 17, 2011. For more information visit <http://americanart.si.edu>

Results of Competition for September 2010 – Building Architecture

Competition Judge: Stephen L. Passman

Prints

Traditional – 25 entries

1 st	Chuck Bress	San Francisco Stairs
2 nd	Bob Dargel	Sagrada Familia
3 rd	Bill Ho	Pemaquid Point Light
HM	Chuck Bress	Twin Columns
HM	Jay Gartenhaus	Reflecting the Old and the New
HM	Bill Richards	23 rd Street
HM	Bill Richards	Mc Curdy's Smokehouse
HM	Les Trachtman	Arches Thru Arches

Novice – 11 entries

1 st	Dawn Sikkema	The Balconies of Aqua
2 nd	Cheryl Naulty	Golden Domes
3 rd	Stuart Gleckman	Boyds General Store at Twilight
HM	Dawn Sikkema	Rouen Cathedral

Advanced – 12 entries

1 st	Chris Hanessian	Vertigo
2 nd	Chris Hanessian	Chicago Bean
3 rd	Bill Ho	Great Wall HDR
HM	Dan McDermott	After the Storm

Electronic

Traditional – 27 entries

1 st	Rebecca Tidman	Eiffel Tower, Las Vegas
2 nd	Bob Peavy	Las Vegas City Center
3 rd	Mark Segal	Hyatt SF Elevators
HM	Jay Gartenhaus	The Red Barn Window
HM	James Hammack	Windows in Windows
HM	Kent Mason	Church Stairs
HM	Kent Mason	Old Cabin
HM	Dawn Sikkema	L'Arc-en-Ciel
HM	John Willis	Ira's Window

Novice – 26 entries

1 st	Louise Roy	Sidney Opera House Sails
2 nd	Martha Cain-Grady	Catholic Church
3 rd	John Barnes	Ordinary Orthodox Vault
HM	Nancy Brun	Blue Sky Building
HM	Lori Ducharme	Boston Public Library
HM	Lori Ducharme	Quincy Market
HM	Ken Goldman	House on Wood Island
HM	Cynthia Hunter	National Cathedral
HM	Cheryl Naulty	The Millinery

Advanced – 20 entries

1 st	José Cartas	Haghia Sophia
2 nd	José Cartas	Grand Mosque, Abu Dhabi
3 rd	Chris Hanessian	Union Terminal
HM	Willem Bier	Taos Pueblo Church
HM	Judy Burr	Modern Berlin
HM	Barbara DeLouise	Columns of Color
HM	Alex Guo	China's National Grand Theater



Focus on NBCC Members

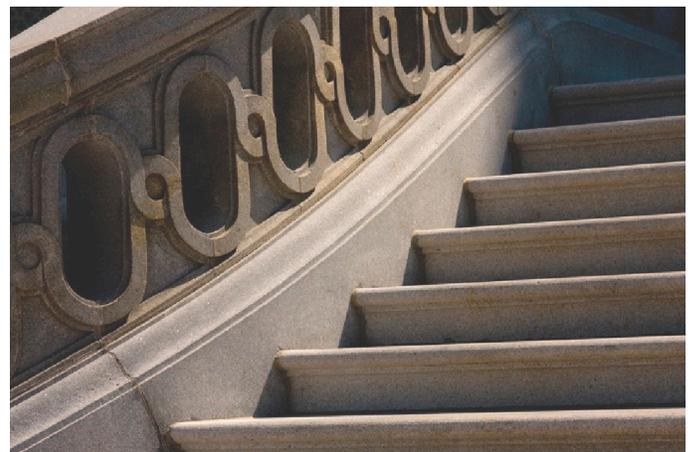
Jo Levine – “Shapes and Shadows”

NBCC member Jo Levine is half of a two-person show, "Shapes and Shadows," at the Middle Street Gallery, a professional artists' cooperative in "little" Washington, VA. For this show, Jo chose to do something different from her usual landscapes, focusing instead on man-made structures: "I wanted to reveal the beauty that is hidden away, even in the heart of downtown Washington." She photographed places as varied as the National Gallery of Art, the Library of Congress, the National Zoo, and the streets of downtown D.C. Her photos feature dramatic shadows or strong lines; even the plants she photographed have an architectural quality. "If my photos get people to look for the beauty that exists even in their everyday surroundings, I will consider my show to be successful."

The gallery is located at 325 Middle St., Washington, VA 22747, next to the famous Inn at Little Washington, and on the way to Skyline Drive. The gallery is open Friday through Sunday from 11:00 am to 6:00 pm. There will be a reception at the gallery on Saturday, October 2, from 2:00 to 5:00 pm, and Jo will offer a free photo clinic and critique on October 9



from 1:00 to 3:00 pm. The other photographer in the show, Gary Anthes, will do the same on October 23 from 1:00 to 3:00 pm. The gallery's Web site, www.middlestreetgallery.org, has directions and additional information.



"Step Into Shadow" © Jo Levine

September 2010 Competitions — 1st Place Winners

Print



Novice – Dawn Sikkema – “The Balconies of Aqua”



Advanced – Chris Hanessian – “Vertigo”

Electronic



Traditional – Rebecca Tidman – “Eiffel Tower, Las Vegas”



Novice – Louise Roy – “Sidney Opera House Sails”



Advanced – José Cartas – “Haghia Sophia”

Cumulative Scores for 2010-2011; Through September, 2010

Traditional Prints

16 Chuck Bress
12 Bill Richards
9 Bob Dargel
8 Bill Ho
6 Jay Gartenhaus
6 Les Trachtman

Novice Prints

16 Dawn Sikkema
9 Cheryl Naulty
8 Stuart Gleckman

Advanced Prints

19 Chris Hanessian
8 Bill Ho
6 Dan McDermott

Traditional Electronic

12 Kent Mason
10 Rebecca Tidman
9 Bob Peavy
8 Mark Segal
6 Jay Gartenhaus
6 James Hammack
6 Dawn Sikkema
6 John Willis

Novice Electronic

12 Lori Ducharme
10 Louise Roy
9 Martha Cain-Grady
8 John Barnes
6 Nancy Brun
6 Ken Goldman
6 Cynthia Hunter
6 Cheryl Naulty

Advanced Electronic

19 José Cartas
8 Chris Hanessian
6 Willem Bier
6 Judy Burr
6 Barbara DeLouise
6 Alex Guo



“The camera is a fluid way of encountering that other reality.”

Jerry Uelsmann

Focus on NBCC Members

“New Heights.” The Atacama – Chile’s Amazing High Desert

A photography exhibit featuring new works by Alan Sislen.

The Atacama Desert in Northern Chile is one of the highest, driest places on earth. The terrain consists of volcanoes, salt flats, sand and little else, and has been used by NASA to test instruments for Mars missions.

Alan’s images depict subjects that he continually returns to, especially the beauty and desolation of the desert. While he has repeatedly photographed White Sands and Death Valley, this desert, the Atacama, is different. Unlike areas of Death Valley that are below sea level, the Atacama is a “high desert,” with mountains exceeding 20,000 feet in many locations.

The photographs in this exhibit were taken at heights of 7,500 feet to 15,800 feet. The air is thin and this desert is one of the driest places on earth, where in many locations rain has never been recorded. Although devoid of rain, the Atacama has been home to South American Indians for thousands of years. Rich in minerals, the Atacama has been mined for copper, sodium nitrate (saltpeter), and more recently, lithium. The beauty of the area reflects the traces of these mineral deposits, with beautiful pale colors at one altitude, and strong, earthy tones at other locations.

At the Multiple Exposures Gallery, Torpedo Factory Art Center #312, 105 N. Union Street, Alexandria, VA.

Exhibit dates: October 5–31, 2010.

Opening reception: Saturday, October 9, 2010, from 2:00 to 4:00 pm

Gallery hours: daily from 11:00 am to 6:00 pm, Thursdays from 2:00 pm to 9:00 pm.



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