



The Lens and Eye

North Bethesda Camera Club

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Calendar

November, 2009

- 3 Community Outreach – PCR: 7:00 pm.
- 4 Competition Night: 7:30 pm.
Judge: Duane Heaton.
Hospitality: Melissa Clark, Alla Doroshko.
- 9 Body of Work: 7:30 pm; Kent Mason's.
- 10 Body of Work: 7:30 pm; Kent Mason's.
- 11 Workshop: 7:30 pm; Critique Session.
Hospitality: Stu Reiter, Jessyca Stansbury-McCargo.
- 12 Craft of Photography: 7:30 pm; Kent Mason's.
- 16 Photo Project Critique: 7:30 pm; Kent Mason's.
- 18 Board Meeting: 7:30 pm; Martell's.
- 19 Craft of Photography: 7:30 pm; Kent Mason's.

December, 2009

- 1 Community Outreach – PCR: 7:00 pm.
- 2 Competition Night: 7:30 pm.
- 3 Craft of Photography: 7:30 pm; Kent Mason's.
- 9 Program Night: 7:30 pm.
- 10 Body of Work: 7:30 pm; Kent Mason's.
- 11-13 Chincoteague Island, VA.
- 14 Photo Project Critique: 7:30 pm; Kent Mason's.
- 16 Board Meeting: 7:30 pm; Hanson's.
- 17 Craft of Photography: 7:30 pm; Kent Mason's.

Competition Assignment

Automobiles, Trucks and Motorcycles

All or part of one or more vehicles, in motion or still. The vehicle does not have to be on a road. No other types of vehicles are permitted. (Must have been taken on or after June 1, 2008.)

November Judge Duane Heaton

Roy Sewall

Duane Heaton describes himself as a man who "loves photography and working with people to expand their knowledge about it." His portraits are "about the subject, not just a picture of them."

His career began as a United States Navy photographer, during which time he traveled throughout the Mediterranean, Middle East and Northern Europe.

You may know Duane as a portrait, social event and commercial photographer, or perhaps through his position as senior sales associate at Penn Camera in Rockville, where he specializes in digital cameras and digital photography.

His attention is drawn to specialized portrait photography, as he continues to master the lighting and style of George Hurrell, the famous photographer of the stars. Duane has created a style of portraiture called Hollywood Lights, which is based on the glamour photography of the movie stars of the 1930s and 40's.



Workshop, November 11 Critique Session

Donald Martell

At the workshop on November 11, member-submitted images will be critiqued by a panel of three NBCC members who have experience critiquing images. The panelists will be Evelyn Jacob, Cynthia Keith, and Kent Mason. Depending on time constraints, there may be time for comments from the floor, but these will be limited.

Members who wish to have their images critiqued will need to send their electronic images to workshop@nbccmd.org, not later than 7:30 pm, Sunday evening, November 8. The images may be on any topic, unaltered or altered, and in any format (color, black and white, sepia, etc.). You may submit **up to three** images in priority order. Use file names in the following form: 1-Jane Doe.jpg; 2-Jane Doe.jpg; 3-Jane Doe.jpg

Cont'd on p.3

**November
Field Trip
takes place on
October 31**

See details on page 5

Member Profile

Cheryl Naulty



After a long career in pediatrics and in program administration, Cheryl Naulty has decided to develop her creative side by delving into photography. The answers to the question "How did you become such a good photographer?", directed to fellow church member and friend Barbara DeLouise, led Cheryl to join the NBCC. She has been an active member for over a year now, and recently ran a successful field trip to Huntley Meadows park in Virginia.

Cheryl grew up in the Philadelphia area, the only child of parents who encouraged her to pursue excellence in whatever she chose to do. She finished high school at age 16, completed college at the University of Pennsylvania, with a degree in Biology, at age 20, and graduated from Jefferson Medical College at age 24. Upon graduation, she came to Washington, D.C. to the Children's National Medical Center, to do a two-year residency in pediatrics and a two year fellowship in neonatal prenatal medicine. After completing her training, she became a staff neonatologist at Children's Hospital and joined the teaching faculty at the George Washington School of Medicine. In 1982, she

also became the Board Chairman at the Coordinating Center, a non-profit organization that provided case management and other services for children with special health care needs.

In the meantime, she and her husband, a fellow medical school student from Jefferson College, decided to divorce, and Cheryl was left with the care of their two children as well as a demanding work schedule. Cheryl remarked that, during this time, she learned a great deal about time management. The children, Stephanie, now 34, and David, aged 31, survived, thrived and now have careers of their own. Stephanie has a successful career in government contracting and David, who served two tours of duty in Iraq, is married, has two children and works for Goldman Sachs.

In 1986, Cheryl accepted a position at the Walter Reed Army Medical Center, and in 1990 was made Medical Director of the Army's Exceptional Family Member Program, which she managed until her retirement in 2007. During this time, she worked to develop and implement a standardized method to evaluate program regulatory compliance, served as an integral member of several DA and DOD policy committees and spearheaded a \$2.1 million congressional appropriation to study the feasibility of implementing pediatric palliative care into the DOD Healthcare System. She won the third highest award given to civilians: the Superior Civilian Service Award for proactive service.

Despite her heavy workload, Cheryl managed to meet and marry her second husband, Walter Hill, a microbiologist by training but now the owner of several successful businesses concerned with financial management, health insurance and online enrollment for employment benefits. In 2002, Walter and Cheryl built a weekend home on

the Chesapeake Bay in Reedville, VA. Here they relax, bird watch and kayak; and here Cheryl finds abundant inspiration for her outdoor photography.

Four years ago, Cheryl and Walter took a trip to Machu Picchu and the Galapagos. Cheryl was using a Nikon N75 camera at that time and shot mostly on the "auto" mode. She made prints from her film captures. Two years ago, she enrolled in the "Art of Photography" class given at the Smithsonian. Six months later, she purchased a Canon Sure-Shot Digital and a Nikon D40 with a 16-55mm kit lens. She has since added a 95mm macro, a 56-200mm and a 70-300mm lens to her collection. She uses a Manfrotto tripod with a ball head. She and Walter plan to take an Eastern Europe tour this year and Cheryl is pondering what equipment to take.

Cheryl has taken classes in Photoshop and Lightroom and favors the latter for post processing. She has studied with the Blue Ridge Workshop and took a tutorial with Kent Mason. She has also taken Kent's "Visual Design" class and hopes to do "The Craft of Photography" this year. She likes the David Luria Photo Safaris and enjoys shooting the landmarks and monuments of Washington, D.C. Cheryl currently competes in the Novice Electronic and Novice Color Print categories.

She is now committed to learning as much as she can about photography and to improving her images both from a technical and a design point of view. Favorite topics are landscapes, architecture, and, most recently, flowers. She is also "turned on by texture." She believes that you can only improve by practicing and is glad for the help of her "photo-buddy" Barbara DeLouise, and for the judges' critiques of her competition images.

Text and Photo by Jean Hanson

Workshop, November 11 (cont'd from p.1)

We will critique images in priority order; all the "1s" first, followed by the "2s" and finally the "3s." This will ensure that everyone gets at least two images critiqued in case we have too many submissions for the evening. It is very important that you prioritize your images.

To prepare images for submission, consult the NBCC website at www.nbccmd.org/EIC.htm for instructions. Basically, submit your images with a resolution of 1400 by 1050 pixels, and use a quality setting so the final JPEG file is under 1MB.

Critique workshops provide an excellent opportunity to get more feedback on your images than is usually possible on open competition nights. Members are strongly encouraged to participate.

If anyone has questions, please contact Don Martell at dmartell@verizon.net.



October, 2009, Splinters from the Board

Tom Sullivan, President

Chuck Lee, Membership Chair, reported that we have 28 persons on the waiting list.

The Board voted to replace our outdated, aging print box with a commercial state of the art unit. The goal is to have this unit operational at the November 2 competition.

Our Librarian, Chris Hanessian, will look into disposing of the unused material in our library due to total lack of borrowing activity by Club members.

President Tom Sullivan will look at alternatives for permanently removing our two slide projectors from our storage closet in the back of the church hall. Considerations will be given to NBCC members first.

The Board voted to participate in the New England "Glennie" Camera Club photo contest; assuming we can generate enough interest within the NBCC.

Newcomer's Corner

One of the most frequent questions new members ask me is "how long have you been in the club?" At first, I was not really sure, then it struck me that many might be interested in such a fact about their fellow members. So this fall, using members' memory of when they joined as a starting point and Gordie Corbin's archive of old membership books as confirmation, I challenged myself to find the date each member first joined the Club. Interestingly enough, it is not always the date a number of the "old timers" thought they joined. In next year's membership book, those dates will be entered beside each member's name. Like many organizations, we too will be able to say you have been a member since

In March, the North Bethesda Camera Club will celebrate its 45th anniversary. New members, aware of Club traditions and a long-standing reputation for excellence, may be surprised to know that 72 percent of the membership first joined the Club in the 21st century, as did all four of the elected officers and half of the standing committee chairs. Ninety-three percent joined after 1990. Although NBCC maintains a membership cap of 150, the Club generally has fifteen to twenty new members each year. It is this steady renewal of new blood that has enabled NBCC to change with the times. And in the rapidly evolving digital era, the times they are a changing. To keep our programming relevant, the Board is constantly assessing the way we do as a camera club, to ensure that the time spent in meetings is meaningful. Programming adjustments have become an annual occurrence. To continue making your club meaningful to you, it is important that you take an active part, attend meetings, and provide feedback when solicited.

And in answer to the much asked question, my wife Carol and I joined NBCC in 1999.

*Chuck Lee
Membership Chair*

The NBCC Field Trip Gallery

Join other members in our field trips, shoot great images and share them with the rest of the Club submitting them to fieldtrips@nbccmd.org.

Take a look at images from past field trips visiting www.nbcc.phanfare.com.

Photo Essay 2009
Sunday, March 21, 3:00 – 5:30pm

Stu Mathison

Mark your calendars! Start your engines! The Photo Essay Committee is pleased to announce the Photo Essay 2010 program. This continues our Club's long-running annual tradition in which NBCC members produce slide shows of their beautiful photographs set to music. This is an afternoon of entertainment for our members, their families and friends, and other clubs around the area. Past programs have been awe inspiring, and this is our most popular event of the year.

This year the presentation will be on **Sunday afternoon, March 21, in the auditorium of Rosborough Center at Asbury Methodist Village in Gaithersburg**. The auditorium seats 250 in a comfortable theater-like setting. Members of NBCC, residents of Asbury, and their respective guests, are invited to attend. Members of other local camera clubs are also invited. The event is free.

The show will be presented from 3:00 to 5:00 pm, with a short intermission and a reception with refreshments afterward. Note that the venue and times have been changed from prior years.

Photo Essay Process

1. There will be approximately 20 photo essays in the program. All NBCC members are invited to participate in the program.
2. Each photo essay will be three or four minutes in duration, including titles and credits.
3. All essays will be prepared and presented using *ProShow* software. Volunteers will assist those needing help or those without access to *ProShow* software. All photographs must be made by the NBCC member(s), although exceptions are made for quality photos contributed by spouses.
4. A jury will select essays for inclusion in the program, based on factors such as quality and appeal of images, coherence and interest of theme, music, and overall variety in the essays.
5. Photo essay schedule:
 - a. By December 1, 2009, notify the Photo Essay Committee of your intention to participate. Describe your proposed essay and provide a set of 20-40 images that you propose to use. This is to be a **“body of work.”** Imagine that you are presenting an exhibit of your best images of a favorite subject. If you have presented a slide

essay in the past, this year's essay should be a **NEW** subject. There is no need, at this stage, to prepare a draft essay.

b. By year-end or earlier, the Committee will notify members whether to proceed with the creation of an essay.

c. By January 31, 2010, draft essays with music are submitted, along with a short bio and some photographs of the author to use in the introduction. Constructive feedback will be provided to all authors in an effort to share knowledge and make the essays as good as they can be. The Committee will prepare short projected introductions for each essay.

d. By February 28, 2010, authors submit their revised and final essays.

New members, and members that have not prepared photo essays before, should understand that preparing a photo essay using *ProShow* software is relatively straightforward. A good photo essay can be prepared with a few hours of work, including the time to learn the basics of *Pro Show*. A great photo essay takes more time, and there are many experienced photo essayists in the club willing to provide one-on-one assistance to other members.

The Club library also has several excellent beginner and intermediate training DVDs for *ProShow* software, and these are highly recommended both for those new to photo essays, and also for experienced essayists. Contact Chris Hanessian to loan any of these DVDs.

Further Reading

There is extensive guidance for preparing photo essays on the Web. Start with the Photo Essay page on our NBCC Web site (under Activities) at www.nbccmd.org.

Also visit www.photodex.com. Photodex is the publisher of the *ProShow* software, which is available to NBCC members at a 20 percent discount by calling 800-37-PHOTO or 512-419-7000 and using a coupon code that will be circulated via a GordieGram. *ProShow Gold*, the recommended version for most members, costs \$64 after the discount. You can download a free trial version and prepare a few essays for fun and future use. Two excellent tutorial books are also available from Photodex.

Please contact any of the Photo Essay Committee members if you have any question. They are Stu Mathison, Tom Field, and Bob Dargel. Gordie Corbin and Judy Switt are also very good sources of advice on essay creation.

NBCC Field Trip – October 31 Fort Frederick State Park

John Barnes

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

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

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

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

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



Photo © John Barnes

November, 2009

NBCC Field Trip – December 11–13 Chincoteague Island

Nikhil Bahl

The NBCC December field trip will be to Chincoteague Island. We have reserved a block of rooms at the Best Western for Friday, December 11 through Sunday, December 13 (Friday and Saturday night). If you plan to attend, we recommend you make your reservations soon. The group rate is \$52 + tax per night. To make your reservations please call the Best Western Hotel directly at **757-336-6557**. **Mention that you are with the North Bethesda Camera Club to get the group rate.**

If you plan to attend, please be prepared to deal with temperatures close to the freezing mark and possible wind chill as well. What you can expect to photograph are the snow geese that migrate and some that winter in the refuge. It is very likely that you will have opportunities to photograph a few other species of birds as well. There are also plenty of photo ops at the beach. This is generally a quiet time at Chincoteague, with the people and mosquitoes not around. The gallery below will give you an idea of the opportunities you might have (note: some of the bird species might not be around in December):

<http://www.nikhilbahl.com/portfolios/chincoteague/index.html>.

If you plan to attend, please make your reservations at the earliest and e-mail Deeva Garel at diwg2000@yahoo.com to let her know you will be joining us. She will send you some more details about the field trip. Informing her will also help with making reservations at the local restaurants for dinner on Friday night.



Photo © Nikhil Bahl

Repeat or Similar Images

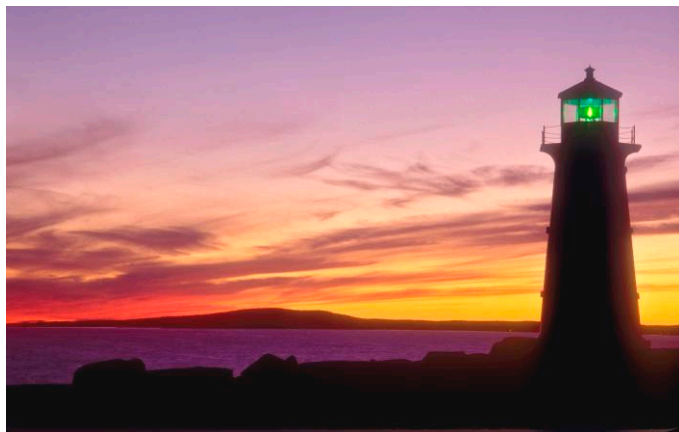
Text and Photos by José Cartas

As the story goes, when asked about pornography a judge responded that he cannot define it, but that he can recognize it when he sees it. We could say something similar about our rule on repeat or similar images.

Rule 6 of the "Competition Rules" states that "An image may be entered into monthly competitions no more than once per month, ... and never after the image wins any NBCC competition award." Furthermore, it indicates that "A 'closely similar image' ... is considered the same image under this rule." The rule elaborates on what is considered a similar image (same subject, same perspective, equivalent circumstances) and gives examples on that.

It does sound relatively easy but, as usual, problems arise when rules need to be implemented, since there is always a gray area subject to interpretation. In our case, this gray area can become a very broad band. To avoid misunderstandings, perhaps the best way is to go beyond the words and try to interpret the spirit of the rule. At the founding meeting of the NBCC (March 1965), the goal was set to produce "better photographers through photo assignments and competition." This goal was reflected in the NBCC constitution, with the Club providing opportunities for learning and exchanging ideas through, among others, regular programs and competitions (Article II). We are not going to accomplish these goals if we keep presenting the same images (regardless of how beautiful they are) simply to win points. We will not advance as photographers, nor will fellow members have a learning experience and benefit from the creativity of other photographers.

But as was said at the beginning, the best way to interpret the rule is through examples. The first image, taken in Peggy's Cove, Nova Scotia, got



prizes everywhere I presented it. It was taken before sunrise, in a day that I shot at least two rolls of slides (remember them?) during a time lapse of about one hour. So, I have images with the same composition but very different lighting, and also images where the lighthouse is placed on the right side of the frame, or framed slightly different. I have even similar pictures taken the day before at sunset (see photo above). Could I have presented those images (surely with a high probability of success, since a new judge would not have seen the winner) once I got a prize with the first one? I do not think so: they are too close to each other to be considered different photos.

However, when going back to the car, I noticed that the rocks framed the lighthouse in a very interesting way, letting only the top of it be part of the picture. I set my tripod again and shot the next picture, which I presented in competition and won. The main subject is the same, the time of day basically the same, but the final result different enough to allow submitting it without violating the competition rule.



A similar example arose last year for "The Human Body" competition. I attended a workshop in a studio with a model, where I came back with around 300 photos. I picked two of them for the competition, without any second thought that they were similar, or



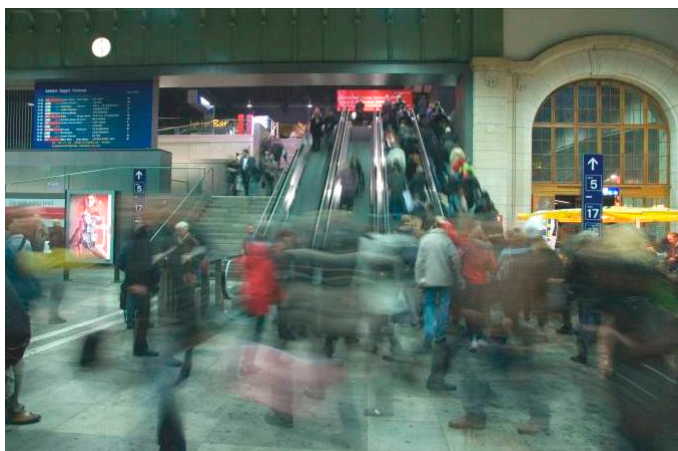
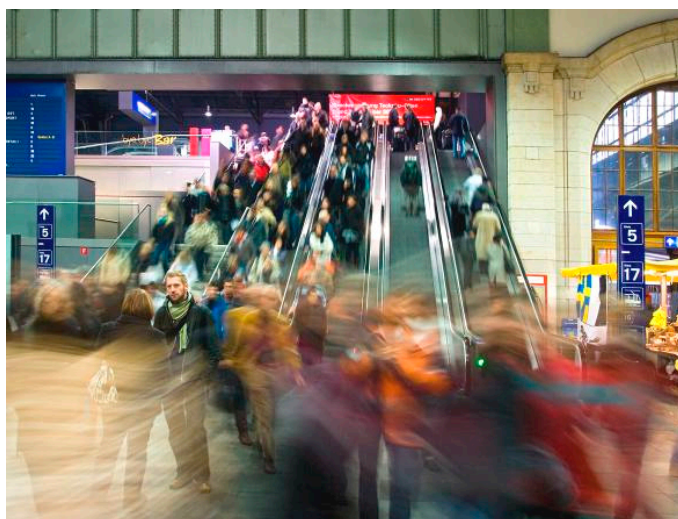
even remotely similar. Again, the time between shots is just minutes, the model is the same, the location the same; but the final result is two completely different images.

When travelling to Buenos Aires, I always visit a very colorful street. Several of you have seen the pictures of bright walls, windows and doors; two of which are shown below. The location is always the same, although the time of day and year varies considerably, as well as the perspective. Regarding the subject, one can argue that they are merely variations of the same motif, but I find them distinct enough to be deemed different images. Although I have a large stock of these pictures, once I won a couple of times I decided to move on to other subjects.



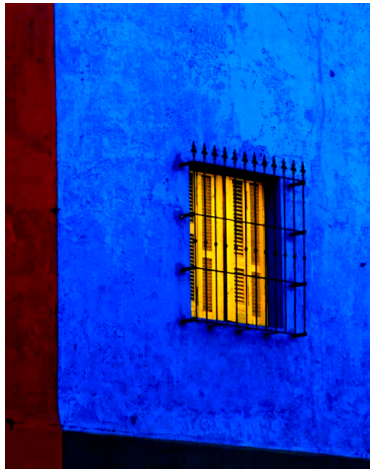
Another case in point is the photo of the train station in Basel, Switzerland, that got third prize in the September competition. I took similar photos the day before this one was shot, and also two months before, while also in Basel. The stand point is the same for all pictures; although the framing, lens length, and especially the people captured in the photos, are completely different. Could I present another of these pictures in future competitions? I do not think so, since they were taken "from the same perspective and under equivalent circumstances", although they contain

changes in the scene.



We must also deal with two other critical issues. First, what happens when a picture wins and a very similar (or even almost exact) one, but taken by another photographer, is presented in future competitions? It is true that this member has never presented the photo before, but is it a repeat image of one that already won? Perhaps an argument can be made that this is a repeat image, if the photographer went

to the location to replicate the photo, once he saw it in competition. But what if both images were taken during a field trip, and one member decided to submit it later? Is she going to be penalized for that? The answer is no; but a member should not purposely go out to “repeat” another member’s winning image just for competition purposes.



Second, does a cropped image, produced from a winning photo, qualify as a picture different from the original one, or is it part of the winner? Similarly, can a full image, and a part of it, be submitted as two different images to the same competition? How much cropping is needed to accept it as a new, different picture? If we follow the rules and the spirit of the NBCC competitions, the simple answer is that they do not qualify as two different photos.



To conclude: the decision to consider two images as different ones may sometimes need judgment calls, since a wide gray zone exists on this issue. Ideally, the best

judges should be each one of us when considering images for competition. If we are true to the spirit of our Club's founders and our constitution, then we should have much less difficulty in deciding when an image is a repeat one.

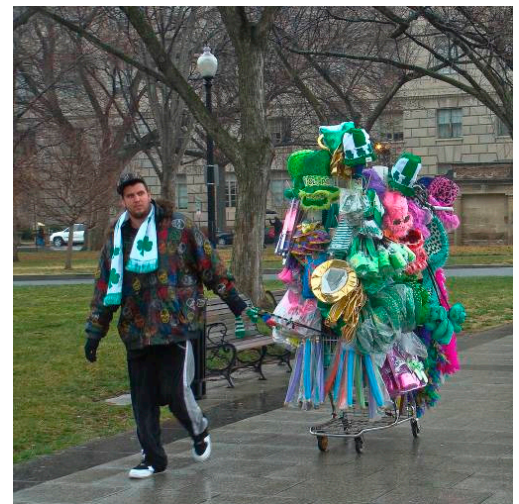
***We will not advance as photographers,
nor will fellow members have a learning
experience, if we keep presenting
the same images, regardless of how
beautiful they are.***

Focus on NBCC Members

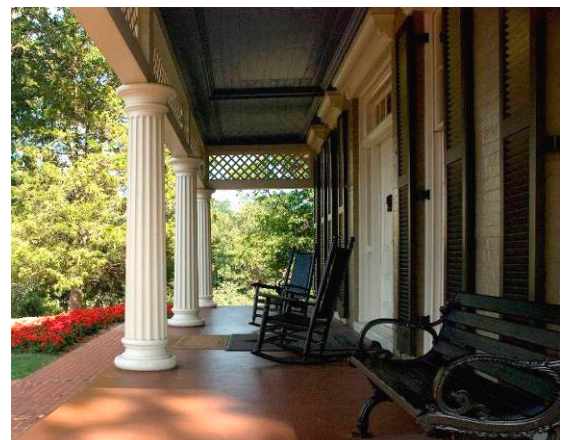
Photos of four NBCC members have been accepted for exhibition at the Washington Gallery of Photography. The members, and their images, are: Sharyn Greberman (“Frederick Douglas House”), Rob Ijsselstein (“At the End of a Rainy St. Patrick’s Day” and “Library of Congress”), Stu Reiter (“Great Falls”) and Jack Tierney (“Silent Halt”).

The exhibit, organized by the Washington School of Photography with the theme “I See DC”, showcases the beauty and uniqueness of our area. The images were juried by **John Reef**, a fine art photographer and instructor, and will be on display from November 13 to December 8, 2009 in the Gallery, 4850 Rugby Avenue, Bethesda, MD. The opening night reception will be on Friday, November 13, from 6:00 to 9:00 pm.

The show will be featured as part of the Bethesda ArtWalk that night. The Gallery takes part in this monthly art open house for the public, as one of 15 venues that people can drop by, have some wine and snacks, and view select art by national and regional photographers, painters, sculptors, and more.



“At the End of a Rainy St. Patrick’s Day” © Rob Ijsselstein



“Frederick Douglas House” © Sharyn Greberman



PSA News

Judy Burr, NBCC PSA representative

What a joy it was to attend the 75th PSA Conference in West Yellowstone! Over 600 people from 16 countries attended. So, you can see that PSA really is an international organization. Winning photos that were shown were from even more countries. On behalf of NBCC, I attended a program on PSA club services and one for Camera Club and Council Representatives. Both were worthwhile and introduced me to a separate website for PSA Member Clubs (www.psa-clubservices.org). This describes all the benefits for NBCC and other member club—like interclub competitions, web and newsletter contests, technical assistance, opportunities to enter the Adobe PSA-member Club Photo Contest and more. An NBCC member does not have to be an individual member of PSA to enter a club competition, but must be to fully participate in PSA activities. I encourage all our members to join PSA and use my name as sponsor. PSA also provides insurance for clubs who are members of PSA. There are many services, such as competition software and web assistance that NBCC does not need, but some remote clubs use PSA experts as “remote” judges; that is all done electronically. Club members can take online courses to learn about judging. Go to this website for more information. The meeting for club reps was an exchange of information on programs, communications and a discussion of the Yahoo newsletter and club groups.

Although the evening programs were the highlight each day, there was a variety of events to attend during the day: tours into Yellowstone and Grand Teton, or programs at the convention center. This provided an opportunity to see presenters from around the country and world who have insight into many areas of photography. From Burma with Don Lyon, to the Silk Road with Maria Drumm, to the Serengeti Migration and the Gorillas of Rwanda with Eleanore Avery, APSA, gave insight to a different kind of travel photography. Other programs covered HDR, Recapturing Your Vision (something we all need to do periodically), Yellowstone's Geothermal Activity, Secrets of Bird Photography, Low Light and Night Photography, Composition—Technique, Style or Art?, Adobe Lightroom, Image Preparation, and one on the people of the Caucasus given from a member in the

UK who uses a Leica to photograph people because it is quieter. He discussed how he gets to know people before photographing them (only with permission) in their workplace or homes. He returns to the same places with pictures from the previous trip. He encouraged us to send pictures if we promise to, and to never take photographs if the person does not want to be photographed. We may all know that, but the way Tony Potter presented it made it more imperative. He does NOT use telephoto lenses to take pictures from afar.

George Lepp was the first featured presenter and gave a wonderful show on the mountains of the Americas: the Rockies and the Andes. He has been experimenting with panoramas, unlimited DOF, HDR, digital time lapse and HD video. He has been photographing in caves in Chile and showed his techniques with the photos. John and Barbara Gerlach, who live near Yellowstone, gave an insider's view of the park as they go into the back country where few go. That provided an opportunity to see parts of the park most of us will never see. They lead horse trips into the back country in summer and snowmobile trips in winter. You can no longer go on your own in the park in winter. They have just published a new book titled *Digital Landscape Photography*.

Two photographers from South Africa presented a series of short essays on Botswana, Namibia and South Africa. Barrie Wilkins, Hon. PSA, FPSA and Jill Sneesby showed a very different kind of photography than we usually see from those areas. They had a couple of shows done to words and others with music. They also lead tours in Africa. Friday night it was Art Wolfe's turn to inspire us and that he did. His father was a photographer and he explained that was why he had few pictures of his childhood. His mother was an artist and he first followed in her footsteps until he switched to photography. He still draws and paints, but is known more for his photography. He explained how he got interested in mountain photography, and especially into those high peaks in India, China, Nepal and Bhutan. His was a very personal presentation and came from the heart.

Attendance was higher this year due to the location and photo opportunities, but next year's PSA Conference will be much closer—in Charleston, SC. From the sneak preview, I have no doubt there will be plenty to photograph there. The conference will be held from October 3 to 9, so mark the date and plan to go.

PS: I just noticed that the PSA web address in the NBCC membership booklet is wrong. It should be: www.psa-photo.org. It was changed briefly last year and changed back.

From Patagonia to NBCC: A Photo Inspired Connection

Text and Photos by Michael Roberts

In early 2008, my wife Linda and I traveled with a Wilderness Travel group of a dozen people to Chilean and Argentinean Patagonia for nearly two weeks. Every participant, other than Linda, had a camera. (Linda indicates to me the image she wants and I take it.) Most folks had basic point and shoot cameras, one had a Canon G9, two of us had Canon S5 (Mike) and Canon S3 (Stephen) and one couple had two Canon Rebel XT and XTi DSLRs (Vic and Sandy).

Our group, including two guides and driver, traveled by bus or van, large or small, from place to place; particularly in the scenic areas such as the national parks in both countries.

At each seemingly plausible photo stop, Stephen, Vic and I, who became known as the three Patagonian Pixel Partners, quickly got off the bus first and were, of course, the last to board the bus, working hard not to delay the group with our passions. There was no time or room for tripods, but enough camaraderie to share viewing angles and technical information.

We stayed at Estancias, i.e., ranches, in Patagonia, most of which were in the process of converting to tourist accommodations from the traditional sheep ranching that was no longer practical. The only sheep we saw were in the picture on the wall in one of the Estancias depicting an endless flock of sheep filling the entire frame.

During the trip, as is usual for a Wilderness Travel adventure, we hiked daily along pleasant paths to beautiful destinations throughout Patagonia. These hikes ranged from a short hike up and around a dor-

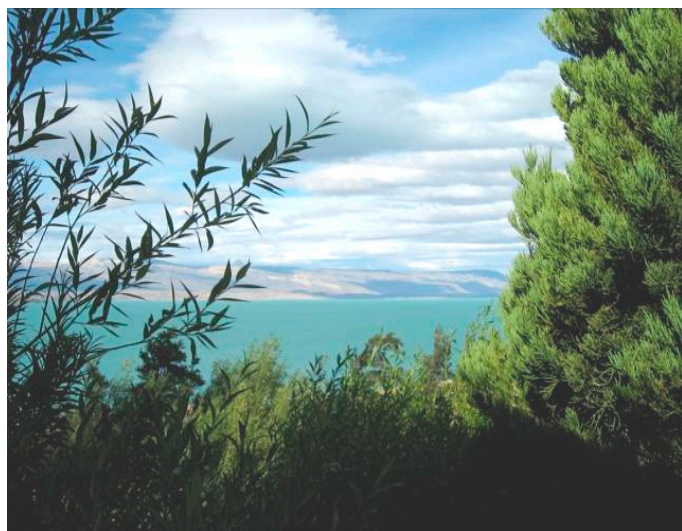


Parting view from beautiful La Maipú's front yard; Andean Condors were flying over the cliff face.

mant volcano, to a day long hike up to a high mountain lake in the shadow of the iconic granite spires.

At one point, we visited one of the most isolated Argentine National Parks, the size of one of our mid-sized States, and spoke with the ranger there. We were the only guests in the entire park and he was the only ranger in the park. We asked why he was there and he said that he did not like to be with people, so this was an ideal job for him. As you can see from the various images, the trip was characterized by sights of animals, magnificent landscapes of lakes and mountains (including the granite spires), wonderful food, and as one of the most exciting highlights of our trip, a hike along the face of the Perito Moreno glacier.

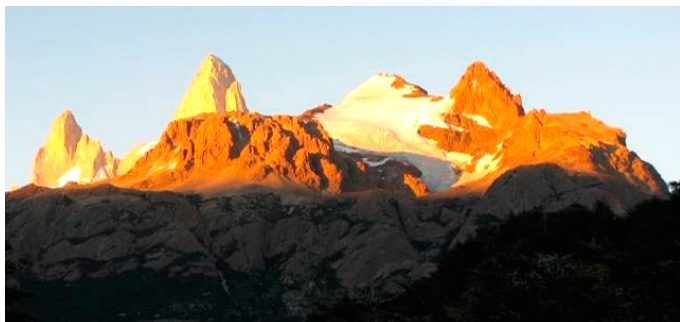
Perito, or 'Expert', Francisco Moreno was an Argentine who surveyed the Chile-Argentine border and was instrumental in resolving the long-standing dispute between the two countries. The special glacier guides were simply terrific in ensuring that we were knowledgeable about using crampons on the ice and helping us navigate from place to place. Linda served



Arriving at Estancia La Maipú, we see Lago San Martin.



Our seemingly endless journey on the North-South Route 40, day after day, was broken up when Karen and Tato (our two guides) actually spotted a terrified armadillo as we raced by!!



Morning's golden mountains, Mt. Fitz Roy and Cerro Torre, from our hotel, El Pilar, this morning without the ever present clouds.

as co-leader with the glacier guide and had a most enjoyable time on this, our last adventure day.

By the end of the trip, both Stephen and I had noticed a fundamental truth: that Vic's DSLR images were much more interesting than our point and shoot images. Sandy had also noticed that our point and shoot cameras were much less weighty than the DSLR that she was carrying for Vic. Hmmm? Perhaps you can guess the outcome? When we all returned home, each of us took the desired action. Stephen and I both looked hard at DSLRs and made our decisions. Stephen opted for a Canon Rebel XTi and I was looking at the soon-to-be-released Canon Rebel XSi, about which I had read all the reviews and had begun to see as 'mine'.

But, the agreement that Linda and I had reached was that funds for this expanded interest had to come from my hoped-for consulting, which had yet to get started. In late April the contract was signed and the first check arrived in June. Now, I could take action. I went to the camera stores where I could handle both, the XSi and the Canon 40D, with its additional features and I opted for the 40D which, for my hands, felt the more ergonomically satisfying; along came the first Canon L lenses and I was operational in modern day DSLR photography.



Each view of these majestic spires is awe-inspiring; this one at the end of a seven mile upward hike.

November, 2009



And then back to El Pilar to finish with a dessert masterpiece!

All throughout this time, my friend and NBCC member Ira Adler was speaking about the virtues of the Club. So, with my new investment and growing interest in serious photography, I put my name on the list and got a friendly note from Chuck Lee saying I almost but not quite made it in for 2008-09, but if I wished, I could stay on the list for 2009-10. I did and was pleased to be asked last July if I still wished to join; I did and I am. The ends of the story are that starting from Patagonia, I jumped into the DSLR world and now NBCC. Sandy, who was carrying the DSLR in Patagonia but looking enviously at my Canon S5, ended up with the current version of that advanced point and shoot, and we all lived happily ever after, proving, yet once again, that the grass is greener on the other side of the fence. That was the end of the story until José asked me to write this little story for *The Lens and Eye*.



On our last adventure, we traverse the Perito Moreno Glacier, where another group {shown} is above us. All of us are wearing crampons and received clear instructions and a trial run on how to navigate across the ice.

Courses

VisArts Center

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

A Day with André Gallant. Author of numerous photography books, André Gallant teaches workshops with Freeman Patterson, with whom he has co-written two books. André lectures throughout Canada, the U.S. and internationally. Topics to be addressed include: travel photography, people photography, photo-montages, digital photography, self-assignments, lens selection, tripods, macro-photography, field problems and solutions, and André's creative photography. André's images are inspiring and his ability to explain his photographic vision and the techniques will be educational and motivational to every photographer. The workshop is for the novice to the experienced amateur or professional.

Sunday, November 15, 10:00 am to 4:30 pm.

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

Instructor: Nikhil Bahl.

Thursdays, November 19 to December 10 (no class on November 26), 7:00 to 9:30 pm.

High Dynamic Range Photography. HDR photography overcomes the dynamic range limitations of our cameras, allowing the photographer to capture a high contrast image. Taking several photographs at different exposure settings and merging them in software to create an HDR photograph is an exciting process. This class covers the fundamentals of capturing the images, the different situations that you can use HDR photography and the challenges faced when using the technique. There will also be a demonstration on how to merge the various exposures to create an HDR image in the *PhotomatixPro* software.

Instructor: Nikhil Bahl.

Mondays, November 30 to December 14, 7:00 to 9:30 pm.



Nikhil Bahl will also lead a field workshop on Chincoteague Island. The workshop will include presentations that will inspire and help participants make stunning photographs. Technical as well as creative aspects of photography will be covered. There will also be a constructive critique of participants' work. A detailed schedule will be provided on registration. This workshop is ideal for beginners and advanced photographers alike.

November 13-15, 2009. For more information and to register, visit www.nikhilbahl.com.



Exhibits

FotoWeek DC 2009

In addition to the many institutions, galleries and photographers putting on exhibitions between November 7 and 14, FotoWeek DC itself will unveil work never before seen in Washington, D.C. Introduced in shows curated by Pulitzer-Prize winning photojournalist and former *Washington Post* photographer Lucian Perkins will be new images from Iraq and Russia, as well as a rare glimpse of Cuba. Also premiering is "Thy Brother's Keeper," powerful work by twenty-five photojournalists of renown who have "chronicled the complex multidimensional issues related to global justice and human rights transgressions."

For more information, visit www.fotoweekdc.org.

Athlete: The Sports Illustrated Photography of Walter Iooss

From classic images of superstars such as Muhammad Ali, Tiger Woods, Michael Jordan, Serena Williams and Michael Phelps, to photos of children playing soccer and stickball, Iooss' work reflects a lifetime of documenting the impulse that connects all athletes: a pure love of the sport.

The exhibit includes more than 40 photos from Iooss' nearly 50-year career, each accompanied by the story behind the image, told in Iooss' own words. He describes his relationship with Michael Jordan, his favorite athlete, and recalls the emotional day he photographed his boyhood hero, Johnny Unitas, whose hand was so damaged by football that he couldn't hold a cup of coffee. Among the photos on display is his most famous photograph, "The Catch," which captured the last-minute touchdown catch by San Francisco 49ers' receiver Dwight Clark that ended the Dallas Cowboys' Super Bowl dreams in 1982.

At the Newseum, until December 31, 2009. For more information visit www.newseum.org.

October Competition 1st Place Winners — Open

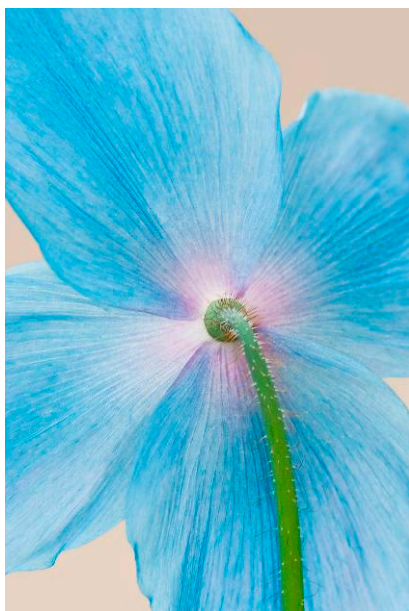
Print



Black & White – Bill Olson – “View from Mt. Spinale”

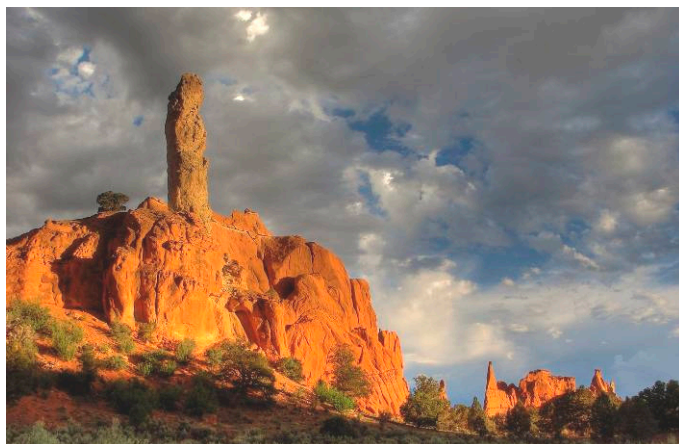


Novice Color – Marvin Sirkis – “Falling Drop”

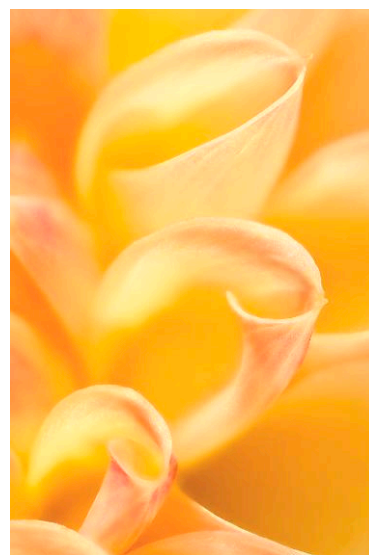


Advanced Color – Angelique Raptakis – “Radiant Blue”

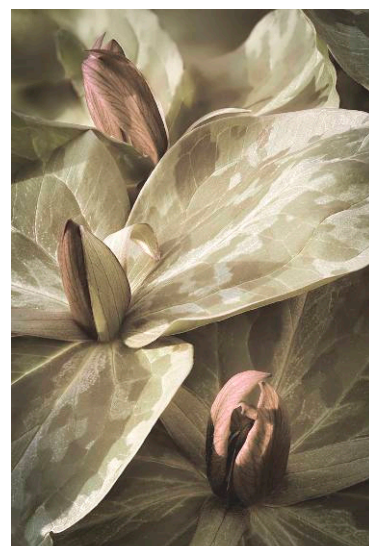
Electronic



Novice – Paul Taylor – “Kodachrome Basin”



Advanced – Evelyn Jacob – “Dahlia Curves”



Altered – Evelyn Jacob – “Antique Sessile Trillium”

Results of Competition for October 2009 – Open

Competition Judges: Prints: Cameron Davidson; Electronic: Terry Popkin

Prints

Black and White – 15 entries

1 st	Bill Olson	View from Mt. Spinalé
2 nd	Bill Seelig	The Bird
3 rd	Bill Seelig	Christine
HM	Chuck Bress	Galeville Engine
HM	Jay Gartenhaus	The Barn Door

Color, Novice – 12 entries

1 st	Marvin Sirkis	Falling Drop
2 nd	Bill Olson	Soft Sun
3 rd	Cheryl Naulty	Lily at Lily Pond
HM	Marvin Sirkis	Rollin

Color, Advanced – 30 entries

1 st	Angelique Raptakis	Radiant Blue
2 nd	Willem Bier	A Street in Kampen
3 rd	Jean Yuan	Thinking in the Rain
HM	Bob Dargel	Seeing the Light
HM	Chris Hanessian	Golden Shower
HM	Don Martell	Canaan Valley Autumn
HM	Don Martell	Forest in the Fall
HM	Angelique Raptakis	Sunsenereba Impressions
HM	Bill Richards	Con Robinson's Point Sunrise
HM	Bill Richards	Glensevern Bog Morning Mist

Electronic

Novice – 43 entries

1 st	Paul Taylor	Kodachrome Basin
2 nd	Allen Melser	Man's Best Friend
3 rd	Stuart Levy	The Chairman
HM	Jay Gartenhaus	Bambi
HM	Cheryl Naulty	Morning Dew
HM	Martha Reeser	Milkweed Pods
HM	Stu Reiter	Coliseum
HM	Dawn Sikkema	Sedona
HM	Paul Taylor	Tom's Cabin
HM	Beth Wensley	Ice

Advanced – 50 entries

1 st	Evelyn Jacob	Dahlia Curves
2 nd	Alex Guo	Swirling
3 rd	Kent Mason	Cedar Waxwing Feeding
HM	Bruce Davis	Portland Head Lighthouse
HM	Alex Guo	Lotus 5
HM	Frank Herzog	Light Painting
HM	Frank Herzog	Tree in Moonlight
HM	Evelyn Jacob	Emerging
HM	Janet Myder Hammack	Fantasy Overhead
HM	Angelique Raptakis	The Railmen

Altered – 32 entries

1 st	Evelyn Jacob	Antique Sessile Trillium
2 nd	Stu Reiter	Reflection
3 rd	Jim Hawkins	Galactic Travel
HM	Judy Burr	Horned Puffin
HM	David Davidson	Starship 4000
HM	Jim Hawkins	Black Hole Forming
HM	Evelyn Jacob	Dahlia Flow
HM	Janet Myder Hammack	Butterfly
HM	Michael Roberts	Hibiscus Core Essence
HM	Anita van Rooy	The Nod



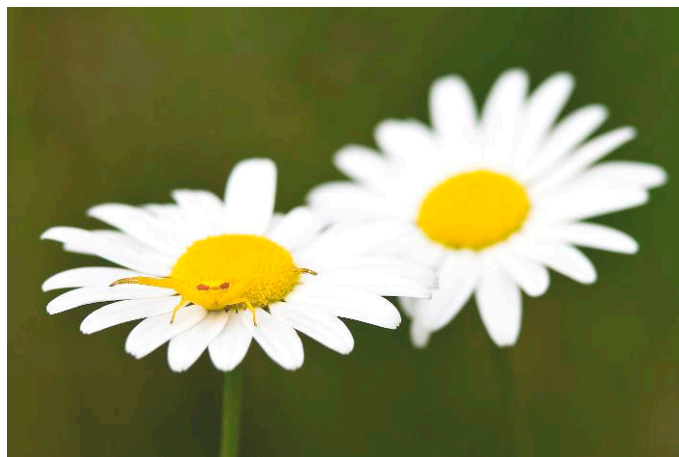
Photos of NBCC Members at Locust Grove Nature Center

Three NBCC members, Nikhil Bahl, Evelyn Jacob and Angelique Raptakis have six photos each in the "Portraits of Nature" exhibit at Locust Grove Nature Center.

This annual art show features wildlife artists who have a connection to the region and specialize in capturing native flora and fauna. The opening reception will take place on Friday, November 13, from 7:00 to 9:00 pm. Admission is free, but registration is required. Come by and drink in all the natural talent and beauty!

The show runs November 14–21 during regular Nature Center hours (Tuesday-Saturday, 9:00 am to 5:00 pm), 7777 Democracy Boulevard, Bethesda, MD.

For more information and to register visit the Center at www.montgomeryparks.org/nature_centers/locust/index.shtm



"Crab Spider" © Angelique Raptakis

Cumulative Scores for 2009-2010; Through October, 2009

Black and White Prints

27 Bill Olson
17 Bill Seelig
10 Chris Hanessian
6 Sharyn Greberman
6 Chuck Bress
6 Jay Gartenhaus

Color Prints

Novice

25 Marvin Sirkis
19 Bill Olson
8 Cheryl Naulty
8 Jack Tierney

Advanced

32 Angelique Raptakis
12 Don Martell
12 Bill Richards
9 Willem Bier
9 Roy Sewal
8 Alan Sislen
8 Jean Yuan
6 Bob Dargel
6 Chris Hanessian

Novice Electronic

30 Paul Taylor
16 Stu Reiter
12 Jay Gartenhaus
9 Cynthia Hunter
9 Allen Melser
8 Stuart Levy
6 John Barnes
6 Steve Gelband
6 Cheryl Naulty
6 Martha Reeser
6 Michael Roberts
6 Dawn Sikkema
6 Beth Wensley

Advanced Electronic

30 Alex Guo
16 Willem Bier
16 Evelyn Jacob
14 Kent Mason
12 Frank Herzog
8 José Cartas
6 Bruce Davis
6 James Hammack
6 Lester LaForce
6 Don Martell
6 Janet Myder Hammack
6 Angelique Raptakis
6 Rebecca Tidman

Altered Electronic

18 Sharyn Greberman
16 Evelyn Jacob
15 Janet Myder Hammack
14 Jim Hawkins
9 Stu Reiter
6 Judy Burr
6 David Davidson
6 Frank Herzog
6 Michael Roberts
6 Jess Stansbury-McCargo
6 Anita van Rooy



“The clearest way into the universe is through a forest wilderness.”

John Muir

NBCC Exhibit “24 Exposures” at Community Art Gallery at Holy Cross Hospital

On December 1, 2009, “24 Exposures,” a photography exhibit by the North Bethesda Camera Club, will open at the Community Art Gallery at Holy Cross Hospital in Silver Spring, MD.

Jurying took place in October by Pete Manzelli. From the 63 submitted photos, the judge selected 24 images to be displayed. Members whose images were selected for inclusion in the exhibit have been notified by e-mail with information about matting, framing and hanging requirements. All sales will be handled directly through each individual artist. The artists’ contact information will be displayed next to each image as well as listed in the exhibit program. Ten percent of all sales will be donated to the Holy Cross Hospital Foundation.

The exhibit will run from December 1, 2009 through the end of January 2010. An Artists’ Reception is scheduled for Saturday, December 5, from 12:00 noon to 2:00 pm. All members are invited to attend

and extend the invitation to family and friends. Light refreshments will be provided.

The Community Art Gallery is located in the Professional and Community Education Center at Holy Cross Hospital at 1500 Forest Glen Road, Silver Spring, MD. Enter through the main entrance of the building and turn right to enter the Art Gallery wing. Garage parking is free for the first hour. We look forward to seeing you at the opening reception.

*Angelique Raptakis
Exhibits Chair*

Did You Know?

Anita van Rooy

To reduce bright highlights or glare on an image, select a brush and in the Option bar change the mode from “Normal” to “Darken” and reduce the opacity of the brush to about 15%. Hold ALT to select the color surrounding the highlight and paint over the highlights with a soft brush.

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Stu Mathison
Bob Dargel
Tom Field

Competition Image Review

Gordie Corbin Tom Field
Carol Lee Bob Peavy
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Anita van Rooy

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North Bethesda Camera Club
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