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The Lens and Eye

North Bethesda Camera Club

Volume 40 Number 9

<http://nbccmd.tripod.com>

Editor: Tom Sullivan

May, 2005

Calendar

May, 2005

- 3 PCR: 7:00 pm.
- 4 Print night: 7:30 pm.
Judge: Les Henig.
Hospitality: Louise Roy, Marty Zober,
and Mike Fleming.
- 11 Slide night: 7:30 pm.
Judge: Mel Morganstein
Hospitality: Jean Hanson, Louise Roy
and Tatiana Watson.
Gallery: Ross Pierce.
- 15 Field Trip: Frontier Culture Museum
- 16 Photo Project Critique: 7:30, Mason's
- 18 Board Meeting. 7:30 pm, Lee's
- 23 Critique Night at the Bresses: 7:30 pm.
- 25 Program Night: 7:30; Guest Roy Sewall
Hospitality: Carol Lee.

June, 2005

- 7 PCR: 7:00 pm.
- 8 End of Year Dinner: 6:00 pm.

July, 2005

- 5 PCR: 7:00 pm.
- 13 Board Meeting: Oberthaler's.

August, 2005

- 2 PCR: 7:00 pm.
- 14 Annual Picnic at Anita van Rooy's.

Roy Sewall to Speak on Program Night, May 25: How to Produce a Book For Publication

Although born in Boston, NBCC member Roy Sewall lived in India, Pakistan, Indonesia, and the Philippines from the time he was in the 3rd grade through 12th grades while his father worked for the State Department Agency for International Development.

Roy has a BS in Physics from Case Institute of Technology in Cleveland and a MS in Engineering Science from Penn State. He has worked for several major corporations that focused on defense, space, communications, and transportation programs, and currently is a business development consultant to software companies.

Roy started in photography because he enjoys traveling overseas, and taking pictures helped retain the great memories. Over the last 30 years he has traveled with cameras to Iceland, western Europe, Slovenia, Aruba, Kenya and Tanzania. His own back yard is his favorite area to photograph, and that interest led to the making of a coffee table photo book called *Our Potomac, from Great Falls through Washington, D.C.*

At Program Night on May 25, Roy will show images of the scenes that inspired his book and will provide a detailed discussion of

his experience in making this book, from conception through development, printing, marketing and budgets. We hope you will join us for a different type of NBCC evening. Feel free to invite friends. Roy will make available for purchase copies of his book that are just off the press. When you see this collection of his images, you may want an autographed copy.

As you can see from the following examples from the book, Roy's work is outstanding.



Cataracts of Great Falls



Foggy Dawn at Widewater

Barbara DeLouise

Competition Assignment:

Open

Any photograph taken on or after June 1, 2003.

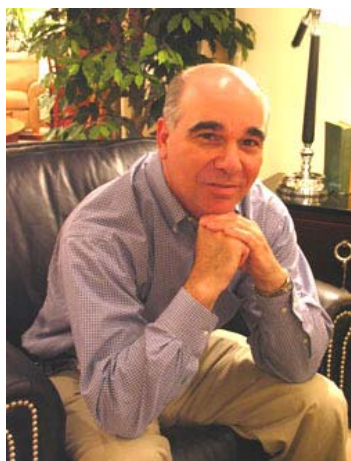
Please, Please view this issue of the Lens and Eye on the web site. <http://nbccmd.tripod.com>. The images in the member's articles are spectacular!

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Member Profile

Alan Sislen



As I waited for Alan Sislen to arrive for his interview, I mused..."he has a nice suntan and his desert landscape won an award at the last NBCC print competition...could he have been one of "those" who made the trip to Death Valley for the Spring wildflowers?"

Alan's answer was "yes." We then spent several minutes exchanging anecdotes about the washed-out roads, bad food, oversold wildflowers, foot-printed dunes, and non-existent motel accommodations in the Park. Fortunately, Alan came to Death Valley for the landscapes, not just for the wildflowers (he doesn't do much macro.) He counted the trip a wonderful experience and a partial photographic success.

Alan is a native Marylander. He was in the first graduating class from Walt Whitman High School in Bethesda. He left the area briefly to earn a degree in finance at Syracuse U., and then returned to pursue an MBA in the night school at George Washington University.

He married his wife, Rochelle, in 1969. A Bethesda-Chevy Chase High School alumnus, Rochelle attended Maryland University and earned a degree in Speech Pathology. They now have two sons, David, age 31, an economist with the World Bank, and Stephen, age 28, an actor and composer, living and working in New York City. Alan was an institutional broker, branch manager, and pro-

duct manager for Merrill-Lynch for 31 years, up until his retirement in 2001. He currently has a management consulting business. Other than the D.C. area, he and his family have lived in Chicago and New Jersey. Now he's back in Maryland.

Alan discovered the NBCC over the internet. He likes to meet people with similar interest and thrives on having his work critiqued, and so, decided to join. He especially enjoys the competition categories because they force him to try new things.

The first camera Alan ever owned was a Minolta Hi-Matic 7, a range finder. He was encouraged in his interests by his father, an active, amateur photographer. Alan has owned a series of Minolta bodies and lenses. He primarily photographed his children and their activities, and family vacations. For several years, he maintained a black and white wet darkroom, and also printed Cibachromes from negatives.

In 2001, Alan went digital. He sold 30 years worth of film equipment on E-Bay, and purchased a Nikon D1X. Very recently, he purchased the DX2. He has a Gitzo 1328 carbon-fiber tripod and a Really Right Stuff ballhead which, unlike the Arc -Swiss "never locks up." He uses Photoshop CS to process his digital captures and prints with an Epson 4000, almost exclusively on matte papers, such as Hahnemuhle Photo Rag 308, or Epson Ultrasmooth Fine Art.

Alan uses a Nikon f/2.8, 28-70 mm lens for 80% of his photography. (On his digital camera, this equates to 42-105mm.) His 12-24mm Nikon lens enables him to shoot "wide" with an equivalent range of 18-36mm. He also owns an f/2.8, 70-200mm VR, and a Nikon 28mm "PC lens," for taking multiple-frame panoramas, which he prints on roll paper up to 17" wide by 6'long, on the Epson 4000. Landscapes are his favorite subject.

Several photographers have influenced Alan's work. He admires British landscape photographer, Charlie Waite with whom he has taken a number of workshops, notable among them, one in Tuscany in 2003.

A number of the images in Alan's photo essay were taken on that trip. He has taken workshops with Charlie in Dordogne, France and the Lake District in the U.K. Charlie's *The Making of Landscape Photography* is Alan's favorite book on the subject. Alan and his friend convinced Charlie to do a "Master Class" in The Palouse (Washington State) in May, and Alan will be there.

Bruce Dale, a retired National Geographic photographer residing in Virginia, is another favorite. Alan has taken a number of his workshops in Pecos, New Mexico near Santa Fe. Alan also attended John Paul Capinagro's workshops in Maine, one called *The Fine Art Print* and the other, *Portfolio Master Class*.

Alan's wife, Rochelle, accompanied him to Tuscany. She loves the outdoors and shares Alan's interests in travel and landscapes, but is not, herself, a photographer. The Sislen's are about to leave on a trip to the Great Smokey Mountains, where each can enjoy the scenery in his or her own way.

Alan has created a website of his work as alansislenphotography.com. He has made prints available to charity auctions and to raise money for Juvenile Diabetes and the Artist's League at the Torpedo Factory in Alexandria, Virginia. Although his primary medium, color landscape prints, was deemed "unsaleable" in the Washington, D.C. area by a local gallery owner, two of his images were selected and shown in the 2004 Bethesda International Photography Competition held at the Fraser Gallery in Bethesda.

His goal is to produce enough quality work to mount an exhibit on his own. He describes himself as the sort of person who can't do things "halfway." So, to obtain his goal, he's doing a lot of shooting, a lot of reading, and a lot of critiquing of the images made by himself and others. I get the feeling that he's also having a lot of fun doing all this and may very well succeed.

Text and photo by Jean Hanson

Les Henig to be Print Night Judge

Les Henig is a Certified Professional Photographer with 30 years of wide-ranging experience in the field. Originally trained as a photojournalist, he has worked for local newspapers, managed an industrial photo department for a major corporation and, as Les Henig Photography, has completed countless assignments for many Washington area businesses. A great people photographer, he has created heirloom quality portraits for hundreds of area individuals and families. He is sought after by engaged couples for the limited number of weddings he photographs each year.

Working with a wide range of corporate and individual clients, he continues to create award winning work with the client's needs always foremost in consideration. For most of the past 15 years, he has photographed the cover stories for *Builder/Architect Magazine*. His work has appeared in *Builder*, *Professional Builder*, *Luxury Homes*, *Home and Design*, *M.D. News* and other magazines. A past president of the Maryland Professional Photographers Association, he has been awarded the Fellow of Photography degree both for his service to the organization and for continued excellence of prints entered in competition. Long active in professional associations, he served on the board of both the Southeastern Professional Photographers Association and the Professional Photographers Society of Greater Washington.

Jim Hawkins

Slide Night Judge Will Be Mel Morganstein

Mel Morganstein always had artistic interests, painting and sketching, along with a parallel love of science and engineering. His excitement about photography began at about age 6 when he was able to borrow his dad's folding Kodak camera. Eventually, Mel got his own Ansco box camera and installed a darkroom under the steps to the basement. When he finally got his hands on his first 35mm camera as a teenager, it was a Ricoh rangefinder. With it, he found his greatest area of photographic excitement was in taking pictures of people.

However, photography remained a hobby through college (Chemical Engineering) and into grad school where he was going for a Masters in Mechanical Engineering. His true photographic epiphany came after having an unhappy experience with the photographer for his own wedding. Perhaps a bit too focused on cost at the time they were looking for a photographer, he and his bride ultimately came to

the realization that they might have gotten a good price but not a very good value. After this, he began to pay a LOT of attention to what professional photographers were doing at weddings and bar and bat mitzvahs, eventually concluding that: "Hey, I can do that!" After buying a professional flash and Yashicamat 124 twin lens reflex and managing to do a pretty decent job photographing the weddings of a friend and a referral from her, his interest in carrying this profession a lot further really took a jump. Still in grad school, he decided that he would much rather go to weddings than take exams and do homework.

What followed was several years of working under the tutelage of several professionals in the area while expanding his own practice. A big jump in professionalism came when he joined the Professional Photographer's Assoc of MD in 1970 eventually working his way to being the president of the state association in 1979. As president, he represented the MD association as a member of the Board of Governors of the SE Professional Photographers Association. When he stepped down as the president of the MD group, he was invited to serve on the Executive Board of SEPPA, working his way through all the offices until he served as its president 10 years later. He has since been serving as the MD PPA's permanent rep to the SEPPA Board.

His professional degrees include a Photographic Craftsman degree from the Professional Photographers of America, as well as earning the PP of A accreditation of Certified Professional Photographer. His state association degrees includes the MD Fellow of Photography. During his career in Maryland, Mel earned a number of Album of the Year awards in the MD PPA, Courts of Honor in the annual competition, Best in Shows, etc. Last year, he was First Runner Up as Album Photographer of the Year.

Mel and his wife are moving to Charlotte NC toward the end of the year, where he hope to continue his photography career and labor-of-love, this time as a member of the NC Professional Photographers Association.

Jim Hawkins



New Member

Melissa Clark, 3212 Thornapple St.
Chevy Chase, MD 20815; 301-656-3560
madgardenr@comcast.net

Digital SLR Sensor Cleaning

Unlike film cameras where the film is drawn through a dust-catching felt curtain after each shot, a digital camera's CCD or CMOS sensor chip remains in place and its' electrical charge can draw dust to it. There are filters (anti-aliasing or low pass on a CCD, IR dichroic on a CMOS) which are actually mounted on top of the sensor chip. It is these filters that are cleaned or wiped, not the actual sensor chip.

How do you know that your DSLR needs its' sensor cleaned? If small specks or dark spots appear on your images in the same spot(s), often in clean sky or uniform light areas, they are "dust bunnies" which you have the choice of ignoring, cloning away in PS, or cleaning your sensor. If you don't shoot such clean, light areas while stopped down, you may well not be troubled by a dirty sensor. It is important to know that manufacturers recommend that you send your camera in for cleaning and that they will not honor your warranty if sensor damage occurs by non-authorized service. (Canon will clean a sensor at no charge in the first year.) Thus, fear and concern about sensor cleaning has been spread. Many products and techniques have been developed to expedite the cleaning process without the inconvenience of sending your camera out.

How do you know if you have a dirty sensor? Go outside, set your aperture to f16 or f22, take a shot of smooth sky, and then view the image on your computer at 100% size. You can determine exactly where the speck(s) is located by using the "up/down" or "one vertical flip" alignment. This means that if your speck is in the upper left of your image, it is actually sitting on the lower left of your sensor AS YOU LOOK AT IT from the front of the camera. Similarly, if it's in the lower right of your image, it's actually sitting on the upper right of your sensor AS YOU LOOK AT IT. Upper center of the image, lower center of the sensor, etc.

There are steps you can take to keep dust and dirt off of your sensor. Turn off the power when changing lenses to eliminate the electrical charge to the sensor. Don't leave your camera body open without a lens or body cap, and try not to change lenses when you're in a dusty environment. If you must change a lens outside, shield yourself from wind and blowing dust. Always change lenses with the camera pointing down, so dust on the lens or camera body is more likely to fall away from the camera than into it. Also, don't leave your lenses sitting on a shelf or in your camera bag without a cap on the mount side. They may look clean, but the

first time the mirror flips up, all the invisible dust on the lens surface will go flying around inside your camera and eventually make its way to the sensor. When possible, blast off the lens with a manual rubber bulb blower or with a shot of compressed air before mounting it on the camera.

Despite these precautions, dust will probably become a problem one day. Each of the cleaning methods we will describe has positives and negatives. In all cases, **when cleaning your sensor, follow the manufacturer's instructions to go into sensor cleaning mode.** This mode turns off power to the sensor, opens the shutter blade, locks up the mirror, and gives access to the sensor. Make sure your battery is fully charged or that you are on AC power when cleaning the sensor.

The first and least aggressive cleaning method is to blow the dust out. Do not use compressed air which often has dirty propellants. The most widely used blower is the *Rocket* by Giotto. It is a natural rubber hand-powered blower. With the camera in sensor cleaning mode, lens removed, and camera pointed down, you insert the tip of the Rocket inside the body (don't touch anything) and squeeze several times. It does blow off loose particles and hopefully they fall down rather than just move around. The *Rocket* gets good reviews but won't work on more stubborn dirt.

The next major evolution in cleaning products has become known as the "*Copper Hill*" method. It is described in great detail on the developer's website. It involves the use of a specially shaped spatula know as a SensorSwipe to which you affix a non-linting Pec-Pad. You put one to two drops of Eclipse Solution on the pad, then, with the camera in sensor cleaning mode, you carefully wipe the sensor. It probably will take one or two passes in each direction to do the sensor, depending on its' size. After cleaning, you may want to shoot the sky again and check your results, and repeat if necessary. I have successfully used this method as have thousands of others with no problems.

Several months ago, another "breakthrough" in sensor cleaning was announced. Visible Dust came out with the *Sensor Brush* system. *Sensor Brushes*, available in several sizes to fit different sensors, are made of extremely fine, uniform bristles on wooden handles. You spray compressed air onto the bristles for about 5 seconds prior to wiping the sensor. The air creates a charge to the bristles which attracts the dust bunnies to the brush. There is no solution required to use the *Sensor Brush* although Visible

Dust does make a product, *Sensor Clean*, which can clean the chamber or sensor when the dust does not come out. This product had gotten great reviews by professionals and experts. I use this method now, with no trepidation. It is fast, easy, and effective. I have not used *Sensor Clean*. The *Sensor Brush* is about \$120 so it is not cheap and there have been tests run to find cheaper alternatives. DSLRs are expensive so scrimping on a brush may or may not be worthwhile.

There are other products available and surely more to follow. At present, I have settled on using the *Rocket*, followed by *Sensor Brush* cleaning whenever I notice dust on images or am going on an important shoot, particularly with light, even tones. It takes less than 5 minutes and is quite effective.

Following are links to websites and reviews of many of the cleaning methods and products available:

Copper Hill/Pec Pad Method

http://www.pbase.com/copperhill/ccd_cleaning

<http://www.cleaningdigitalcameras.com/cleaning.html>

<http://www.luminous-landscape.com/essays/sensor-cleaning.shtml>

www.photosol.com

Visible Dust/Sensor Brush Method

Luminous Landscape Review (<http://www.luminous-landscape.com/reviews/visible-dust.shtml>)

Product Homepage (<http://visibledust.com/index.htm>)

Rob Galbraith Review:
(http://www.robgalbraith.com/bins/content_page.asp?cid=7-6460-7296).

<http://www.hoothollow.com/Question-March%202005.html>

Speck Grabber

<http://www.digitalfocus.net/sections/reviews/SpeckGrabber/SpeckGrabber.htm>

Giotto Rocket

<http://www.earthboundlight.com/phototips/dust-blower.html>

<http://forums.dpreview.com/forums/read.asp?forum=1032&message=12562578>

Ken Briefel

Note from the President

I'm pleased to report that the Nominating Committee has completed its slate of nominees to serve as NBCC's officers for the next fiscal year, 2005-06. The Committee's slate is:

President – Sue Oberthaler
Vice President – Chuck Lee
Secretary – Bob Dargel
Treasurer – Carol Lee

Each nominee has confirmed his/her willingness to serve if elected. The election is scheduled for Slide Night in the month of May, specifically May 11, 2005. We hope that you will plan to attend and participate in the election.

For those "newer" NBCC members, I should add that there are many ways in which you can contribute to the smooth functioning of your Club. These include serving on committees (see the back page of *The Lens and Eye* for a current listing of committees) and participation in other volunteer activities, such as setting up before meetings and helping to clean up afterward. I would encourage you to make your willingness to help known to one or more of our officers and/or Board members.

Meanwhile, I would like to express thanks on behalf of the Club to the Nominating Committee for assembling its slate of nominees in timely fashion. (The Committee consists of Jerry Gordon, Jean Hanson and John Grupenhoff.)

Bob Peavy

Montgomery County Photo Contest

Montgomery County Department of Public Works and Transportation is sponsoring a photo contest for images recording activities and locations in Montgomery County. Entries must be submitted as mounted prints, up to 8" by 10" in size, and are due by June 16, 2005. For more information and an entry form check their web site et: http://www.montgomerycountymd.gov/content/dpwt/Dir/comm_docs/05%20photonomination_no%20pic_.pdf. *Good Luck.*

Bill Richards Finds New Book by Tony Sweet

Tony Sweet's new book, *Fine Art Flower Photography - Creative Techniques and the Art of Observation* (Stackpole Books, \$19.95), offers elegant images. His detailed comments on method and artistic considerations inspire one to wander immediately into the nearest garden with camera and tripod.

Remember to bring Photographic related items to the end of Year Dinner that can be used for door prizes.

The Gates

My wife Nancy and I had a memorable visit to NYC during the weekend of February 26-27 – the final days of Christo and Jeanne-Claude’s “Gates” installation along 23 miles of walkways in Central Park. I can’t say that we saw every one of the more than 7,500 individual Gates, but we passed through a considerable sampling.



Deserted gates.

Each Gate consisted of a 16-foot-high metal frame from which hung a rectangle of fabric. Calling these structures Gates was considered by the artists as consistent with the original design of Central Park, *viz.*: the entrances through the Park’s perimeter wall were called gates in recognition of the City’s 19th Century trades and professions (for example, Engineers’ Gate, Merchants’ Gate, etc.).



Gates in a breeze.

We experienced two very different impressions of the Gates: first, on a crowded, cold, overcast Saturday afternoon and, second, on a deserted, sunny Sunday morning just after sunrise. As we proceeded along the Park’s paths, we felt as if we were part of the art itself. The Gates, in effect, framed Central Park – bare trees, snowy ground, people and what-



Reflections in a pond.

ever else was visible during our passage – and that framing was affected by conditions at the moment, such as breezes billowing the heavy nylon fabric and sun or street lights shining through or casting shadows on the saffron-colored material.



Sunlight, shadows and pole lamps.

After some 26 years of planning and proposals by the husband/wife artists, who are NYC residents, the Gates installation was on display in Central Park for only sixteen days, February 12-28, 2005. The project required many weeks for assembly and, at the end, two weeks for taking down (and recycling the used fabric and frames). The artists themselves funded the \$21 million cost of the project, largely through sales of Christo’s drawings and other works related to the exhibit. The Gates were designed for the winter season when Central Park’s trees would be leafless and the skies generally bland; thus, the vividly hued Gates would be visible for greater distances.

Our walks through the Gates included a stop at the rooftop observation deck at the Metropolitan Museum of Art in order to get a perspective from above. Personally, I found this to be less impressive than the views achieved at ground level. However, based on the crowds at the Museum, Belvedere Castle and other elevated locations, my opinion may be in the



Walking a poodle.

minority. Speaking of crowds, the Gates installation provided a boost to NYC's economy over the three-weekend period that it was in place. Most hotels were 100% occupied, and at higher rates, during this normally slower time of year, restaurants were packed, including during "off" hours, and parking lots were jammed -- we had to visit seven garages before finding one with space for our car. Nonetheless, we found it to be a thoroughly enjoyable "happening."



West side, near 72nd Street.

Text and photos by Bob Peavy

May, 2005

Invitation to IPS/IMF Exhibit

The International Photographic Society of the IMF and World Bank has cordially invited the members of the North Bethesda Camera Club to attend the opening reception of its juried 35th Annual Photographic Exhibition. The reception will take place on Monday, May 2, from 6:00 to 8:00 pm in the Gallery of the International Monetary Fund, located at 700 19th Street, NW, Washington, D.C.

For security reasons, a photo ID will be required to enter the IMF building, and your name must appear on the guest list at the security desk. Thus, if you plan to attend, please contact Bob Peavy by Friday, April 29 (301-986-8778 or bobpeavy@comcast.net) so that your name may be included on the guest list.

Parking is not available in the IMF building itself, and is scarce in the area around the building, though after 6:00 pm it should be easier to find a parking space on nearby streets or in parking garages. Metro is an option -- the IMF building is a moderate walk from Farragut North or West (depending on the red vs. blue line, etc.)

As many of you know, several NBCC members are also prominent members of the International Photographic Society, including Caroline Helou who is currently its president. Those of us who have attended the annual reception in the past can attest that the exhibit is inspirational, impressive and very enjoyable. Hope to see you there.

Bob Peavy

Field Trip: May 15, Frontier Culture Museum



The Frontier Culture Museum in Staunton, VA, is a collection of authentic farms imported piece by piece mostly from European countries. People are at each farm to pose and/or demo the work done on each individual farm and are ready, eager and able to pose for photographers as they work. Many photo ops here. In case of inclement weather call Chuck Bress, 301-603-1964.

On Rte I-81, take Exit 222 and go right on Rte 250 toward Staunton. The Museum is on the left about ½ mile from the exit. It is about 157 miles; and a 2½ to 3 hr drive. Be sure to bring tripod and flash. Additionally, there will be a civil War re-enactment in New Market, VA, about an hour north of Staunton this weekend. Some folks may want to try to make it an overnigher and take in this event.

Bill Richards goes to Anza-Borrego

California's Anza-Borrego Desert State Park, NE of San Diego, an area of approximately 30 by 60 miles and 600,000 acres, is crisscrossed by several well-maintained paved roads and 500 miles of dirt roads. Throughout February, the daily web site postings from visitors to the Anza-Borrego and nearby deserts indicated an early, abundant bloom of desert wildflowers in the valleys due to sustained drenching rains (see Carol Leigh's California Wildflower Hotsheet at

<http://www.calphoto.com/wflower.htm> and Desert USA Desert Wildflower Watch at

<http://www.desertusa.com/wildflo/ca.html>). In anticipation of a trip there, I purchased two books from the Desert USA web site, *The Anza-Borrego Desert Region: A Guide to the State Park and Adjacent Areas of the Western Colorado Desert* by the Lindsays and *Weekender's Guide. Points of Interest and Walks Along the Paved Roads of Anza-Borrego Desert State Park* by P. Johnson. The Lindsay book (258 pages) provides detailed descriptions of hikes and treks for off-road vehicles but does not do much to inform or excite the photographer because its few pictures are B&W and dwell mostly on points of historical interest in the park. However, the large map in the back pocket was ideal for locating and highlighting potential points of interest prior to my trip, which I identified primarily from the book by Johnson, former Anza-Borrego park naturalist, and from *Photograph America Newsletter #82: Anza-Borrego Desert Landscapes*, <http://www.photographamerica.com/>. The Johnson book broke the park into segments of interest and had a chapter on each, with color photos. It also mapped and described locations based upon their distance from milepost (MP) markers along some of the paved roads. Because the park has many elevations that are accessible by good roads (sea level to +3400 feet), blooming wildflowers and cacti can be seen over an extended period (February - May for the former and mid-March -June for the latter); i.e., if you miss the bloom at lower elevations, drive to a higher elevation. March is considered optimum for wildflowers (i.e., little damage by rain, insects, or dry spells) in the lowland valleys.

After flying into San Diego, I rented a large 4WD SUV because my reading indicated that trips over loose sand and boulders into canyons and washes would present some of the better photography opportunities. The 90-minute trip from S.D. to the desert was lengthened a bit by my stop at the Julian Pie Company for a slice of rhubarb-strawberry pie. I arrived after dark in Borrego Springs, a small town within the confines of the park that has 4 AAA motels among others; I stayed at the Palm Canyon Resort, which is about a mile from the park HQ and the same distance from Carlee's, a recommended restaurant. The next morning, I awoke at 4:30 and left the room at 5:00 for the 6:08 sunrise (March 6). Proceeding east on route S22 from Borrego Springs I stopped near MP31 to photograph desert wildflowers on dunes with a

backdrop of the Santa Rosa Mountains and dramatic clouds.



Dune Primrose Sand Verbena Dune Marigold

Heading back west on S22, I turned left (south) at mile 29.3 onto a 4-mile loose-sand and boulder road to Font's Point. Tire tracks between flower-covered dunes defined the "road". Side trails (vehicles not allowed) begged for exploration. The road ended at a one-way loop with a parking area at the furthest point south. From the parking area, a foot trail ascended for about 500 yards between sandy cliffs to a narrow point with precipitous dropoffs and a spectacular 300 degree view . I and fellow visitors uttered an exclamation of surprise and awe when first reaching the summit. The following images are, respectively, overcast midday looking south at the Borrego Badlands, golden sunrise light on the badlands, and sunset looking west.



Borrego Badlands Font's Point



Font's Point Sunrise #2



Font's Point Sunset #1

Other features along route S22 include this sunrise shot of ocotillo and the pencil cholla cactus at Smoketree Overlook (mile 34.4) and these yellow desert poppies at dusk at Truckhaven Rocks Overlook (mile 35.5).



Ocotillo & Pencil Cholla At Sunrise



Yellow Desert Poppies At Truckhaven Dusk

On other days, I explored to the south of Borrego Springs. The blooming barrel cactus was at Texas Dip on Borrego Springs Road about 2 miles north of its intersection with route 78. Hillsides of yellow flowers, with barrel cacti in the distance, were on 78 from 2.3 to 3 miles west of this intersection.

Text and photos by Bill Richards



Barrel Cactus Flowers



Dune Marigolds & Barrel Cacti At Narrows Earth Trail

The Mason Valley cactus gardens on route S2 (park at lot on east side of road just south of MP27) contain, according to Johnson, "the most extensive populations of native cacti in Anza-Borrego." I could typically see 6 varieties from a given vantage point. If backlit cacti are your passion, such lighting is available there at either sunrise or sunset. This photo is in subdued morning light to show the wildflowers.



Mason Valley Cactus Gardens #1

This park is worth a trip. I have wonderful images from several other parts of the park that aren't included in this article (e.g., Borrego asters in Canyon Sin Nombre, massive expanses of wildflowers along Henderson Canyon Road). Still, in 5 days, I hadn't yet explored about half of the easily-accessible features (e.g., Borrego Palm Canyon, Mountain Palm Springs, Carrizo Badlands, Pictograph Trail of 50 known rock art sites), so I plan to return another year.

Death Valley Adventure

On our first day in Death Valley, we learned that many of the best photo opportunities, such as Zabriskie Point, Artist's Palette, and Dante's View, were closed to vehicle traffic. The torrential winter rains that had caused the desert to burst forth in profuse spring bloom, had also washed out many major roads.



Alluvial fan with flowers – Lester LaForce

The Sand Dunes were available for a sunrise shot. (Only a few sand dunes? I thought a desert was ALL sand dunes.) Race Track was a recommended sunset venue – if you could stomach the 27 miles (each way) of really bad road. Badwater (250 ft. below sea level) was accessible for either morning or evening. And so, we embarked on six days of photography fun!



Elephant Foot – Lester LaForce

The scenery was especially gratifying if you liked the color yellow. It was available as fields of blooms, as washes of blooms making their way up and over hillsides, and as individual blooms, silhouetted against rocky terrains. Three flower types comprised most of the display. They were the flowering Brittlebush, the *Desert Gold* sunflower, and the Desert Dandelion. Some areas were covered with one or another, some with all three. In other places, the yellow was mixed with the white of Desert

Chicory or the purple of Lupines. We, as well as dozens of other tripod bearers, scrambled to photograph the display.



Route 17 through Salisbury Pass – Lester LaForce

The sun also entertained us with its capriciousness. (Who said it was always sunny in the desert?) Three of our four early morning forays found a sunrise. The fourth did not. The sky was overcast and the light was flat and cold. (Not bad for macro, with a reflector.) In the afternoon, after a long, grey day, the clouds scudded apart, giving us an hour of “God beams” with which to play. As the sun set behind still-present clouds, stray beams highlighted first one mountain, then another with dramatic chiaroscuro (but never the same one twice.) You had to be quick with your shutter.



Reflection in Badwater Basin – Jean Hanson

On another day, sunny from the beginning, a dash from a very late lunch to set up for a sunset shot put us straight in the middle of a “dust” storm (more likely, wind-blown salt) which obscured the sun and decreased visibility to about 500 feet. The air did not clear again until the next morning.



Survivor – Jean Hanson

Abundant flowers and strange weather were not the only delights of the park. On an early morning trip to Bad Water, we encountered a young Californian up early for the sunrise. He turned out to be Galen Rowell's son, Tony. He and Lester bonded instantly and spent a few hours talking and shooting together. Later, we all had breakfast at the Furnace Creek Inn. Here Lester and I forged a plan for our next adventure, to shoot the sunrise from the "forbidden" Zabriskie Point."



Lester LaForce with Tony Rowell – Jean Hanson

The point, we discovered, was "guarded" not by the Park Rangers, but by members of the crew repairing the road. They had all their equipment parked at the overlook, and if you made your way up on the (closed) road, they would politely ask you to leave. The washed out road to the Point was no problem for us in our rented SUV, and we bet, and correctly so, that none of the road crew would be on duty early Sunday morning. We arrived an hour before

sunrise, parked our vehicle inconspicuously, hiked to the lookout and, basically had the whole view to ourselves. Who could visit Death Valley without shooting the sunrise from Zabriskie Point?



Telescope Peak from Zabriskie Point – Lester LaForce



Near Golden Canyon – Jean Hanson



Evening Light – Lester LaForce

*Text by Jean Hanson
Photos by Jean Hanson and Lester LaForce*

Andrews AFB Annual Open House

The Andrews Air Force Base Air Show will take place on May 21 - 22, 2005. Parking will be available at Fed-ex Field and patrons will be shuttled to the base. Shuttles will also be running from the Branch Ave Metro Station. For more information check their web site at: <http://public.andrews.af.mil/jsch/schedule.html>

Results of Competition for April 2005 – Natural Patterns

Prints

Judge: Rod Barr

Black and White, Novice – 5 entries

1 st	Peggy Douglas	Long leaves
2 nd	Barbara Mazurkiewicz	Natural carvings

Black and White, Advanced - 11 entries

1 st	Sue Oberthaler	Winter trees
2 nd	Chuck Bress	Sunbathing, Rte 17
3 rd	Sue Oberthaler	Storm clouds
HM	Sue Oberthaler	Flamingo

Color, Novice – 10 entries

1 st	Ken Breifel	Peacock in full bloom
2 nd	Marcia Loeb	Fern in the rocks
3 rd	Jean Hanson	Death Valley bas relief

Color, Advanced - 36 entries

1 st	Anita van Rooy	Dandelion
2 nd	Anita van Rooy	Wet cabbage
3 rd	Les Trachtman	Abstract pattern in small creek
HM	Bob Peavy	Watercolors
HM	Jim Hawkins	Scarlet accents
HM	Anita van Rooy	Iceland coast line
HM	Alan Sislen	Ibex dunes II
HM	Alan Sislen	Blowin' in the wind
HM	Frank Herzog	Sand dollar and surf
HM	Tatiana Watson	3 trees

Altered – 9 entries

1 st	Jim Hawkins	Morning pearls
2 nd	Bev Gordon	Leaf 2
3 rd	Bill Richards	Red Creek reflections #10

Candid Corner



I'm sure someone dropped a Kit Kat down here somewhere

Slides

Judge: Don Becker

Novice – 24 entries

1 st	Ira Adler	St. Lucia's books
2 nd	Ira Adler	Lion's face
3 rd	Les Trachtman	Straw patterns
HM	Barbara Mazurkiewicz	A wall
HM	Barbara Mazurkiewicz	A shiny sand
HM	Jack Mazurkiewicz	Veil
HM	Jean Hanson	Golden glory
HM	Jean Hanson	Mud waves

Advanced - 53 entries

1 st	José Cartas	Spiral
2 nd	Lester LaForce	Tulips #1
3 rd	Jim Hawkins	Clivia
HM	Lester LaForce	Motion #2
HM	Jim Hawkins	Patterns
HM	José Cartas	Leaf
HM	José Cartas	Patterns on the water
HM	Chuck Bress	Trees in snow
HM	Caroline Helou	Stability and transience
HM	Joel Hoffman	Tree canopy

Did You Know?

1. When you make a selection you may want to fine-tune it with some of the commands found under "Select" like feather, modify and smooth. The problem is that all these commands are completely blind and you really have no idea what you are doing. Did you know that there are some simple techniques you can use to see exactly what you do.

To do this make your selection and then press "Q" to put it in quick mask and then do the following: Feather: Filter- Blur -Gaussian blur; by adjusting the slider you can see exactly how much feathering you create on the edge of your quick mask

Modify smooth: Filter- Noise- Median.

Modify expand: Filter- Other- Maximum

Modify contract: Filter- Other- Minimum

2. The lowest default for Other- Minimum and Maximum in Photoshop is 1 (one). Occasionally you might find that that is too much. In that case immediately after you set your "Minimum" or "Maximum" go to "Edit Fade" and adjust the slider down (to the left).

Anita van Rooy

Cumulative Scores for 2004-2005; Thru April, 2005

Black and White Prints

Novice

57 Don Burgess
29 Barbara Mazurkiewicz
18 Bob Dargel
10 Peggy Douglas
10 Jean Hanson

Advanced

121 Sue Oberthaler
67 Jim Oberthaler
53 Chuck Bress
39 Pat Bress
9 Lee Goodwin
9 Les Trachtman
8 Bob Peavy
6 Will Grupenhoff

Altered Prints

88 Bev Gordon
52 Tatiana Watson
43 Carl Root
24 Jim Hawkins
21 Marcia Loeb
17 Dan McDermott
14 Bill Richards
12 Anita van Rooy
10 Alex Guo
10 Jim Oberthaler
9 Ken Briefel
6 Gordie Corbin
6 Lucia Goldman

Color Prints

Novice

92 Ken Briefel
43 Bob Dargel
32 Marcia Loeb
26 Ann Jorgensen
19 Don Burgess
14 Alan Simmons
14 Linda Wang
14 Don Haller
12 Louie Bustillos
8 John Grupenhoff
8 Jean Hanson
6 Stu Mathison
6 Louise Roy
6 Mike Fleming
6 Haley Pepper

Advanced

77 Carl Root
77 Anita van Rooy
70 Tatiana Watson
32 Bob Peavy
32 Alan Sislen
24 Laura Winslow
18 Bill Richards
18 Susan Milestone
18 Frank Herzog
16 Carol Lee
16 Ross Pierce
15 Marianne Davis
15 Chuck Bress
14 Dan McDermott
14 Bev Gordon
12 Jim Hawkins
12 Barbara DeLouise
8 Sue Oberthaler
8 Alex Guo
8 Les Trachtman
6 Gordie Corbin
6 Bob Turner
6 Will Grupenhoff
6 Ross Emerson
6 Jim Oberthaler

Novice Slides

87 Ira Adler
74 Jack Mazurkiewicz
68 Barbara Mazurkiewicz
44 Ken Briefel
32 Jean Hanson
29 Les Trachtman
25 Marcia Loeb
18 Mike Cline
18 Ann Jorgensen
18 Haley Pepper
17 Bob Dargel
12 Martha Reeser
6 Louis Bustillos

Advanced Slides

71 Lester LaForce
60 Chuck Bress
40 José Cartas
35 Jim Hawkins
33 Susan Milestone
32 Kent Mason
31 Tom Sullivan
28 Pat Bress
25 Carl Root
24 Caroline Helou
23 Carol Lee
22 Mark Segal
18 Janet Myder Hammack
18 Ted Oberman
16 Barbara DeLouise
14 Bob Peavy
14 Alex Karlin
12 Bill Richards
12 Sigrid Vollerthun
12 Joel Hoffman
6 Dan McDermott
6 Evelyn Jacob



Board Happenings

A question was posed to the board about a student discount membership rate. The board confirmed we do not have a student discount.

Members are encouraged to bring photography related items to the End of Year Dinner that can be used for Door Prizes.



Maryland Natural Resource Photo Contest

Photos of Maryland's rich natural and recreational resources - water, wildlife, farms, fields, parks, forests and protected areas are eligible. Contest winners will have their photos published in The Maryland Natural Resource magazine as well as the 2006 Maryland Natural Resource Calendar. \$1,000 worth of prizes! Contest rules and entry forms are available at Maryland Ritz Camera stores, Maryland Welcome Centers and Maryland state parks and the web site at:

<http://www.dnr.maryland.gov/photocontest/photocontestform.pdf>. Entries must be postmarked by September 9, 2005, and received by September 16.

Exhibits

Duncan Whitaker at Bradley Presbyterian

Duncan Whitaker continues with an exhibit of his work in the gallery at the Bradley Presbyterian Church through May 15, 2005.



Kayaks Copyright Duncan Whitaker

Barbara DeLouise

Lepp at PSA Mid-Atlantic Chapter

The PSA Mid-Atlantic Chapter (MAC) Presents "The Promise of Digital" A free program by George Lepp 1:00 PM, May 14, 2005 Leisure World, Clubhouse II, Silver Spring, Maryland. For more information contact Lois Christeller at l.christeller@att.net

(The auditorium holds only 300 people, so space is limited. The MAC will not be taking advanced registration for the program—first come, first seated, no exceptions! The program will begin promptly at 1:00 p.m.)

Starns at the National Academy of Sciences

Absorption + Transmission features large scale prints from two of Mike and Doug Starn's recent bodies of work, *Structure of Thought* and *Black Pulse*, and is showing at the National Academy of Sciences, entrance at 2100 C St, NW, through July 15, 2005. *Structure of Thought* includes images of branching trees that resemble the microscopic dendrites of neurons in the brain. Images from *Black Pulse*, their other series on view, were created by scanning and digitally stripping leaves, layer by layer, to reveal their veins.

Bulisova at the Fraser Gallery

Photographs by Gabriela Bulisova, winner of the 2005 Bethesda International Photography Competition will be exhibited at the Fraser Gallery, Georgetown, 1054 31st Street, N.W. Washington, DC , May 20 – June 15, 2005. This will be the DC solo debut by Bulisova. An opening reception will be held on Friday, May 20 from 6pm - 9pm.

Butterflies at Brookside

Beginning Saturday, May 7 and running daily through Sunday, September 18, from 10:00 AM to 4:00 PM, Brookside Gardens South Conservatory will feature its annual live butterfly show, *Wings of Fancy* including the popular butterfly life cycle. Observe exotic Central and South American butterflies in addition to our own native Maryland species. Admission is \$4.50. Special access for 10 photographers, with tripods, will again be offered on the following dates: May 28, June 25, July 30 and August 27, 2005. Fee = \$20; registration required.

How I got That Shot

Two members of the White House Photographers Association, Andrea Bruce Woodall and Pablo Martinez Monsivais, will show their work with slides and describe how they captured their prize winning images at the Corcoran Gallery of Art, 500 17th St., NW, Washington, DC on Tuesday, June 7, 2005, 7:30 pm. Woodall was chosen Photographer of the Year and Monsivais won a first and second place in *The Eyes of History, 2005*, contest. Following the talk, participants may view the exhibit, *The Eyes of History, 2005*.

Willy Ronis at Kathleen Ewing Gallery

Reflections of France, a retrospective of the 94-year-old French photographer's images, including some lesser known prints of his native countryside. A second exhibit runs concurrently; *The Old and The New*, a series of vintage architecture photographs of French cities, plus New York artist Lynn Saville's Paris shots. The gallery is at 1609 Connecticut Ave., NW, and the show runs through May 28, 2005.

Still Openings in Visual Design Class

There are still several openings in Kent Mason's *Visual Design* class planned for the 2005-2006 NBCC season. If you haven't taken this class you are missing a golden opportunity. Many NBCC members have greatly benefited from this class.

NORTH BETHESDA CAMERA CLUB APPLICATION FOR MEMBERSHIP – 2005-2006

Checks and completed applications from present members must be received by July 15 to assure membership renewal. Membership will then be opened to those on the waiting list.

PLEASE PRINT LEGIBLY AND FILL IN COMPLETELY even if this is a renewal!

Renewal____New Membership____Date of Application_____Change of Address?_____

Name(s)_____Spouse or "Significant Other"_____

Address_____City_____State_____Zip_____+_____

Home Phone (____)_____E-Mail Address_____

Occupation_____Employer_____Business Phone (____)_____

I AM APPLYING FOR:

Single Membership: \$50.00____(\$40 with electronic Lens and Eye____)

Family Membership:\$90.00____(\$80 with electronic Lens and Eye____)

*(Please note the reduced membership rates include receiving the
Lens and Eye via e-mail or the club web site, NOT via US Mail)*

I PLAN TO COMPETE IN:

Black & White: _____

Color Slides: _____

Color Prints: _____

Altered Prints: _____

Electronic _____

Have you ever belonged to/or are currently in another camera club?____Which one?_____

What Camera equipment do you use? _____

If you do not participate in Field Trips, what changes in the process would encourage you to participate? _____

What places would you like to go for Field Trips? _____

What days of the week are best for you? _____

What kind of training or workshop programs would you like to have? _____

Would you be willing to serve on a committee? _____

If you have additional ideas to improve NBCC, please write them below or on the back of this form.

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

Member's signature

Other Family Member's signature

CHECKS SHOULD BE MADE OUT TO: NORTH BETHESDA CAMERA CLUB.

Please mail to: Ms. Gordie Corbin, 4 Dunwich Manor Place, Gaithersburg, MD 20877

Back of application form; Please provide any additional suggestions and/or ideas here.

North Bethesda Camera Club
40th Annual Awards Dinner
Wednesday, June 8, 2005
6:30 P.M.



Faith United Methodist Church
6810 Montrose Road
Rockville, Maryland

\$18.00 per person



Buffet Dinner Menu

Hors d'oeuvres & punch
Lasagna (Meat and Vegetarian)
Tossed salad
Garlic Bread
Surprise dessert
Coffee and tea

Reservations must be made **by Wednesday, June 1st, 2005**

Make checks payable to North Bethesda Camera Club (or NBCC)
Turn in form and check to Bob Peavy at a club meeting, or
Mail to: Bob Peavy, 4620 North Park Avenue, Apt. 206W, Chevy Chase, MD 20815.



Number of reservations: _____ Amount enclosed: _____ @ \$18 per person

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

2004 – 2005 Executive Board, Standing, and Special Committees

<u>President</u> Bob Peavy	<u>Vice President</u> Sue Oberthaler	<u>Secretary</u> Tom Field	<u>Treasurer</u> Chuck Lee	<u>Directors</u> Jerry Gordon Joel Hoffman Kent Mason Jim Hammack Ross Emerson
Voting Members in Bold				
<u>Program</u> Jim Hawkins (Chair) Barbara DeLouise Carol Lee Les Trachtman Tatiana Watson Carl Root	<u>Print Competition</u> Sue Oberthaler Roy Sewall Bill Richards John Grupenhoff <u>Slide Competition</u> Judy Switt Jim Hammack	<u>Hospitality</u> Mike Fleming Laura Winslow Beverly Gordon Marcia Loeb Stu Mathison Bob Dargel	<u>Membership</u> Gordie Corbin <u>Bulletin Editor</u> Tom Sullivan Jean Hanson (Member profile) <u>Exhibits</u> Miranda Chin	<u>Field Trips</u> Chuck Bress Dan McDermott Cezary Raczko Tom Sullivan <u>PSA Representative</u> Janet Myder Hammack
<u>Publicity</u> Lee Goodwin				
<u>Print/Slide/Program Setup</u> Carl Root Michael Cline Cezary Raczko <u>Gallery</u> Hans Adler <u>Training Programs</u> Kent Mason, Carl Root <u>Videotape Library</u> Carl Root	<u>Webmaster</u> Tom Sullivan <u>Community Outreach</u> Joel Hoffman <u>Print Night Sales</u> Virginia & Jim Render Ross Pierce <u>Slide Night Sales</u> Ira Adler Ross Pierce	<u>Membership Booklet</u> Gordie Corbin <u>Club Equipment</u> Jim Hammack Tom Field Judy Switt <u>Print Critiques</u> Chuck and Pat Bress <u>Awards Dinner Coordinators</u> Nancy Peavy José Cartas	<u>Technical Advisors</u> Film – Hans Adler Digital – Sue Oberthaler, Tom Field <u>Competition Image Review</u> Joel Hoffman Judy Switt Kent Mason Sue Oberthaler <u>Sunshine Committee</u> Helen Berkson <u>Church Liaison</u> Janet Myder Hammack	



First Class Mail

North Bethesda Camera Club
8208 Scotch Bend Way
Potomac, MD, 20854

