



The Lens and Eye

North Bethesda Camera Club

Volume 44 Number 8 <http://www.nbccmd.org> Editor: José Cartas nbccleandeye@yahoo.com April, 2009

Calendar

April, 2009

- 1 Competition Night: 7:30 pm.
Judge: Scott Musson
Hospitality: Marcia Loeb, Tamzin Smith.
- 7 PCR: 7:00 pm.
- 13 Photo Critique: 7:30 pm; Kent Mason's.
- 15 Board Meeting: 7:30 pm; Hanessian's.
- 22 Program Night: 7:30 pm.
The Sharpness Chain.
Hospitality: Cynthia Hunter, Bill Seelig.
- 25 Field Trip: Rock Creek Cemetery.
- 29 Workshop: 7:30 pm; Tom Field.
Photoshop Local Adjustments.
Hospitality: Marvin Sirkis.

May, 2009

- 4 Field Trip: American Plant nursery.
- 5 PCR: 7:00 pm.
- 6 Competition Night: 7:30 pm.
- 13 Workshop: 7:30 pm.
- 18 Photo Critique: 7:30 pm; Kent Mason's.
- 20 Board Meeting: 7:30 pm.
- 27 Program Night: 7:30 pm.

Competition Assignment

National Pride or Patriotism

Examples of images reflecting national pride or patriotism would include the use of the flag or other symbols of a nation or of a nation's history, or faces of spectators at a parade or other public event. (Must have been taken on or after June 1, 2007)



Program Night, April 22 The Sharpness Chain

Carl Root

The April 22 program will focus on sharpening (no pun intended), both at the capture stage and during post-processing. We will start with the assumption that you are using a camera with the largest sensor and highest quality lens that your style of photography and budget permit.

NBCC member Kent Mason will start things off with a discussion of what is often referred to as "the sharpness chain." The list of variables includes a sturdy tripod properly placed, a solid quick release system that connects the camera to the tripod head, focus and depth of field, electronic shutter release, and mirror lockup with a 2-second delay.

Fellow members Alan Sislen and Evelyn Jacob will then take us to the digital darkroom. Alan will examine sample image files to determine what kinds of digital sharpening are indicated. Evelyn will lead us through capture, creative, and output sharpening using tools available in CS3.

We are fortunate to have three talented photographers in our club who not only have fine portfolios to share, but also a wealth of technical knowledge. But, most importantly, they have extensive teaching experience. Mark your calendars, and bring your sharp eyes.

Workshop, April 29 Photoshop Local Adjustments

Tom Field

Editor's note: This program was originally planned for January, but canceled due to inclement weather. We are reprinting here the original announcement.

NBCC members made clear on their application forms the desire for training in Adobe Photoshop (and the related software, Lightroom). These are the most popular and powerful software packages for photographers. Therefore, the Programs/Workshops Committee planned three Photoshop-related sessions this year, and our third is scheduled for April 29, 2009.

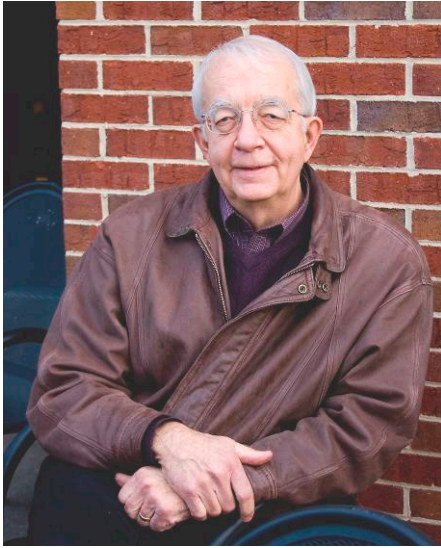
This workshop will cover local adjustments for images. "Local" means that the changes are applied to selected areas, not the entire image. This is the next level of image processing, which goes beyond global edits that can be performed at a drug store photo kiosk or even automatically by a digital camera. Local adjustments are essential for correcting some

Cont'd on p.4

**Upcoming:
June 3, 2009
44th Annual
Awards Event**

Member Profile

Bill Olson



A new Member just this year, Bill Olson is already competing in three categories, Black and White Prints, Novice Color Prints, and Novice Electronic. Most of his images are scenery or “out-doors” subjects. Aside from taking family pictures primarily focused on his grandchildren, Bill has little interest in “people” photography. He does not like to invade another persons space and prefers a subject where he can take his time figuring out how best to get the shot.

Of Scandinavian descent, he grew up on “Swede Hill” in Hastings, Minnesota, a small town on the Mississippi River near St. Paul. One grandfather farmed, the other worked for the railroad, and his father ran a five and dime store. When it came time for Bill to go to college, he chose Purdue with the goal of becoming a Civil Engineer. After two years, he changed his mind and transferred to the University of Minnesota where he earned a BS in Business, graduating in 1964.

While in college, Bill had been a member of the ROTC. Upon graduation, he went on active duty in the Army. After his basic training, his first assignment was in Vicenza,

Italy. In Italy he met a young woman from Philadelphia of Italian descent, who was working as the medical secretary at the Army hospital. They were married in Italy and honeymooned in Paris and London before returning to the U.S. It was a great trip, but when they arrived at the home of his new in-laws, whom Bill had never met, he had only 75 cents in his pocket. Generous wedding gifts from family and friends in both Pennsylvania and Minnesota refurbished their coffers and enabled them to enjoy some time together before Bill went to Vietnam a few months later.

Bill attained the rank of Captain and after his Vietnam tour spent his last year in the Army at Fort Leavenworth, Kansas, as personnel officer for the base. His first daughter, JoAnn, was born there in 1969. After five rewarding years, Bill left the Army in 1970 and started looking for work on the East coast. On the recommendation of an Army buddy who was working for Hewlett-Packard, he sought an interview with the company. He was offered the position as Office Manager of HP’s Washington sales office in Rockville. His second daughter, Christina, was born in 1971.

In 1972, he became the Regional Personnel Manager for the sales area. A few years later he was named the Area Manager for the New York City metro area and the Olsons moved to Mahwah, NJ. After eight year in New Jersey, the organization changed, Bill became the Region Business Manager, and the Olsons moved back to Maryland. They purchased a home in Potomac where they still reside. The next 20 years with HP were in a variety of assignments (sales, administration, real estate, environmental programs) with national or global responsibility requiring a lot of travel. Bill retired from HP in 2005.

While in the Army, Bill owned a Minolta SLR with a variety of

lenses. He also purchased a medium format camera but didn’t use it very often. After a few years, the Minolta became a burden to carry around and he switched to a small “point and shoot” camera for family pictures and travel. About ten years ago, HP came out with its first digital camera and Bill’s interest in photography was rekindled. He took his new camera with him on trips to Europe, South America and Asia. He replaced the camera with a newer HP model every few years and started using the Microsoft Digital Image software for editing.

Bill now owns two Canons, an XTI Rebel and a D40, with a 27-85 mm lens and a 70-300 mm telephoto. He uses a Slik 3 lever tripod. He processes his photos in Photoshop CS4 and has begun experimenting with HDR images. He owns five HP printers, distributed between the rooms of his Potomac home and his condo in Ocean City, NJ. Two of these are Photosmart printers, with three “grey” inks for better definition with black and white (and color) prints.

Bill heard about the NBCC in conversations with John Barnes while taking Photography courses at Montgomery College. He is very impressed by the Club, particularly its educational aspects, and the variety of programs offered. He has no aspirations to make a business of photography, just wants to improve his skills and make better images. He is also trying to “get organized” using Lightroom 2, and has begun experimenting with ProShow Gold, but mostly to make DVDs and CDs of family photos to share with family members. Spending time with his wife, Rita, and their children and four grandchildren is a top priority. Also on the list is an annual skiing trip to Italy with the Army friend who suggested he try to get a job with HP.

Text and Photo by Jean Hanson

April Competition Judge Scott Musson

Mike Fleming

Our judge for April 1, 2009, will be Scott Musson. Scott has provided us with the following information about himself.

Photography is a natural extension of my love for travel. While I have taken pictures all my life, it wasn't until I was older and could afford to travel that my passion for photography truly developed. I love the whole process of photography—planning a shoot, getting up early to catch the light, processing the images (nowadays digitally), printing and matting. In the last several years I have discovered underwater photography, which unfortunately I only get a couple of chances a year to work on.

I am a member of the Northern Virginia Photographic Society (NVPS), and am a past and current board member, currently past president and webmaster. I received NVPS's "Versatile Photographer of the Year" award and the "Color Print Photographer of the Year." My wife Emi and I have published a calendar for the last seven years, and I have had images appear in local Northern Virginia newspapers and have had several exhibitions of our work in the Northern Virginia

area. I judge photographic competitions and give programs on Digital Workflow, Photoshop and Black Light Photography.

What criteria will I use for judging?

I will evaluate images for technical merit, including color accuracy, depth of field, exposure and the overall quality of the presentation (i.e., print quality and matting for prints, etc.). I will evaluate the use of the picture space, including compositional elements such as spacing, separation, placement, balance, sharpness and appropriateness of the background. The image contrast, lighting and balance will also be reviewed. Particular attention will be paid to strength of visual design reviewing the use and placement of image elements and their geometry, strength of lines, use and placement of shapes, texture, and rhythm and harmony of the image elements. The applicability and the use of creative techniques will be reviewed and commented on as appropriate. I find one of the most compelling presentations of images is a common or mature subject that we have seen before, presented in new and imaginative way. Of course, I will read and apply the rules of the camera club to the best of my ability to judge the competition.

March, 2009, Splinters from the Board

Tom Sullivan, President

President Tom Sullivan reported that we have a new church liaison, Chris Hanessian.

Tom Field, member of the Competition Committee, reported some initial thoughts for options for changes to procedures on competition nights, to alleviate the congestion from the excessive number of images submitted for competition, and the large number of attendees.

Catherine Honigsberg reported that the Awards Dinner, set for June 3, 2009, will begin with reception refreshments served from 6:00 to 7:00 pm and the dinner starting at 7:00 pm. The awards ceremony will begin at approximately 8:00 pm in the Asbury Auditorium.

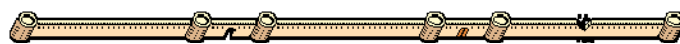
An extensive discussion was held on the assignment topics for the 2010 – 2011 season. The list is close to being finalized and will be published in the Summer issue of *The Lens and Eye*.

To celebrate NBCC's official 44th birthday, we will have a special cake at the Workshop on Wednesday, March 25, 2009.

The Community Outreach Committee has almost reached its goal of tripods for the members of the Phabulous Photographers. A few more are needed, so please double check if you have a tripod that is surplus and can be donated.

Kent Mason reported that he is considering a class in "Body of Work" for next year. More details will be forthcoming. Stay tuned.

The club has purchased some Pro Show Gold tutorial DVDs. Stu Mathison is looking into the best way to make them available for members usage. Details will be forthcoming.



Adjustments to the Yellow 2008-2009 Booklet

New e-mail address:

Harriett Mathews mathewshc@verizon.net

April Workshop (cont'd from p.1)

common defects and for further creative enhancement of your art.

All of the global adjustments we covered last October can be performed on a local basis. Probably the most common is to increase or decrease brightness in specific areas of your image—called dodging and burning in the chemical darkroom. Of course, getting your adjustments just right is so much easier in the digital darkroom! A related trick simulates the effect of a graduated neutral density filter—again, quite easy in software.

Another typical local adjustments is color correction. We will also take a look at selective sharpening, which means increasing the sharpness or clarity only for certain parts of your image—typically at the points of interest. Depending on time, we can go into other correction and enhancement techniques.

A common problem with digital SLR cameras is dust on the sensor, resulting in spots on the image. Not to worry: we will show Photoshop's easy repair methods for removing dust and other minor distractions. And if there is time, we will have a live demonstration of cleaning dust from your camera sensor.

As with our sessions in Global Adjustments and Lightroom, we will discuss non-destructive editing techniques and how they can be applied to your own workflow. In short, this methodology allows you to change your mind about image adjustments later, and modify or undo them without starting all over. Photoshop provides very powerful tools for this, and we will emphasize the use of **layers**, **adjustment layers** and **layer masks**.

Our global adjustments workshop concentrated on Adobe Camera Raw (ACR). Most of the local adjustments will be demonstrated in Photoshop, though some of these can now be performed in ACR or in Lightroom. Photoshop CS4 may be used for some of the demonstrations, to introduce the new version and some of its improved methods.



José Cartas © "Formula 1"



PSA News

Judy Burr, NBCC PSA representative

The March issue of the *PSA Journal* provides lots of information about the 2009 Conference in West Yellowstone and an article on Yellowstone National Park. So, even if you are not going to the conference, you can find tips on photography in the Park. PSA has published a 75th Anniversary book and you can get a preview of the photos in the book by clicking on "75th Anniversary Book" on the PSA webpage. Several Maryland photographers have pictures in the book.

The Delaware Valley Council's All-day Event will be held April 25 at the Maple Shade, NJ Municipal Complex. The featured speaker will be Joseph Rossbach, a fine art nature and landscape photographer from Annapolis. The Berks Photographic Society will hold its 50th Annual Photographic Conference from June 5 to 7 at Kutztown University. You can get details at www.berkscamera.org/conference.htm. The 64th Annual New England Camera Club Council Conference will be held from July 10 to 12 in Amherst, MA. For more information, see www.neccc.org. Summer Weekend of Photography and Digital Imaging will be held in Holland, MI (see www.swmccc.org); Rick Sammon and Steve Gettle will be the featured speakers.

Software reviews in the March issue include ToonIt! Photo 2.0 (a plug in for Photoshop and Photoshop Elements), Portraiture 2 (also a plug-in for Photoshop and Photoshop Elements). "Drury's Digital Diary" describes the printing process for Mac operating systems; last month it covered the same for Windows. The "P-Essay" discusses PSA study groups. These provide you with an opportunity to share your work with other photographers out of the local area and are a wonderful learning experience, as you have your work critiqued and critique others' work. There are study groups for a variety of PSA's divisions.

There are several new PSA audio visual programs for use by individual or club members. They include one on "Cleaning SLR Digital Sensors" and one on "Desert Photography." The club copies of the *PSA Journal* are available for NBCC members to borrow. Please take advantage of this and be sure to return the magazines, so others can enjoy them too.

NBCC Field Trip – April 25 Rock Creek Cemetery

John Barnes

I don't remember when I first heard of Rock Creek Cemetery, but I have wanted to photograph there ever since I took up photography in a serious way after the dawn of the digital age. I have arranged with the Cemetery management for permission for NBCC members to photograph in the Cemetery on Saturday, April 25. The Cemetery entrance is located at the intersection of **Rock Creek Church Rd. NW and Webster St. NW**. Once inside, take the first left and head towards the flag pole. Go to the right of the flag to the parish hall, which is set back and has white columns. There are parking spaces here. We will meet with the security guard for a briefing.

The string in bold face gives good maps in either Google or Mapquest. The best approach for folks coming from Maryland is by way of North Capital St. The gathering time is 9:00 am and we will photograph until 11:30 or noon.

We are allowed to park on the roads within the Cemetery, but we have to be careful not to impede other visitors. It is assumed that all images recorded are for the photographer's own personal use and are not taken for any commercial purpose. I have informed the Cemetery management that none of the people on this field trip are professional photographers who would be taking photographs for sale. We have agreed to collect a donation of \$10.00 per shooter as a "thank you" for use of the Cemetery.

We are also expected to honor the privacy of other individuals visiting the Cemetery at the same time we are. We are obligated to stay well clear of any active funeral services during our visit.

Persons who register with johndbarnes@verizon.net ahead of time will receive a list of instructions, a map of the Cemetery with grave locations and some other articles of historic and cultural interest by return e-mail. Preregistration will also facilitate notifications in the event of schedule changes. We do plan to gather somewhere afterwards, but the exact location has not yet been determined. I welcome suggestions.

Perhaps the most iconic landmark in the Cemetery is the Adams Memorial, famous for its statue by Augustus Saint-Gaudens. The statue was commissioned by the historian and author Henry Adams upon the death by suicide of his wife **Marian Hooper** (a.k.a. "Clover") **Adams**. NBCC members will be especially interested in the fact that Mrs. Adams was a notable photographer of her era. Many of the other mauso-

leums and grave markers in the Cemetery are works of art in their own right. The Cemetery is the final resting place of many notable figures of the 19th and 20th centuries.

It is a large (100 acre) place with a dense network of winding roads. With luck, we can avoid photographing each other. We can hope for nice weather around April 25 and I look forward to seeing everyone at the Cemetery.

Some useful URLs:

www.rockcreekparish.org

http://en.wikipedia.org/wiki/Marian_Hooper_Adams

Extra credit: Provide a definition of the word "glebe" and describe its relationship to the Cemetery (You will get clues visiting the cemetery website).



NBCC Field Trip – May 4 Macro Photography at American Plant

Cynthia Keith

Do you love macro photography? Or do you wish you knew more about macro? Did the March workshop encourage you to try new techniques? If so, then our May field trip is designed for you! We will visit the American Plant store at their location near the Beltway for intimate flower portraits among their vast display of spring flowers and foliage. Best of all, Evelyn Jacob and other leaders from the March workshop will be there to provide one-on-one help for those who want to try some of the techniques they demonstrated during the workshop.

This location is ideal for macro photography—the area is outdoors but covered by an opaque roof for diffused light and protection from inclement weather. The plants are on tables so you do not have to bend or kneel. If you wish that a flower were facing in a different direction, you can move it. And, if you become enamored of your subject, you can buy it and take it home!

The fieldtrip is scheduled for Monday, May 4, at the **American Plant** store at 7405 River Road. This is at the corner of Burdette Road and River Road. The parking lot is accessed from Burdette Road, where we will meet at 9:00 am. The manager has graciously invited us and our tripods! So please consider patronizing American Plant for your spring gardening needs as our way of saying "Thank you"!

Can You Believe That Image?

Text by Willem Bier

With the advent of digital photography and software to alter images, people have lost confidence that a photograph always represents the “truth”. However, altering photographs and changing reality is almost as old as photography itself, with photographers using a number of devices to this end, including hand coloring, retouching, masking, staging, and using filters and soft focus. Equally old is the debate about altering.

If we accept 1837 as the beginning of photography, it being the year of the earliest remaining image by Louis Daguerre, then images were being manipulated only three years after photography’s beginning. In 1840, the Swiss painter Johann Baptist Isenring, exhibited daguerreotypes (the kind of photograph invented by Daguerre) that had been altered by applying color to them using pigment and heat. It is true that coloring photographs was popular (until the invention of color photography) in part because black and white images were not considered accurate representations of reality—they were only black and white due to the limitation of the technology. At the same time, “purists” felt that you had to show what the camera saw without addition or alteration, and they managed to get the French Society of Photography to ban hand-colored images from its exhibitions. (Visit www.robertmclintock.com for a current application of coloring).

Retouching is another way of altering images that is not new. Apparently, daguerreotypes are so delicate that retouching is very difficult, but as soon as negatives and paper prints came to be used, images were retouched to remove blemishes from a portrait, to smooth wrinkles, or to sometimes make more substantial alterations. Did the very early photographers whiten teeth? Perhaps, but I found no evidence. A more recent example of retouching is the well-known Depression-era photo by Dorothea Lange entitled “Migrant Mother.” In the original, the woman in the photo (Florence Thompson) is holding the tent pole with her left hand and both her thumb and index finger are visible, but in the released image the thumb has been removed. Again, there were those who felt that retouching should not be permitted and someone invented a process to check for its presence.

But some photographers went far beyond simple retouching and created images using multiple negatives. Gustave le Gray (around 1856) was well known for dramatic seascapes; he realized that you have to expose differently for the sea and the sky, and so he

made two negatives with different exposures (and/or taken at different times of the day). He combined the two in one print, called a combination print—in a sense a precursor of HDR photography. Oscar Rejlander went further in a tableau entitled “Two Ways of Life” that was assembled using around 30 negatives, each of which was carefully masked and then all were printed on the same print (1857). Rejlander also introduced double exposures. Even though Queen Victoria purchased “Two Ways of Life,” it was controversial among photographers; it also could not be exhibited in Scotland because it contained the images of several topless models. Henry Robinson created a tableau entitled “Fading Away” (1858) that was a combination print of five negatives (see image below). Photographers also created single prints with multiple photographs of the same person and they combined the likeness of different individuals in one print.



Henry Robinson, “Fading Away”

As early as 1860, photographers began to stage photographs. One pioneer was Julia Cameron, who created scenes to illustrate stories in the Bible and from literature. While such images do not reflect “reality,” one can hardly argue with the practice as long as it is evident that these photos were staged. However, several well known photographers produced images that were thought to be real but later turned out to be staged or were suspected of being staged. Some of these photographers were street photographers and photojournalists. Doisneau’s famous image, “Le Baiser de l’Hôtel de Ville” (1950), was part of a project to document couples kissing on the streets of Paris after World War II, and years later he admitted that he had asked this couple to pose for the photograph on the grounds that he did not want to cause any trouble for kissing couples (see image next page). Other similar images by Doisneau may have been staged as well. When Weegee, a New York street photographer, photographed two high-society



Robert Doisneau, "Le Baiser de l'Hôtel de Ville"

ladies going to the opera, his assistant put an inebriated woman from a nearby bar into the scene ("The Critic," 1943). He probably meant this photo as a commentary on class differences, but the impact is gone once you know how the arrangement came to be. Another example is Robert Capa's image of a soldier hit by a bullet in the Spanish Civil War ("Loyalist Militiaman at the Moment of Death," 1936). According to some, it was staged during a lull in the fighting to keep the photographers busy. Others vehemently denied that there was any fabrication and have presented various elements of proof. (No one has suggested that Capa's equally famous pictures of the landing in Normandy were staged.)

A school of photographers who were not content with straightforward images ("straight photography"), being interested in photography as art, created a movement that came to be known as "pictorialism" or "art photography." This started with Julia Cameron and Henry Robinson, but the movement became more widespread towards the end of the 19th century and through the beginning of the 20th century. These photographers wanted to move away from simply documenting what they saw, to imbedding their images with feeling and atmosphere, and they focused their creative attention on subjects that before had only been represented in paintings. They employed various techniques to give their images special effects, including soft focus, filters, the use of gelatin in the negatives so they could more easily be altered, large brushes, special printing techniques and different printing papers. Some of their images were very much like impressionist paintings of the same period, while others looked like watercolors. Some pictorialists argued that unless a photograph was altered it could not be art. The most prominent

American photographer of this genre, Alfred Stieglitz, manipulated his images so that the prints were very moody (for example, "Waiting for the Return," 1895) and wrote a book about his approach. However, he later abandoned this genre and advocated straight photography. Another pictorialist was William Mortensen, who wrote several "How to" articles about altering images. One image that perhaps shows his approach *in extremis* appears to be a photo of a marble statue in the Greek tradition depicting a female body without arms and a head ("Fragment," 1935). In reality, it is a photo of his wife, whose body had been treated with pigment to eliminate any variation in the skin; he put fabric strips around her arms and neck to create the illusion of broken edges, took the photo, and then removed the arms and head from the negative and made some nicks in it to make it look as if the marble had been damaged.

Further reading: *World History of Photography* by Naomi Rosenblum, *The History of Photography* by Beaumont Newhall.

DO NOT MISS THE **44TH ANNUAL** **AWARDS EVENT**



WEDNESDAY, JUNE 3, 2009; 6:00 PM.

AT

ASBURY METHODIST VILLAGE

Costa Rica – WOW!

Text by Bill Seelig, photos by Bill and Claudia Seelig

I bought my wife, Claudia, a digital Nikon D60 this year, so now I do not have to go digital. Instead, I can concentrate on traditional analog black and white photography (which is my passion), while she shoots away with her digital. My next thought was how to get her trained on this new versatile-complicated camera system, which that I know nothing about.

Wisely, I said to her: “Why don’t we go on an Elderhostel photo tour of Costa Rica?”. She replied: “Good idea!” And, of course, she was right (she is the wife, after all). If you like groups, Elder-hostel is a fun and relatively inexpensive way to go, and my wife and I have been on a number of tours with them.

A professional photographer led this tour. A second tour guide turned out to be an experienced amateur, and the bus driver was super at spotting wildlife. We were altogether nine participants, and one turned out to be a photo instructor at a community college. Therefore, the remaining eight got all sorts of photography advice; while the bus driver took the lead in finding things to shoot, as well as being able to switch the radio to the best local stations as we traveled around. The whole gang had ten wonderful days touring all over the country, and we even had a 24-seat bus, so we could really spread out.

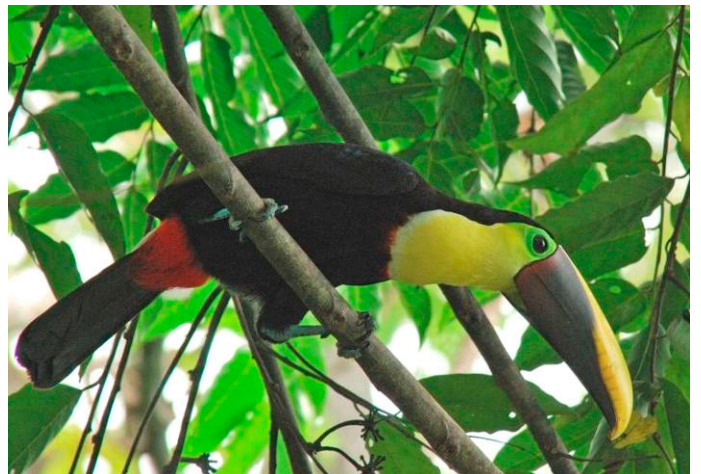
We started off flying into the capital city, San Jose, and got a good night sleep. The next day we headed northwest. After a stopover at the Lankester Botanical Gardens we arrived at the Arenal volcano, which is approximately a four-hour drive from the capital.

A special treat was seeing and photographing the active Arenal volcano, which is the most active volcano in Costa Rica. It was thought to be extinct until it really came back to life in 1968 and wiped out the town, taking a number a residents along with it. Currently, lava and bus-size boulders seem to be pushed out of the volcano every several minutes. The day we arrived it was cloudy, but we knew something was going on because the huge molten rocks rolling down the slopes sounded like thunder. By the second day, the skies had cleared and the volcano was

spectacular at night. Our lodging was 1.7 miles from the peak, but it seemed like it was “right there.” We had a lot of fun taking time exposures, but holding down the shutter for eleven minutes or longer got a little tiring for my wife after a number of photos. At least, this experience gave me a good idea for what to buy Claudia for her birthday: a cable release. The image below came out well because we selected a spot where the lights from the local buildings lit up the trees in the foreground. The various colored lights and wind blowing the trees gives a surreal effect. Most of the lava activity was to the left of the peak on this night, but the red streak to its right shows one chunk of rock being shot almost straight up into the air.



The main theme of the tour was photographing the fantastic wildlife and natural scenes throughout the country. That’s why on our third day we visited the Danaus Ecocenter for wildlife photography. There, and at different lodges in the rainforest, we had opportunities to photograph iguanas, quetzals (which, by the way, is the national bird of Guatemala), monkeys, and many other creatures. The toucan shown below, for example, came by looking for a



handout, and we were able to catch him with a 300mm lens.



We did the grand tour of the country and the driver was expert on the somewhat poor and bumpy roads. He also had super eye-

sight to spot all sorts of critters. Without warning, he would park “on-a-dime” and have us out photographing in a matter of seconds. There were also plenty of things crawling around, such as frogs, vipers, bugs, etc. The close-up and macro lenses that we brought along proved to be very useful to record these little creatures.



One fun critter we came across was the local “coati.” This is an animal that looks a lot like a raccoon, only

with a long tail. The females and their young seem to bunch together in the winter season and were quite friendly and gentle, especially when looking for a handout from the photographers. The accompanying shot shows only a small portion of one group we came across.

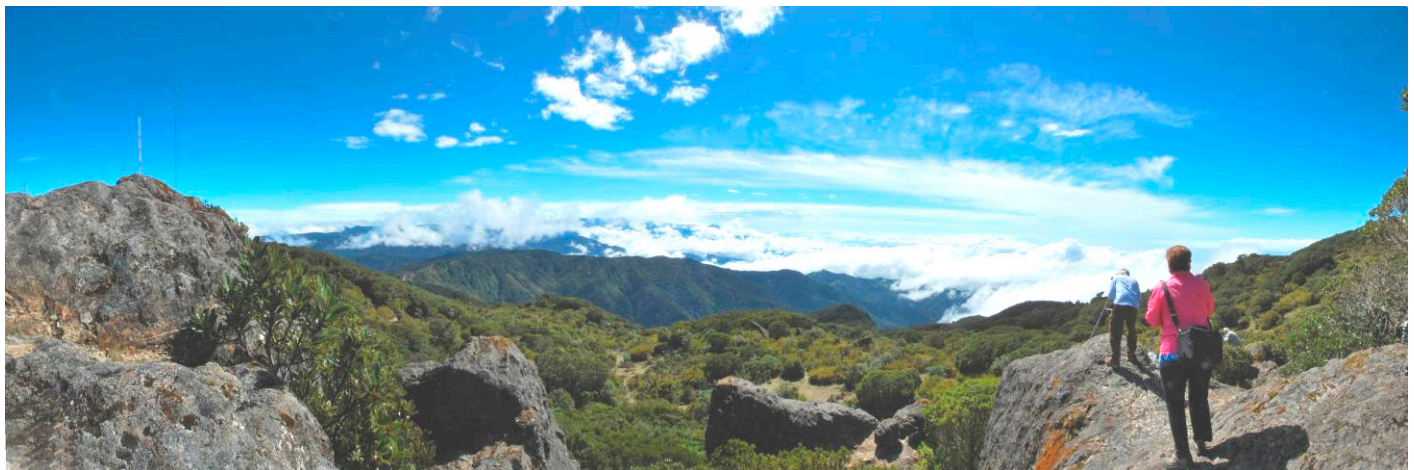
The last segment of our trip brought us to the Pacific

side of the country, with an excursion to the Cerro de la Muerte mountain and a leisure stay at the beaches. The scenery was spectacular in this area, so we got lots of practice stitching together panorama shots.

I tended towards photographing the people, and just about everywhere we went I took shots of the kids, beautiful women, etc. For instance, our last day we stopped at a gas station to fill up the bus and I immediately spotted this lady sitting on a bike, so (of course) I ran out with my old 1970’s Nikkormat camera loaded with black and white film and outfitted with an 85mm f/1.4 lens. I asked for a photo and she started laughing, while at the same time the gas station attendants came over to watch. She was clearly quite surprised at being photographed, and obviously enjoyed all the sudden attention.



On top of the very enriching experience we had, I did learn another very important lesson on this trip: **Do not stand on a Costa Rican ant hill while trying to get a good shot!** When photographing the “coatis,” I jumped up on a nicely placed mound, which turned out to be built by some very aggressive ants that proceeded to give me some nasty bites all over my lower legs.



“The Seasons” Exhibit at Asbury

The opening reception of our latest NBCC exhibit, “The Seasons,” at Asbury Methodist Village was held on March 3. It was a well attended event, with the exhibiting artists, NBCC members, Asbury residents, and guests present to view the 57 photographs on display.

Thanks you to all participants who eagerly volunteered with hanging the exhibit and contributing to the success of the show!

Angelique Raptakis, Exhibits Chair



Angelique Raptakis and Lest Trachtman preparing the exhibit layout.



Volunteers hanging the exhibit.

We know what Tom Sullivan is thinking: “If I had a hammer ...”



Nikhil Bahl with two of his photographs.



A partial view of the exhibit.



Angelique receives a bouquet from NBCC President, Tom Sullivan.

Exhibits

Berlin Kreuzberg SO36—A Berlin district before and after the fall of the Berlin Wall

Kreuzberg, a district in the center of Berlin, suddenly found itself on the fringe after the construction of the Berlin Wall in 1961. Surrounded on three sides by the Wall, the district's important transportation lines were cut off, bridges over the Spree river were closed, and local manufacturers suddenly lacked thousands of workers who were no longer able to get to work.

Photographer **Peter Frischmuth**, who has taken pictures for major German magazines such as *Der Spiegel*, *Focus* and *Stern*, visited Berlin in 1982 to photograph scenes of life in Kreuzberg. In 2006, Frischmuth returned to Berlin to retrace his steps to the same places and the same people. Comparing these two series of images demonstrates not only what has changed over time, but also what has remained constant.

Through May 22, 2009, at the Goethe-Institut Washington. For more information visit www.goethe.de/ins/us/was/enindex.htm.

Directions—Walead Beshty

Los Angeles-based artist Walead Beshty creates captivating photographs that blend an enduring fascination with the relics of postwar visual culture and an astute inquiry into the ways that photography shapes people's understanding of the world. Beshty works in a variety of photographic formats, including stereographs, photograms and oversized color prints. Beshty's photographs point to the indeterminacy in the act of viewing, as well as the mixture of nostalgia and condescension that shapes the perception of the postwar era.

From April 30 to September 13, 2009, at the Hirshhorn Museum. For more information visit www.hirshhorn.si.edu.

Pulitzer Prize Photographs Gallery

Award-winning images and photographers who took them. This gallery features the most comprehensive collection of Pulitzer Prize-winning photographs ever assembled. Some of the photographs have become icons of their time: Marines raising Old Glory on Iwo Jima, the joyful reunion of a returning prisoner of war and his family, a firefighter cradling an injured infant after the Oklahoma City bombing. Those and other images record the defining moments of our world and time.

Permanent exhibit at the Newseum. For more information visit www.newseum.org.

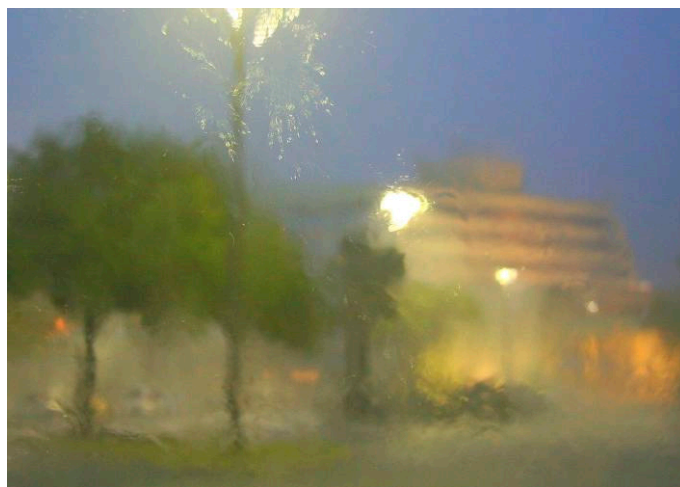
April, 2009

Electronic Competition 1st Place Winners

March 2009 – Inclement Weather



Novice – Gene Haddon – “Foggy Morning Sunrise”



Advanced – James Hammack – “Tampa Storm”



Altered – Christianne Witten – “Fiji Fog”

Results of Competition for March 2009 – Inclement Weather

Competition Judge: Judith Goodman

Prints

Black and White – 8 entries

1 st	Chris Hanessian	Mud Bowl
2 nd	Judy Switt	Snow Buddies
3 rd	Chris Hanessian	Misty Morning

Color, Novice – 13 entries

1 st	Angelique Raptakis	Treetop Tranquility
2 nd	Marcia Loeb	Seen Thru a Rain-Spatted Window
3 rd	Marvin Sirkis	Perspective in Rain
HM	Angelique Raptakis	Foggy Treescape

Color, Advanced – 11 entries

1 st	Cynthia Keith	West Virginia Morning
2 nd	Deniis Green	Plitvice Walk
3 rd	Chris Hanessian	Rocky Shore
HM	Don Martell	Sand Storm II

Altered – 5 entries

1 st	Dan McDermott	Leaves in the Snow
2 nd	Dan McDermott	Trunk Coutout on Snow

New Members' Corner

Body of Work

We just completed a program fully dedicated to “Bodies of Work”. This involved presentations by members of a sequence of six to ten “related” images on a single topic, like diners, windows, or birds. It was well attended and we would venture to say that all there enjoyed the evening. We want to encourage more new members to join in when the Club holds another event like this. It is a perfect place to get some experience for searching through images and assemble a group of their best on a favorite topic. If you want the ultimate learning experience, pick a topic, go out and shoot a grouping just for this event.

Club member gets some quality feedback from the audience—usually containing several of the more experienced club veterans—with several points of view and an adequate amount of time for the comments. At competitions, the judge has only a minimal time to give comments; and this is from only one person with her/his built-in biases. And finally, it is a fabulous opportunity to see what other members are shooting, with a chance to ask them about location, equipment, and technique.

Electronic

Novice – 25 entries

1 st	Gene Haddon	Foggy Morning Sunrise
2 nd	Dawn Sikkema	Le Vidourle in the Rain 2
3 rd	Christianne Witten	Fuji Descent
HM	Jean Hanson	Morning Aura
HM	Rob IJsselstein	Rain Storm in the Bahamas 2
HM	Angelique Raptakis	Foggy Sunrise
HM	Stu Reiter	Eating in the Rain
HM	Stu Reiter	Women with Umbrella

Advanced – 33 entries

1 st	James Hammack	Tampa Storm
2 nd	Judy Switt	Lone Stone
3 rd	Bob Peavy	Misty Beach
HM	Nikhil Bahl	Fence Forward
HM	Judy Burr	Erfurt Christmas Market
HM	José Cartas	Autobahn
HM	Evelyn Jacob	Swans in Fog
HM	Lester LaForce	Hong Kong Street 1
HM	Janet Myder Hammack	A Ride in the Fog
HM	Carl Root	FedEx 2

Altered – 20 entries

1 st	Christianne Witten	Fiji Fog
2 nd	Stu Reiter	Walk in the Park
3 rd	Rebecca Tidman	Pier
HM	Gordie Corbin	Look, There's a Bambi
HM	Gordie Corbin	Till the Cows Come Home
HM	Jim Hawkins	Storm in Yosemite
HM	Evelyn Jacob	Great Egret Flying in Fog Composite



Did You Know?

Anita van Rooy

1. There is an easy way to move the layer effect (like a drop shadow or a bevel and emboss) from one layer to another. Just drag the little "f" icon from the active layer to the layer you want it on and it relocates to that layer. If you want to duplicate the effect (rather than move it) just Alt-drag (Mac Option-drag) the icon from one layer to another and they now all have the exact same layer effect

2. If you try to line up a row of objects, the last thing you want is a little gap between some of them. You can actually have the layer you are moving snap right to the layer you are trying to align it to. Just go under the View menu, under Snap To, and choose Layers.

Cumulative Scores for 2008-2009; Through March, 2009

Black and White Prints

79 Judy Switt
62 Chris Hanessian
23 Bill Olson
14 Chuck Bress
10 Ross Pierce
9 Bill Seelig
6 Roy Sewall

Color Prints

Novice

51 Angelique Raptakis
27 Rob IJsselstein
27 Bill Olson
24 Willem Bier
9 Marcia Loeb
9 Cheryl Naulty
8 Marvin Sirkis
6 Louise Roy

Advanced

75 Chris Hanessian
57 Bob Dargel
53 Nikhil Bahl
32 Cynthia Keith
18 Les Trachtman
12 Dan McDermott
9 Dennis Green
9 John Villforth
6 Don Martell
6 Bob Peavy
6 Jean Yuan

Altered Prints

39 Bill Seelig
28 Dan McDermott
18 Sharyn Greberman
10 Les Trachtman
10 Anita van Rooy
9 Frank Herzog
9 Jean Yuan
8 Beverly Gordon

Novice Electronic

54 Angelique Raptakis
45 Cynthia Hunter
44 Jean Hanson
38 Dawn Sikkema
37 Stu Reiter
34 Willem Bier
34 Jess Stansbury-McCargo
24 Christianne Witten
21 Rob IJsselstein
18 Paul Taylor
14 Cheryl Naulty
12 John Barnes
10 Gene Haddon
8 Stu Mathison
6 Shereen Kopp
6 Bill Olson

Advanced Electronic

49 Nikhil Bahl
45 Judy Switt
38 Alex Guo
36 Gordie Corbin
31 Rebecca Tidman
28 Evelyn Jacob
26 Janet Myder Hammack
24 José Cartas
22 James Hammack
20 Bob Peavy
18 Joel Hoffman
16 Kent Mason
15 Carl Root
14 Barbara DeLouise
12 Ira Adler
12 Judy Burr
12 Melissa Clark
9 Sigrid Vollerthun
8 David Davidson
6 Bruce Davis
6 Lester LaForce
6 Don Martell
6 Mark Segal
6 John Villforth
6 Gerry Weiss

Altered Electronic

77 Gordie Corbin
49 Jim Hawkins
36 Stu Reiter
32 Rebecca Tidman
25 Jess Stansbury-McCargo
25 Christianne Witten
24 Lucia Goldman
24 Janet Myder Hammack
19 Bruce Davis
18 Alex Guo
14 James Hammack
14 Joel Hoffman
12 Judy Burr
12 Evelyn Jacob
6 David Davidson
6 Dennis Green
6 Rob IJsselstein
6 Mark Segal
6 Dawn Sikkema

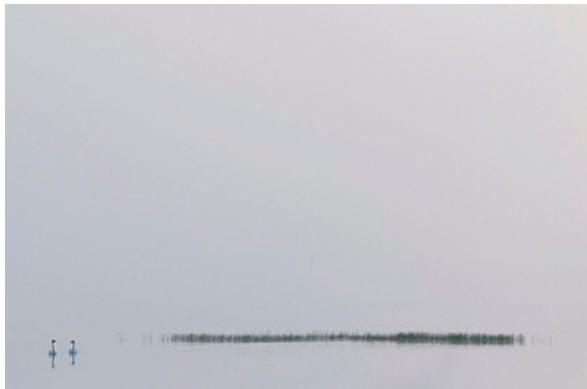


"To me, pictures are like blintzes – ya gotta get 'em while they're hot."

Weegee (Arthur H. Fellig)

Focus on NBCC Members

At this year's Meadowlark Nature Photography Expo photo exhibit, there were well over 1,000 photographs submitted from six Virginia camera clubs. NBCC member Nikhil Bahl had four photos juried in, and his



photograph "Simple Swans" (below left) won second place. Nikhil also had another winner at the January/February Mountain Trail photo contest. His image "Frosty Fall" was awarded an honorable mention. You can visit the exhibit at

http://mountaintrailphoto.com/photo_contests.htm.



2008 – 2009 NBCC Board of Directors, Standing, and Special Committees

<u>President</u> <i>Tom Sullivan</i>	<u>Vice President</u> <i>Bob Dargel</i>	<u>Treasurer</u> <i>Don Martell</i>	<u>Secretary</u> <i>Jean Hanson</i>	<u>Directors</u> <i>Gordie Corbin</i> <i>Ross Emerson</i> <i>Joel Hoffman</i> <i>Bob Peavy</i>
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Voting Members in Bold

<u>Programs/Workshops</u> <i>Stu Mathison</i> <i>Nancy Garwood</i> <i>Tom Field</i> <i>Jim Hawkins</i> <i>Caroline Helou</i> <i>Evelyn Jacob</i> <i>Kent Mason</i> <i>Carl Root</i> <i>Gerry Weiss</i>	<u>Membership</u> <i>Chuck Lee</i> <u>Exhibits</u> <i>Angelique Raptakis</i> <i>Les Trachtman</i> <i>John Villforth</i> <u>Webmaster</u> <i>Tom Field</i>	<u>Competition</u> <i>Judy Switt</i> <u>Prints</u> <i>Bill Ho</i> <i>Electronic</i> <i>Bill Richards</i> <i>Nikhil Bahl</i> <i>Alan Sislen</i> <i>Gerry Weiss</i> <u>Judges</u> <i>Marvin Sirkis</i> <i>Mike Fleming</i> <i>Paul Taylor</i> <u>Church Liaison</u> <i>Chris Hanessian</i>	<u>Hospitality</u> <i>Carol Lee</i> <i>Jim Render</i> <i>Virginia Render</i> <i>Louise Roy</i> <i>Terry van Houten</i> <i>Jean Yuan</i> <u>Bulletin Editor</u> <i>José Cartas</i>	<u>Field Trips</u> <i>David Davidson</i> <i>John Barnes</i> <i>Barbara DeLouise</i> <i>Frank Herzog</i> <i>Cynthia Keith</i> <u>Education & Training</u> <i>Kent Mason</i>
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<u>Awards Event Coordinator</u> <i>Catherine Honigsberg</i>	<u>Community Outreach</u> <i>Joel Hoffman</i>	<u>Librarian</u> <i>Carl Root</i>	<u>Competition Image Review</u> <i>Gordie Corbin</i> <i>Tom Field</i> <i>Carol Lee</i> <i>Bob Peavy</i> <i>Alan Sislen</i> <i>Judy Switt</i> <i>Anita van Rooy</i>
<u>Photo Essay</u> <i>Stu Mathison</i> <i>Bob Dargel</i> <i>Tom Field</i>	<u>PSA Representative</u> <i>Judy Burr</i>	<u>Gallery</u> <i>Carl Root</i>	



First Class Mail

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