



The Lens and Eye

North Bethesda Camera Club

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Calendar

January, 2011

- 4 Community Outreach – PCR: 7:00 pm.
- 5 Competition Night: 7:30 pm.
Judge: Joshua Taylor.
Hospitality: Judy Burr, Lori Ducharme.
- 10 Field Trip: U.S. Capitol Building.
- 11 Field Trip: U.S. Capitol Building.
- 12 Workshop: 7:30 pm.
Nikhil Bahl. Creative Interpretations.
Hospitality: Gail Bingham; Stu Mathison.
- 16 Education Committee: 10:00 am.
Studio Lighting.
- 19 Board Meeting: 7:30 pm. Cartas'.
- 26 Program Night: 7:30 pm.
Robert Creamer. Scanner Photography.
Hospitality: Raymond and Silve Ao,
Stephanie Archie.

February, 2011

- 1 Community Outreach – PCR: 7:00 pm.
- 2 Competition Night: 7:30 pm.
- 9 Program Night: 7:30 pm.
- 16 Field Trip: Franciscan Monastery.
- 16 Board Meeting: 7:30 pm. Mason's.
- 23 Workshop: 7:30 pm.

Competition Assignment

Urban Images

The image must depict subjects that one sees in a large urban setting such as: people, buildings, vehicles, utilities, or streets. It must be clear that the image was taken of or in such an urban setting. (Must have been taken on or after June 1, 2009.)



Workshop, January 12 Nikhil Bahl Creative Interpretations

Jean Hanson

Our first program of the new year will be presented on January 12. It will feature NBCC member Nikhil Bahl and is entitled "Creative Interpretations." For those of you who attended Nikhil's program last year, be assured that this one will consist of all new concepts and materials.

Nikhil has been a Club member since 2006. He comes to photography with an extensive background in graphics, animation, and Web design. He shoots primarily with Nikon cameras and is a devotee of Rod Planck, from whom he took his first Nikon seminar.

Nikhil likes to capture nature's poetry via the art of photography. He feels that photography is all about interpretation. From subject selection, focal length, shutter speed, and aperture to camera placement and post-processing, a photographer makes the many decisions that result in his unique presentation. In his forthcoming program, Nikhil will take you into the realm of conceptualizing and interpreting the photographic subject.

Although he is primarily interested in nature photography, Nikhil also excels in covering corporate events, award functions, and weddings.

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Program Night, January 26 Robert Creamer Scanner Photography

Nikhil Bahl

Photography has been very good to Robert Creamer. Photography most of all has given him the opportunity to explore, be curious, and allowed him an avenue to interpret the world around him as an artist, a teacher, and as a professional architectural photographer.

His new work, which is on tour as a Smithsonian Traveling Exhibition, concentrates on a blend of interests in technology and the aging process. These images were captured using a scanner as a camera. The work began as "look what technology can reveal" to his present command over technique to have it work for him and reflect his intentions. Digital technology is a vital and integral part of this process but is not what interests him most. The scanner is a tool that

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Member Profile

Arthur Hyder



Photo © Kay Beaton

Art has been an NBCC member since 2008. He competes, and wins awards, in the Novice Prints, and Novice and Traditional Electronic categories. As he is a devoted nature photographer, his subjects are primarily landscapes, animals, and birds. Recently he received a 2010 *Nature's Best Photography* award in the "Animal Antics" category for his image "Baby Grizzly."

Art was born and grew up in the Boston area. He earned a BA in economics from Boston College in 1967, an MA from Boston University in 1971, and an MBA from Boston University. He worked as a computer programmer and consultant in the Boston area for several years. In 1972, he was offered a job at Peat, Marwick and Mitchell, a CPA and consulting firm in Washington, D.C. He and his wife Pat, who he had met while working as a programmer in Boston and married in 1973, moved from Boston to Maryland where they have resided to this date. In 1977, Art accepted a job offer from the General Electric Information Services in Rockville. In 1981, he earned an MSA in Finance from Georgetown University. He became a specialist in international commercial financial transactions, and later held a position in GE's Global Exchange

Services where he supervised several hundred people and made frequent trips to foreign countries.

Art retired in 2006 and has enjoyed an active life since. He goes on three or four trips a year devoted solely to photographing wildlife. He regularly spends 20 days in Yellowstone National Park, usually in winter, spring, or late fall. He has been to Churchill in Canada to view polar bears, shot Sand Hill cranes in Bosque Del Apache, NM, and stalked Grizzly Bears in Lake Clark National Park, AK—an area so remote you have to be flown in by plane. Pat occasionally accompanies him. She recalled a trip to Mount Evans, CO, where Art planned to shoot bighorn sheep. It was early winter and, after waiting several hours, a large herd appeared. The animals were so intent on their mating rituals that Pat and Art could stand very close to them without causing alarm.

Pat and Art travel together during the remainder of the year and have toured most of the countries of Europe. They also spend several weeks visiting friends and family in the Boston area and make annual trips to Hawaii.

Art has been interested in photography since the 1970s. He had a Canon AE-1 camera with which he shot slide film, documenting his business travel to various parts of the world. About five years ago he purchased a Canon 30D, as a plunge into digital. He now shoots with a Canon 50D and packs several L series lenses: a 500mm, a 70-200mm 2.8, and a 15-35mm. He usually carries 1.4 extenders to increase his "reach." He uses a Gitzo tripod with a Kirk BH-1 ball-head. He is not concerned with the cropped sensor on the 50D as he finds that, when shooting skittish wildlife, he needs all the "reach" he can get. He also carries a "point and shoot," his Canon S90, with a

28/105mm zoom and ability to shoot RAW. Lately he has begun to do panos and has added a Mongoose ball head to his kit. He post processes in Photoshop CS4, prefers Breeze Browser to Lightroom for fast filing, and prints on glossy paper with his Epson R1800.

Art's favorite guide, particularly for his Yellowstone trips, is the noted wildlife photographer Dale France (<http://www.franzfoto.com>). He met Dale through another photographer at the annual buffalo herding event at Custer National Park in the Badlands area of the Dakotas. Dale competes successfully in the semi-annual Texas Competition "Images for Conservation Fund" (<http://www.imagesforconservation.org>). Briefly, 20 professional nature photographers are the guests of 20 ranchers for 30 days in west Texas. Each photographer/rancher team submits a 70-image portfolio for judging. A specified number of photos must be in each of the five divisions that exhibit the region's biodiversity: Birds; Mammals; Reptiles, Amphibians, and Fish; Invertebrates; Landscapes, Plants, and Flowers. At the end of the month, large cash prizes and awards are given to the best images and to the best photographer/rancher team. Dale has placed second in each of the three competitions held to date.

Art has also taken Smithsonian Classes with Eliot Cohen and Barbara Southworth, both of whom encouraged him to join the NBCC. So far, he has found some of the competition judges comments to be useful and was pleased to have ten of his images included in the Club's *Nature's Best Photography* submission.

Text by Jean Hanson



January Competition Judge: Joshua Taylor

Stephen Gelband

Joshua Taylor (Jr.) has presented photography workshops at the Smithsonian National Orchid Show, U.S. National Arboretum, U.S. Botanic Garden, Brookside Gardens, Virginia State Arboretum (Blandy Farm), American Horticultural Society Garden School, Adkins Arboretum, and Longwood Gardens. In addition to teaching in the Smithsonian Studio Arts Program and being a Canon Camera instructor at Ace Photo, Josh speaks at camera and garden clubs, judges photographic competitions, and exhibits his photographs in gallery shows. He is a member of the North American Nature Photography Association, Garden Writers Association, and National Association of Photoshop Professionals, and a member and past president of the Northern Virginia Photographic Society. Josh was voted best garden club speaker in

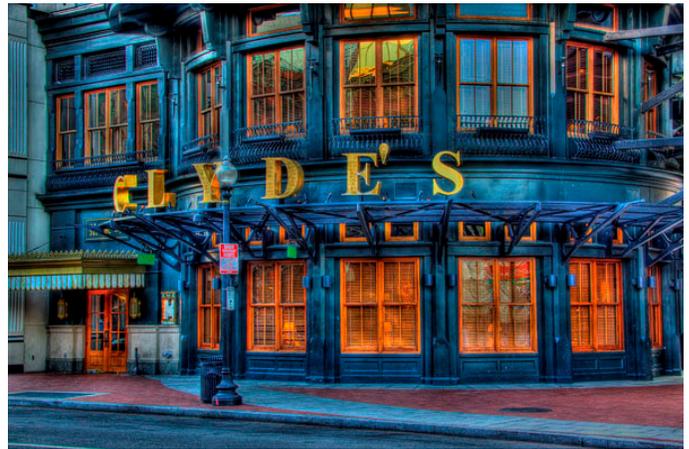


Photo © Joshua Taylor

2005, and was a judge for the 2009 Garden Writers Association National Media Awards. You can see more of his work visiting www.archiphotoworkshops.com.

NBCC Field Trip – January 10 and 11

United States Capitol Building

Cynthia Keith

Our January fieldtrip(s) will be to visit and photograph the art, architecture, and sculpture of the U.S. Capitol. The cornerstone for the legislative seat of the new United States of America was laid in 1793 by George Washington. The original design was modest by today's standards and had been completed by 1811. British troops set fire to the capitol and other major buildings in Washington, D.C. in 1814. However, the damage was not total and the capitol was renovated by 1826. Nevertheless, as the country grew, so did the size of the legislative branch. The capitol was enlarged by 1868 with the taller dome becoming an iconic symbol of the city. The lat-

est expansion of the building was completed in 2008 with the addition of the underground visitor's center. For more information on the Capitol and its history, please see www.aoc.gov or www.visitthecapitol.gov.

The fieldtrip will be offered on two days, Monday, January 10 and Tuesday, January 11 at 2:00 pm. Our private two-hour tour will be lead by staff from Rep. Chris Van Hollen's office. We will be allowed to spend as much time as we like in each of the public areas of the Capitol. Tripods, and backpacks larger than 14"x13"x4", are not allowed so this will be a chance for us to practice our high ISO, minimal equipment photo techniques! The tours can only accommodate 15 persons and, as of press time for *The Lens and Eye*, both dates are full. If you would like to be placed on the stand-by list, please contact Cynthia Keith at clkeith@comcast.net.



Photo © Bruce Davis

Snow Policy

Our regular meetings will be cancelled if snow or inclement weather has caused the cancellation of the Montgomery County Schools. If you are uncertain, call the President Bob Dargel at (860) 460-6014 or VicePresident Carol Lee at (301) 871-5195 or check the Club Web site. Be also on the lookout for a last minute GordieGram.

Workshop, January 12 (cont'd from p.1)

He also has delved into portraiture and studio photography. His work has been published on post cards, greeting cards and posters, and in newsletters and magazines. His fine art prints are part of many private collections and have been featured in several exhibits in the Washington metropolitan area.

Nikhil also leads workshops and photo tours. He teaches photography at Meadowlark Botanical Gardens in Vienna, VA, and at the Digital Photo Academy. His instruction is focused on in-camera interpretation and developing personal vision rather than simply "following the rules." His work can be viewed at www.nikhilbahl.com. His book *Creative Interpretations* will be available for sale the night of the program.



December, 2010, Splinters from the Board

Bob Dargel, President

A volunteer is needed to organize outside photo competitions, including the Glennie Award Competition, PSA club competitions, and *Nature's Best Photography*. Contact me if you are interested in this opportunity.

Because of confusion with the November competition assignment, the Competition Committee reviewed upcoming assignments and developed clarifications to be promulgated to the membership to minimize the possibility of entrants misunderstanding the assignments.

The Board continued discussions as to ways to keep our very advanced photographers more engaged in Club activities and, to the benefit of the entire Club, provide them with venues to present their work. Planning is starting to incorporate their work into programs in the spring.

There was a discussion of bringing back the gallery of photos that, in the past, were presented on nights the Club had speakers. Both print and electronic galleries are being considered. Anyone interested in organizing this effort?

The Board determined that it would consider on a case-by-case basis the 'official sponsorship' of Club related activities when the presenter is doing it for personal profit.

Program Night, January 26 (cont'd from p.1)

enhances his ability to observe. These images are about time, transformation, and transitions. The new beauty of his subject twists its way out of the familiar. The expansive surrounding deep black becomes graphic shapes that isolate, yet allow the subject to merge towards the viewer. It is that—teamed with his imagination—that allows him to search, analyze, observe, speculate, and capture the true essence of his interpretations. Working with a flat bed scanner is not without limitations. New procedures and techniques push the artwork and demand growth as an artist. His imagination and determination in conjunction with a new understanding of patience constantly gives birth to new ideas. Concepts of composition and the decisive moment provide new rules to break.

"Robert Creamer has a deep respect for change—its subtle palette and patterns, the surprising structure of decay, and the integrity that graces every stage of life. In a Creamer photograph a browning petal becomes as glorious as the newly opened bloom. The numbered museum specimen transforms into contemporary sculpture. The arresting detail and Baroque luminosity of these photographs are the result of a lifetime behind a camera and a recently discovered technique—the flatbed scanner. Creamer's careful use of rich blacks or negative space helps emphasize the light of the subjects and allude to the mystery of an ever-present dark." *Transitions – Smithsonian Institution Museum of Natural History 2007.*

Robert Creamer teaches digital photography at CCBC. Visit his Web site at www.creamerphoto.com.



"Monks Poppy" © Robert Creamer



PSA News

Judy Burr, NBCC PSA representative

The December issue of the *PSA Journal* begins with the news of continued growth in the number of camera clubs and councils or other groups of camera clubs. Sharp Todd, APSA, PPSA, Chapters, Clubs and Councils VicePresident points out that those groups would get more value if they became more involved in PSA. Some of these benefits include interclub competition, Web and newsletter contests, the PSA Youth Showcase, technical assistance, and more. These benefits were highlighted in the May 2010 issue.

The software reviews may be of interest to NBCC members since they include several Proshow StylePack programs: Volume 4, Grunge Appeal, and Escapes. Stan Ashbrook writes that Volume 4 "features 25 highly versatile styles for adding just the right amount of glitz and glamour ... while keeping the focus on photography." Grunge Appeal has 25 style combos that combine art backgrounds with motion and image effects. StylePack Escapes is the first theme based StylePack and has 15 unique sets of styles for ProShowGold and another 10 for Producer. You can get all the details on the Photodex Web site at <http://photodex.com/products/stylepacks>. The other software that is reviewed is Bokeh2, a plug-in for Adobe Photoshop, Adobe Photoshop Elements and Alien Skin Software, Inc. The new version provides more simulation capabilities, including the simulation of motion-like optics found in tilt-shift lenses.

Stan Ashbrook also does the book reviews for the *PSA Journal* and describes the following in the December issue: *Mastering HD Video with Your DSLR* by Helmut Kraus and Uwe Steinmuller; *Through the Lens, A Field Guide to Digital Photography*, by Gary Michael Smith; *Nikon D300S for Dummies* by Julie Adair King; *Understanding Exposure, 3rd Edition/Revised and Updated: How To Shoot Great Photographs with Any Camera* by Bryan Peterson; and *Wildlife Photography, Stories from the Field* by George and Kathryn Lepp. Since there are so many new photography books coming out, it is helpful to have input by someone with Stan Ashbrook's expertise. He summarizes each book and helps the reader know whether a particular book would be helpful.

There are several interesting articles in the January issue, starting with one on the Hickory Horned Devil. It provides information on what this critter is and when and where to photograph it. Have you ever had a problem photographing a dance? The article on the tango may be of interest as it discusses how to make a two-dimensional subject to show three dimensions. The photos are lovely and show a good use of a slow shutter speed. Others include "Across Oregon's Columbia Plateau Region" and "Critters of the Galapagos." The Distinctive Image article is by award winning photographer, Lynn Maniscalco, FPSA, EPSA and should be of interest to anyone who has been to China or is interested in that great country. Lynn is a photojournalist and that experience certainly shows in her images.

The results of the 2010 PSA Chapter Showcase are given. Mid-Atlantic Chapter photographer MyPhuong Nguyen received the Best of Chapter for MAC and in overall winning images was First Runner-Up for her photo titled "Egret Dancing." The Chapter Showcase is one of many ways for members of PSA to compete on an international basis.

Just as NBCC is reviewing its needs, the PSA Camera Club Sparkle group is discussing the same thing—how to meet the needs of all the members. Like NBCC, some clubs have members with a wide range of skill levels. A NECCC member said both in the council and his club the members range from "tyro to professional," but they are mostly advanced amateurs. Some feel that newer members need basic help with their cameras and photo basics, but that all can benefit from topics like composition and new technology. Another felt that "newbies" need mentoring, so they do not feel so intimidated by tech talk and fabulous images by advanced members. There is a feeling that PSA education can range from technical aspects to the art of seeing and having your vision developed. There are quite a few free webinars and tutorials on the Web and it was suggested that club members take advantage of them when possible. One club even has a mentoring table for an hour before each meeting to help the beginners. Members of the group also mentioned the need for image critiquing and some use paid teachers for educational programs/workshops. NBCC certainly is keeping up and more with our workshops and special educational opportunities. I shared our schedule with the group and heard back from one in Richmond that Bryan Peterson will be giving a program there in April. When I receive the details, I will share them with NBCC.



Show Me the Light(room)

Text and Photo by Alan Sislen

On a beautiful October Saturday morning, NBCC's Education Committee hosted an all-day Lightroom 3 Overview seminar at Asbury Methodist Village. The seminar was sponsored by PSA and Adobe, and 75 attendees from NBCC and eight other local camera clubs spent the day learning about Lightroom (LR). While it is impossible in this brief article to cover in detail the seven hours of instruction, let me try to at least give you a flavor of the topics covered and whether Lightroom might be a program that you should consider for your digital workflow, RAW processing, and digital asset management (organizational) needs.

Lightroom vs. Photoshop vs. Photoshop Elements

Photoshop (PS) has been *the* program for graphic designers for years, and although much of its functionality is beyond the needs of photographers, most advanced photographers use Photoshop as their image editor of choice. Photoshop Elements is the consumer version of Photoshop that meets the needs of many photographers, although Adobe has limited some of its features so that many advanced photographers feel they need PS. Unlike PS, LR was conceived and designed from the ground up for photographers, providing efficiency and speed to the digital workflow. For some photographers, LR provides all their digital management and editing needs. For most advanced photographers who use LR, they also use PS for the things that they cannot do as easily or efficiently in LR.

What is Lightroom?

Lightroom, first and foremost, is a RAW image processor. LR's underlying RAW conversion engine is identical to Adobe Camera Raw (ACR), which is part of PS, if you are using comparable versions of the two programs. Importantly, if you shoot or want to edit JPGs or TIFFs or PSDs in LR, LR also can edit those files.

Unlike Bridge—which is a file browser (i.e., you point to a folder and Bridge displays the images in that folder)—underlying LR is a database, which allows for far more efficient and significantly faster access to your images. LR calls its database the “Catalog.” If, within LR or Bridge, you tag each of your images with “keywords” (which provide descriptors that help identify each image) LR can search its database and find individual or multiple images in seconds. In addition

to searching on keywords, LR also can search on metadata, such as date shot, lens used, camera used, ratings, and much, much more. If you make use of the LR's powerful keywording and metadata search capability, gone will be the days of trying to find that award winning image of Half Dome, taken in Yosemite, at sundown, with the beautiful sky. If you have 75,000 images in your LR catalog, LR will find that image in 2-3 seconds!

Modularity and Workflow

LR is a modular program. It consists of five modules: Library, Develop, Slideshow, Print, and Web. One thing we know is that we take many, many more digital images than slides or film images. One of LR's main tasks is to help us organize and access those images and to be able to most efficiently do whatever we want with those images, whether it is to keyword them in the Library module, edit them in the Develop module, create a simple slideshow in the Slideshow module, print them in the Print module, or create a Web gallery in the Web module.

Because of the length restrictions of this article, I shall just highlight the Library, Develop, and Print modules.

The Library Module

In the Library Module, you “import” your images into the LR catalog. During the import, you can add keywords that apply to all the images, you can apply “develop presets” that “tweak” development parameters, you can add copyright notices to each image, etc. Because LR was designed for photographers, with enormous input from photographers, workflow efficiency is paramount. Something you see over and over again in LR is what I call, “do it once, apply to many.” If there are certain actions that you do to a large numbers of images (i.e., similar sharpening, keywording, removing dust spots, adding copyright notices, ranking images, etc.), LR gives you the ability to “automatically” adjust multiple images, either by creating “presets,” by selecting numbers of images and making the adjustments, or by “syncing” image characteristics across a number of images, rather than doing it one image at a time.

In the Library, you can use ratings or color labels or flags to help “select down” your images. It is similar to the days of putting dozens of slides on the light table to select your keepers, or by printing a contact sheet and “x'ing” through the losers. LR has many ways to compare images on the screen to help you quickly and efficiently find the images that are worthy of your editing time.

The Develop Module

LR's Develop module has very similar functionality to ACR's editing adjustments. For me, the LR workflow is more logical and efficient, even if the end result is similar. In the Develop module we adjust things like white balance, exposure (white point), blacks (black point), capture sharpening, noise reduction, chromatic aberration, hue, saturation, vignetting, lens anomalies, and much, much more.

It is important to note that all the adjustments we make in LR are non-destructive, unlike in PS. What this means is that you can undo any adjustment you make without degrading the underlying pixels. This is a big deal! Because of this, I try to make as many of my edits in LR, and only then I use PS for things that are more efficiently done in PS. When LR version 1 was introduced, I did about 30 percent of my image editing in LR and 70 percent in PS. Today, especially with LR's newer features, like the adjustment brush and grad filter, I do about 60 percent of my image editing in LR and 40 percent in PS. This has been a major time saver and I believe gives me better edited images.

With the introduction of LR3 a few major "under-the-hood" improvements occurred, which in my mind make the upgrade to LR3 a "must" upgrade. The underlying RAW conversion engine had been relatively unchanged since LR1. Adobe now calls that older LR and ACR conversion engine, "Process 2003." With LR3 and ACR6, we now have conversion "Process 2010." Process 2010 gives an improved image over Process 2003. The sharpening is better, the noise reduction functionality is much better and overall, you have a cleaner, better image. The differences are subtle, but they are there. In the darkroom days, once we developed the negative, it was developed! With RAW processing, if the raw conversion software is improved, as it has been in LR3 and ACR6, we can "re-develop" our images with one simple mouse click. I will not get on my "you should shoot RAW, not JPGs" in this article, but this is just one reason why. As software improves, your older images can also improve!



The Print Module

LR's Print Module is far more user friendly than printing from PS and has much greater flexibility. You select the images you want to print, and set the parameters (margins, image size, resolution, output sharpening, paper profile, etc.). You can print single images on a page, or you can print multiple images on a single sheet of paper. On the screen, you can move the images around on the "virtual printed page" and even resize them with the mouse. You can add page numbers, image information, watermarks, etc. There are many options, although for most of us, it will be either printing contact sheets or single images per page. Like every other module in LR, once you decide on a particular setup, you can save that setup as a "template," so you do not have to do the same setup again. For example, you might set up a template called "NBCC Competition Prints," that you use every month to make your winning prints! For the moment, LR does not accommodate soft proofing, but that will probably come in the next version.

Final Thoughts

The choice of RAW converter, image organizer and image editor is a personal one. I have used LR since it was introduced and my digital workflow is far more efficient, and I believe my images are edited far better, using LR in conjunction with Photoshop CS5. If you have not tried LR, it is available for a 30-day trial at: https://www.adobe.com/cfusion/tdrc/index.cfm?product=photoshop_lightroom&promoid&promoid=DTEML

It is important to point out that for the functionality of Lightroom and ACR to be identical, you need to be using the parallel versions of the two programs. For example, the latest version of Lightroom is v3.2 (soon to be 3.3) and the latest version of ACR is v6.2, which is part of PS CS5. Ideally, you will always be using the latest versions of LR and PS or Photoshop Elements, but if this is not the case, you just need to be aware that there may be a few functionality issues if you switch back and forth between the two programs.

A First Trip to Turkey

Text and Photos by John Willis

In the fall of 2009, my wife and I took a two-and-a-half-week tour of Turkey. This was a first visit for us, and it began and ended in Istanbul and included sailing/driving along the Turquoise Coast and a visit to Cappadocia in central Turkey. Joy and Ira Adler were companions on the trip, and Ira's photographic suggestions were helpful throughout the trip. I took the occasion as a reason to invest in a Canon G-11 for traveling. The lightness, general flexibility, and low light capabilities were all influential in choosing the G-11. As it turned out, I was more than satisfied with the ability to photograph in all kinds of conditions. I would like to have a 10–1 zoom, as opposed to the 5–1 zoom, but the interior pictures were really sharp and much better than I have gotten with previous travel cameras.

Turkey is like the United States on a smaller scale. It was an ethnic melting pot before the U.S. was conceived, drawing from the peoples of central Asia and the Mediterranean. And the landscape is highly diversified as well with high mountains, a large central plain, and dramatic seashore vistas.

Our trip began with an introduction to Istanbul and the standard but remarkable sights like the Blue Mosque, the Hagia Sophia, and Topkapi Museum. We took a cruise along the Bosphorus, which is an integral part of the city. Fish and fishing is everywhere. Think fish when eating in Istanbul. The spice markets are also not to be missed, particularly the Egyptian spice market that is more fun and has fewer high-pressure salesmen than the Grand Bazaar.

Istanbul is a photographer's dream. The colors in the spice market, the lighting in the morning and night, and the intersection of Europe and Asia in the architecture and the people are fascinating.



After three days, we left for the Turquoise coast for four days of sailing. Along the way we stopped at a small village for lunch and a cultural experience. Though I was a little leery of the planned cultural connection before we left, it turned out to be absolutely delightful and resulted in the grandma and grandpa pictures that were successful in the November competition round. Ephesus was one stop along the way with a chance to explore the ancient Roman ruins (many pictures). Another stop along the route to our sailboat was at a carpet weaving demonstration. This was a government-sponsored facility that showed the complete evolution of the carpets from silkworms and wool to the finished carpets. It was colorful, educational, and enjoyable—and increased our desire to come away with a carpet before we left Turkey (which we eventually did in Cappadocia).

Our boat was a 90 foot traditional Turkish gullet that accommodated our 13 travelers in fine style. We motored overnight to near the abandoned town of Konaus, which is now surrounded by orchards and goats because the harbor had silted up in ancient times. On the way were lovely reeds and quiet waterways with





exotic birds and fishermen at work. It was warm enough for our first swimming, but no one took the time to photograph the swimming—the water was too nice. It was good that we enjoyed the swimming because the next day was cold and rainy, so that part of our voyage was spent watching the crew attempt to stem the leaks over the passenger cabins. The gulleys are not built for the rainy season.

The rains did offer some great clouds for photography. When we entered the harbor at Fethiye there was a lot of interplay between sky and water and the many images of boats. The interesting skies extended to our walk around the ghost town of Karakoy, a UNESCO heritage site and remnant of the post World War I deportation of the Greeks from Turkey. Six hundred homes were left vacant after the exodus.

We left the boat the next day and continued down the coast to Antalya. It is this part of the coast that truly gives rise to the designation 'Turquoise Coast.' The blue-green color of the water is just beautiful and the cliff-side roads are very reminiscent of driving down Highway 1 in California. Antalya turns out to be a



completely charming seaside city of 900,000 people. Think of the seaside location of La Jolla combined with the well preserved old city character of many European cities (Aix-en-Provence comes to mind, or even parts of Paris): utterly charming. Our hotel had an inner courtyard and old 19th century rooms (updated for modern conveniences). Just outside of Antalya are extensive Roman ruins, particularly those at Perge and Asplendos, which are every bit as interesting as Ephesus. We had the good fortune to be in Antalya for Turkish Independence Day and spent the evening at dinner sitting over the water watching fireworks and a laser show on crossed fireboat water sprays.

We spent the next two days crossing the interior of the country with a stop off at a small farmhouse for a family stay. This was, despite my misgivings in the trip planning, a fascinating visit. The family was really engaging, warm, and generous. And we all got up the next morning to see the cows get milked. It reminded me of staying at my grandmother's house as a child. The cross-country drive was rewarded with a visit to the underground cities that populate the Cappadocian



landscape. The cities go as much as five stories deep in passageways like the roots of trees. These cave dwellings and the fairytale-like above ground dwellings are unique to Cappadocia. The irony is that even though these cities are underground, the modern day visitor is encouraged to take a balloon ride above Cappadocia. Our first ride in a hot-air balloon took us soaring over the Goreme Valley in Cappadocia. Everyone in our tour group signed up for this early morning flight. There were probably 20 other balloons aloft at the same time.

We woke up to a gentle snowfall that continued the entire day. Despite the inconveniences, the weather introduced a holiday feel to the day. We visited the local grocery store for a cafeteria lunch and had fun browsing the aisles. We did some exploring in town, but most things were pretty much shut down (I think we got 4-5 inches of snow). We had a celebration dinner at the hotel because this was our final night together as a group.

We arrived back in Istanbul with a few others of our group on a post-trip extension that gave us three more days in the city. This part of the trip was less programmed and offered us the freedom to wander about the city as we chose. We went first to the Basilica Cistern and then to the world famous archaeological museum that holds some remarkable pieces from civilization's beginnings. On the last night we followed guidance from brother Bill and our kids—namely a visit to the Seven Hills rooftop restaurant to monitor the sun as it set over the Blue Mosque. We dutifully had coffee, wine, baklava, tea, and yet more coffee as we watched nature do her thing for Istanbul.

Altogether, I find it hard to imagine how a journey could have been more packed with a variety of people, history, landscapes, and weather. It was, as I said at the beginning, a photographer's dream. The full blog covering the journey with more pictures is at http://web.mac.com/macjohn/Travel_Site/Turkey_Rambblings/Turkey_Rambblings.html.

The NBCC Education Committee

The NBCC Education Committee has been tasked to provide an Education Calendar of local photographic education opportunities for the membership.

January 16, 2011. Studio Lighting Workshop.

Kevin Hooker and **John Barnes** will lead an in-studio lighting and portrait workshop. A lecture presentation outlining the various tools will be followed by sessions in each of Sly Horse's three studio spaces, during which participants will be able to practice techniques for portraiture and still life photography with an emphasis on lighting and exposure.

The program time is 10:00 am to 4:00 pm. There is a cost of \$10 to cover for lunch and models. The group size will be limited to 40 participants. Location: Sly Horse Studio, 2375 Lewis Avenue, Rockville, MD 20851. Contact John Barnes at jdbscience@me.com.

Education Calendar 2011

Photoshop or Elements, Basics. Glen Echo. Dates: 1/19-2/1 or 2/1-2/10. Instructor: Eliot Cohen. Contact: info@eliotcohen.com.

Photoshop Element Only. Glen Echo. Dates: 2/12-2/26. Instructor: Sheila Galagan. Contact: sgalagan@Verizon.net.

Photoshop Intermediate. Glen Echo. Dates: 1/11-1/20. Instructor: Eliot Cohen. Contact: info@eliotcohen.com.

Creative Thought, Creative Action. Glen Echo. Dates: 1/2-3/7. Instructor: John Borstel. Contact: borgav@his.com.

Basic Scanning Class. Glen Echo. Date: 1/10. Instructor: Gayle Rothschild. Contact: gaylesue@rcn.com.

Basics of Landscape and Nature Photography. Montgomery College. Dates: 4/13-5/11. Contact: <http://www.montgomerycollege.edu/wdce/>.

Composition for Nature Photographers. Montgomery College. Dates: 4/26. Contact: www.montgomerycollege.edu/wdce/.

Introduction to Photoshop. Montgomery College. Dates: 1/25-5/12. It seems oriented toward print and internet publishing. Contact: www.montgomerycollege.edu/wdce/. frederick.howell@montgomerycollege.edu.

Digital Photography. Montgomery College. Dates: 2/18-3/25. Bring your camera and good walking shoes. Contact: www.montgomerycollege.edu/wdce/.

Photoshop Introduction/Digital Imaging for the PC User. Montgomery College. Dates: 2/7-2/16. Contact: "Spring 2011 Catalog," p.20.

Knowing Your Flash: Nikon/Canon Flash for on and off Camera Shooting. Montgomery College. Dates: 4/5-4/12. Contact: "Spring 2011 Catalog," p.22.

Photo Workshops

Umbria Photo Workshop. Join **Frank Van Riper** and **Judith Goodman** for a week-long photographic workshop under glorious fall skies in one of Italy's most beautiful regions. Frank and Judy will share their image-making techniques with a small group during a week covering everything from landscape photography in the verdant hills of Umbria to location portraiture in its closely held olive fields and vineyards. Participants will travel by guided excursion to several of Umbria's storied hill towns, including Perugia and Assisi, and receive individual attention during daily critiques. This is a trip designed for relaxed learning and sightseeing via foot, bicycle and van, taught by two experienced location photographers. The trip is limited to only six participants.

Package includes seven nights in the fully restored 17th-century villa Fattoria Del Gelso in Cannara, on a 40-hectare working farm centrally located in the shadow of Assisi. Attentive staff is on hand daily. **October 15 to 22, 2011.** For more information visit www.experienceumbria.com.

Smoky Mountains Spring Workshop. The Great Smoky Mountains National Park is a magical place to be when the leaves turn green and the first wildflowers start to bloom in the lush hardwood coves. In addition to the well-known and oft-photographed locations, **Joseph Rossbach** will lead participants to some quiet, less-traveled areas of the Park. The photographic activities are not physically strenuous and are designed for beginners and advanced photographers alike. The maximum size of the group will be limited to eight participants, for the sake of maintaining a productive learning environment. Lodging and the base of the "operations" will be the Tally Ho Inn in Townsend, TN. **April 17 to 21, 2011.** For more information visit <http://smokymountainsnationalparkphotoworkshop.eventbrite.com>.

Autumn in Zion National Park. Zion National Park is a nature photographers dream! Towering sandstone mountains, deep canyons, slick rock domes, and the fall color of Cottonwoods and Maples. This workshop will explore the best that the park has to offer and is for the fit and adventurous photographer. **Joseph Rossbach** will lead participants to the most scenic locations in the park, including the Watchman Overlook, Towers of the Virgin, Canyon Bonsia, and Big Bend. He will also show them secret photo spots on the Virgin River, Kolab Terrace, and Checkerboard Mesa. There will be at least two classroom sessions covering post-capture digital developing, and at least

one critique session. The workshop is limited to ten participants and will be heavy on shooting and field instruction.

November 6 to 10, 2011. For more information visit <http://zionnationalparkworkshop.eventbrite.com>.

Awake The Light Photo Tours. **Mollie Isaacs** and **Mary Lindhjem** offer several photo tours. For more information visit www.awakethelight.com.

Smoky Mountains Wildflower and Waterfall. April 18 to 21, 2011. The park is renowned for its diversity of wildflowers. The species list is long and includes trillium, dwarf wild iris, violets, lady's slipper, jack-in-the-pulpit, columbine, and showy orchids. With the abundant rainfall in the park, the spring run-off has the rivers rushing along their course, and the waterfalls are spectacular. It is the perfect time to get a clear, unobstructed view of the falls before the leaves hide their trove.

Arizona: Antelope Canyon, Monument Valley, and Mystery Valley. May 9 to 12, 2011. Explore the exquisite beauty of Arizona's most compelling landscapes. Antelope Canyon, one of the most famous and most photographed slot canyons in the world, is a mystical place. The vaulted, curving canyon walls were sculpted by water over thousands of years, and are lit softly by filtered light from above. The light bounces and dances between the redrock canyon walls, creating shades of mauve, pink, and deep orange. With tall unique-shaped buttes, natural arches, gnarled juniper trees, and sweeping vistas, Monument Valley and Mystery Valley are not only photogenic, but an experience not to be missed.

Utah: Bryce and Zion National Parks. May 17 to 20, 2011. Photograph in two of our most unique and beautiful national parks. Zion National Park is famous for its sandstone cliffs and mountains with colors that range from cream, to pink, to red. Striated with deep groves made by eons of erosion by wind and water, there is an infinite variety of shapes and colors for both striking landscapes and compelling abstracts. Bryce Canyon National Park is known for its unique towering "hoodoos," huge columns of stone with a range of colors from white to pink to red that exist nowhere else in the world.

Acadia National Park, Maine. October 11 to 14, 2011. Acadia National Park in autumn is a special and compelling place. Waves crashing against rocky cliffs, distant hillsides shrouded in mist, and a mantle of fall color adding softness to the rugged Maine coastline all combine to provide wonderful photographic opportunities.

Exhibits

Documentary Photography: Wüstenroth Foundation Award Winners 2007/2008

Since its invention, photography has assumed a leading role in communication, overtaking the power of the written word to convey information and sway emotions. Through photos, the present is given meaning and past events are preserved as a memory. The four winners of the 2007/2008 Wüstenroth Foundation documentary photography competition—Andrea Diefenbach, Aymeric Fouquez, Kirill Golovchenko and Margret Hoppe—concentrate on this tension between the present and the past. In their works, the artists confront viewers with societal developments as well as the environment in post-socialist countries. What are the consequences of changes, abandonment, progress and reinvention?

At the Goethe Institut. Through January 28, 2011. For more information visit

<http://www.goethe.de/ins/us/was/enindex.htm>.

Double Exposure: African Americans Before and Behind the Camera

The exhibit illuminates the persistent interplay between the past and the present in African American photography. It highlights and explores the African American experience by bringing together photographic works from the 19th and 20th centuries by artists who expressed the experience of race through the use of personal, cultural and historical images. The exhibit delves into the interconnected reality of the past and the present for African American photography as well as concepts of identity and memory through visually theorizing the shifting relationships between black cultural memory and contemporary photographic storytelling.

At the Driskell Center of the University of Maryland. From January 20 to March 11, 2011. For more information visit www.driskellcenter.umd.edu.

Picturing the Victorians: British Photographs and Reproductive Prints from the Department of Image Collections

Presenting twenty-two rare photographs and reproductive prints, this exhibition highlights resources for the study of Victorian art and culture from the department of image collections. By the mid-nineteenth century a wide range of art reproductions, made possible by advances in printmaking and photographic processes, were available in Britain. This diverse selection of images documents the work of Victorian artists including Edward Burne-Jones, John Everett Millais, and George Frederic Watts, as well as significant

exhibitions and collections of the period. In examining photography as an emerging medium for documenting and reproducing works of art, this show features the work of five leading 19th-century photographers. Photographs range from an early salted paper print by Roger Fenton to later platinum prints by Frederick Hollyer, who photographed the work of Pre-Raphaelite and aesthetic movement artists. This exhibition also explores the production and distribution of reproductive prints. During the 19th century, prints played an increasingly important role in the popularity and success of many artists, who profited from the sale of reproductions of their work to the burgeoning middle classes.

At the National Gallery of Art. Through January 28, 2011. For more information visit www.nga.gov.

The President's Photographers: 50 Years Inside the Oval Office

"We do not come with running commentary about what's going on in the room. Photographers are not hired for their opinions, they are hired for their photos," says President Ford's photographer David Hume Kennerly, referring to the unwritten rule. "And it is a tried and true fact, not only for the White House photographers but for anybody who comes in to shoot. If I walked into a meeting with President Obama and photographed it you couldn't pull my fingernails out to get me to talk about it because it is unethical, unprofessional, and would result in those pictures not being taken any more. So you can't do it."

It is the viewer who is left to appraise the image, to imagine what made the scene so intense, so funny, so exasperating. The exhibition's forty images showcase the work of nine remarkable White House photographers, offering one of the most engaging and revealing tools we have for understanding the Presidency, one of the most complex jobs ever invented.

At the National Geographic Society. Through May 1, 2011. For more information visit

<http://events.nationalgeographic.com/events/exhibits>.

Still Running

Truth Beauty: Pictorialism and the Photograph as Art 1845-1945. The pictorialist photographers of the late 19th century produced some of the most spectacular photographs in the history of the medium. At the Philips Collection. Through January 9, 2011.

Coburn and the Photographic Portfolio. The American expatriate Alvin Langdon Coburn (1882-1966), is featured with 16 photographs. At the Philips Collection. Through January 9, 2011.

Results of Competition for December 2010 – Open

Competition Judge: Marti Belcher

Print

Traditional – 22 entries

1 st	Barbara DeLouise	Coneflower
2 nd	Bob Dargel	Nomad Child 1
3 rd	John Willis	Fethiye Harbor
HM	Bill Richards	Juvenile Ospreys
HM	Chuck Bress	Tower on Montrose
HM	Chuck Bress	Asian Lady
HM	Bruce Cyr	Monarchin Mimosa

Novice – 15 entries

1 st	Peter Hui	Pattern in Nature
2 nd	Dawn Sikkema	A City Face
3 rd	Ying Huang	Pemaquid Lighthouse
HM	Ying Huang	Lunchtime
HM	Cheryl Naulty	Morgan's Barn Door

Advanced – 10 entries

1 st	Chris Hanessian	Peace
2 nd	Chris Hanessian	Chicago Worker
3 rd	Marcia Loeb	Klezmer



Ask Tim Grey

Does it matter in what order I add my adjustment layers to an image in Photoshop. Also, when applying masks to layers, how does this affect the order of layers?

It really does not matter in what order you add the adjustment layers to an image. The only issue here is that once you have added adjustment layers, you should not really change the order of those adjustment layers; as doing so can affect the overall appearance of the image. This is because each adjustment builds upon prior adjustments, and the effect of adjustment layers is added up starting with the layer closest to the image layer and working upward on the stack on the Layers panel.

Having said that, I do recommend adding adjustment layers in order of priority. In other words, start with the most important adjustment, and work your way from there. In general, that means applying tonal adjustments and then color adjustments, followed by cleanup adjustments. Then move on to adjustments that affect specific areas of the image. But, of course, you can remain flexible in this order based on what the image needs most.

In terms of adjustment layers, the order is not affected

Electronic

Traditional – 30 entries

1 st	Rebecca Tidman	Resting
2 nd	Jay Gartenhaus	Ohio Morning
3 rd	Ira Adler	Leah's Paints
HM	Ira Adler	Bedouin Woman
HM	Bruce Davis	Snowy Egret, Acrobat
HM	Jay Gartenhaus	Reflections
HM	Janet Myder Hammack	Swimmer
HM	Mary Rolston	Chichen Itza
HM	John Willis	Meconopsis Golden Coins
HM	John Willis	White Damselfly

Novice – 30 entries

1 st	Cheryl Naulty	Waiting for the Game
2 nd	Lori Ducharme	Central Park View
3 rd	Jitesh Batra	Erin Christian
HM	John Barnes	Bridal Dreams
HM	Lori Ducharme	King of the Jungle
HM	Sharyn Greberman	Horsehead Cliffs
HM	Ying Huang	Wading Heron
HM	Eric Schweitzer	Many Glacier Lake at Dawn
HM	Dawn Sikkema	The Village Church
HM	Steven Silverman	Sunrise Silhouette

Advanced – 27 entries

1 st	Melissa Clark	Seeing Red in San Miguel
2 nd	Paul Taylor	Hotrod
3 rd	Alex Hoffmaister	Martys Mart
HM	Judy Burr	Bodie Firehouse
HM	José Cartas	Cannara Man
HM	Alex Hoffmaister	Metro Bridge
HM	Evelyn Jacob	Butterfly Composite
HM	Mark Segal	Planetary Nebula
HM	Paul Taylor	Reed Reflection



by the use of layer masks. If you modify the layer mask for an adjustment layer, all you are doing is specifying which portion of the image you want to have the adjustment layer affect. The layer mask does not otherwise interfere or interact with other adjustments, so there is no need to put the layer in any particular order. In fact, all adjustment layers include a layer mask by default, which means you already have layer masks for all of your adjustments. Those layer masks are just filled with white by default, which means the adjustment layer will affect the entire image.

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December 2010 Competitions — 1st Place Winners

Print

Electronic



Novice – Peter Hui – “Pattern in Nature”



Traditional – Rebecca Tidman – “Resting”



Novice – Cheryl Naulty – “Waiting for the Game”



Advanced – Chris Hanessian – “Peace”



Advanced – Melissa Clark – “Seeing Red in San Miguel”

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Stephanie Archie
Jim Render
Virginia Render
Ellen Sirkis
Terry van Houten

Field Trips

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Raymond Ao
John Barnes
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