



The Lens and Eye

North Bethesda Camera Club

Volume 46 Number 4 <http://www.nbccmd.org> Editor: José Cartas nbclensandeye@yahoo.com December, 2010

Calendar

December, 2010

- 1 Competition Night: 7:30 pm.
Judge: Marti Belcher.
Hospitality: Melissa Clark, Louise Roy.
- 4 Education Committee: 8:30 am.
Epson Printing Workshop.
- 7 Community Outreach – PCR: 7:00 pm.
- 8 Program Night: 7:30 pm. Corey Hilz.
Lensbaby.
Hospitality: Barbara DeLouise, Cheryl Naulty.
- 11 Education Committee: 8:30 am.
Epson Printing Workshop.
- 15 Field Trip: 9:00 am. City of Annapolis.
- 15 Board Meeting: 7:30 pm. Twinbrook Baptist Church.

January, 2011

- 4 Community Outreach – PCR: 7:00 pm.
- 5 Competition Night: 7:30 pm.
- 10 Field Trip: National Capitol Building.
- 12 Workshop: 7:30 pm.
- 16 Education Committee: 10:00 am.
- 19 Board Meeting: 7:30 pm. Cartas'.
- 26 Program Night: 7:30 pm.

Competition Assignment

Open

Any photograph taken on or after June 1, 2009.



December Competition Judge Marti Belcher

Jitesh Batra

Marti Belcher was born on her grandfather's dairy farm in upstate New York. Her parents made TV antennas for a living. The tranquility of agrarian life, the nitty-gritty of the factory environment and now, the speed and sterility of the age of technology, have each provided her with an uncommon vantage point from which to observe and record the human condition.

Curious by nature, she remains always a student. In 1981, she moved to Virginia to complete her education at Georgetown University, where she had an opportunity to question her basic beliefs, to examine new philosophies, and to grow into a fuller human being.

As for her career in photography, it started by accident. After working for many years in the federal government, she went back to school to study interior design, art history, and graphic design. There, she was required to take a class in photography, which didn't make her very happy. Cameras always perplexed her, but the rules are the rules. She started enjoying the camera when she was in Chicago with all that outstanding architecture; modern architecture is one of her loves. She has never met a skyscraper she didn't like.

Cont'd on p.3

Program Night, December 8 Corey Hilz The Lensbaby

Donald Martell

Corey Hilz is a professional photographer specializing in nature and travel photography. His work is seen in magazines, books, calendars and catalogues, as well as in art galleries. Corey finds that the diversity in nature offers boundless opportunities for new images. He approaches his subjects with an artistic eye, looking for a fresh perspective. Corey has a passion for helping others improve their photography by sharing his knowledge through group and private instruction. He offers workshops and classes in the Washington, D.C. area on various photography and software topics, plus leads workshops to locations in the United States and abroad. Find out more about workshops and classes on Corey's website: www.coreyhilz.com.

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**PHOTO ESSAY
PROPOSALS
ARE DUE BY
DECEMBER 15**

See details on page 11

Member Profile

Martha Cain-Grady



Photo © Jim Rogers

Martha learned about the Club from her porcelain painting teacher, Martha Reeser, who was an NBCC Member. She joined in 2004 and has been attending meetings and field trips, and occasionally competing in the Novice Electronic category since that time. This year, her image “Catholic Church” took a second place in the Building Architecture competition in September. She had two honorable mentions in October’s Open competition, “Baltic Sea Misty Morning” and “Purple Flowers,” making her an important contender for a year-end award.

The Silver Spring and NIH Camera Clubs also claim Martha as a member. She attends as many of the meetings and field trips as she can fit into her schedule, and participates in all their competitions. She finds that this rigorous routine gives her many opportunities to learn, both from the other members and from the judges’ com-

ments during competitions. Last spring, one of her images—“Sunflower”—won the end-of-year all categories “Best in Show” award at the Silver Spring Camera Club.

Martha attributes her success to the facility she has acquired (and is still acquiring) in Photoshop. When she purchased her first computer eight years ago, she quickly realized that she had a knack for understanding the workings of the machine and for Photoshop Elements. She enrolled in a class at Montgomery College to learn the basics and has attended only a very few seminars since then. Her rule is simple: once she learns something, she practices it every day until it becomes a part of her image processing routine. She now uses CS3 and is proficient at correcting and enhancing the images she takes. She even teaches a small group of her closest friends (all Spanish speaking amateur photographer ladies) what she knows. Her mantra to them is “practice, practice.”

For equipment, Martha owns a Canon Rebel XTi and two lenses, a 28-105mm and a 70-200mm. She has a Slik tripod and head but prefers to shoot handheld. She processes on a small desktop computer and does not print. All her submissions are made electronically. She would like to learn how to print, so she could exhibit her images, but has no immediate plans for doing so.

Martha was born in Medellin, Colombia, the oldest of three children. Her parents valued education and Martha and her two brothers were encouraged to earn college degrees. Martha studied architecture; one brother is an engineer, and the other a physician. Martha was introduced to her husband, an

American engineer working in Colombia, by mutual friends. They married and moved to the United States soon after that. Her husband died in 2000 and Martha is now a widow. She has many friends in the Maryland/D.C. area and travels extensively with them, and on her own. She has visited most of Europe and South America, and hopes to add China to her list. Wherever she goes, she takes her camera and looks for interesting architecture or landscapes. She professes to find macro and portrait photography difficult but has made some prize winning images in these categories as well.

A camera has been a part of Martha’s life as far back as she can remember. As a child, she shot mostly slide film and used her skills to document family vacations and events. Her interest in photography really took off, however, with the advent of digital photography. She has tried several other cameras but finds the Canon Rebel easy to use, light to carry, and best for her purposes. She is not concerned about its clipped sensor and has no immediate plans to upgrade.

Martha has studied with Corey Hiltz, David Luria, Josh Taylor, and with the Blue Ridge Workshops, and was enriched by these experiences. Now, there are additional learning opportunities on her horizon. She plans to attend a seminar on HDRI photography, sponsored by Penn Camera. She may join Corey Hiltz in 2011 for an autumn trip to China. She is also planning her annual trips to visit friends and relatives in Vancouver and in Colombia where she always finds new photo opportunities in these familiar places.

Text by Jean Hanson



December competition Judge, (cont'd from p.1)

She decided then that she would become an architectural photographer. In 2005, she spent five weeks in India. She had been there before and was excited to go back. Going to India is like going home for her. She shot 100 rolls of film. Being there with the camera and having time was a gift. When she got home and started to get the film developed, of course the pics were of people. It could not be any other way in India. That trip and India changed the way she saw the world. She is getting ready to return in January for her sixth trip. She may be in India three times this next year, if everything comes together as planned.

She considers herself an adventurer, a lover of color, culture, and the bewitching. She is drawn to the surface beauty, but the beauty within ultimately captivates and transports her. To capture and celebrate what it is that makes a people unique, not just in appearance but also in spirit, is a joy and gift beyond explanation. For her, photography is a means of recording a culture with all its subtleties.

Marti has a degree in Photography and one in Graphic Design from Northern Virginia Community College. She has studied with Norman Mauskopf, Cig Harvey and Magnum photographer Steve McCurry (green-eyed Afghan girl of National Geographic).

She got numerous honors in regional, national, and international competitions; and exhibited at regional and national venues. Her images have been pub-



Photo © Marti Belcher

lished in *Creative Quarterly Journal* and *Rangefinder Magazine*, among others. To know more about Marti, you can visit her Web site at www.martibelcher.com.

November, 2010, Splinters from the Board

Bob Dargel, President

Because of confusion with the November competition assignment, the Competition Committee will review the remaining assignments for this Club year and for 2011-12, to minimize the possibility of entrants misunderstanding the assignments.

The Board is investigating 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.

The recently purchased state-of-the-art laptop will be used for the first time at the December competition and should improve overall competition efficiency.

The Competition Committee will be starting to survey the membership as to their reaction to the competition categories during this year's trial implementation.

January Field Trip – Very Important!

Our January field trip will be to shoot the interior public areas of the U.S. Capitol. We will have a two-hour, private guided tour by a member of Rep. Chris Van Hollen's staff. Unlike a regular tour, we will be allowed to spend as much time as we like in the most photogenic areas. The date is Monday, January 10 at 2:00 pm. The group size is limited to 15 persons—first come, first served! If we have more than 15 members who are interested, Rep. Van Hollen has graciously agreed to offer a second tour on Tuesday, January 11 at 2:00 pm. Unfortunately, tripods are not allowed but this will be excellent practice for handheld, high ISO shooting! If you would like to join us for the January 10 tour, please contact Cynthia Keith at cikeith@comcast.net **as soon as possible**. More details about the field trip will appear in next month's *The Lens and Eye*.

NBCC Field Trip – December 15 City of Annapolis

Cheryl Naulty

The field trip for December takes us to Annapolis, the capital city of Maryland. Now you might think, why there? That sounds boring! And even though Annapolis is known as the “sailing capital of America,” what is there to see in December anyway? The answer is plenty!

Founded in 1649, this 350-year old city offers a delightful combination of history and a zest for living. Walk along the old brick sidewalks much as George Washington or Thomas Jefferson did in the days when Annapolis was the Capital of the United States. View charming town homes with window boxes and beautiful door decorations on narrow winding streets. Architecturally, Annapolis boasts some of the finest 17th and 18th century buildings in the country. The Hammond-Harwood House is said to have the most beautiful doorway in Colonial America. The Paca House and two-acre pleasure garden were built by William Paca, a three-term governor of Maryland and a signer of the Declaration of Independence. It is a fine example of classic Georgian architecture.

Sir Francis Nicholson designed Annapolis based on baroque design principles and renamed Anne Arundel Town in honor of England’s Queen Anne. He created a new city comprised of two circles high on a hill above the Chesapeake Bay, State and Church, both with radiating streets stemming out from them. In one circle is St. Anne’s, the Episcopal Church and the spiritual center of the capital. In the other circle, crowning the historic district and rising on the highest hill over the harbor, is the State House, completed in 1779. It is America’s first peacetime capitol and the oldest state house still in legislative use. The dome, completed in 1788, is an unusual design. It was constructed of timber and no metal nails were used in its construction and, to this day, it is held together by wooden pegs reinforced by iron straps forged by an Annapolis ironmonger.

Designated a Chesapeake Bay Gateway Site in 2001, the harbor area is the centerpiece of the Annapolis South County Heritage Area. It is a popular port of call for international cruising vessels and is a safe harbor for many boats and yachts, even in the off season.

The trip is on Wednesday, December 15. Although you are welcome to arrive and depart at will, we will meet as a group at 9:00 am at the Market House, across from City Dock. All of historic Annapolis is within a short walk of the City Dock. Maps will be

available. Lunch will be at 12:30 pm at McGarvey’s, 8 Market Space, across from the City Dock. Please let me know who will be there, so I can make lunch reservations for the group.

Best directions: Beltway to Route 50 East; Exit 24 to Rowe Boulevard; go around Church Circle to a right onto Duke of Gloucester Street. Look for the first sign indicating public parking on the left about half way down the street.



Photo © Cheryl Naulty



Program Night, December 8 (cont’d from p.1)

Corey’s presentation will cover the unique and creative possibilities of the Lensbaby family of lenses and accessories, such as creating the soft dreamy look that draws the viewer’s eye with selective focus. A Lensbaby can be used to photograph everything from landscapes to people to close-ups, giving you a fresh perspective on all subjects. The evening will be a way to find out about the Lensbaby lenses, as well as the accessories available to expand the types of images you can capture with your Lensbaby. Learn how to create dramatic effects as well as place the sweet spot of focus right where you want it. Come and get inspired with a new way of seeing the world. Corey will have copies for sale of his latest book *Lensbaby: Bending Your Perspective*.

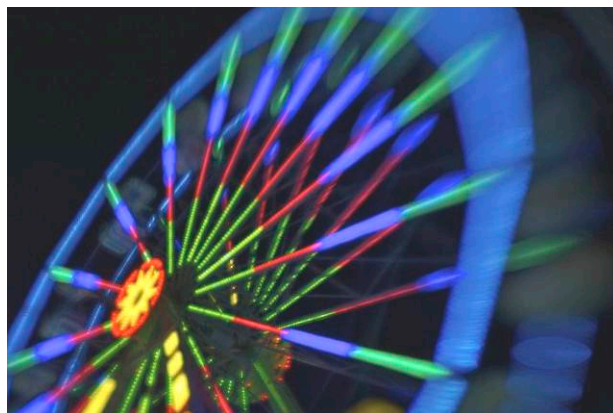


Photo © Corey Hilz



PSA News

Judy Burr, NBCC PSA representative

The recent Lightroom 3 workshop presented so well by Alan Sislen, assisted by Chris Hanessian, was made possible because of NBCC's PSA membership. The club owes much to these two members for a fantastic job in presenting this program—they did above and beyond what was intended and all those who attended benefitted from all their effort. Thanks Alan and Chris!

PSA is growing: since 2007, membership has grown from about 4,500 to 6,400. Part of this growth is probably due to the efforts made in China to connect its photographers to others around the world. Sharp Todd, APSA, PPSA, Chapters, Councils and Clubs Vice-President, reported that PSA now has over 500 member clubs. Sharp sends *The Projector* to member clubs' PSA representatives. It is then circulated to club members. I hope you will take time to read it when you receive it via Gordiegram. NBCC is mentioned this month for receiving an award for *The Lens and Eye*.

PSA has a large **Print Collection** of approximately 4,000 images that was appraised at more than \$600,000 in 2008. At that time, the appraiser stated that it was the largest and perhaps the best collection of pictorial photography in North America. PSA now has a new home for this great collection at a gallery: "Untitled" in Oklahoma City, where PSA headquarters is located. "Untitled" has created a special archival storage room for the PSA Collection. So ... if you find yourself in Oklahoma City, go see some great photography.

Every year, PSA holds an international exhibition, which is judged and then shown at the annual conference. **Alex Guo** did very well in this year's competition by garnering 11 acceptances and one Honorable Mention. You can see all the winning photos on the PSA website at <http://www.psaexhibition.com>. This is a great way to see winning images from around the world. There is an article about this exhibition with some photos in the current issue of the *PSA Journal*.

The latest chat in the PSA Camera Club Sparkle group has been about clubs having "specific interest" groups. The Nevada Camera Club said their main

goal is to develop a cooperative way for members to find inspiration, motivation, and to learn. They want to meet the needs of individual members. Their Web site can be found at <http://nevadacc.org/specint.html>. Other clubs have groups for the Canon G 9-12, Lightroom, MACs, other software, techniques, post-processing, and more. NBCC certainly has much to share with other clubs, but can also get ideas from them.

The November *PSA Journal* opens with Stan Ashbrook's software reviews; this month he discusses *HDR Expose* by United Color Technologies, which replaces their *HDR PhotoStudio*; the program includes an interactive histogram, digital color readout, multiple ghost reduction options, and plug-ins for Adobe Lightroom and Apple Aperture. Ashbrook also reviews *Exposure 3* plug-ins for Adobe Photoshop CS3 or later, Adobe Photoshop Elements 7 or later, and Lightroom 2 or later by Alien Akin Software Inc.; this is a new version of its film simulation plug-in for those photographers who want the tools of film photography; it has over 500 analog techniques and organic looks are back, like cross processing.

Books reviewed include *The Linked Photographers' Guide to Online Marketing and Social Media* by Lindsay Adler and Rosh Sillars; *Lights, Camera, Capture, Creative Lighting Techniques for Digital Photographers* by Bob Davis; *Mastering Canon EOS Flash Photography* by N.K. Guy and *Zen and the Magic of Photography—Learning to See and to Be through Photography* by Wayne Rowe. The latter helps photographers develop visual awareness, sensitivity and intuition.

"Drury's Digital Diary" this month is a continuation of his article in the October issue on grayscale. This time he provides his favored methods for conversion. Although fall is fast disappearing, an article titled "Fall Watercolors" includes some beautiful fall pictures with information on where and how they were taken. Keep it in mind for next year! Do you like photographing people, but want to learn some new ways to make your photos more meaningful? Check out the article "With a Smile and a Camera – Capturing Meaningful People Shots." The article gives some good pointers, especially for foreign travel. Plan your 2011 travel now—the annual PSA Conference will be held in Colorado Springs, CO from September 18 to 24.



On (Photo) Safari at the National Zoo

Text and Photos by Lori Ducharme

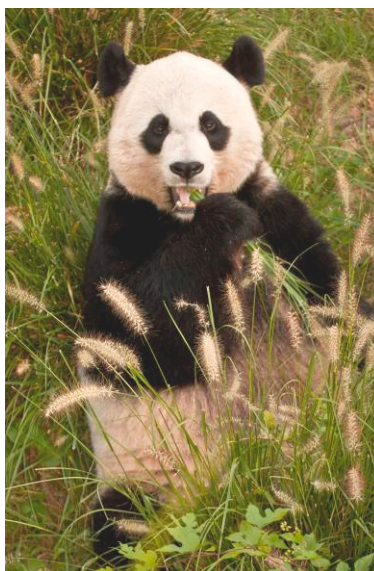
The National Zoological Park (NZN) is a treasure in our own backyard. With grounds originally designed by Frederick Law Olmstead and an array of activity behind the scenes, Zoo staff work hard to care for a vast collection of exotic and endangered species, and to give visitors a meaningful introduction to the science of conservation.

I have had the pleasure of being a volunteer for two “tours of duty” at the NZN. From 2000 to 2003, I worked along the Beaver Valley trail, which housed seals and sea lions, river otters, beavers, red wolves, and eagles (note: this section is currently closed for construction); I also worked at the Fujifilm Giant Panda Conservation Habitat from 2001 to 2003. After a temporary relocation, I returned to NZN in 2008 to work at the new Asia Trail exhibit. Asia Trail, located just off the Connecticut Avenue entrance to the Zoo, houses seven species: sloth bears, clouded leopards, fishing cats, Asian small-clawed otters, red pandas, giant Japanese salamanders, and giant pandas. Docents (or “interpreters” as we are called) are responsible for interacting with zoo visitors to answer questions about the animals, describe NZN research activities, and convey conservation messages that put these exotic animals in a context that guests can understand and appreciate.

Interpreters staff most of the exhibits on most days. They can be an invaluable resource for photographers: they will know which animals are most active at which times, what sorts of behaviors to look for, when and what type of enrichment activities are provided, and even when the sunlight is best or worst for photographing a given exhibit. Indeed, the Zoo is a great place for photography if you know when to go and where to look.

Fall/Winter (October through March) is a great time to visit the zoo, especially on milder days. The animals tend to be more active in cooler weather, crowds are smaller, and there is more room to set up a tripod and work without distraction. Here are some favorites of the public.

The giant pandas are the main attraction, of course, but their penchant for naps can make them frustrating subjects. They are generally outdoors by 8:00 am, and if you catch them on a lucky day you can find yourself standing alone and listening to one of these rare bears chomping its bamboo breakfast. But get there early—it is not unusual for them to be sound asleep again before 9:00 am, usually in a remote corner of the yard. Fortunately, they enjoy cold and



snowy days, and their January/February mating season makes them a bit friskier than usual, and potentially fun.

While you are at the panda yard, walk around the far end of the lower walk to check in on the red pandas. They are also more active on cooler days, and are usually up in one of the trees. Tate, the male, is among the

most photogenic critters at the Zoo (and we think he knows it).

Adjacent to the panda yard—either from under the walkway or from the new bridge on the upper level—is Phase 1 of the new Elephant Trails exhibit. Kandula, the juvenile bull elephant, likes to hang out under the bridge. On lucky days, you will see his mother and aunt wander down the far end of the new yard to the Elephant Outpost—you can reach it yourself by walking around the far side of the Elephant House. (Note: If it is under 45 degrees, the elephants are likely to be indoors and out of view.)

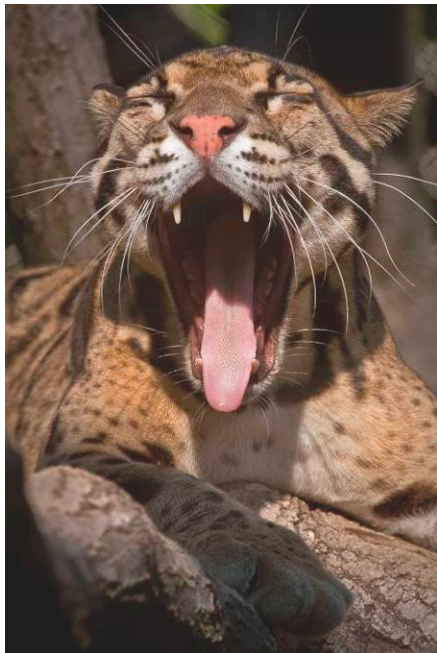


Crossing the big bridge at elephants, you will come to the Bird House. There is a variety of species in the



indoor exhibit; more in the large outdoor flight cage; and still more in the big yards behind the main house. There, the flamingos make great photography subjects, and the light is especially good in their yard early in the morning. Chicks are usually born in late spring, and make a fun contrast to their lanky pink parents.

We are expecting multiple adult cheetahs to return to the Zoo before the holidays. These cats will live in the three big yards between the Visitor's Center and Parking Lot A. For the most part, they will be visible and easy to shoot from the walkway. Ask an interpreter when they "run the cheetahs"—occasionally the keepers will set up a circuit in the large yard that encourages the cheetahs to run at full speed. It is a treat to watch.



While the occasional snowy day is a great time to photograph the giant pandas and red pandas, you will find most species off exhibit or held in their indoor enclosures when the temperatures are below 40 degrees. (Each species has a winter threshold temperature below which they are brought inside for their own comfort and protection.)

But do not skip the Zoo just because of the cold. Park in Lot D and walk over to Amazonia, an indoor tropical rain forest. (Let your camera warm up in your bag before shooting to avoid foggy lenses and condensation.) Downstairs, you can shoot giant fish and tiny tree frogs; upstairs, you can shoot free-ranging birds and monkeys in the large indoor exhibit. Next door, a pair of Andean bear cubs resides in an outdoor exhibit (open weekends only due to ongoing construction). Born in January 2010, they are still small, playful, and photogenic.

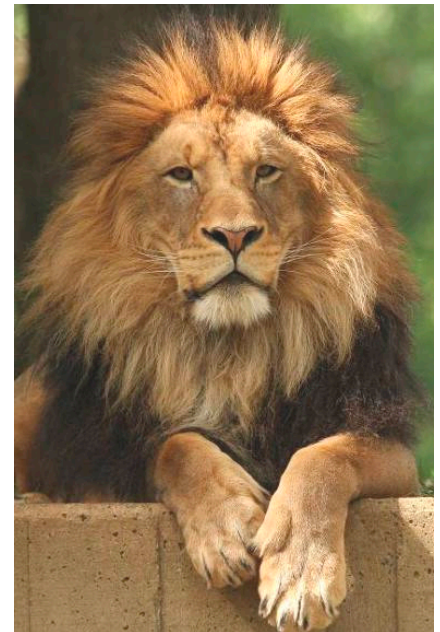
Other good places to spend cold days are the reptile house, the invertebrate exhibit (entrance behind the reptile house), and the small mammal house. All of these provide a wide variety of species that can make good photographic subjects—but be ready to experiment with shooting through glass, with flash.

The Great Ape and Think Tank exhibits, while interesting, are not the most photogenic locations for shooting primates. Frankly, it is best to wait to see them outside in warmer weather.

Sometime in late December, expect to see the lion cubs make their public appearance. Seven cubs were born in two litters in August and September, and some or all should be on view at scheduled times throughout the winter. (Note: this exhibit will be really crowded on weekends, but during the week you should have enough room to set up a tripod and shoot.) If the cubs are not out, Luke—the adult male—will likely be on exhibit. He is a gorgeous, majestic cat who is easy to photograph—just watch out for distracting backgrounds in his yard (cameras, cement walls, etc).

What to bring: If you plan to work mostly the outdoor exhibits and want to be maximally portable, a monopod will do fine (and is preferable if it is moderately crowded). For indoor exhibits, a tripod and off-camera flash are a must. Lenses in the 300-400mm range are helpful for shooting through fencing in the outdoor exhibits, while you will find use for your macro lenses in some of the indoor exhibits.

Logistics: From November 1 through March 30, Zoo grounds are open from 8:00 am to 6:00 pm, with most buildings open from 10:00 am to 4:30 pm. Become a FONZ member and park for free (your membership will pay for itself in two visits). And the FONZ Photo Club meets at 7:00 pm the first Tuesday of each month in the Visitor's Center. To better plan your visit, go to: www.natzoo.si.edu.



The Tsukiji Market

Text and Photos by José Cartas

On my way to Kuala Lumpur (Malaysia) last September, I had to spend two nights in Tokyo. With a 13-hour time difference to Washington, jet-lag was unavoidable, and I knew that I would wake up in the middle of the night. Determined to make lemonade out of lemons, I decided to use the (almost) sleepless night to be up early and go to the fish market.

The Tokyo Metropolitan Central Wholesale Market, commonly known as the Tsukiji Market, is the biggest wholesale fish and seafood market in the world. The market handles more than 2,000 metric tons of seafood daily; and more than 60,000 people work in the compound, including (but not limited to) wholesalers, auctioneers, and distributors. The throng of tourists that visited the market became a nuisance to those who do business there, and so the market banned tourists from the tuna auction on several occasions, with the latest ban ending in May 2010. The tuna auctions have been reopened to the public, but only 140 visitors—divided in two groups—are allowed in per day, on a first-come, first-served basis. The first group enters the auction from 5:00 to 5:40 am, while the second goes in between 5:40 and 6:15 am. Tickets for the auction can be obtained at the visitor center starting at 4:30 am.

Armed with a map in Japanese (courtesy of the hotel), I took a taxi to the market at around 4:10 am. After arriving, I noticed a not-so-long line forming on the street, with two guards giving the visitors a number to enter the auction. I was very happy to see that I got number 50. What I realized only later, was that I was number 50 of the second group! Had I arrived ten minutes later, I would have left empty handed.

To acknowledge that you are authorized to be in the area, you have to wear an orange vest provided by



the market. While waiting at the visitor center, a film explains the history of the market, the way the auctions are conducted, how buyers evaluate the quality of the fish, etc. Photography is allowed, but not flash photography—it interferes with the auction, which is conducted by buyers and sellers rapidly moving their fingers.

To access the tuna auction section, visitors follow a security guard along a predetermined path. No deviations from this path are allowed. Once there, you enter a brightly lit, refrigerated room, where buyers inspect the pieces that are going to be auctioned. The fish are arranged in order of quality: best pieces are those that have a good amount of fat, a balanced, rounded shape, and no signs of injuries from being caught.

The tails are sliced off, so dealers can check the quality of the fish by looking at the color and fattiness of the meat. Traders take a small sample from the severed tail and rub it between their fingers. They also look inside the tuna for additional quality checks, and hold a small piece under a flashlight, to see how the color changes. That is how they determine the quality of the fish: the less the color changes, the higher the quality.

This whole process of quality checking lasts about 15 minutes. Afterward, the auctioneer climbs atop a small stool, rings a brass bell, and starts shouting something incomprehensible, not only to those like me who spoke no Japanese, but also to Japanese people who are not initiated in the business. It is very interesting to see how the auctioneer not only keeps shouting,





but also simultaneously moves his legs, arms, and whole body. All the while, he is keeping an eye on the offers and writing everything down on a piece of paper.



Traders make their offers using hand signals only they understand. How they manage to communicate was not something that I could figure out while watching the auction. However, what was clear to me was that every 15-20 seconds a fish was being sold, because at those intervals a helper

would move towards the pieces and mark them with red paint, evidently with the name of the buyer.

As the lots were sold, the auctioneer kept moving forward, closer to the next lot, and repeating this process until another lot was sold. At some point in time, another auctioneer took over the action, and he was even more dynamic and faster-paced than the first one.

After the auction ends, the purchased fish is loaded onto trucks or, if bought by wholesalers inside the market, on small carts and moved to the many shops



in the wholesale area. There, the fish is cut and the final products for retail are prepared. Frozen tuna and swordfish are cut with large band saws, and fresh tuna is carved with special, very sharp, long knives, some of them over three feet long.

At 6:15 am sharp we were asked to return our vests and to leave the area. Before entering the market, and while inside, you are constantly reminded that this is not a show prepared for tourists; these are actual businessmen conducting serious trades and earning money. Therefore, your presence is tolerated but not especially welcome. Also, the market does not assume any kind of liability for accidents that may occur during the visit. As the brochure you are handed down says: "Your personal safety is entirely your own responsibility!" And you do need to pay attention when navigating the streets of the market. Trucks, forklifts, and small vehicles move around, sometimes at autobahn-like speeds. Particularly fast are the small three-wheeled scooters, with their drivers standing on them and maneuvering around other vehicles, boxes and, of course, those annoying tourists trying to photograph them.

The wholesale area, which could have been of photographic interest, is closed to the public until 9:00 am.





In the end, I decided not to wait the required two hours for this photo-op, but strolled a little through the Uogashi Yokochou area of the market. There were fruit and vegetable stands, as well as shops selling other wares such as knives, cooking utensils, or packing material. In fact, the whole area around the market is populated with numerous small shops offering a whole variety of merchandise, like this woman in front of her tea-shop.



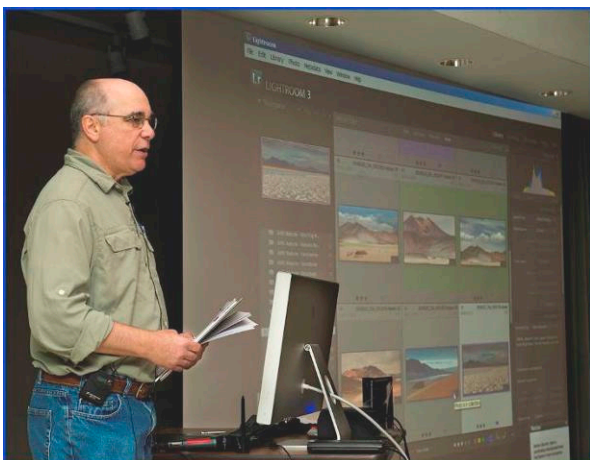
Finally, before heading back to the hotel for a much needed rest (although I was not able to sleep!), I decided to get something to eat. And what better way to end this tour than having a typical Japanese breakfast—consisting of miso soup, sushi, and green tea—in one of the many small, family-owned restaurants that abound around the market.

The NBCC Education Committee

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

The Education Calendar will be published in *The Lens and Eye* and also periodically via GordieGrams. To raise the visibility of the Education Calendar, NBCC has established a dedicated e-mail address for members and educational providers to use: EducationCalendar@nbccmd.org. If you have any suggestions about people, programs, or institutions that should be included, please forward them to this e-mail address.

Over time, we hope to establish a list of education providers so that we can remind them periodically of the opportunity to contact our membership through



the Education Calendar. Effective immediately, please use this e-mail address to inform us of educational opportunities that come to your attention and that you think might interest other members. Also, feel free to circulate this e-mail address to educational providers.

December 4 and 11, 2010. Epson Printing Workshop

Alan Sislen will discuss the selection of media by printing the same image on a variety of papers, selecting dye-based versus pigment printers, print size, optimizing images prior to printing, monitor calibration, paper profiles, printer drivers versus Photo-shop dialog boxes, soft proofing, output sharpening, etc. This is for attendees who own, or are considering buying, an Epson printer. The workshop may be repeated if warranted.

The program will last from 8:30 am to noon. The cost is \$5 per person. The group size is limited to 7 different people during each session.

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 no cost. 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.

Photo Essay 2011

Sunday, March 20, 3:00 – 5:00pm

Mark your calendars! Start working on your essays! The Photo Essay Committee is pleased to announce the Photo Essay 2011 program. This continues our Club's long-running annual tradition in which NBCC members produce slide shows of their beautiful photographs set to music. This is an afternoon of entertainment for our members, their families and friends, and other clubs around the area. Past programs have been awe inspiring, and this is our most popular event of the year.

This year, the presentation will be on **Sunday afternoon, March 20, in the auditorium of Rosborough Center at Asbury Methodist Village in Gaithersburg.** The auditorium seats 250 in a comfortable theater-like setting. Members of NBCC, residents of Asbury, and their respective guests, are invited to attend. Members of other local camera clubs are also invited. The event is free.

The show will be presented from 3:00 to 5:00 pm, with a short intermission.

Photo Essay Process

1. There will be approximately 20 photo essays in the program. All NBCC members are invited to participate in the program.
2. Each photo essay will be three or four minutes in duration, including titles and credits.
3. All essays will be prepared and presented using *ProShow* software. Volunteers will assist those needing help or those who do not have access to *ProShow* software. All photographs are made by the NBCC member(s), although exceptions are made for quality photos contributed by spouses.
4. A jury will select essays for inclusion in the program, based on factors such as quality and appeal of images, coherence and interest of theme, music, and overall variety in the essays.
5. Photo essay schedule:
 - a. By December 15, 2010, notify the Photo Essay Committee of your intention to participate. Describe your proposed essay and provide the set of 20-40 images that you propose to use. This is to be a **“body of work.”** Imagine that you are presenting an exhibit of your best images of a favorite subject. If you have presented a slide essay in the past, this year's essay should be a **NEW** subject. There is no need, at this stage, to prepare a draft essay.
 - b. By year end or earlier, the Committee will notify members whether to proceed with the creation of

an essay.

c. By January 31, 2011, draft essays, with music, are submitted, along with a short bio and some photographs of the author to use in the introduction. Constructive feedback will be provided to all authors in an effort to share knowledge and make the essays as good as they can be. The Committee will prepare short projected introductions for each essay.

d. By February 28, 2011, authors submit their revised and final essays.

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

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

Further Reading

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

Also, see www.photodex.com. Photodex is the publisher of the *ProShow* software, which is available to NBCC members for a 20 percent discount by calling 800-37-PHOTO or 512-419-7000. Contact Stu Mathison for the discount code. *ProShow Gold*, the recommended version for most members, costs \$64 after the discount. You can download a free trial version and prepare a few essays for fun and future use. The Photodex Web site has excellent on-line tutorials on using *ProShow* under “Support,” and also a gallery section with sample essays and demos of features. Two excellent tutorial books are also available from Photodex.

Please contact any of the Photo Essay Committee members with questions: Stu Mathison, Tom Field, and David Davidson. Also, Gordie Corbin and Judy Switt are very good sources of advice on essay creation.

Stu Mathison
Photo Essay Committee

Exhibition Opportunity for April 2011

Glenview Mansion

The NBCC Exhibits Committee is pleased to announce that we have arranged an exhibition at the Glenview Mansion, located at 603 Edmonston Drive, Rockville, MD. The exhibit will run from April 3 through 26, 2011. We anticipate being able to exhibit up to 25 photographs, depending on their sizes. Current dues-paying NBCC members will be eligible to submit up to three images for consideration for inclusion in the exhibit.

This is a themed exhibit. The exhibit, entitled "The Power of Color," will feature photographs where color is the predominant characteristic of an image—for example, a single color dominates the image, the combination of colors catches the viewer's attention immediately, or the color palette imparts a mood or feeling.

There is no time limitation on when the image was taken. Images submitted are expected to be acceptable for exhibition in a public space (e.g., no nudes).

Submissions should be e-mailed as an attachment to exhibits@nbccmd.org. All entries must be received by January 17, 2011 in order to be considered for the exhibit. *For the jurying process, submission of digital electronic images is preferred.* When submitting your entries, please include the following in your e-mail:

- Title of each image
- Final framed size, *listing width first*
- Price (if the print is not for sale, please note "NFS", Not For Sale)
- Medium (i.e. archival digital print, if printed with pigment inks; digital print, if printed with dye-based inks, etc.)

Similar to submitting images for our electronic competition, the file size should be less than 1 MB, with a size of 1400 pixels (width) by 1050 pixels (height), in standard JPEG image format. You will receive a confirmation e-mail acknowledging that your image(s) were received.

The schedule for the jurying and selection process is as follows:

- **January 17** – Deadline for submitting images for the jurying process.
- **January 31** – Jury selection process.
- **February 10** – Latest date members will receive notification of acceptance.
- **March 30** – All framed work, ready for hanging, must be delivered by the photographer to the Glenview Mansion from 10:00 am to 12:00 noon.

- **April 3** – Exhibit opens.
- **April 3** – Artists' reception, 1:30 to 3:30 pm.
- **April 26** – Exhibit closes.
- **April 27** – All framed work must be picked up from 9:00 to 11:00 am.

NOTE: Requirements for submission, matting, and framing for this exhibit are described in the Club's handbook, in the section entitled, "NBCC Exhibit Guidelines." Specific requirements for this exhibit are as follows:

- For this exhibit, framed images of 16"x20" are preferred. Limited space is available to display smaller and larger pieces. Anyone considering printing their image greater than 11"x17" (PRINT size, not frame size), should submit a test print for jurying, close to the final size envisaged, so the judges may consider its suitability for inclusion in the size desired.
- All matting must be **white** or **off-white**; not cream, gray or other colors.
- Framing should be in standard **black** wooden or metal frames. Frames should be of a professional quality, with a secured wire, ready for hanging.
- **As stated by Rule 9 in the NBCC handbook, a member may not exhibit the same photograph more than twice in ANY club exhibit, regardless of the exhibit location.**

Angelique Raptakis, Chair
Evelyn Jacob
Dawn Sikkema
Exhibits Committee



Call for entries for the Fifth Annual Photography Exhibition at the Capitol Hill Arts Workshop

The Capitol Hill Arts Workshop is seeking submissions of any and all photographic processes, black and white or color, traditional or alternative, material or digital, time-based, performance based, any work exploring the act of photography. The exhibition will open on January 8, 2011 and will run through February 4, 2011. Cash awards will be announced at the opening.

Entries must be received by December 17, 2010. Submit the following: a) Three to five jpegs on a CD; b) Image inventory list specifying title, size, medium, date and price (or insurance value); c) Contact info, including a mailing address, phone number, and e-mail; d) An entry fee of \$25.00 for up to five images, payable to CHAW.

Hand deliver or mail these materials to: CHAW, 545 7th Street, SE, Washington, D.C. 20003.

Results of Competition for November 2010 – Adult Human Face(s)

Competition Judge: Tom Wolff

Print

Traditional – 9 entries

1 st	Bill Seelig	Claudia
2 nd	Chuck Bress	The Hat
3 rd	Bill Richards	Biker

Novice – 11 entries

1 st	John Barnes	Artillery Captain
2 nd	Stuart Glickman	Maryland Cowboy
3 rd	Marcia Loeb	Mountain Viewer
HM	Ying Huang	Friends

Advanced – 6 entries

1 st	Chris Hanessian	The Salesperson
2 nd	Bill Seelig	Racer



Focus on NBCC Members

Two photos from **Sharyn Greberman** had been selected to be exhibited at the Emerging Photographers show at Deleplaine Visual Arts Center, which runs until December 24, 2010. Her image “Jetty and Lighthouse” was awarded first place by the juror, J.D. Talasek, Director of Cultural Programs of the National Academy of Sciences.

In his statement, he noted that “the history of photography is a tale woven by the interaction between innovations in technology and human creativity. The medium has evolved from chemical processes and the physics of light to include a new vernacular born of



“Jetty and Lighthouse” © Sharyn Greberman

Electronic

Traditional – 19 entries

1 st	John Willis	Grandmother at Buça
2 nd	Mary Rolston	Masai
3 rd	Jay Gartenhaus	Graduation
HM	Jay Gartenhaus	Paige at Prom
HM	Rebecca Tidman	Brown Eyes 3
HM	John Willis	Grandfather at Buça

Novice – 13 entries

1 st	Nancy Brun	Woman in Hat
2 nd	Cynthia Hunter	Soldier
3 rd	Ying Huang	The Chief
HM	Stuart Glickman	Lindsey

Advanced – 12 entries

1 st	José Cartas	Don Mateo
2 nd	Chris Hanessian	Lovin’ It
3 rd	José Cartas	Old Man, Istanbul
HM	Judy Burr	Panning for Gold in Nome



the digital and information age. The combinations of these human endeavors have shaped our ideas and perception resulting in a myriad of useful outcomes: the preservation of ideas, the documentation of the world around us, storytelling and invention; and an effective catalyst for both social and personal discourse. The photographs selected for this exhibit reflect the mediums diverse and evolving nature and begs us to continually consider our relationship to it.”



“Horsehead Cliffs” © Sharyn Greberman

November 2010 Competitions — 1st Place Winners

Print



Traditional – Bill Selig – “Claudia”

Electronic



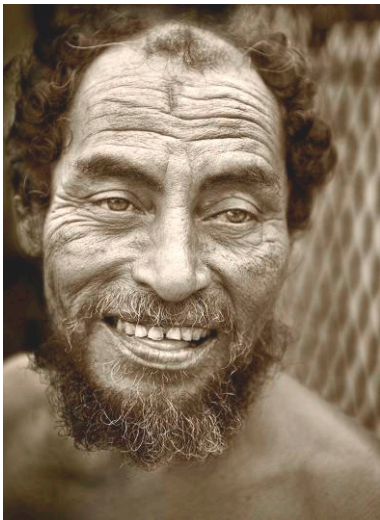
Traditional – John Willis – “Grandmother at Buça”



Novice – John Barnes – “Artillery Captain”



Novice – Nancy Brun – “Woman in Hat”



Advanced – Chris Hanessian – “The Salesperson”



Advanced – José Cartas – “Don Mateo”

Cumulative Scores for 2010-2011; Through November, 2010

Traditional Prints

35	Chuck Bress
32	Bill Richards
16	Bill Seelig
15	Bob Dargel
15	Jean Yuan
12	Les Trachtman
8	Chris Hanessian
8	Bill Ho
6	Mike Fleming
6	Jay Gartenhaus

Novice Prints

27	Stuart Glickman
16	Dawn Sikkema
14	Ying Huang
10	John Barnes
9	Art Hyder
9	Cheryl Naulty
8	Marcia Loeb

Advanced Prints

29	Chris Hanessian
18	Bill Ho
18	Bill Seelig
6	Dan McDermott

Traditional Electronic

22	John Willis
20	Jay Gartenhaus
16	Rebecca Tidman
14	Mark Segal
14	Paul Taylor
12	Judy Burr
12	Kent Mason
12	Jean Yuan
10	Art Hyder
9	Frank Herzog
9	Bob Peavy
9	Mary Rolston
6	Ira Adler
6	James Hammack
6	Dawn Sikkema

Novice Electronic

21	Martha Cain-Grady
21	Cynthia Hunter
20	Stuart Glickman
18	Ying Huang
16	Nancy Brun
14	John Barnes
12	Lori Ducharme
10	Louise Roy
9	Art Hyder
6	Ken Goldman
6	Sharyn Greberman
6	Cheryl Naulty
6	Dawn Sikkema

Advanced Electronic

54	José Cartas
23	Chris Hanessian
12	Willem Bier
12	Judy Burr
12	Alex Guo
10	Evelyn Jacob
6	Barbara DeLouise
6	Don Martell
6	Rebecca Tidman



"A photograph is always invisible, it is not what we see."

Roland Barthes

Focus on NBCC Members

NBCC member **Arthur Hyder** has been chosen as a Highly Honored Photographer in the "2010 Nature's Best Photography Windland Smith Rice International Awards." His picture "Baby Grizzly" was judged against more than 20,000 images, and selected in the "Animal Antics" category.

This picture was taken in June, 2009 at Lake Clark National Park, located in South Western Alaska. It consists of more than 6,250 square miles, and has less than 6,000 visitors per year. There is no road access to Lake Clark, and most visitors arrive either by float planes or small planes that land on the beaches. The prime attractions are fishing and bear photography.

The Season is short—from Memorial Day to Labor Day—but seems to have three distinct parts. In June, the large males come early to eat the sedge grass, clam, and mate; followed shortly thereafter by the females with cubs 18-30 months in age. Cubs are generally born in late winter. The mothers and cubs usually separate in the second or third summer, when the females mate with one of the large bears. In the July time frame, the large male bears go into the back country where food is more plentiful and the mothers with 6-9 month old spring cubs arrive. They do not come down earlier because the large male bears will

kill the young cubs. In the August time frame, all bears are seen, but are preoccupied with the late summer salmon run.

Here is how Art got the shot. "This baby bear was playing in a grassy meadow on a summer day. The mother grazed nearby, keeping a close watch on her cub. This shot was difficult due to the cub's constantly changing position and the height of the grass around him. Also, the camera kept focusing on the grass and not the subject—but eventually I got this shot of the bear appearing to wave." Specifications: Canon 50D; 500mm *f*/4 lens; 1/500 sec at *f*/7.1; ISO 200; Gitzo G3531 tripod; Kirk BH-1 ballhead.



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North Bethesda Camera Club
15641 Gold Ring Way
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