



The Lens and Eye

North Bethesda Camera Club

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Calendar

April, 2010

- 6 Community Outreach – PCR: 7:00 pm.
- 7 Electronic Competition Night: 7:30 pm.
Judge: Stephen Passman.
Hospitality: Marcia Loeb, Anita van Rooy.
- 12 Photo Project Critique: 7:30 pm. Kent Mason's.
- 14 Print Competition/Program: 7:30 pm.
Joseph Rossbach.
Hospitality: David Davidson, Chris Hanessian.
- 18 Field Trip: Marching Through Time.
- 21 Board Meeting: 7:30 pm. Lee's
- 28 Program Night: 7:30 pm. James Steele.
Black and White Photography
Hospitality: Ying Huang, Marvin Sirkis.

May, 2010

- 4 Community Outreach – PCR: 7:00 pm.
- 5 Competition Night: 7:30 pm.
- 12 Program Night: 7:30 pm.
- 17 Photo Project Critique: 7:30 pm.
- 19 Board Meeting: 7:30 pm.
- 21 Field Trip: Chanticleer Gardens.
- 26 Workshop: 7:30 pm.

Competition Assignment

Open – Five years

Any photograph taken on or after June 1, 2004.



Print Competition/Program April 14 Joseph Rossbach

Paul Taylor

Joseph Rossbach will serve double duty at our April 14 Open Print Competition and Program Night. Joe will both judge the prints and present an overview of his photography and current activities.

As a full time professional nature and landscape photographer, author, guide, and workshop instructor, Joe's fine-art prints have appeared in national collections, galleries, personal collections and one-man shows.

Joseph's work has been featured in a number of books and calendars, as well as in national and regional magazines, including: *PHOTO Techniques*, *Outdoor Photographer*, *Mountain Connections*, *Blue Ridge Country*, *Digital Camera World*, and *The Nature Conservancy*. Joe also is the co-author and photographer for *50 Amazing Things You Must See or Do in the Greater Washington, D.C. Area* (Mountain Trail Press) and *The Ultimate Guide to Digital Nature Photography* (Mountain Trail Press).

Joseph is a team member and workshop instructor with Mountain Trail Photo, as well as a staff course instructor for *The Nature Photographers Online Magazine*. He travels the United States extensively, capturing new and exciting

Cont'd on p.3

Program Night, April 28 James Steele Black and White Photography

Stu Mathison

When one thinks about great photography, the first thing that comes to mind is often black and white photography. Historically, some of the most memorable photographs have been black and white. Some are "fine art," such as Ansel Adams' landscapes or Edward Weston's nudes. Others are photo-journalistic, such as the street photography of Henri Cartier-Bresson. The black and white version of an image is often much more expressive and engaging than the color version.

Although modern digital cameras and editing software facilitate the creation of B&W images, nevertheless there are special skills and techniques peculiar to B&W imagery in the capture, the lighting, the editing, the printing, and the choice of paper. B&W imagery is a distinct art.

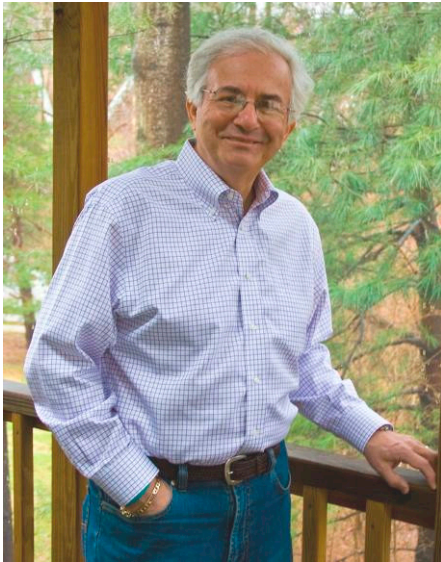
To help us understand and improve our skills in B&W photography,

Cont'd on p.3

**April
Competitions
Held on Two
Separate Nights**

Member Profile

Allen Melser



After nearly a year on the waiting list, Allen Melser is delighted to be a NBCC Member. Through attendance at competitions, workshops, and programs, he hopes to improve his photography. In the meantime, he is competing in both the Novice and Altered Electronic categories, and already won several awards.

Allen spent his early years in New Jersey. As far back as he can remember, he was fascinated by cameras. In Junior and Senior High School, he took every available photography course and worked as an image maker for each school's newspaper and yearbook. His camera then (which he still has) was a Samoca rangefinder. He continued his interest into the college years during which time he earned a Bachelor of Electrical Engineering from the University of Pennsylvania and a Law Degree from Georgetown University. He became interested in film making, made several films during college and, while at Georgetown, produced a documentary on the November 1969 protest march on D.C. Upon graduation, he decided to earn a Master's degree in cinematography at Boston University.

After a year of study, his plans were deterred by the high cost of producing a thesis film project. He decided instead to return to New Jersey and take the bar exam.

While in law school, Allen had been dating Ruth Kalish, a girl from his hometown of Elizabeth. Ruth was an excellent dancer and an aspiring actress. In 1972, he and Ruth were married and Allen began working for a private law practice. In 1975, he accepted a job as legal counsel for the Xerox Corporation and transferred to their office in D.C. Aside from a three year assignment for Xerox in San Pedro, CA, Allen and Ruth have become Washington area residents. Their two children, Lowell, who was born in New Jersey, and Jamie, who was born in California, both grew up in Rockville. Lowell now works as a reporter for Baltimore's WBAL TV, and Jamie is a celebrity make-up artist in Los Angeles and spokeswoman for Mark Cosmetics, the youth-oriented branch of Avon.

Through the years, Allen has never put down the camera. He has films documenting every phase and event of family life. He has also contributed his talents by making videos for the Arlington–Alexandria Coalition for the Homeless and The Hebrew Home. The process of producing a finished product, however, was very time consuming and included not only capture and development, but editing, titling, and sometimes music or voice-overs. In 2008, when digital cameras became readily available, Allen bought a Canon 40D and decided to try something new. He quickly became enamored with digital capture, the ease of processing and printing, and of producing a usable slide show. He soon moved up to a Canon 5 D Mark II and also carries a Canon G10 in his pocket for unexpected photo opportunities.

His digital darkroom includes a complete Mac set-up with three computer screens. He post-processes in Photoshop CS4 and uses Aperture for processing and filing. He likes using Aperture to produce quick slide shows and for its ability to search files for images based on face recognition or GPS calculations. He has his prints made on Smug Mug and is working on setting up a website for his images under www.melserphotography.com.

His favorite subjects are macro and travel images. He has never been a landscape photographer, as he hates to get up early to catch the sunrise. Sunsets are okay, however, so he will do some landscapes in the evening. He also likes to capture unusual or odd occurrences and many of his images feature a quirky take on reality. He uses a tripod when necessary, but frequently shoots without.

Allen is currently completing a mail order course from the New York Institute of Photography. He reads all the materials, even though he considers some of it to be pretty basic, and does all the assignments. He has found it helpful in assisting him in his transition from motion to still photography. He also downloads educational podcasts from his computer on various photography-related subjects and listens to them on his daily two mile walk.

Allen has no immediate plans for retirement. He is currently a partner in Jacobson and Holman PLLC, a firm specializing in intellectual property law. His wife works free lance as a "Master Tour Guide" informing tourists on various aspects of D.C. history. Allen welcomes photography as an opportunity to enrich his life and broaden his artistic horizons.

Text and Photo by Jean Hanson

April Electronic Competition Judge: Stephen L. Passman

Roy Sewall

Steve has been photographing since he was eleven years old. (He is now over 40.) His first “good” camera was an Agfa Isolette, probably brought back from Germany by a GI after WW2 and still in pretty decent working condition. He is not a specialist in the sense of subject material. He does like life, so it is not shocking that his favorite subject is people, though characterizing him as a “street photographer” puts him in a claustrophobic niche. He seldom uses special techniques to produce or modify photographs; indeed, he most often carries but one camera and two prime lenses, and most of his work is printed with minimal modification. He does believe in personal vision: for the most part photographs are not “taken;” rather, photographs “make themselves known to him.” When he is not photographing or writing, he is a university professor of mathematics and a pretty decent cook.



March, 2010, Splinters from the Board

Tom Sullivan, President

Chuck Lee, Membership Chair, reported that we have 43 persons on the waiting list.

The Assignments for the 2011-2012 year were approved. They were developed by a committee led by Chris Hanessian and consisted of Cheryl Naulty, Stu Reiter and Bill Olson

A change to the Membership Application form was approved that moved the final date for current members to renew their membership from July 15 to June 15.

The Board approved a motion to accept new competition categories for the 2010-2011 year. Details of these categories will appear in a future *The Lens and Eye* article.



Adjustments to the 2009-2010 Membership Booklet

New e-mail:

Les Trachtman lestrachtman@gmail.com.

April, 2010

Competition/Program, April 14 (cont'd from p.1)

images every year. Joe lives in Towson, MD with his wife Amber and their son Phoenix.

You can view more of Joe's work and explore his blog, articles, tips, and activities at his website www.josephrossbach.com. CHECK THIS OUT!!! You do not want to miss this opportunity to follow Joe's discerning eye and wide-ranging visual explorations, and to sample his deep experience of camera- and computer-imaging work.



Photo © Joseph Rossbach

Program Night, April 28 (cont'd from p.1)

James D. Steele, a longtime and well-known B&W photographer, will present a program entitled, “The Art and the Craft of Black and White Photography.”

Jim has a studio at the Torpedo Factory in Alexandria. His wife Kathryn is also a photographer. Jim specializes in B&W photography and Kathryn specializes in color. Jim has been developing his photographic skills since he began shooting and printing at the age of 12.

Over the years, he has studied with Cole Weston, George Tice, Joyce Tenneson, Christopher James, Carson Graves, and Martha Casanave.

He works primarily in medium and large format, and is noted for his “scapes” of land, sea, and body, using both traditional and digital photographic imagery.

Jim has taught photography courses and workshops at the Art League School in Alexandria, VA, the Smithsonian Institution, VisArts in Rockville, MD, and Photoworks, Inc. at Glen Echo Park. He has guest lectured at Georgetown University.

Jim says that he “loves work that has a sense of light. Great photographs have a depth and luminosity that makes them come off the paper. Regardless of the subject, that is what I try to achieve in my work.”

Regarding the use of traditional film and darkroom printing versus digital technology, Jim says:

"While I come out of a strong traditional darkroom background, the vision that resulted from my traditional work has made it possible for me to easily incorporate digital workflows into the creation of my work. I'm very glad I have both technologies available to me.

"Digital techniques have made it possible for me to create images from negatives that would have been impossible to print in the darkroom. In many cases, the extremely fine manipulation of tone and contrast in minute parts of the image necessary to make the fine print are not possible in the traditional darkroom. Today, these subtle changes can be created digitally with a degree of control that would never have been possible before.

"In the end, it's not about the process; it's about the image. It either works or it doesn't."

Jim's program on B&W photography is the second in a two-part series. The first program, presented by John Burgess on March 31, provides an overview of digital inkjet printing with an emphasis on color management and color printing. (See article in the March issue of *The Lens and Eye*.) The upcoming program by Jim Steele focuses specifically on B&W photography and printing.

We are delighted to have Jim Steele to stimulate our interest and to expand our skills in B&W photography. Further information on the work of Jim and Kathryn Steele can be found at: www.photographybysteele.com.



Photos © James Steele

Field Trip – April 18 Marching Through Time

Alex Karlin

On Sunday, April 18, from 11:00 am to 4:00 pm, we will go to the Marietta House Museum, 5626 Bell Station Road, Glenn Dale, MD (301-464-5291). You can contact me at (301) 938-8235 (cell), (301) 294-6031 (home), or karlin2@comcast.net

Highlights: Living history encampment encompassing costumed re-enactors from Bronze Age Celts to the Gulf War. Colorful and engaging demonstrations of camp and domestic life, military drills, period merchants, crafts and cooking on the grounds of the historic Marietta House Mansion. Admission is \$5 per person. There is free parking nearby at the Glenn Dale Community Center with continuous shuttle service.

Directions: Proceed on Capital Beltway (I-495) toward Prince Georges County. Take Exit 20A from I-495 onto Route 450 (Annapolis Rd.) North. Proceed north on Route 450 for 4.2 miles. Turn left from Route 450 onto Route 193 (Glenn Dale Blvd.). Proceed on Route 193. DO NOT take the first left (.3 mile), which is Bell Station Rd., as there is no parking! Instead, proceed on Route 193 another .6 mile to the second left (your first traffic light), which is the entrance to the Glenn Dale Community Center: 11901 Glenn Dale Blvd., Glenn Dale, MD 20769. Park at the Center and take the shuttle bus to the Marietta House Museum. It takes approximately 45 minutes from Rockville.

Added Notes: At 4:30 pm there will be a post-event gathering of NBCC'ers at the Buffalo **Wild Wings Grill & Restaurant** in the **Vista Gardens Marketplace** shopping center. This is a new shopping center and the nice large restaurant features burgers, sandwiches, salads, beer and, of course, wings. Directions to the restaurant from the Glenn Dale Community Center are as follows: Turn right from the Center onto Route 193 and proceed .9 mile. Turn right onto Route 450. Proceed on Route 450 for 1.6 miles. At that point, the road becomes Route 704, and Route 450 splits off to the right. Stay on Route 704 and immediately turn left (at the light) into the **Vista Gardens Marketplace** shopping center. Once into the shopping center, turn right. **Buffalo Wild Wings Grill** will be on your right (next to the Starbucks). The address of Buffalo Wild Wings is 10601 Martin Luther King Jr. Highway, Bowie, MD 20720, (301-464-9292).

Special Note: Mapquest will direct you to take Beltway Exit 22A and Route 193. I drove both routes, and Exit 20A/Route 450 seems simpler, faster, and it takes you right past the Vista Gardens Marketplace shopping center, where the post-event gathering will be.



PSA News

Judy Burr, NBCC PSA representative

Henry Ng, PPSA, PSA Services Vice President has reported that the PSA Print Collection of 5,000 prints is being digitized and DVDs will be produced from them. This will enable more members to see this outstanding print collection. There are many new PSA A/V programs, starting with *Panorama* by Robert Griffith, FPSA, EPSA and *75 Years of PSA* by Stan Ashbrook, FPSA and Dana Cohoon. These programs are available to members and club members. *Making Panoramas Using Photoshop* describes the procedures in stitching several overlapped digital images in Photoshop. This would be especially useful for landscape photographers.

Several new books are reviewed in the February issue of *PSA Journal*. They are: *Camera Creative: Professional Photography Techniques for Innovative Images*; *Mastering Filters For Photography—The Complete Guide to Digital and Optical Techniques for High-Impact Photos*; *Mastering Digital Panoramic Photography*; *Cameras for Kids—Fun and Inexpensive Projects for the Little Photographer*; and *Photoshop Elements for Windows: The Missing Manual*. The March issue reviews *Photo Trekking, From Camera to Computer* and *Lessons in DSLR Workflow with Lightroom and Photoshop*.

There is an introduction to the PSA Conference in Charleston (October 3-9, 2010). The March issue of the *PSA Journal* includes descriptions of the classes and field trips that will be offered at the conference. This year's location is the closest to us since 2006, when it was held in Baltimore, so it is a great opportunity for a week of seeing and making great photos.

Software reviews in the February and March issues include: *Nature Illusion Studio* by Nusoft, *ColorMunki Photo* by X-Rite Photo, and *Silkipix Developer Studio Pro 4* by Ichikawa Soft Laboratory Co.

"Drury's Digital Diary," a regular monthly column, gives the results of a survey on which color channel gave the best contrast. The March issue continues this subject.

Who would consider photographing skunk cabbage? An article in the February issue is about just that. This gives us something interesting to photograph before

flowers bloom. The images show another side of nature that most of us would not see, much less think of photographing. It pays to keep eyes and minds open!

Newfoundland looks like one photo op after another, and the article "Newfoundland in a Nutshell" by Fabiola Forns certainly makes it look that way. Her website, www.avianscapes.com, is certainly worth a look. In the article she gives good information about photographing in a particular location and her website has some beautiful bird photography. For all you bird lovers and would be bird photographers—take a look and be inspired.

If you love ghost towns, be sure to check out the March issue of the *PSA Journal* for an article on "Bannack—A Montana State Park." Other ghost towns mentioned are Virginia City and Nevada City—both in Montana. Bannack was inhabited until the 1960s, so it is well preserved. Some photographers who attended the PSA Conference in West Yellowstone last year took advantage of the proximity to these ghost towns, which were less visited in September than they would have been during the height of the tourist season.

Orotoning? That is a new one to me, but I learned that this old darkroom process involved depositing a layer of gold on a negative or positive to make a metallic layer. Check out www.bsmithphotography.com to learn how Barbara Smith discovered a way to emulate this old method digitally. She calls it "Auratone" and the article has several examples of this method.

The March issue shows a new member from Virginia—NBCC member **Sigrid Vollerthun**. **Membership Milestones** from 2009 are also listed and include 40 years for **NBCC, Judy Burr** and **Rossmoor Camera Club**. The St. Paul Camera Club was recognized for 75 years of membership in PSA. Berks Photographic Society has been a member for 65 years. **Reminder:** Berks Photographic Society will hold their 51st Annual Photographic Conference June 11-13, 2010. See http://berkscamera.org/?page_id=8 for details as they become available.

The most recent issue of *The Projector*, a digital newsletter for PSA club reps gave results from the Adobe-PSA Club Photo Contest. Sixty-three clubs entered the contest and 13 of those were from outside the USA, while 9 of the 14 awards were given to members of clubs outside North America. You can visit www.pcms-photo.org/psaclubphotocontest and see the winning images. NBCC could certainly do well should the club choose to become involved.



A Brief History of Photography

Text by Bill Seelig

Today, a hot topic in photography is “What is altered and what is OK?” I have been photographing for over 40 years and plan (hope) to be an active photographer/member in good standing with NBCC over 40 years from now. We have all seen extensive changes to date and we may ask “What’s next?” and “What are future issues?” It is fascinating to spend a few moments thinking and addressing these topics. However, the answers are the tough part. (See the attached definitions to help follow along with the author’s train-of-thought).

Around Forty Years Ago

Over 40 years ago I, and many like-minded, were shooting massive amounts of film (see column 1 in the Table of the next page). Color had already come along, but I said to myself “Color is just a fad, I am going to stick with black and white.”

As time progressed, more color images were produced on film and slides with “Alt Human” (i.e., someone other than the photographer, see definitions) processing most color images. Meanwhile, zoom lenses and light meters built into cameras became more popular, so plenty of other photographers started turning over control of routine functions to camera systems with “Auto” features (i.e., the camera makes decisions and does things for the photographer automatically).

Around Five Years into the Future (or whenever)

In the near future (or whenever), photographers will have many more options than are available now. A given photographer could select to use only the latest gizmos, or select to use any combination of present and past technologies. For example, I might (if I wanted and decided to) take a photo with a 1920’s view camera in total manual mode on 1960’s 4”x 5” film, manually develop the film with 1940’s chemistry, and then scan the negative into digital using the latest wiz-bang digital software to process and/or print the image. Combining these technologies would likely be OK for competition, right?

Let us assume that a photo contest announces the topic of “Wild Animals in the Wild”. Photographer B (we will call him “B”) exclaims “This is going to be a great photo shoot!”

“B” has just bought the latest camera technology. Rather than just one, “B” decides to buy a swarm of five cameras, and he sets them up in the woods. Standard off-the-shelf software is already loaded into the

Definitions

Term	Author’s Definition
Photographer	A real human who does something by him/herself.
Manual	The photographer has total control.
Alt Human	Another real human who does something for the photographer.
Computer(s)	A system of one or more hardware/software systems in the camera, external, in the printer, or somewhere else (who cares where the computer(s) are physically located, right?). Most computers used today are digital computers. An Alt Human typically programs the computer and the photographer can often set the camera/computer in Auto or Manual for any/all functions.
Auto	The camera(s)/computer(s) take over, generally using the software/hardware developed by Alt Humans.
Film	An analog way of capturing an image (i.e., not digital).

swarm and it was written by a group of Tibetan monks, who have never seen a camera. They never watch television (or do other things like that), so they have really thought about what they are doing. They have come up with a great set of camera software that has all sorts of auto features and default settings. “B” does not have the slightest idea how the Alt Human software works, but “B” does not care as long as it gives good results.

“B” decides to hit the Auto Everything button on the camera swarm, because it is so easy and good. The swarm goes into the Auto Hibernate mode, but checks the latest satellite images in real time, looks for animal sighting reports on the internet and checks numerous other sources that “B” would have never thought of. The Auto Listen and Auto Look are standard features of Auto Everything, because the cameras have the appropriate sensors built-in. The Auto Alarm goes off when any member of the swarm detects anything promising, because the cameras have Auto Swarm Communicate software built into their wireless technology.

When any member of the swarm finally comes up with a good target in Auto Detect/Auto Identify mode, then the Auto ISO, Auto Shutter, Auto f-stop, Auto Focus, Auto Pan, Auto Tilt, Auto Zoom, Auto Track, Auto Shutter Release, Auto Compose and many other auto features are automatically set.

The in-camera software decides, “This looks like three bears, we better go into the Auto Multiple-Frames-Per-Second mode.” The Auto Fire command

Some Photographic Features – Past and Future

Topic	Column 1	Column 2
	Photographer A	Photographer B
	~ 40 Years Ago	~5 Years in the Future?
Camera loading	M	A
ISO setting	M	A
Shutter release	M	A
Number of frames	1 at a time	Multiple per second
Light meter	M	A
Shutter speed setting	M	A
f-stop setting	M	A
Focus	M	A
Lens focal length	Fixed	Zoom
Zoom	N.A.	A
Detection	M	A
Subject selection	M	A
Camera pointing	M	A
Composition	M	A
Image recording	M	A
Photo selection	M	A
Image processing	M	A
Image printing	M	A

is issued at the perfect moment, so all members of the swarm starts shooting in the Auto Coordinate mode. Images are, of course, shot in all sorts of visible/invisible wavelengths, with all sorts of exposures and zooms.

After a week of shooting, the swarm automatically calls “B” and says, “What do you want to do with these 50,000 images?” “B” wisely decides it would be a waste of time to fool around with these images himself, so “B” hits the Auto Select option. At this point, the members of the camera swarm start rating each of the 50,000 images. After 1,000 rounds of voting, the swarm comes to a consensus and selects the two best images. The Auto Delete button is standard, so the unwanted 49,998 images are automatically deleted. The swarm, of course, then goes into the Auto PhotoShop and Auto HDR modes, along with any other mode the swarm ‘thinks’ is appropriate.

At this point, the swarm invokes the Auto Preview command to send the images to “B”. However, the swarm in the Auto Communicate mode determines that “B’s” e-mail is down. The swarm knows the competition is coming up, so the backup default is Auto Send-Into-the-Competition mode, so off the two images go.

These two images turn out to be the best bear shots taken in the past 50 years, so “B” automatically gets first and second place. Meanwhile, the swarm issues the Auto Print, the Auto Dry-Mount, and Auto Mail command, so “B” gets two lovely prints delivered straight to his house. Of course, the prints were automatically signed and the prize ribbons automatically affixed. Boy! Are “B’s” family and friends impressed! “You are such a good photographer!” they shout. “Yes, I know!” ‘B’ replies.

Meanwhile, a group of hunters attend a camera club presentation on this standard off-the-shelf system. They are really impressed, so they have the software automatically loaded into their weapons. The only thing they have to do is change one single default option from “Auto Photo” to “Auto Kill.”

Some Things to Think About

In the very near future, the option for continuous shooting is going to be a reality, so showing movies is a very real possibility. Are we going to become a movie club?

We are pretty darn sure that computer software/hardware will continue to improve (it does not really matter where the computer(s) are located, right?). If/when the hardware/software gets good enough, then it can all be easily used on a single or swarm of cameras (i.e., in-camera manipulation).

How much Auto will be available? Probably lots, right? It seems no matter how much Auto is available, some “photographers” will select to use it all. Why not? “It’s sooo... easy!,” right? How much Auto is enough? How much Auto is too much? How would you define ‘the photographer’ at this point? How would you even define what is OK for competition?

In this fun brief history of photography, I look at some of what has been, what is available now or in the near future, and speculate what might be. My personal wish is that all present and future auto features have an AUTO OFF button, so “real” human photographers can continue to have the option to actually take/process their own pictures, which can be both exciting, interesting, and fun! However, based on recent experience I am not very optimistic that the photographer-humans will select the OFF AUTO buttons as often as they should!

P.S.: Thank goodness, my computer has Auto-spellcheck, because I can’t spell.



Mexico in January

Text and Photos by Jean Hanson

This was not your usual mid-winter dream vacation with sunny beaches, warm oceans, and tropical sunsets. Inspired by the recommendations of one of Lester's college friends, we combined a photo trip to the "Mexican Riviera" (region around Lake Chapala) with a look-see at Ajijic (pronounced Ah-he-heek), an AARP recommended retirement community.



The region was experiencing an unusually cool winter with evenings in the 40s and daytime highs a maximum of 70. We were glad we had brought some warm clothing. Our suite in Estrellita's, a recently renovated bed and breakfast inn, colorful with Mexican tiles, art and textiles, and opening into both an interior courtyard and an exterior garden, was a joy

to behold. Fortunately, our room also featured an electric panel heater for our use, as the Mexican homes are not centrally heated.

Our "arranged-for-in-advance" travel guide, Jill, met us at the Guadalajara airport and drove us to Ajijic. She re-iterated the parameters of her services as we drove. She would pick us up at 8:30 or 9:00 am to begin our daily tours. Aside from three days when our dinner was included, we would be returned to our lodgings by sunset. No early morning or evening hour shoots. Lester had heard this before but had hoped (when she saw how adorable we were) that she would be more flexible. No way!

So, aside from the images Lester took early every morning walking around Ajijic, most of our shooting was done in full sun or, on overcast days, shaded light.

So, what did we find to photograph?

One day we visited a lot of villages. The smallest was simply a single street with houses on either side. Yet, the houses had wonderful roofs of hand-made tile and sported the remnants of festive Christmas decorations. Village life centered here on a communal well shaded by a single large tree. Goats and chickens roamed freely. In another, larger, village, we encountered a group of farmers conducting a milk tasting ceremony. Numerous cows waited and each was milked in turn. The milk was passed around in paper



cups and evaluated by the men in the audience. Milk left over from the ceremony was laced with tequila and offered to us gringos to drink. Several children ran about and, when asked to pose, eagerly assembled for a group photograph.

In villages that are more prosperous, activities happen around the town square, which inevitably holds a Catholic Church. One such village, on the shores of Lake Chapala, featured a charming church. Its chapel combined classic Catholic iconography with Mexican colors and designs to produce a most colorful interior. Jill and I entered quietly, sat in the back (as a service was in progress), and took photos, using high ISOs and our elbows as camera tripods.



At the end of the day, we visited Petalan, a small fishing village on Lake Chapala south of Ajijic that is the winter home for hundreds of hungry pelicans. Here



the harbor includes several fish processing plants located around a circular bay. About 5 pm each day, the fishermen bring in their harvest and prepare the fish for market by filleting them. The heads, tails, and guts are loaded into wheelbarrows and dumped into the bay for the hungry pelicans, egrets, gulls and whatever else shows up for dinner. As the feed progresses, more and more creatures appear. It gets to be a lot of birds!



Guadalajara is Mexico's second largest city. We made a day trip to see some of the architecture, the people, the market, and two famous Orozco murals. Actually, we barely scratched the surface of what is available. We did see the famous murals in both the Hospicio Cabañas (once an orphanage, then a military post, now a museum) and in the Palacio de Gobierno.

No tripods were allowed in the Hospicio and no flash in the Palacio. Both buildings had interesting architecture and some garden vistas. I got a shot of the Cathedral spires through an arch at the Palacio.

Thursday is market day in Tonalá, which is a suburb of Guadalajara. There are hoards of people and plenty of activity. There are food booths, craft booths, glass blowers, genial policemen, musicians and orphaned puppies for sale. Most of the people are very friendly and do not mind photographers. I took numerous images of craft displays, particularly the colorful pottery. A pair of musicians playing nearby smiled whenever I pointed the camera at them, so I snapped them too. Lester particularly liked one of the wall mur-



als, so I photographed him walking in front of it. With lunch and more shopping included, it was a busy day.



We tried to photograph some "new construction," a group of lake-side condos. They were "Mondrian" looking and the colors, coral, gold and aqua, were very lush. The area, however, was guarded and despite much begging and cajoling, we could not get permission to enter. We settled for a view from the Chapala Golf and Racquet Club. This popular recreation area/gated community is located on one of the few auto-accessible hills overlooking the lake. The last half mile to the top is unpaved. Jill would not take her car on this road, so Lester and I hiked. The view was worth it, photographically speaking, even though we were there at midday. I tried to do some panos but did not end up with anything I liked. My best lake shot was taken at Ajijic and involves an old rowboat.

We had one day on our own with no guide and no transportation. We were looking for something close to home. Lester's rudimentary Spanish allowed him to communicate with Antonia, the Mexican housekeeper at the bed and breakfast. He asked her if she knew a



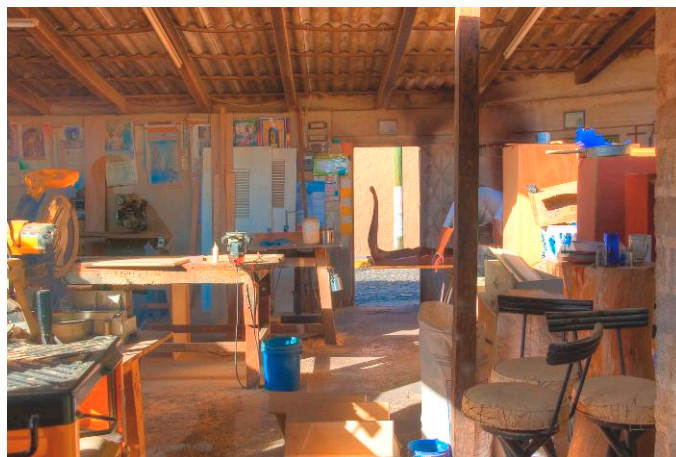
pretty señorita who would pose for us in the patio. The patio had blue walls, red and yellow furniture, and a big lemon tree. Lester requested that the model might wear a red, green or blue dress. Antonia brought us three beautiful señoritas in party dresses, one each in blue, green and red. They willingly posed two hours for us with no expectation of payment. Lester tipped them \$20 apiece and they went home very happy.

I was especially attracted to the Mexican cemeteries which, I think, are friendly looking. The Mexicans give special reverence to their dead relatives and friends.



They adorn their graves with flowers, pictures, statues and elaborate ornaments made of crepe paper and foil. The Ajijic cemetery was at the foot of a group of low mountains that were mist-shrouded in early morning. Jill picked us up (actually early) one day and we got a few good shots before the sun burned away the mist.

Ajijic itself is interesting. A few houses feature Spanish Colonial architecture with wrought iron balconies and other details. Many houses are attractively painted, some with extraordinary wall murals, while others are in picturesque states of decay. Shops and restaurants have open doors so you can see what's going on inside. We came upon an excellent cabinet shop near the B&B. The three cabinet makers welcomed our interest and allowed us to do HDR photos in their workshop. Another Mexican invited Lester into his garage to photograph his car. A shop keeper begged him to photograph her shop. Just walking through the village each day was an aesthetic experience.



The art scene in Ajijic is lively. We visited several galleries and attended an opening featuring a noted local photographer. The community center offers classes in painting, photography, and many crafts. Competitions and art fairs abound. The restaurants are also varied and relatively inexpensive, although they close rather early during the winter months. Many have gourmet chefs and extensive wine lists.

If you are out shooting in the morning, the Americans and Canadians on their daily stroll stop and talk to you and the Mexicans add their "Buenos Días." Curious dogs sniff you and wag their tails, shy school children look and giggle and skip on by, while teenagers in native costumes offer you flyers advertising forthcoming dance or drama presentations. There is much to like as well as photograph in this small Mexican community.

NBCC Exhibit “Nature: Near and Far” Village of Friendship Heights Art Gallery

On April 4, 2010, “Nature: Near and Far,” a photography exhibit by the North Bethesda Camera Club, will open at the Village of Friendship Heights Art Gallery I in Chevy Chase, MD.

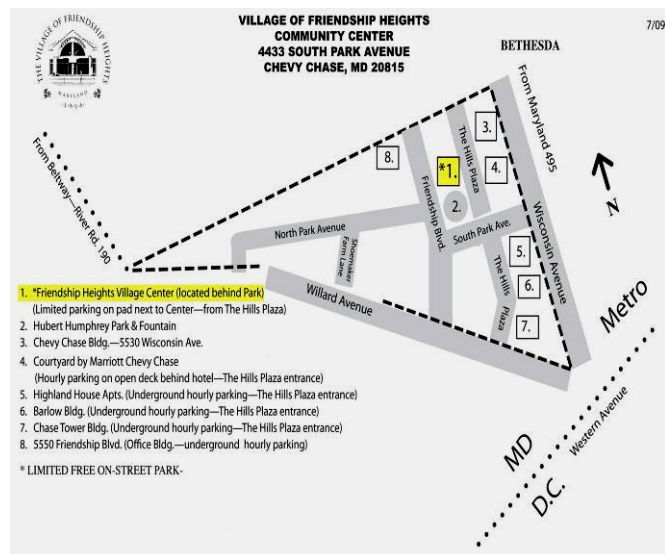
Judging took place in March by Tom Brett. From the 101 submitted photos, the judge selected 55 photos to be displayed and photos for the exhibit publicity. Members whose images were selected for inclusion in the exhibit have been notified with information about matting, framing, and hanging requirements.

The exhibit will run from April 4 through April 30. An artists’ reception is scheduled for Sunday, April 11, from 11:30 am to 1:30 pm. All members are invited to attend and extend the invitation to family and friends. Light refreshments will be provided.

The Village of Friendship Heights Art Gallery is located in the Friendship Heights Village Center at 4433 South Park Avenue, Chevy Chase, MD. While street parking is limited, parking is also available at the Courtyard by Marriott on the open deck behind the hotel (free on Sundays). The Center is a few blocks from the Friendship Heights Metro Station on the Red Line.

Exhibit hours are Monday through Thursday, 9:00 am to 9:00 pm, Friday, 9:00 am to 5:00 pm, and Saturday and Sunday, 9:00 am to 2:00 pm. Art in the auditorium is occasionally not available for viewing because of activities in that room; check with the front desk receptionist when you arrive or call ahead at (301) 656-2797. We look forward to seeing you at the opening reception.

*Angelique Raptakis
Exhibits Chair*



April, 2010

Workshops

The Umbria Photo Workshop with Frank Van Riper and Judith Goodman October 16-23, 2010

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, authors of the award-winning book *Serenissima: Venice in Winter*, 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 truffle fields.

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.

Package includes six nights in the fully restored 17th century villa Fattoria Del Gelso in Cannara, located on a 40-hectare working farm, literally at walking distance from colorful shops and restaurants and centrally located in the shadow of Assisi.

This is a trip designed for relaxed learning and sight-seeing via foot, bicycle and van, taught by two experienced location photographers whose work has been exhibited in and acquired by major museums in the United States. For more information visit www.experienceumbria.com.

Mollie Isaacs and Mary Lindhjem of Awake The Light Photo Tours and Workshops Full-day workshop on Saturday, May 8, 2010

The workshop will cover two topics:

1. Creativity and improving photographic techniques for macro, scenics and landscapes, wildlife, and abstracts. New ways to use shutter speeds, aperture, panning, cropping, and more to add creative and artistic looks to your work.
2. Use of Photoshop, Lightroom, and HDR (high dynamic range) to enhance images so that they look natural and not overworked.

The workshop will be at the Joseph Miller Center for the Photographic Arts, 4811 Catharpin Rd., Gainesville, VA, from 10:00 am to 4:00 pm, on Saturday May 8, 2010

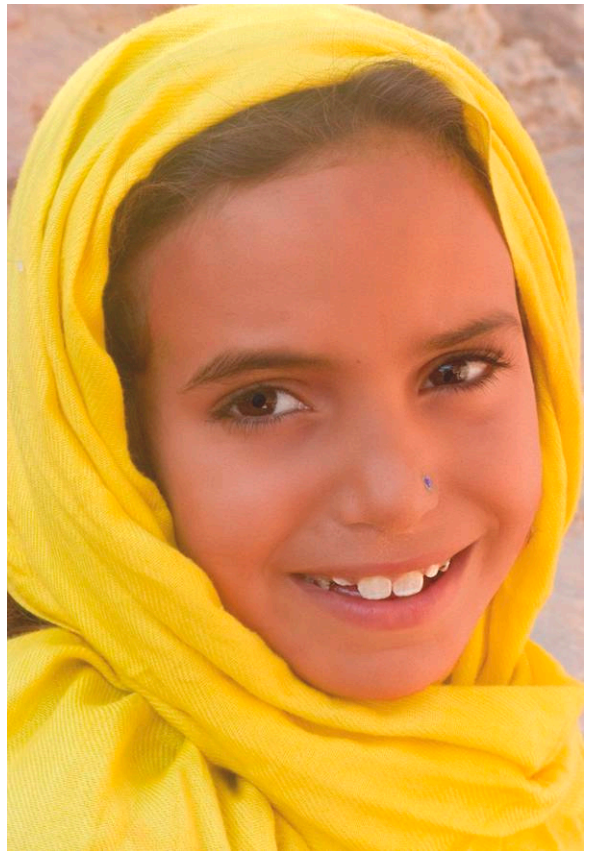
To register, e-mail Mollie Isaacs and Mary Lindhjem at awakethelight@cox.net.

February 2010 Competitions — 1st Place Winners

Electronic



Novice – Jeff Weber – “Tango 2”



*Advanced – Caroline Helou – “Traditional Fashion
Statement 1, Petra”*



Altered – Dawn Sikkema – “Gallery Hopping”

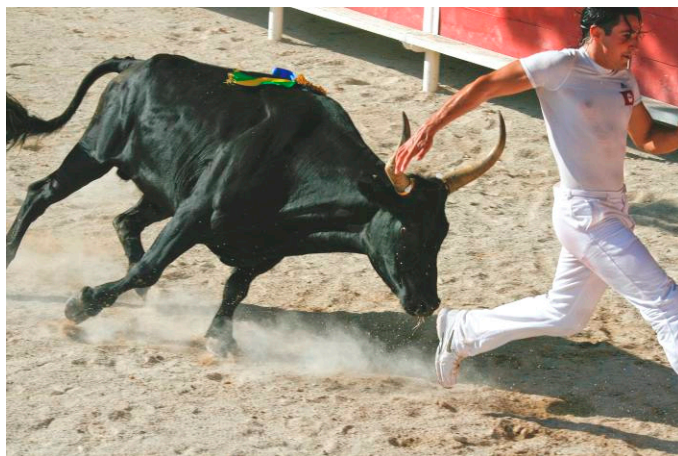
March 2010 Competitions — 1st Place Winners

Print



Black and White – Chris Hanessian – “Surfer Dude”

Electronic



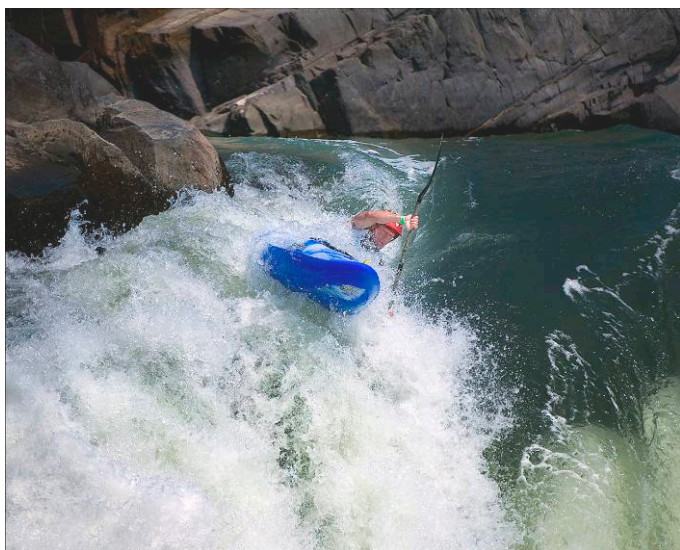
Novice – Dawn Sikkema – “Running from Camarina”



Novice Color – Dawn Sikkema – “Kayaking in Brittany”



Advanced – Angelique Raptakis – “Through the Hands”



Advanced Color – Chris Hanessian – “Blue Kayak”



Altered – Allen Melser – “A Day at the Beach”

Results of Competitions for February 2010 — Fashion Statement

Competition Judge: Jon Goell

Prints

Black and White – 8 entries

1 st	Chris Hanessian	A Bit Crazy
2 nd	Chris Hanessian	Chain
3 rd	Roy Sewall	Lock Keeper

Color, Novice – 5 entries

1 st	Mike Fleming	Wheaton Special
2 nd	Rob IJsselstein	A Pearl for a Girl

Color, Advanced – 10 entries

1 st	Chris Hanessian	Meridian Park
2 nd	Chris Hanessian	Red and Black
3 rd	Chuck Bress	Tall Girl Short Girl #2

Electronic

Novice – 25 entries

1 st	Jeff Weber	Tango 2
2 nd	Ira Adler	Nose to Nose
3 rd	Ira Adler	Turkish Mama
HM	Cynthia Hunter	Graduation March
HM	Cynthia Hunter	Renaissance Woman
HM	Stu Reiter	Sarah with Red Hat
HM	Dawn Sikkema	Wedding Finery
HM	Jess Stansbury-McCargo	Geisha Girl

Advanced – 29 entries

1 st	Caroline Helou	Traditional Fashion
		Statement 1, Petra
2 nd	Carol Lee	Queen and Court
3 rd	Sigrid Vollerthun	Wedding Boots
HM	Willem Bier	Trade Beads
HM	José Cartas	Drag Queen
HM	Lester LaForce	Brianna Giovani 2
HM	Janet Myder Hammack	Man in Surf
HM	Janet Myder Hammack	Mimis Shoes
HM	Bob Peavy	Pink Rabbit
HM	Rebecca Tidman	Lady in Pink Wig

Altered – 22 entries

1 st	Dawn Sikkema	Gallery Hopping
2 nd	José Cartas	Pride Parade
3 rd	Janet Myder Hammack	Personal Point of View
HM	Carol Lee	To Market
HM	Allen Melser	Uncle Who
HM	Janet Myder Hammack	Sisters
HM	Bob Peavy	Coney Nap

Results of Competitions for March 2010 — People in Physical Sports

Competition Judge: Frank Van Riper

Prints

Black and White – 7 entries

1 st	Chris Hanessian	Surfer Dude
2 nd	Bob Dargel	Tennis Anyone?

Color, Novice – 7 entries

1 st	Dawn Sikkema	Sea Kayaking in Brittany
2 nd	Jack Tierney	Oops!

Color, Advanced – 10 entries

1 st	Chris Hanessian	Blue Kayak
2 nd	Bob Dargel	Asperation
3 rd	Chuck Bress	Rowing Shell

Electronic

Novice – 19 entries

1 st	Dawn Sikkema	Running from Camarina
2 nd	Ying Huang	Kayaking
3 rd	Lori Ducharme	Changeup
HM	Jay Gartenhaus	Catching Air 2
HM	Jay Gartenhaus	Flying Edited 1
HM	Cynthia Hunter	Renaissance Duel

Advanced – 16 entries

1 st	Angelique Raptakis	Through the Hands
2 nd	Bob Peavy	Runners
3 rd	James Hammack	Summertime Ski Jump Practice
HM	Willem Bier	It Makes You Thirsty
HM	Judy Burr	Emma at Bat

Altered – 14 entries

1 st	Allen Melser	A Day at the Beach
2 nd	Marcia Loeb	Soccer Feet
3 rd	Lori Ducharme	On Deck
HM	James Hammack	Sunset Surfer Dude
HM	Janet Myder Hammack	Oops!

Cumulative Scores for 2009-2010; Through March, 2010

Black and White Prints

77 Chris Hanessian
31 Bill Seelig
27 Bill Olson
24 Chuck Bress
15 Bob Dargel
22 Roy Sewall
15 Chuck Lee
6 Jay Gartenhaus
6 Sharyn Greberman

Advanced Color Prints

63 Chris Hanessian
38 Angelique Raptakis
24 Willem Bier
24 Chuck Bress
23 Bob Dargel
21 Bill Richards
15 Beverly Gordon
12 Don Martell
10 David Davidson
9 Roy Sewal
8 Alan Sislen
8 Jean Yuan
6 Barbara DeLouise
6 Cynthia Keith
6 Bob Peavy
6 Les Trachtman

Novice Color Prints

27 Bill Olson
26 Jack Tierney
25 Marvin Sirkis
20 John Barnes
17 Cheryl Naulty
18 Mike Fleming
17 Rob IJsselstein
17 Cheryl Naulty
10 Stuart Levy
10 Dawn Sikkema
9 Bruce Cyr
6 Jay Gartenhaus
6 Marcia Loeb

Novice Electronic

54 Cynthia Hunter
52 Jay Gartenhaus
51 Paul Taylor
30 Stu Reiter
29 Ying Huang
28 Dawn Sikkema
23 Ira Adler
23 Allen Melser
16 Steve Gelband
16 Arthur Hyder
15 Jess Stansbury-McCargo
12 Rob IJsselstein
12 Cheryl Naulty
12 Beth Wensley
10 Jeff Weber
8 Lori Ducharme
8 Stuart Levy
6 John Barnes
6 Martha Cain-Grady
6 Martha Reeser
6 Michael Roberts

Advanced Electronic

50 Willem Bier
36 Alex Guo
31 Bob Peavy
29 Carl Root
28 Evelyn Jacob
24 Frank Herzog
24 Janet Myder Hammack
22 Angelique Raptakis
20 James Hammack
20 Kent Mason
18 Bruce Davis
18 Lester LaForce
16 Caroline Helou
15 Chuck Lee
14 José Cartas
14 Mark Segal
12 Judy Burr
12 Melissa Clark
12 Rebecca Tidman
9 Bruce Cyr
9 Carol Lee
8 Sigrid Vollerthun
6 David Davidson
6 Don Martell

Altered Electronic

47 Janet Myder Hammack
32 Evelyn Jacob
30 Allen Melser
29 Lori Ducharme
22 James Hammack
19 Stu Reiter
18 Judy Burr
18 Sharyn Greberman
16 Dawn Sikkema
15 Paul Taylor
14 Jim Hawkins
12 Jess Stansbury-McCargo
9 José Cartas
9 Arthur Hyder
9 Marcia Loeb
8 Bruce Davis
8 Sigrid Vollerthun
6 David Davidson
6 Frank Herzog
6 Carol Lee
6 Don Martell
6 Bob Peavy
6 Michael Roberts
6 Rebecca Tidman
6 Anita van Rooy



"Photography is a love affair with life."

Burk Uzzle

Framing the West: The Survey Photographs of Timothy H. O'Sullivan

Timothy H. O'Sullivan (1840–1882) was a photographer for two of the most ambitious geographical surveys of the nineteenth century. He traversed the mountain and desert regions of the western United States under the command of Clarence King and Lt. George M. Wheeler for six seasons between 1867 and 1874. O'Sullivan developed a forthright and rigorous style in response to the landscapes of the American West, and returned to Washington, D.C. with hundreds of photographs that revealed an artist whose reach far surpassed the demands of practical documentation. He created a body of work that was without precedent in its visual and emotional complexity, while simultaneously meeting the needs of

scientific investigation and western expansion. This exhibition offers a critical reevaluation of his images and the conditions under which they were made, as well as an examination of their continued importance in the photographic canon.

Framing the West is the first major exhibition devoted to this remarkable photographer in almost three decades and features more than 120 photographs and stereo cards by O'Sullivan, including a notable group of King Survey photographs from the Library of Congress that rarely have been on public display since 1876. Observations about his images by six contemporary landscape photographers contribute to the exhibition

At the American Art Museum, through May 9, 2010.

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