



The Lens and Eye

North Bethesda Camera Club

Volume 46 Number 10 <http://www.nbccmd.org> Editor: José Cartas nbccclensandeye@yahoo.com Summer, 2011

Calendar

July, 2011

- 12 Community Outreach – PCR: 7:00 pm. Year-End-Exhibit.
- 17 Field Trip: Takoma Park Farmers Market.
- 27 Board Meeting: 7:30 pm. Twinbrook Baptist Church.

August, 2011

- 21 NBCC Picnic: 4:00 pm; Anita van Rooy's.
- 28 Field Trip: Horse Show at Oatland Stables.

September, 2011

- 6 Community Outreach – PCR: 7:00 pm.
- 7 Competition Night: 7:30 pm.
- 14 Newcomers' Reception: 7:00 pm.
- 14 Program Night: 7:30 pm.
- 21 Board Meeting: 7:30 pm.
- 25 Field Trip: Latino Festival, Columbia Heights.

Annual Awards Event

The forty-sixth annual NBCC awards banquet was held this year at the Asbury Methodist Village in Gaithersburg on Wednesday evening, June 8. This was our third year at this venue, and it was as successful as the previous ones. John Villforth, Awards Event Coordinator, and his supporting staff made all of the arrangements for the delicious starters and for the well-stocked buffet served by the Asbury staff. The Rosborough Community Room was spacious and comfortable.

President Bob Dargel performed the duties of Master of Ceremonies

and kept the program on schedule. Because of a scheduling conflict with the auditorium, President Dargel started the program in the Community Room by presenting the Star Awards. Note that under a new system, points accrued in all competition categories are added together to arrive at a total points gained. Still waiting to adjourn to the auditorium, President Dargel induced Club officers and committees.

Once in the auditorium, the program continued to move along smoothly with awards to the accu-

Cont'd on p.7

NBCC Annual Picnic, Sunday, August 21

The NBCC annual picnic will be held, as it has for the past several years, at Anita van Rooy's home, 13932 Esworthy Road, Potomac, MD, on Sunday afternoon, August 21. The festivities will start at 4:00 pm and will be held rain or shine. Members, spouses and significant others are invited. Bring your swim suits as swimming is available in the beautiful pool.

Five dollars per person will be collected at the picnic to cover food costs. Participants are asked to bring a dish to share, such as fruits, salads, pastas, veggies, desserts, etc. Hamburgers, hotdogs and 'fix-

ens' will be provided. Please RSVP to Judy Switt by Wednesday, August 15 to let her know what dish you plan to bring and she can confirm that it fits into the "grand plan." She can be reached at work at (703) 938-3990, or at judy_switt@yahoo.com. Also, be sure to **bring a chair** for each attendee.

Directions from Rockville Area:

Follow Route 28 west (also known as Darnestown Road) about 9 miles from I-270. Turn left onto Seneca Road (Route 112) at the traffic light. Esworthy Road is the fourth left, about ½ mile, off Seneca. You will

see Anita's rusty mailbox on the right at **13932**. The house is out of sight from the road, set back at the end of the long driveway.

From Virginia or DC: From the Capital Beltway or Wisconsin Avenue, take River Road (Route 190) west through the village of Potomac and continue about 6½ miles. Turn right on Esworthy Road and drive less than two miles to **13932** and the rusty mailbox on the left.

Please drop off your items by the garage and then park along the driveway.

Member Profile

Alex Hoffmaister



Photo © Dick Mervis

Alex has only been an NBCC member since 2010, but has been photographing a variety of subjects with an impressive array of cameras for most of his life. He competes in the Advanced Electronic category, where this year he amassed a large number of points.

His first camera was a Nikon F (with a hand-held Gossen photometer). He had only one lens, a Nikkor 60mm macro. His next camera was a second-hand Nikon F with three lenses: a 28mm f/3, a 50 mm f/1.4, and a 135mm f/2.8, and all fixed focus. With this equipment, he learned the rudiments of the craft and did his own developing and printing in a darkroom set up in his home. He took pictures of dance and opera presentations at the National Theatre in Costa Rica, the country in which his (American) family resided. His images were used to grace the theatre's playbills and posters. The management also gave him a one man show in the theatre lobby. It was entitled "Alba y Crepúsculo" (that loosely translates to "Daybreak and Sunset") and consisted of street photography of children and older folks. All 13 of the images on display were sold.

Despite his interest in art, Alex decided to pursue math and soon earned a degree in Economics from the University of Costa Rica. He decided to earn a Ph.D., was accepted by Boston College in the United States, and, in 1984 departed for Boston. Alex brought his camera equipment with him but had little time for his hobby. While on a break from his studies, he met his wife-to-be, Andrea, in Costa Rica. They were married in 1986. For several years, his wife did most of the photography with a 35mm point and shoot camera, including family pictures. Alex received his doctorate in 1990.

After graduate school, Alex was offered a position at the International Monetary Fund. The Hoffmaisters moved to Maryland and now reside in Rockville. They have three children, all girls. The oldest just finished her first year of law school, the second is a high school math teacher, and the youngest is a student at Salisbury College.

Alex is also a member of the International Photographic Society (the IMF/World Bank camera club) and competes and exhibits on a regular basis. For many years, he continued to favor black and white film photography. More recently, he has moved to digital, to some color capture, and to having his work professionally printed. He currently owns a Leica film camera and several Nikon digital cameras. He recently traded in his D90 for a D7000. Besides the various enhancements, the 14 bit capture of the D7000 provides him with four times the shades of grey of the 12 bit D90. He also still uses his trusty Nikon F for street photography as it has an unobtrusive, waist-level, view finder. In addition, he has been exploring medium-format photography, using an old Mamiya 645ProTL and a Hasselblad 204FE, a gift to him from his father on Alex's 50th birthday. He uses

L'Imagerie in Bethesda to process his negatives and scans them using Silver Fast software and a modest Epson scanner.

Another favorite camera is a new Voightlander range finder (R2A), with a Zeiss Biogon 35mm F/2 lens. He purchased it at Adorama and used it to do street photography in Luxembourg and Estonia. Occasionally he plays with an ancient Russian Zenit 3M that has a special uncoated lens for Black and White photography. It is a 35 mm SLR and works best on "sunny 16."

Alex purports to be pretty much self-taught and self-directed, although he does appreciate judge's comments during NBCC competitions. Two of his images were published in *B&W Magazine's* "Single Image Contest Awards" in 2010 (second place: Fruits and vegetables) and 2011 (honorable mention: Architectural interiors). He uses Photoshop CS5 for his post processing, but has his images printed professionally. He is currently working on an "interpretation series." He reverses a small part of the negative of each selected image for the purpose of abstraction. His favorite subjects are nature, macro, and street photography. Check out his images at <http://www.flickr.com/photos/ahoffmaister/sets>.

The photography event "Look Three," held annually (two years on, one year off) in Charlottesville, VA is one of his favorite photographic learning venues. It consists of three days of workshops, slideshows, and interviews of photographers by NPR talk show hosts and gives participants insight into what and who is new in the camera art world. It is June 8-10 this year, and Alex and Andrea will be there.

Text by Jean Hanson

Summer, 2011

May, 2011, Splinters from the Board

Bob Dargel, President

New competition categories. The results of the recent member survey indicated that novice competitors would like to compete with other novices and not be combined with advanced photographers. As a result of this conclusion, the Board voted to change to eight the number of competition categories, starting next fall. Thus, there will be novice and advanced categories in all four competition situations: traditional and unrestricted, in prints and electronic images. The Competition Committee is finalizing these changes and will publicize them in time for the next season. There were no changes in the definitions of traditional and unrestricted categories.

Invitation to join the Mid-Atlantic Photography Association. A short presentation was given by Greg Daily, President of the Mid-Atlantic Photography Association (MAPA), which is the sponsor of the former Meadowlark Photo Expo and is now known as Mid-Atlantic Nature Photography Expo. This organization had extended an offer to NBCC to join their organization. Doing this would obligate NBCC to commit personnel to help run this annual event, a financial commitment, and the assignment of an NBCC member to coordinate activities with MAPA. In following discussions, the Board determined that there was little advantage for NBCC to accept the offer at this time, and voted not to do so.

2012-13 competition assignments. The competition assignments for the 2012-13 year were adopted and will be published in the membership booklet. They are also available on page 17 of this issue.

Annual NBCC picnic. The NBCC summer picnic will be held at the home of Anita van Rooy in Germantown, on Sunday, August 21. See the announcement on page 1 of this issue of *The Lens and Eye*.

2011-2012 Board of Directors

In accordance with Article VII of the Club's constitution, during the Program Night of May 11, 2011, the current serving members were unanimous re-elected to serve as NBCC's officers for the 2011-2012 Program Year. They are:

Bob Dargel, President
Carol Lee, Vice President
Paul Taylor, Treasurer
Lori Ducharme, Secretary

Congratulations and thanks to the whole Board, who have served us so well this year!

Summer, 2011

NBCC Field Trip – June 18 **Lilypons Water Gardens**

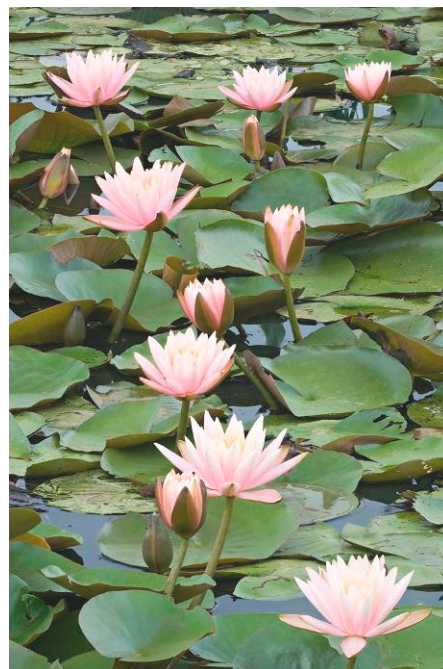
Cynthia Keith

Our June fieldtrip will be on Saturday, June 18 to Lilypons Water Gardens in Adamstown, MD. Lilypons Water Gardens was founded in 1917 by a private landowner and entrepreneur who loved goldfish and water lilies. Today, Lilypons is a commercial establishment with 250 acres of ponds, plants, and water gardening materials for sale. They have an amazing assortment of water lilies and other aquatic plants which should be in full bloom in mid-June.

Water lilies tend to open after the sun is up and the temperature begins to rise. So our first shots will be of the buds and, as the morning progresses, we will shoot the open flowers. There are display pools near the store, which offer wonderful opportunities for macro images. Larger display ponds lend themselves to telephoto and wide angle images of clusters of lilies. Tripods are allowed, and do not forget to bring your polarizer!

Management has agreed to allow us to enter before normal business hours. We will meet there at 8:00 am to take advantage of the early light.

It is a short 45-minute drive north of Bethesda to Lilypons. Carpooling will be available. If interested, please contact me at clkeith@comcast.net. Directions to Lilypons Water Gardens: from Bethesda, take I-270 North toward Frederick, take Exit 26 to Route 80. Turn right on Route 80W, Fingerboard Road. Go 1½ miles and turn left on Park Mills Road, then turn right on Lily Pons Road. Go 0.6 miles to Lily Pons Water Garden



on the right at the dark green gate and fence. The entrance is NOT marked! If you reach the wide concrete bridge, you have gone too far. If the gate is locked, please park on the shoulder of the road near the gate and climb over/through the fence to walk down the driveway.

Photo © Evelyn Jacob

Field Trip – July 17 **Takoma Park Farmers Market**

Deeva Garel

Mark your calendars for July 17 for photography and enjoying the fruits of summer. We are meeting at the Takoma Park Farmer's Market during the height of produce season.

The market is one of the oldest in the area. While not the biggest market in the area, there is plenty to attract your lens. Besides the 22 vendors selling produce, flowers, meats, bakery items, and other locally produced stuff, the people and architecture are good reasons to be there on a nice summer morning. The town itself is a national historic district originally established as an early suburb of Washington with easy access to the city via trolley. Development of the town began in 1883, and many of the houses and shops keep the character of older times.

The market opens at 10:00 am and is at the corner of Laurel and Carroll Avenues in Old Town Takoma Park. More information can be found at www.takomaparkmarket.com.

Let's meet at 9:45 am in front of Mark's Restaurant, 7006 Carroll Avenue. We can then make plans for meeting to debrief (and possibly eat!) after time to browse the market and neighborhood.

Please contact me at diwg2000@yahoo.com if you are planning to come on this field trip. This will facilitate notifying you in case there are changes in plans due to weather or other circumstances.

Field Trip – August 28 **Horse Show Photography at Oatlands Stables**

John Barnes

The NBCC Field Trip for August is set for Sunday, the 28. The destination is Oatlands Stables, which will be holding equine competitions on that day. According to the prize list for the event, there will be "Equitation" and "Hunter" events for competitors of various rankings, starting at 8:00 am. I suggest that we focus on the time period between 11:00 am and 5:00 pm or so, as containing the most exciting events.

Oatlands Stables is located at 5011 Riggs Road, Gaithersburg, MD 20833. NBCC members interested in participating are hereby invited to e-mail me so that I can send out additional particulars as they become available (jdbscience@me.com). Oatlands Stables is on the Web at www.oatlandstables.com. I encourage our members to browse the site to get a better idea of the level at which Oatlands operates. I hope to have information on matters like tripods and flash photography as the date draws nearer.

The last time we did an event like this was in 2007, at Ridgefield Farm. That event was entirely outdoors on a rather hot August day. Photos from that event are posted at <http://nbcc.phanfare.com/2093924>.



Moonrise/Moonset Times for Full Moons **in the Washington Area**

Date	Moonrise	Moonset
2011		
Jun. 15	7:40 pm	4:20 pm
Jul. 15	7:45 pm	5:16 am
Aug. 13	6:48 pm	5:11 am
Sep. 12	6:10 pm	6:01 am
Oct. 12	5:37 pm	6:47 am
Nov. 10	4:46 pm	6:35 am
Dec. 10	4:59 pm	7:14 am

Date	Moonrise	Moonset
2012		
Jan. 9	5:48 pm	7:26 am
Feb. 7	5:44 pm	6:37 am
Mar. 8	6:52 pm	6:13 am
Apr. 6	6:53 pm	5:16 am
May 6	8:08 pm	5:13 am
Jun. 4	7:57 pm	4:48 am
Jul. 3	7:31 pm	4:38 am
Aug. 2	7:24 pm	5:45 am
Moonset corresponds to the following day.		

Source: www.usno.navy.mil.



PSA News

Judy Burr, NBCC PSA representative

You have probably all seen old stereograph cards and viewers, but do you know that 3D photography is still popular and is becoming more so with the advent of easy to use 3D cameras and free processing software? The May issue of the *PSA Journal* is devoted to 3D photography and includes photos by some of the best known stereo photographers in PSA.

Bob Leonard, FPSA, EPSA of Maryland reviews the Fujifilm FinePic Real 3D W3 camera. Bob gives high marks for the camera design, but points out that viewing the images is still a problem. There is freeware on the Internet that helps with processing, but you still need 3D glasses. However, this camera makes stereo photography easier than having to make stereo cards. Software reviews cover several programs that can be used. Another article describes 3D technology and terminology, and is a good place to start understanding this form of photography. Albert L. Sieg, Hon. FPSA, ESPA, a long time stereo photographer, has written an article on Anaglyphs for 3D describing their history and tells how they are produced. He continues by discussing the disadvantages of anaglyphs and current uses of them. These images have to be viewed with red-cyan glasses and a pair is included with this issue, so you can see the photos in 3D. Another type of 3D photograph is described in an article by Eugene Mitofsky—it is a phantogram. The author describes fully how these are made and has illustrations to show the reader what he has done. A 3D camera is not required for these images, but you do have to make multiple photos of the same subject from different angles.

Other articles on 3D include Bob Leonard's "Photographing Faberge's Eggs" (worth looking at just for the beauty of the eggs!) and "Making 3D" Images by Nick Muskovac, who demonstrates how he makes his photographs with one camera and a slide bar. He also describes how he processes the images in Photoshop. Al Sieg has another article in the May issue and it is a treat to see his images of "Colorado's Gold" in 3D. Lynn Maniscalco provides a brief overview of the PSA 3D Hall of Fame and gives the reader some history of stereo photography. Andrea Shetley, APSA has written an article "Easy 3D: Stereo Photography for Everyone" and describes a variety of equipment that can be used and has been used in the past, and

provides us with a list of 3D resources on the Internet. PSA has had a Stereo Division for many years, but its' name was changed to 3D Division in 2010 since that better represents modern terminology. The Stereo Photo of the Year is judged at the annual PSA Conference. I was fortunate to be one of the judges last year and that experience gave me a new respect for the medium.

Although the column "Just for Beginners" may not apply to some NBCC members, this month it gives good definitions of Low and High Key photographs. That is one of our competition topics next year and this brief description is helpful in its relative simplicity. The author, Carole Kropscot, makes it clear that low key does not mean **underexposed** and high key does not mean **overexposed**.

Social networking is once again discussed in the May issue of the *PSA Journal*. This time the author, Lindsay Adler, discusses blogging essentials, includes a list of blogging terminology, and discusses Wordpress.org. She feels that Wordpress.org and Blogger.com are the most popular platforms to start with and both offer free hosting. You can read more about Adler at <http://blog.lindsayadlerphotography.com>.

As you know, PSA has been re-doing their Web site and it is easier to navigate. Although many parts are available only to individual members, the PSA Club Services area is available to member clubs. It provides information on all the interclub competitions. There are several categories of interclub competitions: Creative, Electronic Imaging, Nature, Photo Travel and Photojournalism. Information on all these is available at http://psa-clubservices.org/club_services/interclub_competitions.html. With all the excellent photography in NBCC, interclub competition is something that should be considered. This will provide the Club with another way to see how we compare with other clubs. For these competitions, entrants do not have to be Individual members of PSA, but members of a member club. However, much more is available to you if you do join PSA!



Framing and Matting

Text by Alan Sislen

During March, I led three matting and framing workshops in my studio in Bethesda, which were sponsored by the NBCC Education Committee. Thirty NBCC members, some with very little matting experience and others, who have been matting and framing for years, participated in the workshops. The objective was to help the inexperienced decide whether they should begin matting and framing themselves, and to provide the experienced participants with tips and techniques that would help them become more efficient in their matting and framing.

The workshops began with a discussion about the impact that mats and frames have on the viewers' perception of the professionalism and quality of photographs. Even small things, like the cleanliness of the mats, the straightness and "sharpness" of the bevel cuts, or how the mat color complements or conflicts with the image, can have a major impact on how your photograph is perceived. Attention to detail in your composition, your processing technique, and the impact of your image can very quickly be overshadowed by sloppiness in matting and framing. Just like the brightest part of the photograph draws the viewer's eye, an imperfection in the matting and framing can also draw attention away from the photograph. Whether your photograph is being presented in a competition, or being matted and framed for display, sloppy or miss-cut mats can seriously detract from the perceived quality of the photograph.

A discussion about mat cutters covered topics such as features, quality, and price. While mat cutters can be purchased for as little as \$50, it was strongly suggested that the features of \$150+ mat cutters (squaring arms, cutting mechanisms on tracks, production stops, build quality, etc.), often provided the user with a far easier and more efficient process and higher quality mat cuts. That said, if the user is only cutting a few mats each month, it might be far more economical to buy pre-cut mats, without making the investment in equipment, time and materials.

We then discussed glass and acrylic (plexi-glass). While "window glass" can be bought at the hardware store, the quality of the glass or plexi can have a major impact on the longevity of the framed photograph. Contaminants and ultraviolet radiation can degrade photographs. Glass and plexi can be purchased that contain a UV protective coating that significantly helps to reduce the impact of direct and indirect sunlight on photographs. One important reason to mat and frame your photographs in "standard" sizes (i.e.,

16"x20", 18"x24", 20"x24", 22"x28", 24"x30", etc.) is that glass can be purchased pre-cut in those sizes. If you plan to cut glass, be sure to always wear gloves, and be prepared for mistakes!

Reflections for framed photographs are a constant frustration for displayed work. Some "reflection-reducing" glass has a frosted surface. The good news is that reflections are reduced or eliminated. The bad news is that the frosted surface hides detail in your photograph. One alternative, "museum glass," does not have a frosted surface, but it is very expensive. Tru-View is one supplier of photographic glass and plexi, and their website www.tru-vue.com has much valuable information about various types of glass and acrylic.

When deciding on matting and framing materials, there is a constant trade-off between cost and quality. At the high end is conservation or museum matting, which is done with acid-free, cotton rag materials. Properly prepared cotton rag mat board is naturally inert and acid free, and will not discolor your photographs. We have all seen old, matted family portraits, where the mat board is discolored and has leached into the photograph. For a monthly club competition, the use of rag or non-rag mat probably does not matter. But if you are giving one of your prized photographs as a gift, or offering it for sale in an exhibit, then using a rag mat makes sense. The backing material (mat board or foamcore) should also be archival if you are concerned about permanence. The thickness of the mat board (generally, 4-ply or 8-ply) can add impact to your photograph, but 8-ply mat board is twice as expensive as 4-ply. Again, depending on the amount of matting and framing that you do, you may want to buy pre-cut mats and backing, or do it yourself. Nielsen-Bainbridge is a major manufacturer of mat board, and its Web site, www.nielsen-bainbridge.com, has extensive information on the various choices of mat board.

During the workshops, the advantages and disadvantages of aluminum versus wooden frames were discussed, as well as the cost trade-offs between pre-assembled frames and doing it yourself. Depending on your photograph, a simple, black frame may be appropriate, or an ornate, wooden frame may help present your photograph at its best. For club exhibitions, the choice of simple, black frames with white, or slightly off-white mats is for the consistency of the exhibit, not because every photograph necessarily looks best in that combination.

After discussing the various matting and framing materials, demonstration of the actual measuring and cutting of mats was done, including deciding whether

to leave a border around the image, using corners and/or T-hinges to secure the photograph to the mat or backing board, assembling frames, cleaning glass, and the final assembly of the entire package. To minimize errors, the old framer's adage "measure twice, cut once" was utilized. Logan, one the major manufacturers of mat cutters, has dozens of excellent matting demonstration videos on its Web site, www.logangraphic.com/videos/index.shtml.

There are many online sources, as well as a few local sources for matting and framing materials and tools. A few that were discussed included:

- Frame Destination www.framedestination.com.
- FrameMasters, in Merrifield, VA www.FrameMasters1.com.
- United Manufacturers www.unitedmfrs.com—order catalog.
- Miller's Framing, in Silver Spring, will cut mats, full framing.
- CMI in Beltsville—wholesale only www.CMI moulding.com.
- Guy Kuhn—www.guytkuhn.com.
- www.PictureFrames.com.

A few recommended books are:

- *Framing Photography*, by Allan R. Lamb, volume 6.
- *Conservation Framing*, by Vivian C. Kistler, volume 4.
- *Mat, Mount, and Frame It Yourself*, by M. David Logan.

We have all heard the saying, "clothes make the man (or woman!)." The matting and framing workshops emphasized that the matting and framing "make or break the photograph."



Annual Awards Event (cont. from p. 1)

mulated points winners in the print and electronic categories. Then in succession, awards in the top prints for the year were presented, a photo essay of all of the 2010–2011 electronic photos was shown, and the awards for the top electronic images of 2010–2011 were announced. During the process, End-of-Year Judge Scott Munson provided comments as to his rationale in selecting the winners. Appreciation was expressed to Judy Switt, Gordie Corbin, and Tom Field who made it possible to project the winning photos

and for compiling a projected image essay of all the year's electronic winners.

After that, President Dargel spoke about the Joe Razza Award for Special Service that the President is allowed to bestow at the awards banquet. (See the article in this month newsletter that excerpts from this part of the Presidents talk). Based on his service to the Club and his application of photography to community service, this year's Razza Award was presented to Chuck Lee.

Wrapping up the evening, President Dargel thanked all who helped make this forty-sixth annual awards banquet a success. Special acknowledgement was made of the contribution of Competition Chair Judy Switt, who coordinated all of the evening's photographic awards. A good time was had by all. Hope to see you there next year.



The Joe Razza Award

Many of our members have heard of the *Razza Award* and read a bit about it in the membership booklet. Many, however, have never heard the story behind the Award. When awarding the distinction to this year's recipient, Chuck Lee, at the June 8 annual banquet, I used the opportunity to tell the story of this award. Here are some highlights of what I said.

Back in the late 1990's, Ross Emerson, the Club President at the time, was contacted by Julia Mack of Potomac Community Resources, a nonprofit organization that seeks ways to enrich the lives of people who are developmentally disabled. She had noted that some of the people that they were serving were interested in taking pictures and she was looking for help in implementing some sort of a program to support this interest. Without hesitation, Emerson told Mack to "Call Joe."

"Joe" was Joe Razza, a retired magazine editor, who, Mack now says with a laugh, "probably had a hard time saying no to anyone." He was a beefy, bearded guy with a gravelly voice who would have made a pretty good Santa Claus, if Santa came from Brooklyn. Razza told Mack that he had taught photography to elementary school kids, high-schoolers—even elderly folks—but never had taught the disabled. He was game to try, though, and put together what

turned into a six-week course in basic photography that was an immediate hit.

The success of the first course convinced Mack to see the program continue in some form. With support from other members of the North Bethesda Camera Club, Joe and his colleagues turned the initial course into an on-going camera club that would meet every month. Thus the "Phabulous Photographers" was born.

Born in Brooklyn, NY, in 1929, Razza took an early interest in photography with the use of his father's Brownie camera. Razza was ordained a priest, but left the priesthood because of concerns over the church's civil rights policies and treatment of African-American members. His friends continually affirmed that "he was extremely socially conscientious."

Razza graduated from the Catholic University of America and worked for the National Association of Life Underwriters as a writer, editor, and photographer, retiring in 1994. He served as president of the North Bethesda Camera Club in 1994 and 1995, and held a number of very active committee positions throughout his membership.

I personally only knew Joe for a year or so after I joined the Club, but I could tell immediately that he was someone who cared deeply about people. He interviewed me for my member profile that appeared in the Club's newsletter, *The Lens and Eye*. He still enjoyed being a writer and editor. I remember well meeting him for breakfast on a Saturday morning and exchanging our histories from our respective photographic worlds.

In April 2004 his auto was struck by a drunk driver and Joe died shortly thereafter.

Because of the impact Joe Razza had on our Club and on the community as a whole, the North Bethesda Camera Club Board of Directors established the Joe Razza Special Service Award. This award is to be given, paraphrasing the statement in the Club's booklet, "in recognition of dedicated and outstanding service to and through the North Bethesda Camera Club in a manner that honors Joe's memory."

It has been the tradition that the NBCC President selects the individual to receive the Joe Razza Award. With so many intensely active and committed members, this is not an easy job and is one that I take very seriously.

This year I tried to look at the broader picture of Joe Razza's service, not just to the Club, but to his overall commitment to the promotion and application of photography in community service. Among the many fine

attributes Joe had, prominent among them was that he never said no when he was approached with an idea to help others, especially if it might involve his photography.

The recipient of the 2011 Joseph C. Razza Award for Special Service went to Chuck Lee. Chuck has held all of the Club's elected positions, had chaired a number of committees, and is currently the Membership Chairman. As with Joe Razza, Chuck uses his considerable talent in the photographic arts to support a number of community service organizations.

The Award states: "In recognition of outstanding service to the North Bethesda Camera Club and for the promotion and application of photography in community service." This Award sets the bar high!

Previous recipients of this award were Tom Field (2005 and 2007), Judy Switt (2008), and Stu Mathison (2009).

Bob Dargel, President



Phabulous Photographers Exhibit

PCR's *Phabulous Photographers Club* is holding its annual exhibit on July 12, 2011 from 7:00 to 8:00 pm at the Kennedy Institute, 1010 Grandin Avenue, Rockville, MD. The North Bethesda Camera Club has sponsored and run the Phabulous Photographers' Club as an outreach program to our community for over ten years. We would love to have all of our NBCC's members join us for the annual exhibit this year.

The photographers in the club continue to grow and learn with each passing year. Please, join us to celebrate their accomplishments.

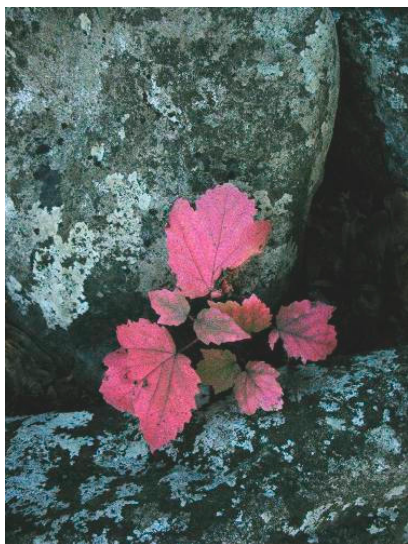
During the year we meet at the above address on the first Tuesday of each month from September through June. If you have any questions about the program, please contact Joel Hoffman, Judy Switt, Bob Peavy, José Cartas, Ron Dietrich, or Chris Hanessian.

We hope you can join us.

*Joel Hoffman,
Chairman, NBCC Outreach Program*

May 2011 Competitions — 1st Place Winners

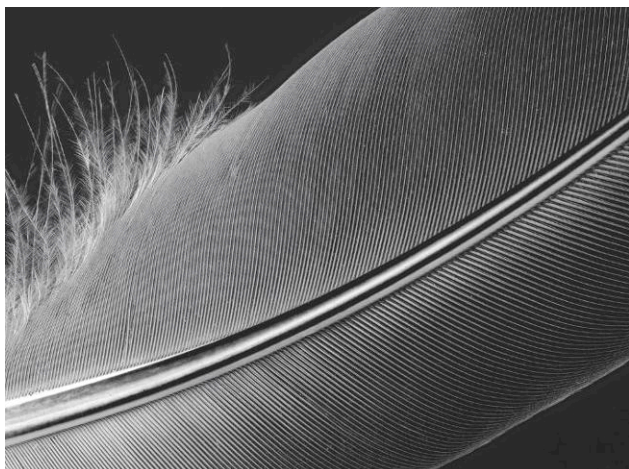
Print



Traditional – Barbara DeLouise – “Beside a Mountain Stream”



Novice – Ying Huang – “Itsy Bitsy Spider”

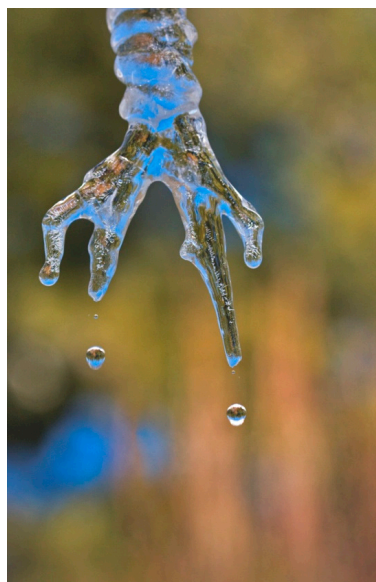


Advanced – Chris Hanessian – “Silver Feather”

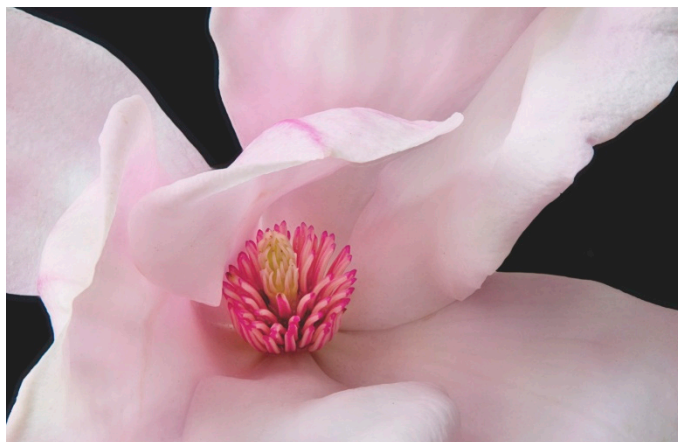
Electronic



Traditional – Bob Peavy – “Great Egret”



Novice – Ying Huang – “Dripping Icicle”



Advanced – Willem Bier – “Tulip Magnolia”

Results of Competitions for May 2011 — Close-Ups in Nature

Competition Judge: NBCC Trio: Bahl, Herzog, Sewall

Print

Traditional – 15 entries

1 st	Barbara DeLouise	Beside a Mountain Stream
2 nd	Bruce Cyr	Yellow Dragonfly
3 rd	Jean Yuan	Lavender Poppy
HM	Bob Dargel	Baby Tiger 1
HM	Bob Dargel	Elephant Head On

Novice – 8 entries

1 st	Ying Huang	Itsy Bitsy Spider
2 nd	Dawn Sikkema	The Lily
3 rd	Dawn Sikkema	Mr. Sandman

Advanced – 7 entries

1 st	Chris Hanessian	Silver Feather
2 nd	Chris Hanessian	Stargazer Lily

Electronic

Traditional – 20 entries

1 st	Bob Peavy	Great Egret
2 nd	Jay Gartenhaus	Fall Dew Drops
3 rd	Jean Yuan	Red Eye Frog at Night
HM	Melissa Clark	Lotus Bud on Leaves
HM	Mark Segal	Lesser Celandine and Twig
HM	Mark Segal	Seed Pods
HM	John Willis	Bad Hair Day

Novice – 22 entries

1 st	Ying Huang	Dripping Icicle
2 nd	Steven Silverman	Blue Mystique Orchid
3 rd	Cheryl Naulty	Pink Dahlia
HM	Lori Ducharme	Chapel Door
HM	Stuart Glickman	The Wink
HM	Ying Huang	The Red Eye
HM	Steven Silverman	Great Horned Owl

Advanced – 25 entries

1 st	Willem Bier	Tulip Magnolia
2 nd	Evelyn Jacob	Cattleya San Pasqual Orchid
3 rd	Gordie Corbin	Nap Time
HM	José Cartas	Tropical Plant
HM	Melissa Clark	April Fritillaria
HM	Alex Guo	Begonia
HM	Rebecca Tidman	Tulip in Soft Focus
HM	Anita van Rooy	May Apple

Focus on NBCC Members

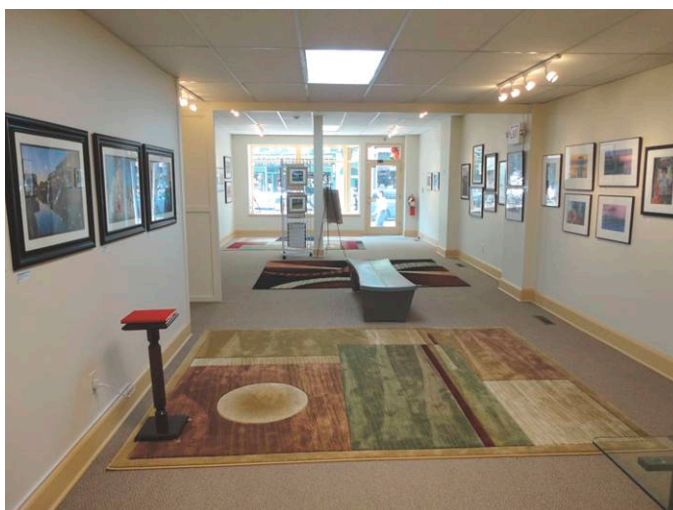
Shereen Kopp is excited to announce the opening of "Shereen's Exquisite Fine Art Gallery" at 216 North Market Street, Frederick, MD.

The Grand Opening has been scheduled for July 2, 2011, from 5:00 to 9:00 pm, to coincide with the newly created Art District in Frederick, MD "First Saturday Art Walk."

Shereen's Exquisite Fine Art Gallery is a new contemporary venue for artists specializing in the art of photography and other fine art mediums. The Gallery solicits artists who desire to exhibit work and expose their creative talents to multitude of art lovers who visit the gallery every week. For example: most of her images are not as they were seen, but the way that she would like them to be seen. Her personality is embedded in her work, bright, bold, and fun.

She believes that people every now and then need a place where their minds can escape to. Some people choose art as that place of escape, so it gives her great satisfaction and joy to be able to contribute to this art world of peaceful escape. Artists who share her vision in taking their creativity beyond the traditional are welcome to apply for membership with Shereen's Exquisite Fine Art Gallery.

The Gallery will provide exceptional and professional displays, advertisement, and ample opportunities for the public to review the artist's work.



Cumulative Scores for 2010-2011; Through May, 2011

<u>Traditional Prints</u>	<u>Advanced Prints</u>	<u>Novice Electronic</u>	<u>Advanced Electronic</u>
70 Chuck Bress	106 Chris Hanessian	64 Stuart Glickman	103 José Cartas
50 Bob Dargel	30 Dan McDermott	64 Ying Huang	46 Melissa Clark
44 Bill Richards	24 Bill Seelig	56 Lori Ducharme	43 Alex Hoffmaister
33 Jean Yuan	18 Bill Ho	46 Cheryl Naulty	38 Willem Bier
32 Barbara DeLouise	18 Jean Yuan	40 Dawn Sikkema	37 Evelyn Jacob
26 Bill Seelig	9 Dennis Green	29 Martha Cain-Grady	26 Judy Burr
23 Bruce Cyr	8 Judy Burr	27 Cynthia Hunter	26 Alex Guo
19 Dan McDermott	8 Marcia Loeb	22 Louise Roy	23 Chris Hanessian
15 Frank Herzog		21 Steven Silverman	20 Gordie Corbin
14 Bill Ho	<u>Traditional Electronic</u>	20 John Barnes	18 Janet Myder Hammack
12 Les Trachtman	66 Jay Gartenhaus	19 Arthur Hyder	16 Bruce Davis
10 Willem Bier	60 John Willis	16 Nancy Brun	15 Paul Taylor
9 Jack Rosenberg	43 Jean Yuan	15 John Pan	12 Rebecca Tidman
8 Chris Hanessian	38 Bob Peavy	14 Jitesh Batra	6 Barbara DeLouise
8 Jean Hanson	38 Rebecca Tidman	12 Sharyn Greberman	6 Frank Herzog
8 John Willis	26 Ira Adler	6 Ira Adler	6 Marcia Loeb
6 Mike Fleming	26 Mark Segal	6 Ken Goldman	6 Don Martell
6 Jay Gartenhaus	19 Judy Switt	6 Judy Manesh	6 Mark Segal
6 Sharyn Greberman	18 Stephen Gelband	6 Allen Melser	6 Anita van Rooy
6 Larry Loewinger	16 Arthur Hyder	6 Eric Schweitzer	
	15 Bruce Cyr		
	15 Mary Rolston		
	14 Paul Taylor		
	12 Judy Burr		
	12 James Hammack		
	12 Kent Mason		
	9 Frank Herzog		
	8 Allen Melser		
	6 Melissa Clark		
	6 Bruce Davis		
	6 Janet Myder Hammack		
	6 Dawn Sikkema		
<u>Novice Prints</u>			
81 Ying Huang			
67 Dawn Sikkema			
41 Stuart Glickman			
25 Cheryl Naulty			
19 Judy Manesh			
15 Mike Fleming			
10 John Barnes			
10 Peter Hui			
9 Arthur Hyder			
8 Marcia Loeb			



"Photography is 90 percent sheer, brutal drudgery."

Brett Weston

Ask Tim Grey

In Lightroom, where is the indication of what white balance setting was used for the image? I do not find it in the Metadata panel or the drop-down list in the Library filter. Maybe it is there, but my eyes are not picking it up.

You are not able to directly view the white balance setting from the camera in the metadata values in Lightroom, which is (I presume) because the color temperature information is included in the "Maker Notes" portion of metadata, not the established EXIF metadata values that Lightroom displays (among other fields such as those that are part of the IPTC metadata standard).

You can view the original values for RAW captures by choosing the "As Shot" option from the White Balance popup in the Basic section of the right panel in the Develop module. But you cannot view the actual val-

ues as part of the metadata displayed. There are a couple of third-party products that expose these values as well, if that is important to you.

For similar reasons, you are not able to filter or search images based on the white balance setting used in the capture. There is not an option in the Metadata category of the Library Filter because white balance is not contained in a standard metadata field, and a Text search will not yield results because the white balance information in the Maker Notes is not considered a searchable field.

Hopefully, in future versions of Lightroom this information will be exposed, as it can be helpful. For now, you would need to resort to a third-party tool to view this information, or use the "As Shot" option for white balance when working with RAW captures.

Reproduced with Tim Grey's permission from his e-mail service (www.timgrey.com)

Results of Year-End Competition 2011

Competition Judge: Scott Musson

Traditional Prints

Frank Herzog	East Broad Top Workbench
Barbara DeLouise	Daylily in My Garden
Bill Seelig	Drops
Willem Bier	A Street in Deventer, Holland
Barbara DeLouise	Coneflower
Jean Yuan	Waterfall
Jack Rosenberg	Alley
Bill Seelig	Three Bottles

Traditional Print of the Year

Bill Seelig	Claudia
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Unrestricted Prints

Chris Hanessian	Bottle Bull's Eye
Cheryl Naulty	Old Town Meters
Chris Hanessian	Baltimore
Ying Huang	In Maine
Judy Manesh	Montserrat
Stuart Glickman	Don't Give Up Your Day Job
Judy Manesh	Red Table
Bill Ho	Not Yet August in Paris
Chris Hanessian	Vertigo

Unrestricted Print of the Year

Chris Hanessian	Peace
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Traditional Electronic Images

Jay Gartenhaus	Sunrise on the Muskingham
Rebecca Tidman	Resting
Bob Peavy	Las Vegas City Center
Kent Mason	Church Stairs
Arthur Hyder	Eagle in Flight
Allen Melser	Pipe Dreams
Jay Gartenhaus	Fall Dew Drops
Jay Gartenhaus	Ohio Morning
Bruce Cyr	Looking Up Museum Stairs and Lift

Traditional Electronic Image of the Year

Arthur Hyder	Eagle Fishing
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Unrestricted Electronic Images

John Barnes	Bridal Dream
Martha Cain-Grady	Rainbow
Evelyn Jacob	Art Gallery of Alberta #3
Chris Hanessian	South East D.C.
José Cartas	Old Man, Istanbul
Jitesh Batra	Erin Christian
Lori Ducharme	Under the Grand Arch
Arthur Hyder	Fox Jumping
Gordie Corbin	Nap Time

Unrestricted Electronic Image of the Year

Lori Ducharme	Chapel Door
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Scott Musson on the Winning Images

Claudia by Bill Seelig: This is a stunning portrait that layers texture over the portrait in a unique and truly creative manner. The pattern on the veil and the subject blend together and add interest not seen in the average portrait. The veil also provides mystery and the pose is intriguing, all adding up to a wonderful image.

Peace by Chris Hanessian: This architecture shot is an excellent job of good seeing. There is strong rhythm and powerful lines leading your eye around the image. This image is well-balanced, detailed but not too busy, and an excellent application of visual design with good tonal range.

Eagle Fishing by Arthur Hyder: A marvelous action shot with the eagles talons poised to capture its prey. Technically stunning with superb detail, nicely composed and a very skilled shot. It's not hard to see why this beautiful creature is the symbol of our country.

Chapel Door by Lori Ducharme: A very imaginative image with good color and an unusual grittiness. The composition is spot on, all the vertical lines are parallel with the image boarder. The detail of this image is great. The side lighting of the window and the back-lighting in the hall help lead your eye through the door and to the mystery beyond. The repetition of the shapes of the door and the radiators solidify this strong composition.

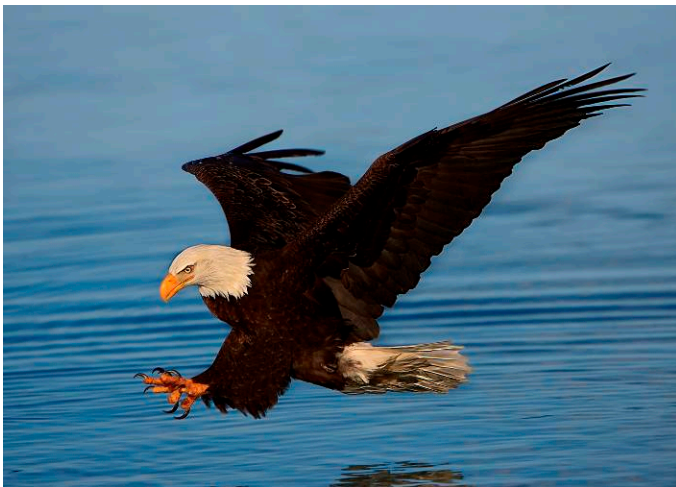




Bill Seelig – Claudia



Chris Hanessian – Peace



Arthur Hyder – Eagle



Lori Ducharme – Chapel Door

Highlights of the Award Event

Again this year, Alex Guo was the official photographer of the Award Event. Many thanks, Alex!



*Gordie Corbin
talks with John
Villforth; Lester
LaForce is in the
back.*



A general view of the event.

Summer, 2011



Winners of the "Top-Ten Images of the Year" in Traditional Prints, Unrestricted Prints, and Unrestricted Electronic Images: Bill Seelig, Chris Hanessian, and Lori Ducharme, with judge Scott Musson.



Roy Sewall introduces our Year-End judge, Scott Musson.



Frank Herzog announces one of the "Top-Ten Images of the Year" in the Unrestricted Print category.



John Willis, who placed second in the Traditional Electronic category, receives his plaque from Chuck Lee.



Ying Huang and Stuart Glickman share their first place in the Novice Unrestricted Electronic category.

Three of the people responsible for the success of the evening: Frank Herzog, Judy Switt and President Bob Dargel.



"Photographers of the Year" in the Unrestricted Prints, Traditional Electronic, and Unrestricted Electronic categories. From left to right: Chris Hanessian, Jay Gartenhaus, and José Cartas.





Judy Switt distributes the Star Awards. In this case, the *Galaxy of Stars* at 4000 to Gordie Corbin for her 4161 points.



Chuck Lee, distinguished with the Joe Razza Award for Special Services to the Club.



Previous recipients of the Joe Razza Award: Stu Mathison, Judith Switt, and Tom Field.



Vice-President Carol Lee presents President Bob Dargel a gift in recognition of his services to the Club.

Star Points

Star certificates are awarded to members who compete in the **advanced** categories in recognition of their photographic excellence and competitive spirit as demonstrated by cumulative total points in monthly competitions.

Recently, the Board has changed the rules for awarding stars, combining all advanced categories and adding the points obtained in all competitions.

Accumulated Star Awards Points

(Current members, only)

Stars		
1 Star	Roy Sewall	104 points
	Melissa Clark	106 points
	Bruce Davis	116 points
	Tom Sullivan	121 points
	Jean Yuan	123 points
	David Davidson	127 points
	Alex Karlin	139 points
	Miranda Chin	140 points
	Willem Bier	149 points
	Lucia Goldman	154 points
	Frank Herzog	164 points
	Bill Seelig	171 points
	Caroline Helou	172 points
2 Stars	Joel Hoffman	202 points
	Nikhil Bahl	220 points
	Bob Dargel	223 points
	Barbara DeLouise	227 points
	Ted Oberman	247 points
	Chuck Lee	250 points
	Les Trachtman	270 points
	Carol Lee	295 points
3 Stars	Ross Emerson	318 points
	Bill Richards	342 points
	Alex Guo	346 points
	Sigrid Vollerthun	348 points
	Lester LaForce	357 points
	Evelyn Jacob	390 points
4 Stars	Janet Myder Hammack	432 points
	Rebecca Tidman	444 points
	Alan Sislen	481 points
	Cynthia Keith	484 points
5 Stars	Dan McDermott	506 points
	José Cartas	536 points
	Mark Segal	554 points
6 Stars	Jim Hawkins	628 points
	Chris Hanessian	644 points
	Beverly Gordon	694 points
9 Stars	Laura Winslow	918 points
	Bob Peavy	954 points
Galaxy of Stars		
1000	James Hammack	1159 points
	Carl Root	1166 points
	Chuck Bress	1274 points
	Judy Burr	1323 points
	Kent Mason	1363 points
	Anita van Rooy	1676 points
2000	Una Flynn	2341 points
	Judy Switt	2920 points
4000	Gordie Corbin	4161 points

COMPETITION ASSIGNMENTS

SEPTEMBER 2011 TO MAY 2012

- September, 2011: TRAINS, PLANES, AND BOATS:** The photograph must include all or part of one or more trains, airplanes or boats. The train, airplane, or boat does not have to be operational or in its normal environment (e.g. boat does not need to be in the water) and cannot be a toy or model. (Must have been taken on or after June 1, 2010.)
- October, 2011 OPEN:** Any photograph taken on or after June 1, 2010.
- November, 2011 DOMINANT COLOR:** A dominant color must be used to emphasize the main compositional element of the photograph. **No black & white or monochrome** images are permitted in this assignment. (Must have been taken on or after June 1, 2010.)
- December, 2011 REFLECTIONS:** The main feature of the photograph must be a reflection. This is not intended to be a purely abstract photograph, and therefore it must contain a recognizable element. The medium for the reflection may be anything that reflects, such as water, glass, metal, or mirror. (Must have been taken on or after June 1, 2010.)
- January, 2012 DRAMATIC SKY:** The main subject itself must be the sky. The sky must have a dramatic quality. The photograph may be taken at any time of the day or night. (Must have been taken on or after June 1, 2010.)
- February, 2012 CELEBRATION:** The subject(s) should be clearly participating in or observing a celebration. The main subject of the image must be limited to one, two, or three people. (Must have been taken on or after June 1, 2010.)
- March, 2012 MYSTERY:** The photograph must have an element of mystery, which may be achieved through the use of compositional approaches, subject matter choices, lighting, or atmospheric conditions. (Must have been taken on or after June 1, 2010.)
- April, 2012 OPEN, FIVE YEARS:** Any photograph taken on or after June 1, 2006.
- May, 2012 HIGH KEY OR LOW KEY:** Use Low Key or High Key photographic, processing and lighting techniques to convey a particular mood. (Must have been taken on or after June 1, 2010.)
For more information, see *The Photographic News*, Volume 52, page 267 at:
http://books.google.com/books?id=76dAAAAAYAAJ&pg=PA267&dq=high+key+photography&as_brr=4&cd=7#v=onepage&q=high%20key%20photography&f=false.)

COMPETITION ASSIGNMENTS

SEPTEMBER 2012 TO MAY 2013

- September, 2012: STAIRS:** Create an interesting composition where stairs, either inside or outside a structure, are a dominant feature. People and objects are allowed in the picture. (Must have been taken on or after June 1, 2011.)
- October, 2012 OPEN:** Any photograph taken on or after June 1, 2011.
- November, 2012 WATERSCAPE:** A broad view of an area, similar to a landscape, which has as its major component a body of water. The body of water could be either natural (a sea, a river, a lake, a natural pond, or wetlands) or artificial (a man-made lake or a large pond). (Must have been taken on or after June 1, 2011.)
- December, 2012 BLACK & WHITE:** An image rendered in Black & White. The purpose of this assignment is to find interesting subjects in which color does not create the impact. They may be made directly from B&W negatives or converted from digital files. B&W infrared is also acceptable. Sepia and other toned images are not acceptable. (Must have been taken on or after June 1, 2011.)
- January, 2013 AN ABSTRACT IN NATURE:** An image taken of a subject in nature that the photographer makes into an abstract so that it is not obvious what the image represents. Images based on subjects in a garden, the zoo, an aquarium, etc. are acceptable. The entry title must include or identify the subject. (Must have been taken on or after June 1, 2011.)
- February, 2013 RHYTHM:** Rhythm is a harmonious pattern characterized by the regular recurrence of elements. Often, they provide an overall structure and a feeling of movement. The rhythmic composition comes from the balance of recurring shapes or lines. (Must have been taken on or after June 1, 2011.)
- March, 2013 AN EVENT:** Taking a photojournalistic approach, the image should tell a story about an event where people have gathered. This could be a news event, such as a parade or a demonstration, a sports event or even a family event. People must be included in the image; thus, photographs of a house on fire or an erupting volcano without people would be excluded images. (Must have been taken on or after June 1, 2011.)
- April, 2013 THROUGH THE WINDOW:** An image with a view looking through a window, either from inside or outside. The window must be evident in the picture. (Must have been taken on or after June 1, 2011.)
- May, 2013 OPEN:** Any photograph taken on or after June 1, 2011.

2010 – 2011 NBCC Board of Directors, Standing, and Special Committees

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Bob Dargel

Vice President
Carol Lee

Treasurer
Paul Taylor

Secretary
Lori Ducharme

Directors
Gordie Corbin
Bob Peavy

Kent Mason

*Voting Members in **Bold***

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Jean Hanson

Ira Adler

Nikhil Bahl

John Burgess

Sharyn Greberman

Don Martell

Kent Mason

Stu Mathison

Jessyca Stansbury-McCargo

Gerry Weiss

Membership

Chuck Lee

Exhibits

Angelique Raptakis

Evelyn Jacob

Dawn Sikkema

Competition

Judy Switt

Prints

David Davidson

Bill Ho

Bill Richards

Electronic

Willem Bier

Tom Field

Judges

Marvin Sirkis

Jitesh Batra

Steve Gelband

Chris Hanessian

Hospitality

Marcia Loeb

Stephanie Archie

Alla Doroshko

Jim Render

Virginia Render

Ellen Sirkis

Terry van Houten

Field Trips

Cheryl Naulty

Raymond Ao

John Barnes

Deeva Garel

Frank Herzog

Cynthia Keith

Bill Olson

Church Liaison

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Nikhil Bahl

Kent Mason

Bruce Cyr

Alan Sislen

Tom Kraly

Les Trachtman

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John Villforth

Community Outreach

Joel Hoffman

Photo Essay

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Tom Field

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Anita van Rooy

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