



# The Lens and Eye

North Bethesda Camera Club

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March, 2009

## Calendar

### March, 2009

- 3 PCR: 7:00 pm.
- 4 Competition Night: 7:30 pm.  
Judge: Judith Goodman.  
Hospitality: Jim Render, Tom Sullivan.
- 5 Visual Design: 7:30 pm; Kent Mason's.
- 11 Workshop: 7:30 pm; Kent Mason.  
Body of Work.  
Hospitality: David Davidson, Bill Ho.
- 15 Field Trip: St. Patrick's Day Parade.
- 16 Photo Critique: 7:30 pm; Kent Mason's.
- 18 Board Meeting: 7:30 pm; Sullivan's.
- 22 Photo Essay: 2:00 pm.
- 25 Program Night: 7:30 pm; Evelyn Jacob.  
Macro Flower Photography.  
Hospitality: Carol Lee.
- 26 Special Program  
NGS Imaging Division: 7:00 pm.

### April, 2009

- 1 Competition Night: 7:30 pm.
- 7 PCR: 7:00 pm.
- 13 Photo Critique: 7:30 pm; Kent Mason's.
- 15 Board Meeting: 7:30 pm.
- 22 Program Night: 7:30 pm.
- 25 Field Trip: Rock Creek Cemetery.
- 29 Workshop: 7:30 pm.

## Competition Assignment

### **Inclément Weather**

**Image must be taken during inclement weather, such as fog, rain, sleet, snow or storm. (Must have been taken on or after June 1, 2007)**



## **Workshop, March 11**

### **Body of Work**

*Kent Mason*

Is there a particular type of photography that interests you? Have you been collecting images on a specific subject? If so, you probably have at least the beginnings of a "body of work". Most of the time, a "body of work" is a work in progress—a collection of related images you add to over time.

The March 11 "Body of Work" workshop will provide members the opportunity to share their special photographic interest and images with other NBCC members. So, please plan now to submit between six and ten related images to the Club by March 8, 11:30 pm, the same way you use to submit images for electronic competition. The only differences are that this time you need to e-mail them to [workshop@nbccmd.org](mailto:workshop@nbccmd.org), and that after your name you need to **number your images** in the order you want them shown (for instance, John Doe-01.jpg).

Do not be intimidated by the term "body of work." We are using the term here to mean a collection of images (or a photo project, or even one "shoot" of cohesive images) based on a specific subject, theme, technique, or other characteristic. Typically, the maker strives for a sense of continuity, consistency, and cohesiveness to this group of

*Cont'd on p.3*

## **Program Night, March 25**

### **Macro Flower Photography**

*Evelyn Jacob*

In conjunction with a garden field trip in May, NBCC is offering a program in macro flower photography on March 25. Macro photography of flowers presents some special challenges to the photographer. In this program, we will discuss how to deal with these challenges to help you make stunning flower images. Note: although the program discusses macro photography of flowers because of the upcoming field trip, the principles and techniques are the same for most other macro subjects, so be sure to come even if you are not interested in photographing flowers.

After a brief show of macro flower photos made by the presenters, the program will include both a presentation and one-on-one interaction with some of the Club's macro shooters. In the first half of the program, Evelyn Jacob will provide an overview of how to address

*Cont'd on p.4*

**SUNDAY, MARCH 22**

**PHOTO ESSAY  
AT  
LEISURE WORLD**

*See details on page 11*

# Member Profile

## Cynthia Hunter



When I met Cynthia for her interview, I was amazed to learn that she is the mother of three daughters, the oldest of whom is 22 years old and a graduate of Spellman College in Atlanta, Georgia. With her youthful appearance and engaging enthusiasm, Cynthia herself looks very much like a college student.

Cynthia was born in Roanoke, Virginia, number three of four in her family, and the only girl. She graduated from Howard University in 1982 with a major in business and finance. Her first job out of college was with the Mellon Bank in Pittsburgh, PA. She married her college sweetheart, Timothy Hunter in 1983. Timothy had a financial position on Wall Street so Cynthia moved to New York City to join him. She worked for three and a half years as a money market trader with the Union Bank of Switzerland on Park Avenue.

Timothy was offered a better job in Maryland, so the family re-located to Gaithersburg. Soon Cynthia had their first daughter, Cierre. Three

years later, Tena was born. During the next few years, Cynthia juggled motherhood and several other jobs. She ran a day-care center in Germantown for two years, worked for the Mellon Bank in Gaithersburg for several years, and ran her own accounting business. Her third daughter, Hope, was born in 1996.

Cynthia's accounting business necessitated a great deal of traveling, which took her away from her family for far too much time. Cynthia decided that she needed a career change. She wanted to do something more fulfilling and also closer to home. She took several career interest tests and decided that she might like teaching. She was offered a teaching position as a business education and computer science teacher at Wootton High School in Rockville, MD. In 1999, she matriculated at Hood College and, in 2002, received an MA in Curriculum Development and Instruction. In 2006 she transferred to Watkins Mill Senior High School where she teaches Web Design and Computer Applications.

Cynthia loves teaching and is happy in her new career. She enjoys communicating the course materials to her students and seeing their knowledge expand as they take in what she has to say. She feels that teaching is a very creative process.

Photography is her other creative endeavor. She started taking pictures in the 1970s, using a Polaroid camera. Mostly she recorded "life events," but later became more creative. She favors landscape, nature, floral and abstract photography. She took the "wet darkroom" courses at Montgomery College and learned the fundamentals of photo processing. During this time, she also "discovered" Edward Weston, whose

work she greatly admires.

In 2006, Cynthia purchased her first digital camera, a Canon Elf. Later she acquired a digital Rebel XTi, her first SLR. She enjoyed using the creative opportunities provided by this camera. Most recently, she has acquired a Canon 40 D camera, an f.2.8 macro lens, an f.4 24-105 mm. lens and an f.4 70-200 mm. lens. She uses Lightroom and Photoshop to process her images and prints on an Epson R1800 printer.

She loves to "sneak out" for three or four hours on a weekend morning and favors such shooting locations as Brookside Gardens, Kenilworth Aquatic Gardens, Great Falls, and the Catoctin and Shenandoah Mountains. Often, her youngest daughter accompanies her. She gives away a lot of her prints, to anyone who fancies them. Currently she has two of her images featured in the Montgomery Village calendar for 2009, a landscape featuring a boat ramp, and a photo of spring ducklings.

In 2008, she heard about the NBCC from Ron Dietrich, a fellow teacher at Wootton High. She looked over the website and decided to sign up. She was on the waiting list for a year before she was accepted. She also belongs to the Gaithersburg Camera Club, which she attends once a month to enter their competitions.

She has created a website, [www.cynthiahunterphotography.com](http://www.cynthiahunterphotography.com), where she shows off her photos and states her philosophy. Eventually she would like to have a show of her images. In the meantime, she is enjoying the NBCC meetings and is scoring a lot of points in the Novice Electronic category.

*Text by Jean Hanson*

*Photo by Lester LaForce*

## March Competition Judge Judith Goodman

Marvin Sirkis

Judith Goodman is a fine art photographer and sculptor whose work has been exhibited nationally.

She also works as a commercial photographer with her husband and partner Frank Van Riper.

Judith's photographic work has hung in the Corcoran Gallery of Art, the Baltimore Museum and the Tisch Gallery at NYU. She and her husband have just published their first joint book of photographs and essays, *Serenissima: Venice in Winter*. Photographs from the book already have been exhibited widely, including at the Italian embassy in Washington.

Goodman's fine art studies began at the Corcoran School of Art and continued at the Maine Photographic Workshops, where she undertook master

class study with Arnold Newman, Olivia Parker, Lilo Raymond and Christopher James.



"Carnevale Clowns" © Judith Goodman

## February, 2009, Splinters from the Board

*Tom Sullivan, President*

President Tom Sullivan met with Janet Spencer, the new church liaison.

"Official" minutes of the Board Meetings are retained by the Board Secretary, currently Jean Hanson.

Les Trachtman presented the first draft of the competition assignments for the 2010-2011 season. Many comments were made on the proposal. The Board will consider the presentation and try to finalize the list at the next Board meeting.

A special meeting will be held at the National Geographic Society facilities in Washington, D.C. on March 26. For details, see page 4 of this issue of *The Lens and Eye*.

A decision was made to automatically "bump up" entries in either novice prints or novice electronic competitions to the advanced category, if two or fewer images are entered into the novice category. This will allow for comments on the images, as well as a potential for winning awards. Currently, if only one or two images are entered in a category it automatically results in no awards given.

Tripods are still needed to donate to the Phabulous Photographers, NBCC's outreach program.

The Program and Workshop Committee is looking for ideas for what kind of future programs and workshops members would like to see.

## March Workshop (cont'd from p.1)

images, and includes their best representatives of the theme.

The NBCC members "body of work" images will be shown with each member being given a total of five minutes for (1) a brief description of their body of work, (2) a presentation of the body of work of around six seconds per image, and (3) feedback and reactions from the other NBCC members present. We should be able to review 20 or more groups of images over the evening.

This was a very popular and visually stimulating event last year! Our experience in using this format has been quite successful. Presenting members have a chance to show images on subjects they are most interested in, or projects they are working on, and get feedback from the group. The NBCC members see groups of very different and creative images and get to know the interests and style of other members. New ways of "seeing" are shared.

We look forward to you sharing your images!

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## Adjustments to the Yellow 2008-2009 Booklet

New address:

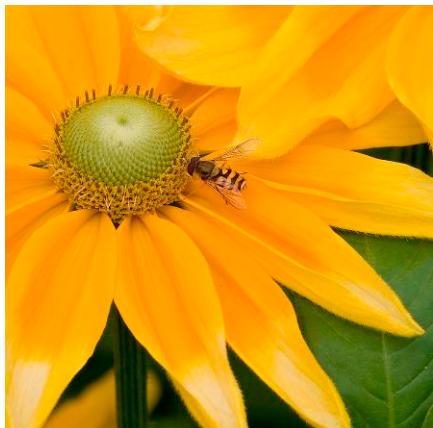
Janet and Jim Hammack  
1845 Palmetto Isle Dr.  
Mt. Pleasant, SC 29466

## **March Program Night (cont'd from p.1)**

the challenges of macro photography: how to get close to your subject, how to get sharp images, how to get good light, how to get good backgrounds, and how to manage depth of field. She will then discuss how to shoot for and use Helicon Focus, a software program that allows a photographer to have ultimate control over depth of field.

In the second half of the program, Bob Dargel, Bill Richards, and Anita van Rooy will join Evelyn. After sharing their top macro tips, each presenter will go to the station they have set up with their macro gear set and a flower subject. They will demonstrate their macro techniques and answer your questions. These photographers have different approaches to macro photography and use various kinds of equipment to make their images, so you will be able to see a range of options for your macro work.

If you want to learn more about how to make better macro photographs, especially of flowers, you won't want to miss this program. The program will include extensive opportunity for questions and answers, but we invite you to e-mail Evelyn ([ejacob@gmu.edu](mailto:ejacob@gmu.edu)) with questions beforehand to help us better organize the presentations and demonstrations.



Vigeland Park Bee and Yellow Flower © Bill Richards



"Chrysanthemum" © Bob Dargel

## **Special Program for NBCC Members**

### **National Geographic Society, Imaging Division Thursday, March 26, 7:00 – 9:30 pm.**

The Programs/Workshop Committee has arranged a special program with the National Geographic Society Imaging Division. The NGS has a great deal of experience working with the most outstanding photography, and has developed special skills in scanning, processing, preserving, enlarging, printing and mounting these images.

The NGS Imaging Division draws on this experience and provides access to these skills on a commercial basis. NGS Imaging specializes in complex and large-scale digital imaging projects. Further information on NGS Imaging is available at: [www.ngsimaging.com](http://www.ngsimaging.com).

The program for NBCC will consist of presentations on the subjects of advanced scanning, image processing/restoration, and large-scale image printing by some of the leading experts in these areas, followed by a tour of the NGS imaging lab.

The NGS speakers for this special program will be:

*Rob Thomas* – Rob has almost ten years of experience with NGS Imaging and a working knowledge of all aspects of Adobe Photoshop. He is also well versed in the understanding and application of Genuine Fractiles, as well as the different software available for the processing of Camera Raw.

*David Findley* – David has been with NGS Imaging almost 30 years. He is very skilled in the use of the Lambda digital printer and brings to his work both technical skill and artistic integrity. He is also very proficient with the process of preparing digital files for maximum quality photographic printing.

***The program is scheduled for Thursday, March 26, at 7:00 pm and will be at the NGS headquarters building in Washington, D.C., which is located at:***

1145 17<sup>th</sup> Street, NW  
Washington, D.C. 20036  
Imaging Division, Room GP402  
Phone: (202) 857-7582

NBCC members should plan to arrive between 6:30 and 7:00 pm. Parking will be available in the NGS garage in the headquarters building. The nearest Metro stop is Farragut North, one block away. Members who come early may wish to explore the building, the photographic exhibits and the NGS store.

NGS is asking for an estimate of participants, who will be accommodated on a first come, first served basis. If you think you may be attending this special program, or have any question, please send an e-mail at your earliest convenience to [SLMathison@aol.com](mailto:SLMathison@aol.com).

## **NBCC Field Trip – March 15 St. Patrick's Day Parade**

*David Davidson*

The annual St. Patrick's Day Parade! There will be a dog show, dancers, classic cars, bag pipes and men in kilts! If the parade wasn't enough, there's all the revelry of the attendees worthy of candid photography.

Everyone is Irish on St. Patrick's Day, and truly this parade is for everyone. It is a family day. A day when people come together to enjoy the sharing of culture, the celebration of being Irish, or almost Irish, and to enjoy a well-planned, well-run event that is worth the trip to Constitution Avenue to set the tone of spring.

The Parade will be held on **Sunday, March 15, 2009 at 12:00 noon**, and will proceed down Constitution Avenue from 7<sup>th</sup> to 17<sup>th</sup> Streets, N.W., in our Nation's Capital. NBCC members will meet at 11:00 am at the corner of Constitution Ave. and 7<sup>th</sup> Street, NW. From there, individuals are encouraged to break off into small groups, or as individuals to select premium photographic vantage points. No formal food function is being planned for this event, as the parade ends in the middle of the afternoon. However, a post-parade get together may take place and details will be provided through the usual channels.

Please send an email to David Davidson for questions or additional information. David can be reached at [david@davids-photos.com](mailto:david@davids-photos.com).



"St. Patrick's Day Parade 2006" © David Davidson



## **PSA News**

*Judy Burr, NBCC PSA representative*

PSA history this month is focused on the PSA print collection, which was established in 1945 and started with 100 prints from 30 members. By 1986, the Permanent Print Collection had grown to about 2,000 prints and eventually grew to over 5,000 images. Prints from some of the most well-known photographers are included in the collection: Yousuf Karsh, Edward Weston, Ansel Adams, Aubrey Bodine and many others perhaps less well-known. As storage and maintenance became a problem, some items were sold. Before that, digital copies were made of all the prints in the collection and were then made into CDs. They are now being used to create ProShow Gold slide shows of 300 images each. DVDs are being created, so PSA members, member clubs, councils and chapters have access to the images. The Techniques Division, the first special interest division, was formed in 1938 and was followed by the Pictorial Print Division the following year. The Color Division (later called the Color Slide Division and then Color Projected Image Division) was formed in 1941. The last division formed was Photo Travel in 1969.

The P-Essay this month, titled *Reflecting Reality* was written by Lynn Troy Maniscalco, a well-known photo journalist. She explains why alterations are not permitted in some categories and reminds us of the time The National Geographic Society "moved" one of the Egyptian pyramids to fit the cover photo. Readers felt that they couldn't trust the Society if they made such changes.

Reviews in the February *PSA Journal* include ProShow Gold and Producer 4, as well as books on Photoshop Elements 7, Practical HDRI, Digital Infrared Photography and Photoshop CS4.

Travel photography is discussed in a color filled article that reminds photographers that pictures must be a faithful representation and the truth should not be altered. That rule applies to PSA competitions. The photos of Yellowstone show why this photogenic place was selected for the Annual Conference. There are also photos from some of the presenters. The article on portraits may be of interest to those who want to pursue that area of photography.

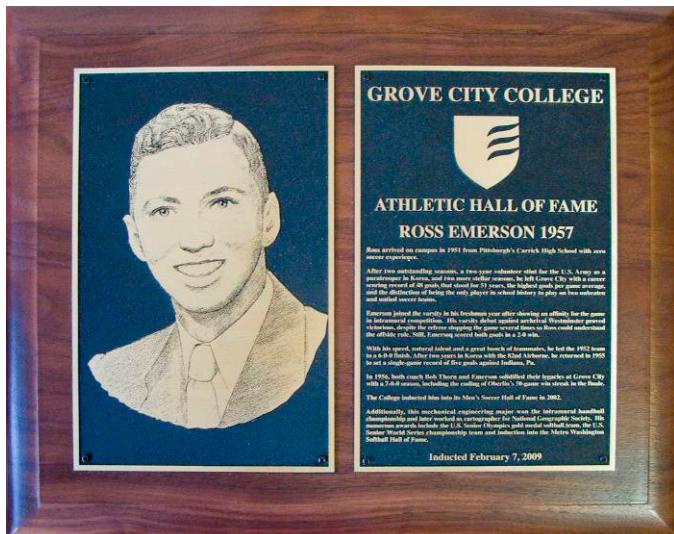
Congratulations to the Rossmoor Camera Club on their 40<sup>th</sup> year of membership in PSA.

## Focus on NBCC Members

### Ross Emerson Inducted into College Athletic Hall of Fame

Our NBCC colleague and accomplished athlete, Ross Emerson, was recently inducted into the Athletic Hall of Fame at Grove City College (in western Pennsylvania) where he earned a degree in Mechanical Engineering some 52 years ago.

In 2002, the college inducted Ross into its Soccer Hall of Fame. The more recent honor, on February 7, 2009, was in recognition of Ross' broader and significant impact on the college's athletic programs. Ross received a handsome plaque (see photo below) inscribed with an impressive tally of his accomplishments. As the plaque notes, Ross arrived at college with no soccer experience. Yet, in his freshman year, he joined the varsity soccer team after showing a natural affinity for the sport in intramural play. In his first varsity game, the referee halted play several times to impress upon Ross an understanding of the offside rule. Still, Ross scored both goals in a 2-0 win over archrival Westminster.



After four outstanding seasons—interrupted by a two-year stint as a U.S. Army paratrooper—Ross left Grove City College with a career scoring record of 48 goals that stood for 51 years, despite increases in the number of games per season from seven to the current 22! Ross still owns the record for goals per game average (nearly 2 per game), and he remains the only athlete in school history to play on two unbeaten and untied soccer teams.

In his sophomore year, Ross led the soccer team to a 6-0-0 finish. Then, following Army service, Ross returned for his junior year and set a single-game



Ross with Marlene Dunsmore and Joel Hoffman at Induction Ceremony

record of five goals, as well as a single-season record of 18 goals. In his senior year (1956), Ross led the team to a 7-0-0 record, a highlight of which was the snapping of an Oberlin 50-game winning streak in the season finale.

Beyond soccer, Ross also won the intramural handball championship. And, since his college days, Ross' numerous awards include the U.S. Senior Olympics gold medal softball team, the U.S. Senior World Series championship team and induction into the Metro Washington Softball Hall of Fame.

Ross served as President of NBCC in 1998 and 1999. His photography exploits are recounted in a Member Profile in the October 2003 issue of *The Lens and Eye*.

Bob Peavy



Ross enjoying the new Hall of Fame facilities.

# Inauguration Day, January 20, 2009

*As Seen Through the Lens of NBCC Members*



© Stu Reiter



© Chris Hanessian



© Chris Hanessian



© Chuck Lee



© José Cartas



© Bob Peavy



© Rob IJsselstein



© Paul Taylor



© Rob IJsselstein



© Bob Peavy



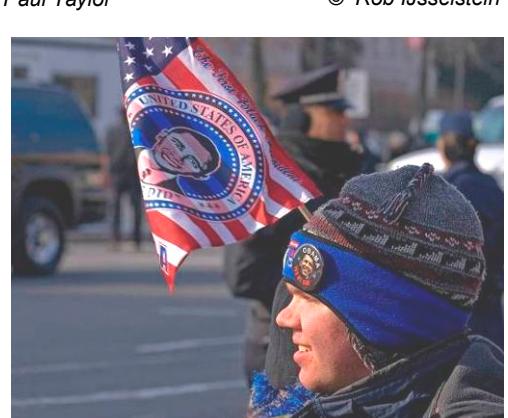
© Paul Taylor



© Rob IJsselstein



© José Cartas



© José Cartas



© Chuck Lee



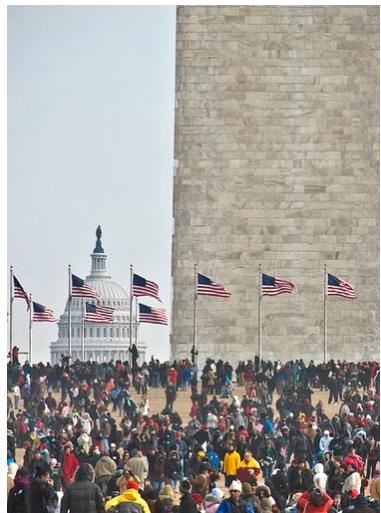
© Stu Reiter



© Bob Peavy



© Rob IJsselstein



© Chuck Lee



© José Cartas



© Chuck Lee

## Two Percent Cloning

*Text and Photo by John Barnes*

In September of 2008, NBCC's competition rules for altering images were changed to permit up to two percent of the image area in a photograph to be replaced by pixels cloned from other parts of the same image. I quote the rationale of this as follows: "The intent is to allow removal of small distracting elements that existed in the original scene by pasting over them with background pixels **from the same image.**"

That set me to wondering just how much of an image two percent actually represents. I came up with a simple way to visualize this, as seen in the picture that accompanies this article. I divided the image area into a 7x7 grid of cells that are all the same size. There are, therefore, 49 cells in the image, each one of them amounting to 2.04 percent of the image area.

As the image shows, that is a quite liberal allowance for "distracting elements." Whether the photographer is skillful enough to carry out the cloning successfully, that will be the real challenge. This article is meant to convey only a rough idea of the potential scope of such cloning actions. Whether these represent "cleaning up the image" or "altering photographic reality" is a matter that each photographer has to work out in his or her own mind.

It would be a simple task for any photographer to construct a grid like the one shown here and store it for later use in Photoshop. To check out any image that is being submitted for competition, it is also a simple matter to "Place" the grid image on a new layer and transform it to fit the size of the image being worked on.



*Image superimposed on a 7 x 7 grid to demonstrate that 2 percent can actually cover a fairly considerable portion of an image.*

## NBCC Exhibit "The Seasons" at Asbury

On March 1, 2009, "The Seasons," a photography exhibit by the North Bethesda Camera Club, will open at the Hefner Community Building's Hefner Auditorium in the Asbury Methodist Village.

Jurying took place in early February by Joshua Taylor. From the 83 submitted photos, the judge selected 57 by 28 members to be displayed. All sales will be handled directly through each individual artist.

The exhibit will run from Sunday, March 1 through Friday, March 27. The exhibit will be open for viewing Monday through Saturday from 8:00 am to 9:00 pm, and Sundays from 10:00 am to 4:00 pm, except for when the auditorium is in use. Before your visit, please call the reception desk at (301) 216-4008, to check the schedule.

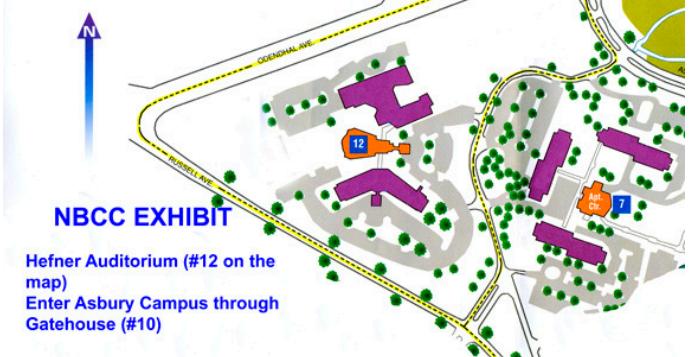
The Hefner Community Building is located on the Asbury Methodist Village Campus in Gaithersburg. Enter the campus through the "Gatehouse" at the intersection of Odenhal Avenue and Lost Knife Road and proceed through the gate. At the first stop sign, turn right up the hill and proceed a few hundred yards. Turn right into the parking lots in front of the residential apartments and the Hefner Community Building (Building 417). Parking is available in any space that is not restricted. Walk to the Community building entrance and proceed down the hallway to the Hefner Auditorium. Directions to the "Gatehouse" can be found on their website [www.asburymethodistvillage.org/driving.htm](http://www.asburymethodistvillage.org/driving.htm).

An Artists' Reception is scheduled for Tuesday, March 3, from 7:00 to 9:00 pm. All NBCC members are invited to attend and extend the invitation to family and friends. Light refreshments will be provided. We look forward to seeing you at the opening reception!

*Angelique Raptakis, Exhibits Chair*

## Asbury Methodist Village Gaithersburg, Maryland

[www.asburymethodistvillage.org](http://www.asburymethodistvillage.org) • 301-216-4100



# Photo Essay 2009

Sunday, March 22, 2:00 - 5:00 pm.

Stu Mathison

**Mark your calendars!** NBCC is pleased to present the Photo Essay 2009 program. This continues our Club's long-running annual tradition in which NBCC members produce slide shows of their beautiful photographs set to music. Past programs have been awe inspiring, and that's why this is our most popular event of the year.

We continue to strive for improvements, and this time will be our third year presenting the show in a large and comfortable theater-like setting. The Rossmoor Camera Club (RCC) will again host our program in the auditorium of Clubhouse 2, at Leisure World in Silver Spring. Members of NBCC and RCC, residents of Leisure World, and their respective guests, as well as members of other local camera clubs, are invited to attend.

The auditorium seats 300 and provides a comfortable experience for all. (Nevertheless, we recommend arriving early to get a good seat.) Please note the unusual day and time (**Sunday afternoon, March 22**). There will be an intermission with refreshments, as well as the showing of "best of the best" photo essay from last year's Awards Dinner. We anticipate that Photo Essay 2009 will be the best show ever!

## An Overview of the Photo Essay 2009 Program

At the risk of stealing the surprise element, here is an overview of this year's program.

The widely varied topics include essays about the monasteries of Armenia; the artic regions of Greenland, Iceland and Canada; the grandeur and intimate scenes of Jasper; the lovely city of Bruges in Belgium; the wonders of ancient Rome and the Vatican; and the curious creatures of the Galapagos. Essays in the United States include the colorful Rolling Thunder motorcycle rally around the D.C. Mall; a new perspective on life in New York City; the spectacular fall colors of West Virginia; the fascinating people and the rolling countryside of the Ohio Amish; the unique splendor of Antelope Canyon; the unusual petroglyphs and pictographs in the Southwest; and the majesty of the Washington Cathedral. Thematic essays include the beauty hidden in rusting relics; an

artistic portrayal of the topography from a flight across the country; and the ethereal spirit of nature. Finally, we will present a legacy essay combining spectacular scenery with humor and whimsy. This is just the appetizer: you will need to attend the show to find out what this is.

## Directions to Clubhouse #2 at Leisure World

Leisure World is located just southeast of the intersection of Route 28 (Norbeck Road) and Georgia Avenue in Silver Spring, MD. Coming from Rockville, take Route 28 across Georgia Avenue, and shortly thereafter turn right on Norbeck Boulevard, which is one of the entrances to Leisure World. Go straight on Norbeck Boulevard across Leisure World Boulevard into the parking lot for Clubhouse #2.

You may also come into Leisure World from the Georgia Avenue entrance, which is marked by a large world globe. After stopping at the gatehouse, go a short distance to Leisure World Boulevard, which goes all around the complex, and make a left. Go about one-half mile and Clubhouse #2 will be on your right.



## An Image of Alan Simmons at VisArts

The image by Alan Simmons accompanying this note, entitled "Leaves and Reflections," has been accepted into the VisArts at Rockville Second Annual Photography Exhibition.

The theme for this exhibit is "How You See It." Frank Goodyear, Assistant Curator of Photography of the National Portrait Gallery, was the juror and accepted 53 photos out of approximately 630 total submissions.

The images will be displayed at the VisArt's Kaplan Gallery in Rockville, MD, from March 5 through May 9, 2009. A reception will be held on Thursday, March 5, from 6:30 to 8:00 pm.



## Exhibits

### **Meadowlark Nature Photo Expo**

The Expo showcases a juried exhibit of more than 200 breathtaking photographs of nature. This exhibit displays the work of the talented members of six northern Virginia camera clubs. Parallel to the exhibit, there will be free professional photography critiques, free camera cleaning, the possibility of photographing hawks and owls from the Raptor Conservatory of Virginia, and nine presentations by guest speakers.

Dates for this event are March 7 and 8, 2009, with a keynote address by Bruce A. Dale on March 5, from 7:00 to 9:00 pm. At the Meadowlark Botanical Gardens, VA. For more information visit

[www.meadowlarkphotoexpo.org](http://www.meadowlarkphotoexpo.org).

### **Guantanamo Bay**

Twenty-five photographs by Christopher Sims depicting everyday life at the naval base and joint detention facility at Guantanamo Bay, Cuba. Shot in 2006, the images will be on view in the United States for the first time.

Through March 14, 2009 at Civilian Art Projects. For more information visit [www.civilianartprojects.com](http://www.civilianartprojects.com).

### **Youssef Nabil: Cinema**

This exhibition of Egyptian photographer Youssef Nabil's work celebrates the characters, celebrities, and themes of sex and death that run through the shifting scenes of his life's film. Viewing his life through a cinematic filter, Egyptian photographer Youssef Nabil sees his actions and relationships as scenes advancing a beautifully constructed plot.

Through March 15, 2009, at the North Atrium Foyer of the Kennedy Center. For more information visit [www.kennedy-center.org](http://www.kennedy-center.org).

### **Crossing Glances: Regards Croisés Arlington and Reims: Sister Cities**

Photographs by John Babineau of Arlington and Cécile Bethléem of Reims, France. Two cities glance at each other, or rather, each city invites one of its artists to serve as its eye on the other. A photographer comes from Reims to glance at Arlington; another comes from from Arlington to do the same in Reims. And each of them returns home with his or her rich crop of photographs revealing overlooked features and hidden truths.

Through March 28, 2009, at the Ellipse Arts Center. For more information visit [www.arlingtonarts.org/ellipseartscenter](http://www.arlingtonarts.org/ellipseartscenter).

### **Puerto Rico – Human Geography**

This exhibit explores a broadened topography of Puerto Rico through a network of compelling images that impart a sense of what contemporary means from a Puerto Rican perspective. *Puerto Rico: Human Geography* was organized in partnership with the Museo de Arte de Puerto Rico and the Smithsonian Latino Center. Through April 10, 2009, at the Art Museum of the Americas. For more information visit [www.museum.oas.org](http://www.museum.oas.org).

### **Reading the Modern Photography Book: Changing Perceptions**

This exhibition examines a variety of artistic and thematic approaches to the modern photography book, displaying examples that span the period from the late 1920s to the early 1970s. The photography book, more than simply a book containing photographs, is a publication composed by the careful sequencing and editing of photographic material. The exhibition organizes 21 books from the Gallery's library into four themes: "New Visions," "Documented Realities," "Postwar Scenes," and "Conceptual Practices."

Through April 26, 2009, at the National Gallery of Art. For more information visit [www.nga.gov/exhibitions](http://www.nga.gov/exhibitions).

### **The Scurlock Studio and Black Washington: Picturing the Promise**

Nearly a century's worth of photographs from the renowned Scurlock Studio form the backbone of a new exhibition designed to celebrate the legacy of a noted family of photographers and to present a vivid portrait of black Washington, D.C., in all its guises—its challenges and its victories, its dignity and its determination. Beginning in the early 20<sup>th</sup> century and continuing into the 1990s, Addison Scurlock, followed by his sons, Robert and George, used their cameras to document and celebrate a community unique in the world. Many of the photographs show Washington as the mecca for leaders in African American business, culture and higher education long before New York City's Harlem.

Through November 15, 2009, at the National Museum of American History. For more information visit [www.nmaahc.si.edu](http://www.nmaahc.si.edu).

### **The Last Steam Railroad in America**

The photographs of O. Winston Link are one-frame narratives of 20<sup>th</sup> century transportation. An American photographer, his large-scale images capture the last days of the steam operation on the N&W Railway in the late 1950s. Link, who often photographed the trains at night using his own custom designed flash

equipment, said he wanted "to preserve a beautiful era" and show "how the railroad interacted with the people who lived along the line." The combination of Link's technical expertise along with his sensitivity as both artist and documentarian has earned him a place in photographic history.

From March 9 to May 15, 2009, at the National Academy of Sciences' Keck Center. Viewable by appointment. For more information visit [www7.nationalacademies.org/arts](http://www7.nationalacademies.org/arts).

### **Observations in an Occupied Wilderness**

Terry Falke's body of wry, lyrical photographs forms an intimate and idiosyncratic portrait of the American Southwest. By emphasizing the unique beauty of the region's landscape, Falke makes the incongruous and sometimes amusing artifacts of human presence more apparent. With a sense of humor and a remarkable ability to craft acute cultural and visual connections, Falke reveals a perceived wilderness altered by human behavior. Whether photographing power lines or petroglyphs—or a panorama including both—Falke insists that marks of technology and development are an inevitable overlay on the American landscape.

From March 16 to June 15, 2009, at the National Academy of Sciences. For more information visit [www7.nationalacademies.org/arts](http://www7.nationalacademies.org/arts).

### **Picturing Progress: Hungarian Women Photographers, 1900-1945**

At the turn of the 20<sup>th</sup> century, photography afforded Hungarian women their first legitimate opportunity to become artistic professionals. This exhibition focuses on the work of Hungarian women photographers during the tumultuous years between 1900 and 1945, a transitional period that witnessed unprecedented growth in educational and career opportunities for women. Hungarian women artists, inspired by the success of their counterparts in America, eagerly took advantage of their newfound freedoms by pursuing careers in photography and by training at prestigious institutions in Vienna, Munich, Berlin, Hamburg, and Paris. This exhibition is organized according to the following categories: portraits, nudes, social photos, movement studies, cityscapes, still lifes, and advertisements. The last two decades have witnessed an increased recognition of Hungarian women photographers, with key exhibitions in Europe and the United States.

From March 20 to July 5, 2009, at the National Museum of Women in the Arts. For more information visit [www.nmwa.org/exhibition](http://www.nmwa.org/exhibition).

### **Electronic Competition 1<sup>st</sup> Place Winners**

#### **February 2009 – Trees**



Novice – Jean Hanson – "Flaming Apples"



Advanced – Kent Mason – "Light Beams, Canaan, WV"



Altered – Gordie Corbin – "Ginkgo Forest"

# Results of Competition for February 2009 – Trees

## Competition Judge: Henrik de Gyor

### Prints

#### Black and White – 11 entries

1 <sup>st</sup>	Judy Switt	Twisted
2 <sup>nd</sup>	Bill Olson	Tree Hollow
3 <sup>rd</sup>	Judy Switt	Foggy Morning
HM	Bill Olson	Reaching the Clouds

#### Color, Novice – 10 entries

1 <sup>st</sup>	Angelique Raptakis	Springtime Snow
2 <sup>nd</sup>	Rob IJsselstein	No Title
3 <sup>rd</sup>	Rob IJsselstein	Discharge of Leaves

#### Color, Advanced – 14 entries

1 <sup>st</sup>	Les Trachtman	Sapling thru Snow
2 <sup>nd</sup>	Chris Hanessian	Nice Bark
3 <sup>rd</sup>	Chris Hanessian	Dangerous Fruit
HM	Nikhil Bahl	The Enchanting Trees
HM	Nikhil Bahl	Three Trees

#### Altered – 6 entries

1 <sup>st</sup>	Bill Seelig	Fisheye Trees
2 <sup>nd</sup>	Dan McDermott	Tree Trunks

### Electronic

#### Novice – 33 entries

1 <sup>st</sup>	Jean Hanson	Flaming Apples
2 <sup>nd</sup>	Angelique Raptakis	Foggy Trees
3 <sup>rd</sup>	Jean Hanson	In Bloom
HM	Willem Bier	Monument Valley 2
HM	Cynthia Hunter	Trees
HM	Cheryl Naulty	On Owens Pond
HM	Angelique Raptakis	Tree Trunk Reflections
HM	Stu Reiter	Trees in Fog
HM	Paul Taylor	Fall Frame
HM	Christianne Witten	Diverging Trees on the Lake

#### Advanced – 34 entries

1 <sup>st</sup>	Kent Mason	Light Beams, Canaan, WV
2 <sup>nd</sup>	Nikhil Bahl	Morning Glow
3 <sup>rd</sup>	David Davidson	The 18 <sup>th</sup> Hole
HM	Melissa Clark	Bottle Palm Bark
HM	Gordie Corbin	Early Morning Fog
HM	Gordie Corbin	Vermont Trees in Infrared
HM	Alex Guo	Thousand Year Poplar
HM	Kent Mason	Winter in a Spruce Forest, Canaan, WV
HM	Rebecca Tidman	Bonsai Tree
HM	Rebecca Tidman	Tree Bark Close-Up

#### Altered – 28 entries

1 <sup>st</sup>	Gordie Corbin	Ginkgo Forest
2 <sup>nd</sup>	Jim Hawkins	Autumn
3 <sup>rd</sup>	Janet Myder Hammack	In the Window
HM	Gordie Corbin	Jenne Farm Tree
HM	Lucia Goldman	By the Lake
HM	Jim Hawkins	Father and Son
HM	Stu Reiter	Tree in Fog with Bird
HM	Rebecca Tidman	Dreamy Forest
HM	Christianne Witten	Poplars on the River Avon

## *New Members' Corner*

### Field Trips

Camera clubs offer members many ways to advance their skills, including workshops, programs and competitions. However, one activity often overlooked are field trips. This is a great opportunity to "hang out" with other members of the club and get some tips, get questions answered, and learn techniques from other members by observing what they are picking for their images and how they approach their subjects.

Field trips provide for a very laid back atmosphere with lots of opportunity for interaction. All the more when it is a multi-day overnighter. It is surely time well spent hanging out with NBCC photographers. And kudos to our field trip committee, who constantly come up with neat places to go. TRY IT; YOU'LL LIKE IT!

And if you participate in a field trip, please share your experience through the **NBCC web gallery**. The gallery is open to all members, expert and duffer alike. Just send an e-mail with your photos attached (JPEG format) to [fieldtrips@nbccmd.org](mailto:fieldtrips@nbccmd.org). This is a fun and easy way to learn about each other. To view images from past field trips, visit <http://albums.phanfare.com/nbcc>.

### Did You Know?

Anita van Rooy

- When working with blend modes, an easy way to go through the different options is to use the arrow keys to move up and down through the blend modes.
- When opening a blank new file, you can go to File/Open/New. However, an easier way is to hold the Control key (Mac Command) and N and your new file will open where you now can set the dimensions and resolution that you want.

## Cumulative Scores for 2008-2009; Through February, 2009

### Black and White Prints

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

### Color Prints

#### Novice

35	Angelique Raptakis
27	Rob IJsselstein
27	Bill Olson
24	Willem Bier
9	Cheryl Naulty
6	Louise Roy

#### Advanced

67	Chris Hanessian
57	Bob Dargel
53	Nikhil Bahl
22	Cynthia Keith
18	Les Trachtman
12	Dan McDermott
9	John Villforth
6	Bob Peavy
6	Jean Yuan

### Altered Prints

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

### Novice Electronic

48	Angelique Raptakis
45	Cynthia Hunter
38	Jean Hanson
34	Willem Bier
34	Jess Stansbury-McCargo
29	Dawn Sikkema
25	Stu Reiter
18	Paul Taylor
16	Christianne Witten
15	Rob IJsselstein
14	Cheryl Naulty
12	John Barnes
8	Stu Mathison
6	Shereen Kopp
6	Bill Olson

### Advanced Electronic

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

### Altered Electronic

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



"Ultimately, simplicity is the goal – in every art, and achieving simplicity is one of the hardest things to do. Yet it's easily the most essential."

Pete Turner

### Tim Grey's Digital Darkroom Questions

**Which settings affect RAW capture and which don't? Also, is there a benefit to shooting RAW/JPEG versus just RAW?**

The specific settings available vary by camera model, but the way I think of this is that things that affect the behavior of the camera will have an effect on the RAW capture, while things that only affect the appearance of the image after the capture do not affect a RAW capture. For example, changing the ISO, aperture, or shutter speed will most certainly affect the RAW capture because they affect how the image is recorded by the imaging sensor. Settings such as contrast, sharpening, black & white, and other adjustments that would affect the image after it is captured by the imaging sensor are not reflected in the RAW capture. With RAW capture you are getting the image data that was captured by the imaging sensor, not a

final image, so image adjustments applied in-camera on the various menus and settings will not affect a RAW capture.

As for RAW+JPEG mode, the primary advantage is being able to preview the images much more quickly (both because the files are smaller and no conversion from RAW is necessary). I personally find that having both creates file clutter, so I prefer to capture in RAW mode only. It can be a little slower when you first browse your RAW captures, but once thumbnails and previews have been generated, it is about as fast as viewing JPEG images. Of course, many photographers do capture in RAW+JPEG because their work requires very fast editing, and they are able to review the JPEGs much faster and then cross-reference the filenames to work with the RAW capture.

*Reproduced with Tim Grey's permission from his e-mail service ([www.timgrey.com](http://www.timgrey.com)).*

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