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# The Lens and Eye

North Bethesda Camera Club

Volume 44 Number 4 <http://www.nbccmd.org> Editor: José Cartas [nbccleandeye@yahoo.com](mailto:nbccleandeye@yahoo.com) December, 2008

## Calendar

### December, 2008

- 2 PCR: 7:00 pm.
- 3 Competition Night: 7:30 pm.  
Judge: Don Becker.  
Hospitality: Barbara DeLouise,  
Jeff Weber.
- 4 Visual Design: 7:30 pm; Kent Mason's.
- 6-7 Field Trip: Luray Caverns.
- 10 Workshop: 7:30 pm, Roy Sewall.  
Photographing Mather Gorge.  
Hospitality: Kathleen Blake,  
Lucia Goldman.
- 15 Photo Critique: 7:30 pm; Kent Mason's.
- 17 Board Meeting: 7:30pm; Cartas'.
- 18 Visual Design: 7:30 pm; Kent Mason's.

### January, 2009

- 6 PCR: 7:00 pm.
- 7 Competition Night: 7:30 pm.
- 8 Visual Design: 7:30 pm; Kent Mason's.
- 14 Workshop: 7:30 pm.
- 17 Field Trip: St. Matthews Cathedral.
- 19 Photo Critique: 7:30 pm; Kent Mason's.
- 21 Board Meeting: 7:30pm; Martell's.
- 22 Visual Design: 7:30 pm; Kent Mason's.
- 28 Program Night: 7:30 pm.

## Competition Assignment

### *The Human Body*

***Sculptural aspects of the living human body(ies) in full or partial view. Both realism and abstractions are acceptable. Creative and dramatic lighting may be utilized. PORTRAITS ARE EXCLUDED. (Must have been taken on or after June 1, 2007.)***



## Workshop, December 10 Roy Sewall on Photographing Mather Gorge

Nancy Garwood

In 2005, Roy Sewall published *Our Potomac, From Great Falls Through Washington, D.C.*, a photography coffee table book. In early 2009, Roy will publish a new book, *Great Falls and Mather Gorge*, which is the definitive, in-depth look at the spectacular Great Falls area on the Potomac River. This includes the two adjacent National Parks: Chesapeake and Ohio Canal National Historical Park in Maryland, and Great Falls Park in Virginia. What makes the book especially unique is that it concentrates on just one square mile—a half-mile wide swath along two miles of the river. This wilderness area is a diverse wonderland of river scenery, rare plant life, wildlife, historic structures, world-class whitewater paddling, rock-climbing, and other recreational activities. All of this is easily accessible to people in the Washington, D.C. metropolitan area.

Roy's program will address his experiences of working in a small geographic area, coordinating many shoots with over 100 local experts, and the process of producing a photography book, including submitting digital files instead of slides, and proofing. The program will be illustrated with sample photos from the new book.

Cont'd on p.4

## December Competition Judge: Don Becker

Paul Taylor

Don Becker is once again expanding his hold on the Guinness record for NBCC judging appearances—by our count it's now eight. In spite of having no space left to store yet another Club "thank you" mug (actually, they make good pencil holders!), he has once again agreed to serve as judge for the competition on December 3.

Don has been involved in photography for over 50 years, ever since grade school. After a successful career as a research scientist at NIST, he retired in 1999 and since then has had a full time career in photography—both as a photographer and as a teacher. Don is the owner/manager of Don Becker's Creative Images Photography ([www.donbeckerphoto.com](http://www.donbeckerphoto.com)) since 1976. He now is totally digital, and specializes in beauty and glamour portraiture, fashion, action and artistic images of dancers and gymnasts, nature and scenic images from his travels, and particularly in digital technology and Photoshop. You can also see more than 200 of his images of

Cont'd on p.3

## Inclement Weather Policy

See details on page 3

## **Member Profile**

### **Christianne Witten**



Before the end of this year, we will be able to welcome Christianne Witten into the NBCC in person. Through the "magic" of the Internet, she has been participating in the Novice Electronic competitions. Christianne lives in Okinawa where she is very active supporting her military community while managing a part-time photography business. She awaits the return of her Marine husband from his second tour of duty in Iraq.

She was given the NBCC membership as a gift, by her parents, Alfred and Lucia Goldman. Lucia has been a member for many years and felt that her daughter might enjoy participating in Club activities. Christianne will be able to return home, hopefully in December, and will begin attending meetings. Her image "Reclining Buddha" has already won a First Place in the Club's September 2008 Open competition.

Christianne grew up in Olney, Maryland. She attended Walter Johnson High School, where she took several black and white photography courses and became fascinated with wet darkroom processing. She would often forsake her lunch hour in order to

spend more time developing and printing her images. Her camera at that time was her father's 25 year old FTb Canon.

Upon graduation, she attended the University of Richmond, where she earned a BSBA in business with a marketing concentration and a second major in Spanish. While in high school, she spent one summer in an exchange program studying in Spain, where she fell in love with language and became determined to pursue it in college. From her interest in international affairs, she was aware of the business importance of the Spanish language in today's economy. She received her degree in May 2002.

Christianne's first job upon graduation was as a branch manager for First Union, later Wachovia Bank, in Richmond. She became good friends with one of her loyal bank customers who later set her up on a blind date with his son, a Marine Lieutenant, home at the time on Christmas leave. This was in December of 2003. They were married in September of 2005.

James and Christianne have been stationed in Okinawa, Japan, since December 2005. James was recently sent on a second seven-month deployment to Iraq. Both plan to leave the military life in the summer of 2009 and return to civilian life in the D.C. area.

Christianne volunteers several days a week at the Navy and Marine Corp Relief Society on Okinawa as chair of Publicity. They are a non-profit financial aid society headquartered in Arlington. Based on her overseas marketing experience with the Society, she is hoping to work for them full-time in the marketing department of their U.S. headquarters.

She has also been running a scenic and portrait photography business for over a year in Okinawa.

She sells framed and unframed prints, from her body of Asian work, at the Marine gift shop on base. She is a contract vendor with the shop, which sponsors her in quarterly in-house shows. The most profitable aspect of her work, however, is her portrait work. She markets her services, which include family, infants, newborn, maternity, and romantic portraits, solely to the military community. She is dedicated to giving them a high quality product at an affordable price. Some of her work can be viewed on her online gallery blog: [www.cwittenfineartphotography.blogspot.com](http://www.cwittenfineartphotography.blogspot.com).

Christianne converted to digital just before she and her husband climbed Mount Fuji in 2006, thanks to her mother, who gifted her with a Canon Powershot S212. Given her candid photographic style and the gorgeous Okinawa landscape, she shoots her portraits outdoors in natural light. She does some processing in Photoshop and Picasa, and then employs a Japanese print shop to make the final prints. She also provides memory books, photo slideshows and specialized Japanese calligraphy pieces she creates to pair with the prints. Unfortunately, her Japanese shop only prints on glossy paper.

In between deployments, she and her husband have had the good fortune to travel throughout Asia, including Tokyo, Nara, Bangkok, and New Zealand. Christianne has developed an extensive portfolio of scenic work documenting her Asian experiences. She reports that while people admire her images, they are reticent to purchase photography as fine art for their homes or offices. She feels that there is still some work to be done to move the display of photographs as a concept limited to art galleries to one acceptable for homes.

*Text by Jean Hanson*

## December Competition Judge (cont'd from p.1)

all types of subject matter on his web page ([www.onemodelplace.com/DonaldBecker155](http://www.onemodelplace.com/DonaldBecker155)), where he gets all of the models he uses for his workshops.

Since 1983 Don has been a faculty member of the Washington School of Photography, teaching many one-day workshops in such subjects as portraiture, lighting, glamour, macro photography, and the Zone System for digital photography. He was made Associate Director of the WSP in 1991 and now is the Technical Director.

He was a member of the Silver Spring Camera Club for more than 45 years, and his photographs have received over 100 awards. His images have also appeared in a variety of publications and calendars, and he has been a published author on various photographic subjects.



## November, 2008, Splinters from the Board

*Tom Sullivan, President*

Membership Chair Chuck Lee reported we had sixteen people on the waiting list for membership.

Plans are being finalized to hold our end of year awards banquet at Asbury Village in Gaithersburg.

Kent Mason announced the initiation of tutorials in Lightroom, which he will hold for groups of two members at a time at a cost of \$17.50 each.

The board felt that the rule for submitting "similar" images may need some further definition and clarity.

The board will look into doing a program on an introduction to ProShow Gold and how to create a show using this product in the near future.

The Club's outreach program, Potomac Community Resources and the Phabulous Photographers, is in need of additional volunteers. Contact Joel Hoffman, Judy Switt or Bob Peavy for more information.

Most of NBCC treasurer's records for years prior to 2001 will be destroyed.

Kent Mason, Education and Training Chair, will look into acquiring one or two Pro Show Gold tutorial DVDs for the Club's library.

*December, 2008*

## *New Members' Corner*

New members comprise 22 percent of the North Bethesda Camera Club and through the first two competition months they entered images in that same proportion—one out of every five. However, in November the percentage of new member participation declined to 14 percent of competitors.

Although new members have entered all of the competition categories, the largest number of entries, not surprisingly, has been in the Novice Electronic category. However, what has been of unexpected interest is the high percentage of new member entries in the Black and White Print and Altered Print categories. It is pleasing to see such activity in categories with otherwise low Club participation.

The following are a couple of questions new members have asked this year:

(1) *Can I enter a framed picture in competition?*

**Answer:** No (See Rule #11 for Print Presentation).

(2) *Do I have to be present to enter a competition?*

**Answer:** No. In fact one new member entered the first electronic competition from Japan and won first place. Prints can be brought to the meeting by another member for you. The advantage to you in being present is to hear the constructive comments of the judge about your images and those of others.

If you have not picked up your yellow membership booklet with all the names and addresses as well as the Club rules, schedules, and general information, they are available on meeting nights at a table near the name tags.

*Chuck Lee, Membership Chair*



## **Snow Policy**

Our regular meetings will usually be cancelled if snow or inclement weather has caused the cancellation of the Montgomery Country Schools.

However, if conditions have improved considerably before the meeting time, they may be held. If you are uncertain, call one of the officers of NBCC or check the Club website.

Members also will be notified of last minute changes via a Gordie-gram.



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

Although Roy spent most of his youth in India, Pakistan, Indonesia, and the Philippines, his State Department family's home base was the Washington, D.C. area. Roy has a BS in Physics from Case Institute of Technology in Cleveland and a MS in Engineering Science from Penn State. He returned permanently to the Washington area in 1969 and worked for several major technology corporations for over 30 years.

Roy's interest in photography evolved from extensive travel in five continents. In 2001, he started his transition to full-time photographer. He always found the Washington area to be one of the most photogenic locations in the world, and thus Roy concentrates his photography on the Potomac River and Chesapeake and Ohio (C&O) Canal in the Washington, D.C. area. Roy's first photography book, *Our Potomac, From Great Falls Through Washington, D.C.*, was inspired by his affection for hiking and bicycling along the river and the adjacent C&O Canal. The book has led to numerous lecture and slide show engagements with local organizations.

In 2007, Roy became Chair of the Board of Directors for the C&O Canal Trust, a non-profit friends group for the National Park Service. Roy has done extensive photography work for river- and C&O Canal-related government and non-profit organizations, as well as private clients. He was a guest on WETA's program "Great Views of Washington, D.C." and will be the featured photographer in the forthcoming *Best of D.C.* publication.

Be sure to look for Roy's second book, *Great Falls and Mather Gorge*, which will be published and available at the beginning of 2009.



"Widewater in Spring" © Roy Sewal



# PSA News

Judy Burr, NBCC PSA representative

This year's PSA Convention was held in Portland, Oregon and the Mid-Atlantic Chapter's Bob Leonard, FPSA, served as the Chairman of the Chapter Showcase. The local chapter distributed entry packets, collected the images, prepared them for the judges and conducted the judging. NBCC member **Jessyca Stansbury-McCargo** served as one of the judges. The Chapter members could not enter the competition, but did submit images to be included in the Chapter Showcase show.

Jessyca just told me that she won two gold medals at the Mid-Atlantic Chapter competition on November 8. Alex Guo also won two gold medals. Congratulations to both of them on their wins and for being involved in the Chapter. It provides a way to compete outside the club and learn what other photographers in the area are doing.

The November issue of the *PSA Journal* has reviews on six new books, including some on CS3 Accelerated, Lightroom 2, Black and White Digital Photography, RAW Pipeline, and Light and Exposure. There is also a review of ProShow Gold/Producer Training CD and Lightroom 2.0. Articles of interest include "Fun With Photoshop Layers," "Photographing a Classic Regatta," "Short Track Speed Skating" and several pages of photographs from the 2008 PSA Exhibition. The latter shows what kinds of photography are being done around the world and what wins in PSA.

For those who will be in Houston in December or January, The Museum of Fine Arts has an exhibit "The Sounds I See: Photographs of Musicians." Make your travel plans now—the 2009 **PSA Convention** will be held in West Yellowstone September 20-26. That is an area filled with photo ops and a vacation can be planned around the convention. Check the PSA website to get current information. Programs are not listed yet, but there is information about the hotel.



## NBCC Field Trip – December 6–7

### Luray Caverns

*David Davidson*

Our first weekend long outing will be December 6-7 to Luray Caverns in the Shenandoah Valley, Virginia. We have obtained special permission for a two-hour photographic outing in Luray Caverns before the facility is open to the public. We will be the only people in the caverns at that time, and we are permitted to use tripods and flash equipment. The cost will be the same as general admission: \$19.00 per person, payable at the entrance to the facility.

The caverns in Luray, Virginia were first discovered in 1878 by a tinsmith who was also a local photographer. Since then, millions of visitors have wandered the subterranean pathways and discovered for themselves the natural draw of Luray Caverns.

Our photographic tour is scheduled from 8:30 am to 10:30 am on Sunday, December 7. We must all return to the surface at 10:30 am. An experienced guide will accompany us inside the caverns, but the guide is aware that our goal is photography, not a lengthy discussion about how stalactites and stalagmites are formed. **As many of you already know, the artist's reception for the BlackRock exhibit is also scheduled for Sunday, December 7. This should not prove to be too much of a problem for people who want to participate in both events. Luray is only 90 miles from Washington D.C. and the BlackRock reception is scheduled from 1:00 to 3:00 pm. It should be relatively easy to leave Luray following the morning photographic outing in the caverns, and be at BlackRock in plenty of time to participate in the artist's reception that afternoon.**

We anticipate that most participants will travel to the Shenandoah Valley area on Saturday, December 6. We have arranged for hotel accommodations at the **Best Western** in the town of Luray. This is just one mile from the caverns and the rates are very attractive: \$58.40 per night for a room with two double beds and \$67.49 per night for a room with a kingsized bed. You will be responsible for making your own room reservations. Contact the Best Western Hotel in Luray at: **(540) 743-6511**.

There are many things to see and photograph in the nearby area. There is an antique car and carriage museum on the grounds of the caverns. It is anticipated that most participants will want to include this museum on the weekend itinerary, as "automobiles" is a theme for an upcoming club competition.

I plan to arrive at the Best Western in Luray at 11:00 am on Saturday. I will wait around at the hotel until noon, at which time I plan to take everyone who has arrived to lunch. Following lunch we will go to the antique car and carriage museum for an informal photo session. After the museum, we will return to the town of Luray. Downtown Luray is home to many of the town's cherished historical sites and points of interest. From countless Civil War-era landmarks to restored properties dating back to the 1700s, to quaint shops, charming bed and breakfasts, and unique restaurants and cafes, Luray has something for everyone. It is easy to spend part of a day photographing among the monuments and murals, art galleries and along the Luray-Hawksbill Greenway, which defines the relaxed character of Luray Downtown

A group dinner is planned for Saturday evening. Reservations for 15 people have been made at Brookside restaurant at 7:30 pm.

All participants are expected to be at the entrance to the caverns at 8:15 am on Sunday morning. We will enter the caverns promptly at 8:30 am and we are expected to return to the surface by 10:30 am.

Please send me an e-mail if you intend to participate in this outing. You can reach me at [david@davids-photos.com](mailto:david@davids-photos.com). I will also answer questions and provide additional information at upcoming club meetings and via occasional Gordie-grams. I hope to see many of you on this field trip. It is going to be a lot of fun and a unique photographic opportunity. Don't miss out!



© David Davidson



## NBCC Invades Iceland

Text by Bob Peavy

Four NBCC members toured Iceland in early September 2008. Roy Sewall, Tom Field, Alan Sisen and Bob Peavy spent eight “normal-length” days in Iceland—i.e., sunrise around 6:15 am and sunset around 8:20 pm (in contrast with very long days during summer). Our professional guide, a native Icelander and amateur photographer, made all land arrangements and provided a large van, high off the ground to ford rivers, which easily carried our luggage, tripods, camera equipment and lunch/snack supplies. He drove all 1,500 miles of the tour, which was especially appreciated on narrow roads carved into cliff-sides with no guard rails.



© Tom Field

Iceland is an island roughly the size of England, located on the edge of the Arctic Circle in the North Atlantic Ocean. Most of the country's 310,000 residents live in or near Reykjavik, the capital. The rest of Iceland is only sparsely inhabited (not counting sheep), on small farms and in fishing towns on the



© Roy Sewall

coastal rim of the island. The interior highlands are unpopulated. The country was formed by underwater volcanic eruptions, and over twenty volcanoes remain active. Iceland has hundreds of geothermal areas and hot springs—*an entire country like our Yellowstone!* It also features huge icecaps and glaciers, a large desert, wide-spread lava fields, fjords, lakes and waterfalls, and expanses of delicate tundra that are colorful in the fall. Iceland's vistas are made for panoramic photography.

Our initial challenge was getting there. Today's “friendly skies” are not so kind to photographers, who cannot risk valuable equipment as checked luggage. Icelandair operates the only direct flights from the U.S. and their policy limits carry-on bags to just 13 pounds per person! Our group of four carried no less than eight camera bodies, 16 lenses (including two supertelephotos), five tripods, two laptops, three GPS units and a profusion of “essential” accessories (including battery chargers and disk drives). Thus, our preflight strategy consisted largely of contingencies for getting precious gear on board, in pockets if not in camera bags. Planning and perhaps good luck led to successful transport of our equipment in both directions.



© Bob Peavy

Our tour itinerary evolved from a blizzard of pretrip e-mails, starting with recommendations by the guide and invaluable perspective from Roy, who had toured the country in 2003 with his wife, Ase. Among issues to be decided was whether to stay at several “base” locations in order to work a limited number of photo sites, perhaps repetitively, versus touring each day from point A to point B, making stops along the way, and lodging in a new area each night. We opted for the latter approach, favoring a broader experience and more exposure to isolated regions, while recognizing that time constraints could preempt lingering for “better light.” Breakfasts and dinners were typically provided by our guesthouses (there often being no



© Alan Sislen

alternative), and lunches became picnic respites on the road, mostly in remote, gorgeous settings.



© Roy Sewall

Generally, we traversed the south and southeast coasts, then crossed the desolate interior highlands to the north coast, then zigzagged through the majestic northwest fjords—crossing a wide fjord via two-hour ferry ride—and returned to the international airport near Reykjavik. Each day we photographed at sites planned in advance as well as impromptu sites spotted from the van. We became adept at exiting the



© Tom Field

December, 2008

van, unloading and setting up equipment and, importantly, staying clear of each others' viewfinders.

Layered clothing worked well, due to wide temperature variation each day. Overcast skies, wind and rain did not deter photography, but obviously were factors to be addressed. We encountered little of the strong, tripod-toppling winds and horizontal rains that can be common in the fall. Clouds obscured most dawns and dusks, but at times produced interesting atmospheric effects. Northern lights were minimal during our visit, due both to cloud cover and limited solar activity.



© Alan Sislen

Icelanders are not camera-shy, and usually will agree to be photographed. On weekends during autumn, local farmers hold festive "sheep roundups." Large herds of grazing sheep are first brought from mountain pastures to sorting pens where they are identified and packed off to their respective farms for winter. We attended one of these lively events, in which family members of all ages participate. Visitors are welcome to mingle among the natives.

We hope that Iceland's current economic woes (arising after we had departed) will not disrupt tourism to this beautiful country in 2009.



© Bob Peavy



## The Fall in Vermont

*Text and Photo by Chuck Lee*

The second week of October the mountains were ablaze in the golds, greens, and sprinkles of red that one goes to Vermont to see in the fall. But on day two of our eight-day peeper adventure, what was needed was a classic foreground to make a really great picture.

Down a back road in the Northeast Kingdom we spotted an abandoned, rusted old truck in the tall grass some one-hundred yards off the road, backed by one of those hills a-fire that photographers kill for. Capture of the scene, however, was being temporarily delayed by the persistence of a cloud cover beginning to show promise of soon blowing over.

After a few impatient minutes of waiting in our van parked beside a vacant, run-down house, I announced to my wife Carol and Miranda Chin, with whom I was touring the Green Mountain State, that I would scout ahead, find the right spot for them, and when the late afternoon sun broke through in a few minutes they could follow.

Around my neck I hung my new full-frame Nikon D3 with an attached 28-70mm lens. In case the scene called for a compressed composition, I grabbed my 70-200mm long lens and carried it by its mounting ring. And, of course, I took my trusty tripod, for this was going to be an award winning picture.

The grass was thigh high and the footing a bit mushy, but firm enough. At about thirty feet into this boggy field, I had almost reached the ideal spot. But no, a beautiful golden maple on the hill lined up a little too far to the right of the truck for the perfect composition. I needed to go about ten feet more to get the right angle alignment.



Then OOPS! Splash! Without a warning, I stepped into a hidden creek with a sudden drop off of over two feet landing in a bed of soft mud. I lost my balance and fell backward, dropping both my long lens and tripod into the bog creek. My camera around my neck went under as I went down. I quickly righted myself, put my camera on the bank and shouted a few unprintable oaths. I was able to retrieve my mud-covered tripod from the creek bottom and put it on the bank beside the wet camera. However, for the next at least five minutes I stood waist deep in that Vermont mountain stream reaching my full arm length down into the soft, six-inch deep mud before me—fishing for my long lens, but to no avail. I even found a stick and searched in vain for something hard on the creek bottom, but struck nothing. With the cold starting to make itself felt, the equally chilling reality dawned on me that even if I did find the physical object, the lens as a useful piece of camera equipment was for all practical purposes indeed gone forever. I left it to rest in peace in its watery grave.

Several minutes after my tumble, I heard Carol calling to see if I was alright. She and Miranda had watched as I entered the high grass, then, as they reported, I suddenly disappeared. Their reaction: “this was not good.” And when I did not immediately reappear, concern grew and the rescue was launched.

As I pulled myself out of the muck, the suction on my boots was strong enough to almost dislodge them. Back at the van, soaking wet, cold, and caked solid in mud from my waist down I watched the afternoon sun begin its descent. Having trusted our GPS to get us back to our motel all day, we had not paid any attention to where we were as we blissfully stalked the elusive wow vista.

The challenge now was getting to our room and dry clothes without messing up the interior of Miranda’s brand new van. Fortunately, we had with us three large black plastic lawn and leaf bags. Packing everything with mud on it into them, and sitting on a bag, we did make it back to our home base at last, bringing a humbling end to an otherwise great day and giving a new meaning to the term “Fall in Vermont.”

Lessons learned and confirmed:

1. Leave camera equipment in car when scouting new locations.
2. Carry a backup camera body in your bag.
3. Travel with photographer from whom you can borrow an extra lens.
4. Insure your camera equipment.



## Exhibits

### Kaleidoscope Eyes: A Day in the Life of Sgt. Pepper

This is the first exhibition of Henry Grossman's rarely-seen photographs of The Beatles during the recording of *Sgt. Pepper's Lonely Heart Club Band*.

Taken during a single night's session—as the band recorded "Lucy In The Sky With Diamonds"—these photographs offer a compelling portrait of four of the most popular and publicized figures of the 20<sup>th</sup> century. Grossman's uniquely intimate account documents The Beatles' captivating individual personalities while attesting to their collaborative power at their creative peak.

Henry Grossman's career began in the early 1960s. As a contributing photographer for *Time*, *Life*, *Newsweek*, and *People Magazine*, Grossman covered a variety of important figures. Grossman gained unprecedented access to President John F. Kennedy in the White House and abroad. Through his work he also befriended The Beatles and went to Abbey Road Studios to photograph them during the legendary Sgt. Pepper session. This exhibition celebrates the publication of Henry Grossman's signed limited edition book, *Kaleidoscope Eyes*, Curvebender Publishing.

From November 14 to December 23, 2008, at the Govinda Gallery, 1227 34<sup>th</sup> Street NW, Washington, D.C. For more information visit: [www.govindagallery.com](http://www.govindagallery.com).

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### NBCC Exhibit at BlackRock Center for the Arts

Forty NBCC photographers will have their photographs featured in an exhibit at BlackRock Center for the Arts, entitled "*At Home and Abroad*." The exhibit will run from Wednesday, November 26 through Friday, December 26. The gallery is located at 12901 Town Commons Drive, in Germantown, MD ([www.blackrockcenter.org](http://www.blackrockcenter.org)).

An Artists' Reception will be held on Sunday, December 7, 2008, from 1:00 until 3:00 pm. All Club members are invited to attend. Please feel free to extend the invitation to family and friends. Refreshments will be provided.

We look forward to seeing you at the opening reception, or hope you drop by during gallery hours, which are 10:00 am until 5:00 pm, Monday to Friday, and 10:00 am until 2:00 pm on Saturdays, as well as during performances at BlackRock.

*Angelique Raptakis, Exhibits Chair*

## Courses

### Glen Echo Park

For more information and to register visit the Park's website at [www.glenechopark.org](http://www.glenechopark.org).

**Master Photographers and Project Printing.** Select master photographers to study and discuss each week including their style, techniques, lasting impact in the history of photography. After each week's discussion, work in the darkroom or show your digital images as you advance your personal portfolio or finish a project that has been long in the making.

*Instructor:* Karen Keating

Thursdays, January 8 to February 5, 2:00—5:00 pm.

**Great Portraits with Simple Lighting.** Lighting master Frank Van Riper will teach students how to make beautiful individual and group portraits using inexpensive flash units and unexpected accessories like flashlights and aluminum foil. No experience necessary. Learn how to turn your family snaps into heirloom photographs.

*Instructor:* Frank Van Riper

Thursdays, January 15 to February 5, 7:00—10:30pm.



# REMINDER

## PHOTO ESSAY 2009

**SUNDAY AFTERNOON, MARCH 22, 2009**

**Photo Essay topic selections are  
due by December 31**

Please notify committee chairperson (Stu Mathison)  
of your topic selection.

For details, see the November issue of *The Lens and  
Eye* and the photo essay section of the NBCC website:

[http://nbccmd.org/lensandeye/LensandEye\\_2008\\_11.pdf](http://nbccmd.org/lensandeye/LensandEye_2008_11.pdf)

<http://nbccmd.org/photoessay.htm>

## Digitizing National Park Service Photos

*Text and Photo by John Grupenhoff*

At a May, 2008 NBCC meeting, Roy Sewall spoke about a new project for which he was seeking volunteers. As Chairman of the Board of the C&O Canal Trust—organized in 2007 to be friends group for the C&O Canal National Historical Park—he explained the effort to digitize thousands of historical canal photos, dating back to the 1800's, and make them available to the public.

There were 4,882 historical photos in the possession of the Park. The collection was held in a secure climate controlled area, so protected because they were rare, one-of-a-kind, and precious to this Park, which extends north of Washington D.C. for 185 miles. There were two primary reasons to scan the photos: to make them more accessible to the public and researchers, and to provide a permanent digital archival backup to the originals.

The Superintendent of the C&O National Park, Kevin Brandt, and the Park historian, Sam Tamburro, negotiated an agreement with the Trust allowing it to undertake the project, with emphasis that volunteers and the Trust take utmost care of these precious, one-of-a-kind photos while so doing.

Marvin Sirkis, John Burgess, and I volunteered. Roy's first concern was to find a location. My wife Suzanne and I offered our home for July through November. We began then the process of looking for volunteers, stressing that work would involve four-hour segments, perhaps four or five times.

At our first meeting, Sam spoke about his vision and what might be accomplished. He and his National Park Service (NPS) staff at the Park headquarters (Ahna Wilson and Ian Meyers) were extraordinary in working out all the details of the care and coordination of the photo collection; including steps to assure the cleanest methods of scanning, and sorting and titling of photos by mile markers on the canal. It was necessary to inventory all the park photos in a spreadsheet and arrange for their transport. A huge bottleneck, which Suzanne and I tackled, was the removal of photos from their individual plastic sleeves and returning them to their sleeves just before and after scanning. Roy organized the effort to get computers, scanners and other electronic equipment. In that first meeting, we estimated that it would take until at least Thanksgiving to do the necessary scanning and photo cleanup.

We began to recruit NBCC volunteers in earnest, and the Gaithersburg Camera Club also become involved.

Tom and Barbara Statas, both chairperson for membership for that club, were among the most involved scanners. There were 21 working volunteers, 13 from NBCC, six from Gaithersburg, and two others attracted by the idea of helping the Park.

Bob Dargel then set up a server and local area network, so scans could be collected into a central database to be reviewed by each session's team leader. After the training sessions, we began scanning on July 9, and spent some time getting glitches out of the system (five different donated computers and scanners, each with different methods of operation).

Teams of four persons, with one serving as team leader, sat at a circle of computers and scanners facing each other. One of the pleasant happenings was the comradeship that developed during the long scanning sessions. Four-hour sessions were held twice a week. It was astonishing to observe how punctual and disciplined the volunteers were, and the intensity with which they worked. Informal contests began to develop between the teams, competing on how many photos could be scanned in a given time. It soon became clear that the work was proceeding more rapidly than estimated. In fact, with such a level of productivity this part of the project was completed in seven, rather than the 15 weeks projected earlier.

The next part of the effort was the post-processing of the photos, which proved to be a slow and tedious task, as each of the nearly 5,000 photos had to be handled three times more. Roy and five of the volunteers precision-cropped all photos, to eliminate extraneous material beyond white borders. That took about 60 more hours. The next step was to adjust the contrast and brightness where necessary, making sure that nothing done in the process would harm the basic historical nature of the photos. Roy did this process himself. Finally, Roy made DVDs of all the photos in full, medium, and low resolution, and



*Part of the group of volunteers. Clockwise, from left: Bob Dargel, Paige Chandler, Dick Terrill and Erica Dougherty*



delivered them to Park headquarters in Hagerstown. They were promptly stored on the NPS' internal network, where the entire staff has access to them.

With over 500 hours volunteered, the estimated cost of such a comprehensive effort, if contracted out, would have been \$80,000 to \$100,000—well beyond the Park's budget.

In celebration of this completed project, Sam Tamburro arranged for the volunteers, spouses and friends to have a two-hour canal boat trip starting at the Georgetown Visitor Center. The trip provided wonderful photo opportunities. All those who participated in the project received an NPS fleece vest with Volunteer Master Ranger Corps and C&O Canal NHP embroidered patches.

After a selection process, the C&O Canal Trust will post the 100 best photos on its web site ([www.canaltrust.org](http://www.canaltrust.org)) to determine the level of public interest.

New ideas have developed after discussions with the volunteers and the NPS officials, including DVDs for sale to the public, DVDs for use of historians and researchers, slide presentations for multiple venues, and a video DVD covering the C&O Canal's history. (The NPS has historical materials, including very interesting tape recordings of people who actually worked to make a living on the canal's transportation system; and a few 8 mm movie films converted to digital, which include marvelous clips of the famous 1954 March to Save the Canal, led by Justice of the Supreme Court William O. Douglas.)

The C&O Canal Trust is the primary Friends Group for the C&O Canal National Historical Park. The Trust is a non-profit 501(c)3 organization established in 2007 with the mission to protect, restore, and promote the park. This is being accomplished by fundraising, undertaking projects for the Park where there is insufficient Park staff, and advocating for the Park.

The volunteers were as follows:

**From the NBCC:** John Burgess, Bob Dargel (team leader), Erika Dougherty, Nancy Garwood, John and Suzanne Grupenhoff (volunteer coordinators), Chris Hannesian (team leader), Chuck Lee, Carol Lee (team leader), Angelique Raptakis, Roy Sewall (project leader), Marvin Sirkis (team leader) and Tom Sullivan.

**From the Gaithersburg Camera Club:** Paige Chandler, Liz Lawrence, Barbara and Tom Statas (team leaders).

**Others:** Dick Terrill (NIH Camera Club), Harold Sakayan (volunteer, NPS) and Terry Richards.

December, 2008

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

### November 2008 – Motion



Novice – Willem Bier – "A Light Breeze"



Advanced – Evelyn Jacob – "Lift Off"



Altered – Gordie Corbin – "Rough Rider"

# Results of Competition for November 2008 – Motion

## Competition Judge: Jill Bochicchio

### Prints

#### Black and White – 10 entries

1 <sup>st</sup>	Chris Hanessian	Small Falls
2 <sup>nd</sup>	Judy Switt	Match Race
3 <sup>rd</sup>	Judy Switt	Follow the Ferry

#### Color, Novice – 7 entries

1 <sup>st</sup>	Angelique Raptakis	Flight of the Eagle
2 <sup>nd</sup>	Angelique Raptakis	Lupine Delight

#### Color, Advanced – 15 entries

1 <sup>st</sup>	Chris Hanessian	Wide Falls
2 <sup>nd</sup>	Bob Dargel	Metro Train
3 <sup>rd</sup>	Chris Hanessian	Colorful Falls
HM	Nikhil Bahl	After the Catch
HM	Nikhil Bahl	Tranquil Shore

#### Altered – 3 entries

1 <sup>st</sup>	Bill Seelig	Number 1
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### Did You Know?

*Anita van Rooy*

1. If you have been working with blend modes, you will find that there are a few that you like to use often. You can use a keyboard shortcut to move right to the blend mode you want. For example, to jump to the Overlay mode press Option-Shift (PC Alt-Shift) and the first letter of the mode you want—in this case O—making the shortcut Option-Shift-O (PC Alt-Shift-O), for Screen mode Option-Shift S (PC Alt Shift-S), etc.

2. If you want to put a number of different filters to a particular layer, **don't do it!** Instead, make a copy of the layer by pressing Command J (PC Control J) and then apply the first filter. Make another copy of the first layer and apply the second filter, etc. You can use Photoshop's layer blend modes in the Layers palette to get the effect that one filter is applied on top of the others, and now you have full control over each individual filter applied. If you do not like the effect of one filter, just drag the layer into the Trash. Better yet, you have blend and opacity control you would not have by simply applying filter over filter.

### Electronic

#### Novice – 26 entries

1 <sup>st</sup>	Willem Bier	A Light Breeze
2 <sup>nd</sup>	Cynthia Hunter	Stream 1
3 <sup>rd</sup>	Dawn Sikkema	Night Carnival in Puerto Peñasco
HM	John Barnes	Spinning Gears
HM	Jean Hanson	Peruvian Dancers
HM	Cynthia Hunter	Chaos 1
HM	Angelique Raptakis	Flowing Water
HM	Dawn Sikkema	Bonafacio Harbor Lights
HM	Jess Stansbury-McCargo	Riding the Merry Go Round

#### Advanced – 41 entries

1 <sup>st</sup>	Evelyn Jacob	Lift Off
2 <sup>nd</sup>	Judy Switt	Streak of Blue
3 <sup>rd</sup>	Alex Guo	Horse Race 2
HM	Ira Adler	Joy in the Waves
HM	Nikhil Bahl	Into the Sunset
HM	Nikhil Bahl	Slice of the Falls
HM	Alex Guo	Ribbon Dance 2
HM	James Hammack	Stormy Beach
HM	Judy Switt	Blowin' in the Wind
HM	John Villforth	Montgomery Fair Ride

#### Altered – 23 entries

1 <sup>st</sup>	Gordie Corbin	Rough Rider
2 <sup>nd</sup>	Stu Reiter	Spring Street
3 <sup>rd</sup>	Jess Stansbury-McCargo	Horsing Around
HM	Gordie Corbin	Panned Pelican
HM	David Davidson	Practice, Practice, Practice
HM	Dennis Green	Water Rush
HM	Lucia Goldman	In Blue Motion
HM	Stu Reiter	Sun Rise



### Focus on NBCC Members

As you might know, four members of our club had been juried into the "Big Blue Marble" Exhibit at the Washington School of Photography. Out of the four awards presented, Nikhil Bahl received first place for his image "Simple Swans" and Rob IJsselstein an Honorable Mention for "Fall Impressionism".



"Fall Impressionism" ©  
Rob IJsselstein



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

### Black and White Prints

42 Judy Switt  
29 Chris Hanessian  
8 Chuck Bress  
6 Roy Sewall

### Color Prints

#### Novice

25 Angelique Raptakis  
24 Willem Bier  
19 Bill Olson

#### Advanced

30 Bob Dargel  
28 Chris Hanessian  
26 Nikhil Bahl  
16 Cynthia Keith  
9 John Villforth  
8 Les Trachtman  
6 Dan McDermott

### Altered Prints

19 Bill Seelig  
18 Sharyn Greberman  
10 Anita van Rooy  
9 Jean Yuan

### Novice Electronic

29 Dawn Sikkema  
28 Willem Bier  
28 Jess Stansbury-McCargo  
23 Cynthia Hunter  
18 Angelique Raptakis  
12 Jean Hanson  
10 Christianne Witten  
9 Rob IJsselstein  
8 Cheryl Naulty  
6 John Barnes  
6 Shereen Kopp  
6 Bill Olson  
6 Paul Taylor

### Advanced Electronic

30 Judy Switt  
26 Alex Guo  
18 Nikhil Bahl  
18 Gordie Corbin  
16 Evelyn Jacob  
12 Ira Adler  
12 Bob Peavy  
10 Joel Hoffman  
10 Rebecca Tidman  
9 Carl Root  
8 José Cartas  
8 Barbara DeLouise  
6 Bruce Davis  
6 James Hammack  
6 Mark Segal  
6 John Villforth  
6 Gerry Weiss

### Altered Electronic

34 Gordie Corbin  
22 Jim Hawkins  
21 Stu Reiter  
17 Jess Stansbury-McCargo  
14 James Hammack  
12 Lucia Goldman  
12 Rebecca Tidman  
10 Janet Myder Hammack  
9 Bruce Davis  
8 Joel Hoffman  
6 Judy Burr  
6 David Davidson  
6 Dennis Green  
6 Evelyn Jacob



"The question is not what you look at but what you see!"

*Henry David Thoreau*

### Tim Grey's Digital Darkroom Questions

**I want to take the subject of one photo and place it on the background of another. The way I have been doing it is Quick Masking, copying to the clipboard and pasting it to a new layer in the target file. Is that the best way?**

Nope, this is not the best way, and actually a method I strongly recommend against. The primary problem with the approach you are using is that if you find out later that your selection was not perfect, there is no easy way to make adjustments to the composition. Instead, you will have to go back to the original image, create a new selection, and reproduce the effect again. There is a much more flexible way to work.

You can start with the same process of using Quick Mask mode for creating the selection if that is your preference. However, instead of doing that before creating a basic composite, I would place the image you want to composite into the new background. There are several ways you could do this, but the approach I usually take is to have both images open but the subject I want to place in a new background as the active image, and then drag the thumbnail for the Background image layer on the Layers palette into the new background image.

With this step complete, you can go about creating the selection to define the subject you want isolated against the new background. You can use any method you like for this, including the Quick Mask mode you obviously prefer. Then, when you have the selection perfected, make sure the new layer you brought into the composition is active on the Layers palette, and then click the Add Layer Mask button (it has a circle inside a square icon) at the bottom of the Layers palette. This will add a layer mask based on your selection for the current layer.

The beauty of this method is that if later you realize you made a slight mistake, you can go back to the layer mask and refine it. Painting with white will reveal additional portions of the image, and painting with black will block additional portions of the image. You can use a hard-edged or soft-edged brush, and in fact can use any of a variety of techniques for actually changing the contents of the layer mask. The key here is that instead of only copying a portion of the pixels, you are copying all of the pixels and then selectively revealing only those pixels you want to see against the new background.

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

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