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The Lens and Eye

North Bethesda Camera Club

Volume 40 Number 8

<http://nbccmd.tripod.com>

Editor: Tom Sullivan

April, 2005

Calendar

April, 2005

- 5 PCR: 7:00 pm.
- 6 Print night: 7:30 pm.
Judge: Rod Barr.
Hospitality: Alfred and Lucia Goldman and Carol Lee.
- 11 Photo Project Critique: 7:30, Mason's
- 13 Slide night: 7:30 pm.
Judge: Don Becker.
Hospitality: Ira Adler, Caroline Helou and Sigrid Vollerthun.
Gallery: Jim Hawkins
- 14 Craft of Photography: 7:30, Mason's
- 16 Fell's Point, Baltimore
- 18 Critique Night at the Bresses: 7:30 pm.
- 20 Board Meeting. 7:30 pm, Hammack's
- 27 Program Night: 7:30; Electronic Image Competition Trial.
Hospitality: Ken Briefel

May, 2005

- 3 PCR: 7:00 pm.
- 4 Print night: 7:30 pm.
- 11 Slide night: 7:30 pm.
- 18 Board meeting: Lee's: 7:30 pm.
- 16 Bresses Critique: 7:30 pm.
- 25 Program Night: 7:30 pm
- TBD Field trip. TBD

Competition Assignment:

Natural Patterns

Patterns found growing, living or existing in the natural world around us. The pattern may not be set up, arranged or altered by the photographer. Evidence of the hand of man will not disqualify the image. (Must have been taken on or after June 1, 2003.)

NBCC to Try Electronic Competition, April 27

On April 27, NBCC will hold a trial competition of a proposed new competition category, "electronic images," using a digital projector. The results of this trial will be an important factor in the NBCC's Board consideration of a new "Electronic Competition" for the 2005-2006 Year.

The trial competition will be conducted as much as possible like a real competition would be. All members are eligible and encouraged to enter. Images will be critiqued and judged by NBCC Director and training guru Kent Mason. Ribbons will be awarded as usual, but there will be no points or end-of-year recognition for the winners. Detailed rules and guidelines for the April Trial competition are outlined on the NBCC web site:

<http://nbccmd.tripod.com>. A link to the page containing the articles is provided on the home page.

Electronic images are those stored on computer media such as CD. They can be images scanned from film or prints, or captured using a digital camera. For those without a computer, most photo processing shops offer to create CDs containing your images in electronic form. For those who process images on computer, NBCC offers some guidance on how best to prepare images for electronic presentation

which can be found on the web site.

April 27 is an opportunity for the Electronic Competition Committee to try out the procedures and tools we have created. This is a completely new process for NBCC, and we'd like to find any potential problems now – before a real competition is underway. This is also an opportunity for competitors to practice the submission process, and to verify their images' appearance on the digital projector. As a bonus, we'll get useful critique from a Club expert as well as enjoy a fun competition.

How to Submit Images. Each member can submit up to **three** images. The competition theme is "**open**" and both unaltered and manipulated images are acceptable. There will be three separate classes; "novice", "advanced" and "altered". There is **no time limit** for the image. All classes will accept monochrome (B&W) and color images. Email files to: nbccimages@yahoo.com or ship a CD to Stu Mathison no later than April 22. At this time only JPEG files, preferably one megabyte or less in size, are being accepted. Files should be named

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Member Profile

Frank Herzog



Frank Herzog has only three slides of all he exposed with his first camera, an Asahi Pentax Spotmatic. They were shot during the Tet Offensive, at Danang Air Base in Viet Nam. Slide #1 shows flares being dropped by aircraft in search of Viet Cong guerrillas. #2 shows an F4 aircraft on the airstrip, ready to take off. The third is of the explosion when rockets hit the same plane. "I ran for my life," Frank said, "but I kept the slides."

Frank was stationed in Viet Nam, not as a photo-journalist, but as a member of the U.S. Air Force. He dropped out of Colorado State University, where he was a Music and Speech major, in 1966 and volunteered for service. He hoped to stay out of "Nam", but was, instead, thrown directly into the conflict. He purchased his first camera to record his experiences.

At the end of the war, Frank was stationed briefly at the National Security Agency, Fort Meade, Maryland. Here he met his wife, a linguist from Port Chester, New York, who had come to the NSA to study Arabic. They were married in 1969, and now have three grown-up daughters, Kristen, age 32, Katie, 27 and Allison, 23.

After completing his tour of duty with the Air Force, Frank entered

American University as a Political Science major. He also worked part time as a copy boy for the radio station WTOG. In 1969, he was invited to do some news casting, which he continued to do for the next 5 years. In 1973, he began to do news spots on television. Then WTOG asked him to broadcast the "play by play" of the Washington Bullets games. He did this for three years. In 1978, the Bullets won the NBA championship, a particularly memorable event for Frank.

Then, in 1979, he began broadcasting the Redskins Games over WMAL. He was the play-by-play voice of the Redskins for 25 years, through their ups and downs, and three Super Bowl wins. He is now semi-retired, but says he's considering some free lance broadcasting in the future.

Frank continued using his Pentax camera for many years. Through his activities as a broadcaster, he became friends with the late Richard Darcy, sports photographer for the Washington Post, and with Joe Silverman, of the Washington Times. Frank watched them set up their equipment and asked a lot of questions. They taught him how to evaluate lighting and how to handle harsh light situations. He learned metering and exposure.

Over the ensuing years, Frank has owned all sorts of cameras, from 35mm to medium format. A few years ago he purchased a Wisner wooden field camera that shoots 4 X 5 sheet film, and now considers it a treasured keep-sake. He purchased color dark-room equipment and made prints and slides from his negatives. He shot scenery, family pictures, action, and macro,...pretty much everything except portraits.

Four years ago, he attended a trade show and discovered digital photography and Photoshop. He sold his color darkroom equipment and beefed up his computer and

bought Photoshop CS. Now he owns three cameras: the Wisner (which he still loves), a 5 mega pixel Leica Digimax 2, and a 6.3 mega pixel Canon D60. He uses an Epson 2200 printer. He also owns a Gitzo 1320 tripod with a geared head by Bogen. For action images, like a recent afternoon when he shot 130 captures of a women's tackle football team practice, he hand-holds the camera.

Since he retired, Frank has made many trips in search of photo opportunities. He has captured Arctic Swans at the Eastern Shore with the Bay Bridge in the background. He enjoys the scenery of Western Maryland, Shenandoah Park, and the Catocin Mountains. The kayakers at Great Falls are a favorite subject. Next month, he is planning a photo trip with Tim Cooper, to Georgia. They will spend at least three days in Savannah, and three days on Sapelo Island, a 4000 acre barrier island with marshes and antique farm buildings.

Frank attempted to be an NBCC member while he was employed, but his schedule, often involving night work, made participation impossible. He remembered the Club and its members fondly and decided to re-join when he retired. He likes competition, and has already won a few Honorable Mentions in both the Advanced Slides and Advanced Color Prints categories.

Whenever he uses his camera, Frank remembers his friend, Richard Darcy, who said: "When you open the Post and see a photo by me, take a good, hard look at it, because it is there and the other 300 I took are not. A photo should tell a story. Mood, lighting and angle all contribute to the total effect." With such a wealth of good mentoring in his past, Frank can't help but succeed in the future.

Text and photo by Jean Hanson

Rod Barr to be Print Night Judge

Roderick Barr works with medium format and 35mm cameras in silver based black and white print photography. His primary photographic interests are the natural environment and historical places and events, interest which combine his photography and his loves of hiking and history. Long-term photographic projects have included the National Pike and Civil War re-enactments. He is currently continuing a multi-year photographic exploration of the Patuxent and Patapsco River valleys.

His work has been exhibited throughout Maryland, and he has had a number of one person shows, the most recent being photographs of Civil War re-enactments held at Slayton House in Columbia. The primary subjects of his other shows have been the natural environment and historic places.

He taught credit and non-credit photography for a number of years at the Maryland College of Art and Design in Silver Spring. In recent years he has been a juror and speaker for many area photography clubs, including Silver Spring, Bowie-Crofton, North Bethesda and NIH clubs, and twice was a print juror for Greater Washington Coalition of Camera Clubs annual competitions.

Les Trachtman

Adjustments to the 2004-5 Yellow Booklet



☺ New Members ☺

Susan Keane
1719 Evelyn Drive
Rockville, MD 20852-4110
301-770-6909
susan.keane@montgomerycountymd.gov

Jean Yuan & Bill Ho
9300 Wildoak Dr.
Bethesda, MD 20814-1739
301-564-9066
ji_ying_y@hotmail.com

Rakesh Malik
913 Newhall Street
Silver Spring, MD 20901
703-408-8587
tamerlin@gmail.com

Slide Night Judge Will Be Don Becker

Donald A. Becker is a retired nuclear analytical chemist from the National Institutes of Science and Technology (NIST). He has been involved with photography for 55 years, since grade school. Don's involvement with photography led him to a major in chemistry in college. He is the owner/manager of Don Becker Creative Images Photography (1976 - present). Don is a Faculty Member (1983 - present) and Associate Director: (1991 - present) of the Washington School of Photography, and teaches a number of one day workshops there on subjects such as lighting, glamour, macro, digital, and the zone system. Special personal photo areas of interest include artistic photography of dance & gymnastics, photography of the human figure, special B&W photo techniques, and digital photographic techniques. Don's website is at:

<http://www.donbeckerphoto.com>

Don has been a member of the Silver Spring Camera Club for 44 years (1961 - present). He has won over 100 ribbons, medals and trophies in various photo competitions. Don's latest adventure is jumping into the area of the digital world. He is transitioning into the digital world and has some observations about the experience.

Les Trachtman

Reminder!

*The annual NBCC Awards Dinner
will take place on
Wednesday, June 8, 2005, 6:30,
in Fellowship Hall, our regular
meeting room.*

Put it on your calendar!

Field Trip to Fells Point, April 16

On April 16 we will meet at the corner of Thames St. and Broadway in the Fells Point area of Baltimore at 7:30 a.m. We hope to find tugboats, doors, windows, people, lampposts, etc. for photographing. For more info about Fells Point check the web site at: <http://www.fellspoint.us/>

Film/Digital Comparisons: Color Temperature and White Balance; Part 1

Many digital cameras (but not film cameras) are equipped to control what is known as "white balance". For film photographers making the transition from film to digital photography, white balance could more appropriately have been called color temperature balance for that is essentially what it is. For those who are unfamiliar with the concept, this and the following article give a bit of background on the color temperature of light as well as its relationship to film and digital photography.

Light sources emit light of many different wavelengths all of which play an important role in photography. Experience with film has undoubtedly shown many (if not most) of us that various artificial light sources such as incandescent lamps, fluorescent lamps, and flash differ in the quality of the light they emit and can produce markedly different effects on the color films that are used. It has no doubt also been noted that the quality of light at sunrise and sunset differs from that during mid-day. We know, for example, that a 100 watt household bulb will produce a warm orange to reddish cast on daylight film, whereas with flash the light is essentially white and generally imparts no color cast. Fluorescent light, depending on the type of lamp, may also leave a characteristic color signature, which often is green. If we use tungsten film instead of daylight film, we get a very different reaction with these light sources. A verbal description of the color effects that are produced is a rather crude way of expressing the differences observed. To be more precise and "quantitative", they are more meaningfully referred to in terms of what is called "color temperature".

"Color temperature" is a number that relates the color emitted by a light source to the color emitted by a glowing hot object*. An iron bar, for example, when heated sufficiently initially emits a red glow. If heated to increasingly higher temperatures, the glow gradually changes to white and then becomes bluish. The color of the light given off thus changes with temperature. Conventionally, the temperatures to which the iron bar is gradually heated are measured in degrees Kelvin ($^{\circ}\text{K}$). Kelvin numbers are similar to degree-centigrade numbers, except that 273° is added to the centigrade value to get the Kelvin temperature (hence, water freezes at 0° centigrade and 273°K).

For photographic purposes, the color of a light source is compared with the colors given off by the heated iron bar. When they match, the color of the

source is described in terms of the temperature required to heat the iron bar to produce that color. Hence, the color given off by a 100 watt bulb is generally found to be the same as the color produced by the iron bar heated to 2900°K . The bulb's color temperature is, therefore, described as being 2900°K . Looking at some other light sources, a 200 watt light bulb has a color temperature of about 3000°K ; a 3200 K photoflood and professional quartz lamps about 3200°K . Another lamp (known as a blue bulb) sometimes used in photography has a color temperature of about 4800°K to 4900°K . Electronic flash typically has a color temperature of about 6000°K .

Color temperature is also a useful way of expressing the color of various kinds of daylight. Standard daylight (mid-day sun and sky), for example, has a color temperature of about 5500°K (i.e., an iron bar heated to 5500°K). The color temperature of daylight, however, varies with the condition of the sky. An overcast sky ranges from 6500°K to 7500°K ; a hazy sky about 9000°K to $11,000^{\circ}\text{K}$, and a clear sky in open shade upward of $11,000^{\circ}\text{K}$ to about $20,000^{\circ}\text{K}$. Daylight is often described as producing a bluish (cool)** light. Sunsets and sunrises, on the other hand, register at about 3100°K , and we perceive the light as being warm**, just as we do with a 100 watt bulb.

Daylight color films are designed to be used with "white" light (i.e., having a color temperature of about 5500°K to 6000°K) and give a natural or neutral look to an image when exposed to daylight or flash. With light of increasingly lower color temperatures, these films exhibit an increasingly warm or reddish (orange) color. When exposed to the higher color temperatures of daylight (above 6000°K), they may take on a cool bluish cast. Tungsten films, on the other hand, are designed for use with 3200°K light sources***. With these sources, the film has very much the same neutral appearance as daylight film shot in daylight. At color temperatures lower than 3200°K (for example a 100 watt bulb), it begins to take on a warm cast. With higher color temperature light sources, such as daylight and flash, it becomes distinctly blue in appearance. Both Kodak and Fuji make tungsten-balanced (3200K) films.

Daylight films, such as Kodachrome 64 and Provia, are designed to properly record light of 5500°K color temperature. In order to use these films with a 3200°K lamp and avoid the typical reddish cast, an 80A filter (deep blue) is generally placed over the

Cont'd on next page

camera lens (or light source, but not both), in which case the 3200° K light intercepted by the filter emerges at a color temperature of about 5500° K. I frequently use Kodak and Fuji film in this way for indoor copy work. When exposing tungsten film in daylight (which some photographers prefer over using daylight film), an orange-colored 85B filter is used to achieve a neutral look. This suppresses the effect of the daylight, which otherwise would color the film blue, and the light is emitted from the filter as 3200° K light, for which the film is designed.

* Technically referred to as a black body radiator.

** The "cool" and "warm" descriptive is a visual perception and does not indicate the temperature of the heated iron bar.

*** A tungsten 3400 K film was available in the past to be used with 3400° K photoflood lamps, but according to Penn Camera in D.C. it isn't being made anymore.

Hans Adler

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Comment at Program Night Digital Presentation

At the digital workshop in February a comment was made regarding stitching panoramic shots together to the effect that a polarizer should not be used when taking such pictures. While valid in most circumstances (because of the limited width of the dark blue band across the sky), an exception can be made when the sun is directly overhead (is it ever?). In this event the dark band extends 360° around the horizon. The prospect of stitching together a tropical beach scene (if you're lucky enough to be there) with palm trees, bikinis, sailboats, you name it, might be enough to encourage you to photograph at mid-day when no self-respecting photographer should (so we're told). Give it a shot (no pun intended). You can always check it out in your viewfinder and LCD to see if it works for you.

Hans Adler

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Cherry Blossom Festival; March 26-April 10

Lots of photographic opportunities including the Opening ceremonies on March 26; Smithsonian Kite Festival on April 2; Fireworks on April 2; Lantern Lighting Ceremony on April 3; and a parade on April 9. Good opportunities for good images. For more information check their website at: www.nationalcherryblossomfestival.org.

Visual Design Concepts and Tools Class

Designed for those interested in developing greater visual awareness photographically and improving composition skills, this visual design class focuses on: (1) the concepts and language of visual design, (2) the tools of visual design, and (3) the methods of arranging visual elements creatively. The goal is to develop one's skill in producing exceptional images. The class includes presentations, assignments, and critique of participants' images and discussions of photographic techniques.

Trainer:	Kent Mason
Time:	Classes will be held on a Thursday, generally once a month from 7:30-9:30 pm starting September.2005.
Place:	14202 Briarwood Terrace, Rockville, Maryland
Sign Up:	The class limit is 14. Call Kent at 301-871-9066. The fee is \$85 due at sign up, for nine classes of 2 hours each.

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Photo Project Critique Group - sign up now
2005/2006

This workshop is for the more experienced and advanced photographers who want to set their own photographic goals with the group helping them achieve then- desired outcome. The goals may be short or long term. For example, short-term goals may be to critique a group of individual slides for learning purposes or for NBCC subject competition or for a one-time event. Long-term goals could be the review and critique of groups of images over a period of time to create a body of work that could be used to produce a slide show, an exhibit, an article, a book, etc. Slides, prints or digital images are all suitable for critique.

Maximum number of participants is fourteen. Priority will be given to (1) those currently in the group and (2) advanced photographers. A visual aid fee of \$45.00 is charged to help pay for a digital projector which will be used for those shooting digital. Sign up: Call Kent Mason at 301-871-9066.

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Bill Richards at Leisure World

Remember, NBCC member Bill Richards will give a presentation of his images at the monthly meeting of the Leisure World community in Silver Spring on Sunday, April 17, 2005, at 3:30.

Following for sale by Kent Mason: 301-871-9066:

Pentax System (Partial list):

<u>Item</u>	<u>B&H Price</u>	<u>Sale</u>
Pentax 17-28 zoom f 3.5 SMC AF	\$ 399	\$ 200
Pentax 70-210 zoom f4-5.6 AF	\$ 249	\$ 95
Pentax 100-300mm zoom SMC f 4.5-5.6	\$ 250	\$ 95
Tokina ATX Lens 80-200mm f2.8 SD with shade caps case, like new	\$ 500	\$ 295
Tokina ATX 150-500mm f5.6 SD with hood, caps, case, three slip in filter set	\$ 1,130	\$ 395
Pentax AF 280T Flash (GN92 swivel flash head)	--	\$ 85

ProFlash:

ARMATAR Model LR200 with Quantum Turbo Battery with charger and connecting cord	--	\$ 385
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The Challenge of Photography

What is the definition of photography? A few years ago that was a much easier question to answer. Now, in the digital age with the web, clip art, scanners, computer software programs and pixels to the right of us and pixels to the left of us, what is photography today? Where does photography end and digital imaging begin?

Technology has always altered photography, and each new development has had its supporters and detractors. Today with the transition from film to digital, it is even more appropriate to ask what photography is, and because of the digital influence, what is imaging? Some camera clubs have accepted the premise in their competitions that "an image is an image" without regard for how it was put together. Several years ago a stunning image was entered in-to a club competition, won a ribbon and was judged among the top ten prints at the end-of-year competition. The maker proudly announced it came from computer clip art and had been manipulated in PhotoShop.

There are those in camera clubs who say whatever can be done in a wet darkroom should be permitted in the "dry darkroom" -- i.e., the manipulation of images using computer technology. Few, if any, master printers throughout the entire history of photography with all their wet darkroom knowledge and expertise could equal what a novice can do today using available software programs. Some refer to PhotoShop as PS. I think of PhotoShop (PS) as Photography on Steroids. Computer software programs are

<u>Item</u>	<u>B&H Price</u>	<u>Sale</u>
Arca Swiss B1-E Ball Head	\$ 315	\$ 195
Silk Standard Ball Head	\$ 50	\$ 25
+ + + + + + + +		
Hasselblad Xpan Panorama System. Includes:	\$ 3,336	\$ 2,195
Camera body and body cap strap		
Lens: 45mm f4 with caps		
Lens: 90 mm f4 with caps		
Multicoated center filter		
Warming filter		
Camera case (Tamarac)		
NOTE: Camera used little; serviced by factory; like new condition		

Items For Sale

Like new Canon Power Shot G3 with 256 MByte Compact Flash card - \$325. Contact Larry Berlin: 301-913-0424; theberlins8101@comcast.net

absolutely amazing, and no doubt "we ain't seen nothing yet." But is all of this photography or is it imaging?

For the past several years I have been amazed at what can be done with digital imaging and have even given ribbons to highly manipulated images because they were stunning -- the 747 in a vodka bottle, as it were. But now, maybe because the novelty has worn off -- or maybe because I have become old and senile -- I find I am more impressed with a simple, straightforward, unmanipulated photograph that was seen/composed in a viewfinder. Recently I judged an exhibition at a prestigious museum where there were many stunning manipulated images. I chose for First and Third Place black and white photographs that, in my view, had more emotion and feeling, even though they used a technique many consider to be from an earlier generation of photography.

Today the photographer who gets it right in camera has become an endangered species. It has become so easy to "fix it" in the computer that many do not feel the need to be exacting. It may take a bit of time, but correcting careless camera technique can now be done in the comfort of ones home between sips of coffee. To some it may seem archaic, but I feel the greatest challenge in photography today is to get it right in camera without the need to alter, abridge, amend and adjust in the computer.

Joseph Miller

Exhibits

Viktor Koen Exhibit

An Exhibit of the photographs of Viktor Koen will be held at the Fraser Gallery of Georgetown, 1054 31st Street, NW, Washington, DC 20007, from April 15 - May 18, 2005. This will be the DC solo debut by Koen, a member of the Faculty of the Parsons School of Design, in New York. The 2003 First Prize winner in the Digital Hall of Fame in Stockholm, Sweden, Koen constructs photographs through a digital sampling process that deliver works that are surreal and macabre. His works have been exhibited worldwide, including at the International Digital Biennale in St. Petersburg, Russia, the Kiyosato Museum of Photographic Arts, Japan, the Rocky Mountain Digital Arts Center, Denver, the Jerusalem Museum of Art, Jerusalem, Israel and the Macedonian Museum of Contemporary Art, Thessaloniki, Greece. An opening reception will be held on Friday, April 15 from 6pm - 9pm.

Exhibit at the Fraser Gallery

Considered one of the premier flower photographers in the world, new photographs by Andrzej Pluta will be exhibited at the Fraser Gallery of Bethesda, 7700 Wisconsin Ave., Suite E, Bethesda, MD, 301-718-9651, from April 8 to May 11, 2005. An opening reception for the artist will be held on Friday, April 8 from 6pm - 9pm.

Exhibit by Duncan Whitaker

An exhibit of photographs by NBCC member, Duncan Whitaker, entitled "Down East, Images of Maine" can be found at the Bradley Hills Presbyterian Church, 6601 Bradley Blvd., Bethesda, from April 17 to May 15. An opening Reception will be held on Sunday, April 17, from 2:30 - 4:30 p.m.

How Slides Evolved at the BMA

Step into the world of projected color slides where images flash on the walls and slide projectors click and whir. The Baltimore Museum of Art (BMA) presents the first major exhibition to focus on how slides evolved from a way of showing family photographs into one of the most exciting art forms of our time.

Blending aspects of photography, film, and installation art, **SlideShow** features 19 of the most significant slide works from the 1960s to the present by an international group of artists, including James Coleman, Peter Fischli and David Weiss, Nan Goldin, and Dan Graham. Installations range from early single-carousel pieces to more cinematic later works created with multiple projectors, dissolving images, and evocative sound tracks. A rare presentation of Louise Lawler's External Simulation, a billboard-size projection, will appear on the façade of the Museum during rush hour every evening.

The BMA is located on Art Museum Drive at North Charles and 31st Streets, three miles north of Baltimore's Inner Harbor.

Raines Does It Again

While wintering in Deerfield Beach, Florida, NBCC member Jerry Raines has captured some prize ribbons in two different print competitions. In the fiercely competitive Friends of the Loxahatchee Everglades annual photo contest, his photo won Third Prize (a ribbon plus some cash) in the scenics category.

In the somewhat less competitive (ribbons but no money!) 2005 Annual Art Expo, his photos won 10 prize ribbons. These include Best of Show, First Prize in the people category, First Prize in the windows & doors category, and First Prize in the animals & insects category.

All prize winning photos were made the old fashioned way. (Some photographers are just plain stubborn and resistant to change.) The original images were either Kodachrome or Ektachrome. Copy negatives were shot on Kodak Portra 160 NC. Prints from the negatives were made on Agfa paper in a chemical darkroom.

The World of the Cheetah

As part of it's *Masters of Photography* series, national Geographic will present a program, *The World of the Cheetah*, featuring photographer Anup Shah, on April 28, 2005, at 7:30 pm. Shah has earned a growing reputation in the world of wildlife photography for his work documenting the life cycles of the animals of the African savanna. For a story in the January 2005 *National Geographic*, he photographed three generations of a cheetah family in Kenya, capturing the efforts of a cheetah mother to raise cubs in a landscape teeming with predators.

Two Weeks in India

This was not a photo trip. This was an Elderhostel trip. Who would have thought it would provide any photo ops at all.

We began with three days in Delhi, then on to Agra, Jaipur, Jodhpur, and Udaipur. We departed from Mumbai. In Agra, home of the Taj Mahal, we were up and out before dawn and there, directly in front of the Taj, for sunrise. This was not done to please the photographers of the group, but to allow the guide to show us this holy experience – the Taj emerging out of the mists, illuminated by the rising sun.



Early Light at the Taj

Later that same day we viewed the Taj again, this time from across the Yamuna River, as the sun set, unfortunately, not behind it, as it was the wrong season of the year, but far to the right. At least there was a nice reflection of the palace in the river. The guide told again the story of Shah Jahan and his beloved queen, Muntaz Mahal, mother of his fourteen children, for whom, after her death in childbirth, he built the Taj as a mausoleum. While our guide, Prakash, intoned eloquently, barefoot, brown-skinned children mingled with the group, trying to unobtrusively hawk their postcards.

On the road between Agra and Jaipur, we visited Fatehpur-Sikri, a complex of palaces that was barely used after it was built, because there was insufficient water to support the royal court. The Muslim Mughal Emperor Akbar moved his retinue to Agra and the palace complex lay abandoned for centuries. It is now a museum. It is unimpressive at first sight: low buildings, large areas of empty pavement. After awhile you begin to see wonderful patterns. The simple sandstone buildings are complemented by geometric walkways and grassy areas, accented with globe-shaped bushes. Flocks of birds, pigeons and parrots, fly overhead and several families of monkeys scamper from roof to roof.



Fatehpur-Sikri

Near Jodhpur, in the heart of the desert area of Rajasthan, we were treated to a trip to a Bishnoi village. The Bishnoi are vegetarian and allow no one to hunt on their lands. Antelope and other small game abound, as do flocks of screeching and prancing peacocks.



Bishnoi Matron

The people were shy, but curious, and were very interested in my digital camera. Once I had demonstrated its powers to capture their image on its screen, many willingly volunteered to be photographed.



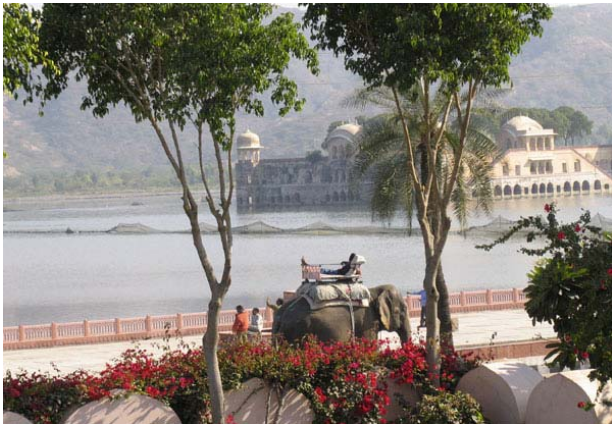
Villagers Posing with Camel

In Jaipur, our deluxe Hilton hotel faced some hills in the east, with a lake, an island, and a "Palace for Rent" in the foreground. During the night, our side of the building was slowly covered with roosting pigeons. In the morning, with the first rays of light, they all began to coo, greeting the day in a hundred different bird voices, a rich cacophony of sound. As the sun rose higher, they flew off in a flock to do whatever birds do, stopping on their way for a drink from the hotel swimming pool.



Pepper Harvest

In the evening, the road which bordered the lake became a thoroughfare for oxen carts, camel carts and elephants (as well as taxis, trucks, buses and mopeds) as people returned to their homes after work. The elephants moved on "automatic pilot", heading unerringly for home, while their mahouts napped in the carriers strapped to their backs.



Homeward Bound

Udaipur was somewhat of a disappointment. The City of Lakes had not seen a good monsoon in three years. Consequently, it was a city of palaces surrounded by fields of grazing cows. A trip to the City Palace, however, even at mid-day, provided photo ops. Even a record shot is better than no shot at all.



Making Chai

A short Q and A about India:

Q. Is it true that sacred cows roam freely in the city streets?

A. Yes. For the most part they are old cows, no longer able to calve and so, turned out to "pasture" and the charity of other folk by their owners. They annoy merchants for food, shiver in the morning cold, hang out on median strips and, together with their friends, wild pigs and dogs, lunch out of dumpsters.

Q. Are beggars a problem?

A. The first lesson your tour guide teaches you is to act as though they don't exist. (Not easy, when a gypsy girl is thrusting a snot-faced baby under your nose.) Any recognition, any eye contact, and heaven forbid, any handout, and you will immediately acquire a retinue of ever increasing followers. It seems a shame when the entire English vocabulary of small children consists of "dollar, pen, lipstick and toffee", but someone has made this problem, and you can only try not to perpetuate it.

Q. Can you eat the food and drink the water in India?

A. Are you proposing two weeks on Power Bars? You can only drink bottled water (and, of course, beer, wine and Pepsi) and eat the food in the best hotels and at the restaurants selected by your guide or you will likely get "Delhi Belly." A woman I work with, who was born in India, says she has trouble resisting the "street food" of Delhi when she visits because it smells so good. I thought it smelled of old grease and wasn't tempted at all.

Q. What do women wear in India?

In the cities, women wear business suits and dresses. Some young girls wear tight designer jeans and cut-off tee shirts, while other of their classmates wear school uniforms or saris (or saris over designer jeans.) In the rural villages, women wear traditional garb, flower garden mixes of color, pattern and texture, even in the poorest communities. One old woman in a Rajasthan village said, that among the Elderhostel visitors (uniformly garbed in slacks, running shoes and windbreaker jackets) she had trouble telling the women from the men!

Jean Hanson

Results of Competition for **March 2005** – Still Life (aka Table Top)

Prints

Judge: Clifford Wheeler

Black and White, Novice – 3 entries

1st Don Burgess Stetson ala shade

Black and White, Advanced - 14 entries

1st Sue Oberthaler Shadow
 2nd Sue Oberthaler Spaghetti
 3rd Jim Oberthaler Dancing Bear
 HM Chuck Bress Victrola
 HM Pat Bress The hat

Color, Novice – 15 entries

1st Ken Briefel Flower and bowl
 2nd Marcia Loeb Hyacinths on the rug
 3rd Don Haller Milk and egg
 HM Linda Wang Yummy grapes
 HM Ken Briefel Flower and bowl 1

Color, Advanced - 21 entries

1st Ross Pierce Twilight bottles
 2nd Anita van Rooy Knowledge
 3rd Tatiana Watson Broken glass
 HM Bob Peavy Clementines
 HM Carl Root Old letters
 HM Carl Root Hammer and fork
 HM Carl Root Snuff bottles

Altered – 21 entries

1st Bev Gordon Colorful brushes
 2nd Tatiana Watson Fruits
 3rd Jim Hawkins Textures
 HM Marcia Loeb Apples and oranges plus
 HM Carl Root Caution
 HM Anita van Rooy Late night snack
 HM Lucia Goldman Tamany

Tim Edberg's Seminars and Workshops

Tim Edberg has announced his schedule for 2005's *Leaning Toward Light Nature Photography Workshop and Seminars* series. The dates and locations in our area are May 14 in College Park, MD (Seminar); July 14, 24, & Aug. 11 in Arlington, VA (Workshop); Sept. 17 in McLean, VA (Seminar). Each Seminar runs eight hours on a Saturday, and teaches photography from soup to nuts. The Workshop is a three-session package, centering around an afternoon of hands-on shooting outdoors in a scenic environment. Complete information can be found on Tim's website at:

<http://www.edbergphoto.com>.

Slides

Judge: Chip Clark

Novice – 20 entries

1st Barbara Mazurkiewicz Yellow roses
 2nd Ira Adler Trio
 3rd Ken Briefel Autumn
 HM Bob Dargel Red petals
 HM Ira Adler Duet
 HM Jean Hanson Southwest assemblage
 HM Martha Reeser Simplicity

Advanced - 33 entries

1st Tom Sullivan Bottle cap
 2nd Carl Root Tea, please
 3rd Bob Peavy Tulips
 HM José Cartas Lines
 HM José Cartas Pages of a book
 HM Ted Oberman Still life #2
 HM Ted Oberman Still life #3
 HM Lester LaForce Water drops #1
 HM Pat Bress Singer machine
 HM Chuck Bress Clock

Electronic Competition (cont'd from page 1)

using this convention: class, hyphen, photographer's name, hyphen, image title. For example: "Novice-Ansel Adams-Chincoteague Deer.jpg". For email submitters, Stu will confirm that their images are received okay. All members are **encouraged** to participate in this competition, even if unable to attend.

If the Board decides to institute Electronic Competitions starting in the fall of 2005, these preliminary rules and procedures may be revised, based upon the results of the trial competition, further discussions with the membership, and further Board decisions.

Stu Mathison, Tom Sullivan and Tom Field



Cumulative Scores for 2004-2005; Thru March, 2005

Black and White Prints

Novice

57 Don Burgess
20 Barbara Mazurkiewicz
18 Bob Dargel
10 Jean Hanson

Advanced

97 Sue Oberthaler
67 Jim Oberthaler
44 Chuck Bress
39 Pat Bress
9 Lee Goodwin
9 Les Trachtman
8 Bob Peavy
6 Will Grupenhoff

Altered Prints

79 Bev Gordon
52 Tatiana Watson
37 Carl Root
21 Marcia Loeb
17 Dan McDermott
14 Jim Hawkins
12 Anita van Rooy
10 Alex Guo
10 Jim Oberthaler
9 Ken Briefel
6 Gordie Corbin
6 Bill Richards
6 Lucia Goldman

Color Prints

Novice

82 Ken Briefel
43 Bob Dargel
26 Ann Jorgensen
23 Marcia Loeb
19 Don Burgess
14 Alan Simmons
14 Don Haller
14 Linda Wang
12 Louie Bustillos
8 John Grupenhoff
6 Stu Mathison
6 Louise Roy
6 Mike Fleming
6 Haley Pepper

Advanced

77 Carl Root
64 Tatiana Watson
52 Anita van Rooy
26 Bob Peavy
24 Laura Winslow
20 Alan Sislen
18 Bill Richards
18 Susan Milestone
16 Carol Lee
16 Ross Pierce
15 Marianne Davis
15 Chuck Bress
14 Dan McDermott
14 Bev Gordon
12 Barbara DeLouise
12 Frank Herzog
8 Sue Oberthaler
8 Alex Guo
6 Gordie Corbin
6 Jim Hawkins
6 Bob Turner
6 Will Grupenhoff
6 Ross Emerson
6 Jim Oberthaler

Novice Slides

68 Jack Mazurkiewicz
68 Ira Adler
54 Barbara Mazurkiewicz
44 Ken Briefel
25 Marcia Loeb
21 Les Trachtman
20 Jean Hanson
18 Ann Jorgensen
18 Haley Pepper
18 Mike Cline
17 Bob Dargel
12 Martha Reeser
6 Louis Bustillos

Advanced Slides

56 Lester LaForce
54 Chuck Bress
33 Susan Milestone
32 Kent Mason
31 Tom Sullivan
28 Pat Bress
25 Carl Root
23 Carol Lee
22 Mark Segal
21 Jim Hawkins
18 José Cartas
18 Caroline Helou
18 Janet Myder Hammack
18 Ted Oberman
16 Barbara DeLouise
14 Bob Peavy
14 Alex Karlin
12 Bill Richards
12 Sigrid Vollerthun
6 Dan McDermott
6 Evelyn Jacob
6 Joel Hoffman



Did You Know?

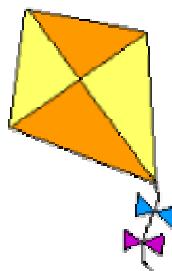
1) When you drag an image from one document to another the dragged image will appear right where you let go of the mouse. If you hold Shift when you drag and drop an image it will automatically be centered.

Even better if you make a rough selection in the receiving document and then hold Shift before you drag, the image will be centered within the selection. Do the same for "copy and paste" and the image will fall in the selected area

2) If you want to put a new layer below the background layer first double click on the background

layer and name it layer 0 (zero) or give it a name then hold Ctrl (Command) and click on the new layer icon at the bottom of the layer palette and the new layer appears below the background layer.

Anita van Rooy



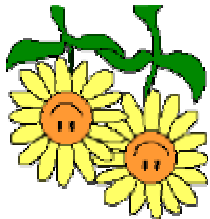
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