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The Lens and Eye

North Bethesda Camera Club

Volume 40 Number 5

<http://nbccmd.tripod.com>

Editor: Tom Sullivan

January, 2005

Calendar

January, 2005

- 4 PCR: 7:00 pm.
- 5 Print night: 7:30 pm.
Judge: Jill Bochicchio.
Hospitality: Cezary Raczko Mike Fleming and Les Trachtman.
- 6 Craft of Photography: 7:30 pm, Mason's.
- 10 Photo Project Critique; Kent Mason's.
- 12 Slide night: 7:30 pm.
Judge: Theresa Airey.
Hospitality: Marcia Loeb, Alex Karlin and Cezary Raczko.
Gallery: Carl Root.
- 17 Critique Night at the Bresses: 7:30 pm.
- 19 Board Meeting. 7:30 pm, Mason's
- 20 Craft of Photography: 7:30 pm, Mason's.
- 26 Program Night: 7:30; Jim Clark.
Hospitality: Jean Hanson, Bob Peavy
- 22 Field Trip: Washington County, MD

February, 2005

- 1 PCR: 7:00 pm.
- 2 Print night: 7:30 pm.
- 7 Photo Critique; 7:30 pm, Kent Mason's.
- 9 Board meeting: Corbin's: 7:30 pm.
- 10 Craft of Photography: 7:30 pm, Mason's.
- 16 Program Night: 7:30 pm. **(Room 205-6)**
- 21 Bresses Critique: 7:30 pm.
- 23 Slide night: 7:30 pm.
- TBD Field trip. TBD

Competition Assignment:

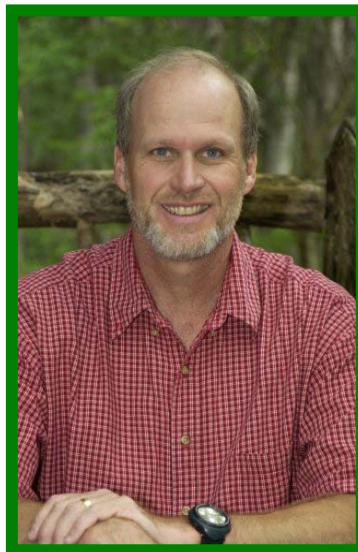
Motion

An image which depicts motion, action and/or speed through the means of panning, zooming, stop action or other photographic technique. (Must have been taken on or after June 1, 2003.)

**Wow!!! 2005 Already.
Where has the time
gone?**

Jim Clark to be Program Night Presenter

Noted nature photographer Jim Clark will present his program "Mason Jars and Memories: Discovering a Sense of Place" on our January 26th program night.



Photographing from the heart is how folks from across the country describe Jim's approach to nature photography. For Jim, it's not so much the techniques of photography that are important, but rather how photographers develop their own vision and personal style for capturing nature's best on film and how they convey to others their excitement for the natural world.

For the past twenty-eight years, Jim has been an award-winning nature photographer, writer, motivational speaker, and instructor. His articles and images have appeared in magazines such as

Outdoor Photographer, Nature's Best, Wonderful West Virginia, Birders World, Country, Wild Bird, and Outdoor & Nature Photographer.

A native son of West Virginia, Jim is the author and photographer of two books about his home state and the Appalachians: *West Virginia: The Allegheny Highlands (Westcliffe Publishers)* and *Mountain Memories: An Appalachian Sense of Place (WVU Press)*. Jim is currently completing three more books about some of his special places in the country. The documentary film, "Mountain Memories," profiles Jim's life and career as a nature photographer (Real Earth Productions). The film was broadcast on West Virginia PBS-TV in August 2003.

Jim is past President of the North American Nature Photography Association (NANPA) and served on NANPA's Board of Directors. In 2000, Jim received NANPA's Outstanding Recognition Award. Jim's photographs are on exhibit at the Steve Payne Fine Art Gallery in Charleston, WV. Jim

(cont'd on p.3)

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Member Profile

Jim and Virginia Render



Jim and Virginia Render have been NBCC members for five years, but have never entered a photograph in competition. Jim is the photographer, and he snaps plenty of images with his Nikon N80, and with his newly acquired digital camera, Canon Powershot A50, but doesn't, as yet, deem any of them good enough to show.

The Renders met at Georgetown College in Georgetown, Kentucky (not to be confused with Georgetown University) where they were both double majors in Math and Physics. Jim went on to get a Masters Degree in Physics, while Virginia elected to become a secondary school math teacher. They moved to Montgomery County in 1964 and have been residents here ever since.

Virginia taught at Kennedy and Lee high schools and, finally 26 years at Julius West, before her retirement in 1995. Jim was first employed by the Research and Development Branch of Vitro Labs, and then switched to TRW/Northrup Grumman where he has worked for 33 years and is still employed. He hopes to retire soon and to have more time to devote to photography.

With the Renders, producing photographic images is secondary to their love of hiking on mountain trails. They have vacationed in England and Scotland and toured most of the great parks in the USA and Canada. They always carry Jim's camera equipment, dividing the weight between them. Jim's Gitzo tripod, Arca Swiss ballhead, and 3 lenses were selected as much for their light weight as their functionality.

Starting early in the day, carrying the camera equipment, lunch, and a day's supply of water, the Renders will often hike up to six hours to reach their objective. One "on top", they set up the equipment and take extensive photos, mostly telephoto or wide angle, of lakes, valleys, forests, gorges, and other mountains. Often the light is not "perfect" and the weather is bad. Images are made nonetheless. Jim is currently using Sensia slide film, but has purchased some Velvia, and planning to experiment with it on his next excursion.

Jim prints these images on an old HP printer, after they undergo some minor adjustments in Photoshop Elements. They are then shared with family and friends as a record of the excursion (but not yet with the Camera Club.)

Three years ago, on a two week stay in the Glacier Park and Canadian Rockies, the Renders set a personal record of a total of 104 mile walked and a total height of 23,500 feet climbed. During last years trip to Glacier Park; they managed 60 miles of walking for a total of 11,500 feet climbed.

"We're slowing down," says Jim. "Not necessarily," says Virginia. "We spent a lot more time traveling around to find our sites."

As well as hiking and photographing, the Renders do extensive reading about the geology of the places they visit. They are currently interested in the "Scablands" in Washington State and the environmental factors that shaped them. Jim has taken some photographs of these "moonscapes" which are very intriguing.

The Renders have three sons (two of them twins), but no grandchildren as yet. They also have several siblings and a number of grand nieces and nephews. Their family gatherings are always fun. Jim uses his camera to great advantage to capture memories of these events.

Jim aspires to taking Kent Mason's classes when he retires, improving his images, and purchasing a new printer. If he and Virginia continue to walk and climb to scenic locations, we may see some wonderful photographs in the future.

Text and photo by Jean Hanson

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February Program Night

The Program Night presenter for February, 2005, will be our own Tom Field with a follow on to his presentation in September, 2004. Tom would like to focus his presentation on digital photography topics of interest to club members. If you have topics you would like Tom to address in his talk please contact him at: tfield@erols.com Do it **soon**; February is just around the corner.

Happy New Year!



Jim Clark Program Night Presenter (cont'd)

also serves on the advisory board for Nature's Best Magazine. Jim is a member of Fuji Film's Talent Team Speakers Program.

As one of the top nature photographers in the country, Jim's passion and focus these days centers on the natural beauty of the Appalachians, especially his home state of West Virginia. He loves to share this passion with others.

In *Mason Jars and Memories*, Jim takes the audience on a seasonal journey through the wild and rugged landscapes of his beloved home state of West Virginia. Using the story of the magical qualities of the Mason Jar, Jim invites the audience on a personal journey through the landscape that ignited his passion for nature and life. This program includes an ending musical/slide program of Jim's photography that conveys an emotional sense of place about the seasonal beauty and wonder of the Mountain State.

We look forward having Jim Clark with us in January to share his approach to nature Photography.

Carol Lee

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Slide Night Judge Will Be Theresa Airey

International photographer, Theresa Airey, author of *Creative Photo Printmaking* and *Creative Digital Printmaking* holds a MFA in Photography and Fine Art. Her work has been published in many photographic magazines, used for calendar art, posters, and CD covers. She is in many permanent collections, such as Polaroid, Fuji and Canon. Theresa has had major exhibits in the U.S., Europe, and Central America and teaches numerous workshops in the U.S. and abroad. Her new book, *Digital Photo Art* will be released in February 2005. Theresa has written a book with Senior Editor Ron Whitten of Gold Digest in which she photographed 50 of Joe Lee's best golf courses. She also just finished a book entitled, *Bermuda, The Quiet Years* in which she restored 150 old negatives and compiled into a book depicting Bermuda's past. The *Bermuda* book was released October of 2004.

Jim Hawkins

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Washington Post Photos of 2004

The Washington Post has made available a collection of their best photos of 2004. Try it out at:

www.washingtonpost.com/photo.

Jill Bochicchio to be Print Night Judge

Jill Bochicchio, of Bochicchio Photography, over the years has won several awards from both local and national Photography competitions, including three Kodak Gallery Awards. She has had her photographs displayed at Epcot Center twice. Jill held the title for Creative Photographer of the Year, for 5 years in a row with the Maryland Professional Photographers Association. During that time she worked on and achieved her master's degree, craftsman degree and her certification through the Professional Photographers Of America. She also holds Bachelor and Master of Science Degrees from Indiana State University. She taught Black & White photography at Montgomery College in the late 70's.

Jill established her portrait photography business in 1982. She still believes in learning new things about her art and craft and continues to take classes and attend seminars whenever possible. She believes in making each portrait something special for each client.

She served on the board of directors of the Maryland Professional Photographers Association for 5 years, the last two years as president. She was then Chairman of the Board. She was also on the board of directors of the South Eastern Professional Photographers Association for two years.

Putting her political life behind her and devoting her time to running her studio, she did every kind of photography imaginable, and then narrowed it down through the years to the type of photography she loves to do the most, which is wall portraiture of children, families, individuals and couples of all ages. She also enjoys doing bridal portraits, taken before or after the actual day of the wedding. She no longer does event photography such as weddings.

Jim Hawkins

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Adjustments to the 2004-5 Yellow Booklet

Address/E-Mail Change:

David Simon
The Methodist Home of the District of Columbia
4901 Connecticut Ave. N.W.
Washington, D.C. 20008
Phone: 202-966-7623 (front desk)

Converting Color to Grayscale

There are quite a few ways to convert a color image to grayscale. The various techniques give you different amounts of control over how your resulting grayscale image will look. The November 2003 Lens & Eye has an article that describes four B&W conversion methods so I won't repeat those here. (Go to the NBCC website <http://nbccmd.tripod.com/> to read the article.)

In the December 2004 issue of Outdoor Photographer, John Paul Caponigro discusses a method for converting from an RGB image to grayscale that gives you a great deal of control. This method can be used for situations that require different types of conversions for different areas of the image -- for example, a landscape that needs to have the sky emphasized with a red filter, but does not need the red filter effect on the remainder of the image.

The article does not contain the "how to" details, so here is a cookbook for this conversion technique:

1. Open your image as an RGB file.
2. Use WINDOW→LAYERS to display the layers and channels palette if it is not already displayed. Use the *Layers* and *Channels* tabs in this palette to switch between layers and channels in the following steps, as required. If you want to have them both open at once, you can drag the *Layers* tab away from the combined palette to have it as a separate window.
3. Click on the *Channels* tab and then one-by-one click on each channel (Red, Blue, Green) and try to determine which channel produces the best grayscale conversion or which channels are best for different parts of the image. For example, the Red channel will make the sky look dark with very white clouds, while the Green channel will make foliage look light, but will also make the sky too light. Determine the order of the channels by starting with the channel that shows the best conversion followed by the second best channel, etc. In this example, we will start with Red, then Green, then Blue. Your order may be different.
4. Use LAYER→NEW LAYER to create three new layers above the background layer. Name them "Red", "Green", "Blue" respectively. (In this example, change the order so that you do your best channel first, then your second best, etc.) Where the example says "Red", use your best

channel; where it says "Green", your second best, etc.

5. On the *Layers* palette, click off the "eye" for every layer except the background layer. Select the back-ground layer by clicking on it.
6. On the *Channels* palette, select the "Red" channel.
 - a) do SELECT→SELECT ALL
 - b) do EDIT→COPY
7. On the *Layers* palette, select the "Red" layer.
 - a) do EDIT→PASTE
8. Repeat steps 5 through 7 for Green, and then again for Blue. Don't forget step 5 each time, so you'll be sure to extract the appropriate channel from the original image, which is in the background layer.

You now have the original background layer, which is locked, and three additional layers above it -- Red, Green, Blue. Each of these layers will be blocking all layers that lie below it. You now have to control how much of each layer below to show through and what part of the image it should affect.

Click off the "eye" on all the layers except the background and the first layer above it (your best layer). What you see is a grayscale image converted using only the channel for that layer. Now click the eye "on" in the next higher layer. Reduce the opacity of that layer and your image will be a blend of shades from both conversion layers.

You can also add a layer mask to this layer and use the mask to hide or show the effect from the layer below. For example, to allow the sky from the "Red" layer to show through and use the "Green" layer for the rest of the image. Here is a short "lesson" on layer masks:

To add a layer mask, select the layer to which you want to apply the mask, then do LAYER→ADD LAYER MASK. You can select either the HIDE ALL or SHOW ALL option depending on how you want the layer mask to work. With HIDE ALL the mask will start off all black, hiding the effect of that layer, and you'll erase part of the mask by painting with white to reveal the layer's effect. With SHOW ALL, the mask will start off all white, applying the layer to the whole image, and you'll paint with black to mask off part of the layer's effect.

If you have never worked with layer masks, this can seem confusing. Make sure the mask is selected (and not the image) by clicking once on the mask icon in the layer (the little rectangle to the right of the image thumbnail). Now using a brush tool, paint on the actual image using black or white to hide or reveal and you will see the effect of the mask on the image. The small mask icon will also change to show a representation of the mask you created.

Finally, to fine tune your grayscale conversion even more, you can next select the "Blue" layer, turn on the "eye", and adjust the opacity and/or add a layer mask for more adjustments to the image.

Sue Oberthaler

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NBCC Member Wins Award

The Hebrew Home of Greater Washington sponsored a 2004 Amateur Photo Contest focusing on 3 categories: Animals, Children and Landscapes. For each category, awards for First, Second, Third and Honorable Mention were bestowed. 187 entries were submitted and evaluated by 3 judges on the basis of clarity, composition, subject matter and suitability for display at the Hebrew Home.

NBCC member Alan Simmons won an Honorable Mention in the Landscape category with "Majestic Heights", taken during a trip to Death Valley (shown below)



Majestic Heights – Alan Simmons

Alan used a Canon 10D digital camera with a Tamron 28-200 mm lens set at 107mm and shot at f/11.0 and 1/250 sec. A polarizing filter was also used as well as a Manfrotto tripod (model 714B).

January Field Trip: The Bridges of Washington County.

You know the story. A photographer visits a mid-western town to photograph covered bridges. In the process he meets an attractive farm wife and has an affair, etc. Unfortunately, there will be no intentional romance on this trip. But you'll never know what possibilities will arise.

The trip will take place, weather permitting, on Sat. Jan 22. We'll leave from the park-ride stop at Urbana, Md. at 7:30. Coffee at Roy Rogers on route 85 near the Francis Scott shopping mall at 7:50. From there we go west on US 40 through Middletown and on to Boonsboro. From Boonsboro, a turn is made to go to Sharpsburg, Md. and the Ferry Hill plantation. Its an early 19th century plantation house overlooking the Potomac river and the Bavarian Inn. A stop will be made there. Oops, I forgot this isn't a bridge.

From there we'll go a short distance along the C & O canal to Antietam creek. Could I ever leave out the canal!!! Besides, I may have the chance to sell some of the most beautiful maps of the canal ever made. I wouldn't want to pass that opportunity up. At Antietam creek we will look at two bridges -The Antietam Aqueduct and the Stone Arch Bridge over the creek followed by the road. Traveling north, the next stop will be on the Antietam battlefield. Here the most famous stone arch bridge is seen; The Burnside Bridge. It is one of the nation's most historic bridges associated with Civil War Battles.

If participants wish, we can look at other landmarks on the battlefield. Traveling north the next major bridge, the Wilson Bridge, is located on Conococheague Creek. In the battle of Antietam this bridge provided egress over the Creek for the National Road.

A break will be made for lunch. There's not much around except in Boonsboro and Shepherdstown. Our day will be concluded in the far north. We'll look at the old stone bridge at Broadfording. Incidentally, most of these beautiful stone arch bridges were built in the 1830's. They were very well constructed for they are still standing. Maybe after this exciting excursion someone will write a new book to replace the famous earlier one featuring *the Bridges of Madison County*. One never knows.

Dan McDermott

Review of Information/Instructions Sent to Competition Judges

Members have inquired from time to time about the instructions given to our competition judges, either in advance of or during the course of an NBCC competition event. Thus, it may assist members' enjoyment of these events to have some background regarding the information routinely provided to judges.

Judges, as you may know, come to us from outside the Club, and have a wide variety of experience and expertise. Many are professional photographers, though some are advanced amateurs, and most are familiar with the nature of club competitions and of members' general interest in learning through constructive critique of the images. In virtually all cases, judges receive no compensation or expense reimbursement for their services. Judges are recruited by the hard-working members of our Program Committee – who, we should note, are always pleased to receive “leads” from NBCC members about potential judges.

Well in advance of a competition event, a judge is sent a letter confirming details of the event and enclosing a standard instructional sheet, “*Background Information for Judges*”, a map to the Church and, for additional reference, a list of our past and future competition assignments. *The standard instructional sheet for Print Nights is reproduced below. A similar sheet is available for slide nights.* The standard instructional sheet is only one page in length. Previously, the standard sheet was two or even three pages in length; but, alas, we found that judges, many of whom lead busy lives (not unlike some of us) very frequently did not read beyond the first few sentences, if that far. We've had much more success with judges actually reading a single page! And, when you realize that we couldn't possibly cover every judging issue that might arise, even if we provided fifty pages of instruction, it's better to work within a practical framework.

Additionally, it's inevitable that judges will require some level of instruction or clarification during the course of a competition event. It's just a fact of life that things look a bit differently during the “heat” of actual competition than they did before. (Which must explain why some judges will do exactly the opposite of what they assured the competition chairperson they would do just ten minutes before the competition began.) NBCC has established a procedural etiquette where all members in attendance at a competition **must** remain silent once the competition is under way. Any communication with the judge at this point must be done **ONLY** by a competition committee member involved in handling/displaying the images. Only in this way can we maintain good order and a sense of

fairness in the process. Thus, if a member of the audience becomes aware of a relevant issue or concern that seems to require immediate attention, he/she should quietly approach one of the competition committee members to make the issue known – so it may be addressed in a timely and appropriate way. Presently these committee members are as follows: Print nights – Sue Oberthaler, Bill Richards, Roy Sewall and John Grupenhoff; Slide nights – Judy Switt and Jim Hammack.

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Background Information for Judges: **Print Competition**

General

Competitions are held the first Wednesday of each month for three categories of prints --- black and white, color, and prints that have been altered in camera, darkroom or computer. Contestants classify themselves as “Novice” or “Advanced”. Any contestant may submit “Altered Prints”.

Meeting Format

Meetings begin at 7:30 with announcements. The judge is introduced at 7:45 and takes 15 to 20 minutes to talk about his/her background and hopefully show examples of personal photo prints --- and answers any questions.

The judging begins with black and white Novice class prints. The judge studies prints one by one as they are displayed on the light box, and makes brief comments about good qualities of each image, and how it might be improved. On the second pass the judge begins calling each image “out” or “in”. Ultimately, surviving prints must be reduced to ten, or no more than one-third of the original number entered. Winners are identified --- First, Second, Third, and Honorable Mention --- and applauded. The same procedure is followed for all classes of entries.

Refreshments are made available for fifteen minutes at an appropriate time.

The Competition

The subject of each monthly competition is announced a year or more in advance and carefully defined to stimulate creative efforts and techniques.

The judge is the final arbiter about whether a print fits the defined category. Contestants are identified only if they have winning prints.

The Club's Expectation for Judges

Judges should be firm and decisive. Club members are aware that the ultimate decision about any winning print is subjective. No explanation is expected for any “in” or “out” decision.

Exhibits

At the National Archives

The exhibit, "The American Presidency: Photographic Treasures of the National Archives," is presented by *U.S. News & World Report*. This timely exhibit features 40 photographs that will take visitors behind the scenes to see unexpected moments that reveal the character of our Chief Executives over the last 150 years.

Starting with a portrait of President James Buchanan, the exhibit traces the ways in which camera technologies and political imperatives have intertwined to reshape our image of the Presidency. Photojournalists and editors from the magazine have combed the files of the Presidential libraries and the still picture holdings at the National Archives at College Park to find exceptional images that capture not just the events of public life, but also the human qualities of our leaders. The photographs reflect the work of talented White House photographers and their exceptional access to the corridors of power. Most of these images have rarely been seen by the general public.

The exhibit runs until February 21, 2005.

Kate Simon at Govinda Gallery

From taking live shots of the Exodus tour in 1977 and the *Kaya* album cover, to recording candid and personal moments offstage, Kate Simon had unique access to the Wailers up until Bob Marley's death in 1981. During that time, she created a visual archive of extraordinary depth and quality, documenting the life of one of the most influential musical artists of all time.

Presented in honor of the legend's upcoming 60th birthday, this exhibition also celebrates the publication of *Rebel Music: Bob Marley & Roots Reggae*, which presents a unique and comprehensive tribute to one of the most important movements in contemporary music. Many of the over 400 photographs have never been published before. The exhibit runs through January 15, 2005.

Resplendent Light at the Ewing Gallery

Christopher Burkett walks a fine line with his photographs, somewhere between showy and masterful, between too slick and polished just right. The Oregon-based Burkett, once a brother in a Christian order, left years ago to become a full-time nature photographer. His achingly delicate

subjects—wispy translucent leaves, tiny tree branches laden with snow, breeze-blown fronds of fern—can't be captured with the regularity Burkett manages through mere hackwork. Burkett's most impressive images, accounting for nearly a third of the pieces now on view, combine an exuberantly lit object, usually a tree, in the foreground and a dark, indistinct background that's largely devoid of sunlight. It's a wholly counterintuitive scenario, as if Burkett had found the single ray of sun on an otherwise dark and dreary day over and over again wherever he went. Capturing natural beauty at its most breathtaking surely takes luck. But who ever said that luck had nothing to do with being a great photographer? The show is on view from noon to 6 p.m. Wednesdays through Saturdays, to Saturday, Jan. 8, 2005, at the Kathleen Ewing Gallery, 1609 Connecticut Ave. NW. Free. (202) 328-0955.

At the National American History Museum

The photographs in this exhibition, *WWII Photographic Perspectives*, represent a selection of 100 images from the vast holdings of the Smithsonian Institution, highlighting the Margaret Bourke-White, Robert Capa, John W. Stipe, Scurlock Studio, Science Service, *LIFE*, and amateur photography collections of the National Museum of American History.

World War II photographers—professional and amateur—captured on film the United States' involvement in the war. From the December 7, 1941, attack on Pearl Harbor to the September 2, 1945, victory in Japan, U.S. military combat photographers and professional risked their lives side by side with the soldiers. Their images portray the Allied forces' stand for democracy against the Axis powers. The exhibit runs through March, 2005.

Exhibit at Meadowlark Botanical Gardens

The Meadowlark Nature Photography Exhibition, February 12 and 13, 2005, is a juried event showcasing stunning images of nature created by members of the Northern Virginia Alliance of Camera Clubs (NOVACC). This exhibit also hosts a variety of photography related activities including: guest speakers, book signings, photo critiques, sponsor displays, camera cleanings/repair, live raptor demonstration, raffle items, and more. For additional information check their website at:

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

NBCC Images Submitted to Nature's Best

NBCC entered the annual *Natures's Best* photographic contest for 2004. Although we did not win the contest for camera clubs, you will see that our images were first class. Below is the first of two installments of these images. ENJOY!



Dragonfly – Lester LaForce



Grand Prismatic Spring – José Cartas



Mountain Lion – Kent Mason



Botswana Sunset – Laura Winslow



Bluebird – Lester LaForce



Diver – Rhoda Steiner



Bird with Eel – Cezary Raczko



California Mountains – Ross Emerson

Try looking at these images on the web site version of the newsletter. They are spectacular in color!

<http://nbccmd.tripod.com>



Lotus – Miranda Chin

Stay tuned; the February *Lens and Eye* will have the remaining 11 entries.

Speaking of Nature's Best

Time flies when you're having fun. We must be having fun, because the time has flown and it is already time to prepare for the 2005 submission of entries to the *Nature's Best* contest. Entries are accepted by *Nature's Best* beginning Monday, January 17th, 2005 and must be postmarked no later than Saturday, April 2nd, 2005. As usual, Kent Mason is coordinating the NBCC submission. If you'd like to have your images considered for the club's submission, please get them to Kent as soon as possible.

ANIMAL ANTICS: Wildlife in humorous or surprising situations.

ART IN NATURE: Naturally occurring artistic compositions in nature.

BACKYARD HABITAT: Native wild animals or plants photographed in backyard settings.

CAMERA CLUB: A selection of up to 20 photographs may be submitted as a group entry by a camera club with 10 or more members. Note, however, that each individual member can contribute no more than 3 images to the group submission. Each individual image in a camera club submission must fit within the contest categories, without exception. The entry will be judged as a portfolio and selected on the overall excellence of the entire group of submitted images. Participating club members are permitted to submit a personal entry separate from the Camera Club entry, and may include the same images in both submissions.

CREATIVE DIGITAL: Any nature-related image or combination of images that is created and/or manipulated using digital/electronic technology

(Adobe Photoshop, etc). Let your imagination go wild! Please provide details on all techniques used.

ENDANGERED SPECIES: Plants or animals that are listed as endangered species.

ENVIRONMENTAL ISSUES: Images that document current environmental issues.

LANDSCAPE: Dramatic scenes and unusual perspectives of land providing expansive views.

OCEANS: The fascinating world of the sea. Coral landscapes, marine life, etc. Photos above the surface are welcome.

PEOPLE IN NATURE: People enjoying the outdoors; backpackers, kayakers, divers, hikers, etc. in scenic locales.

PLANT LIFE: Flowers, trees, and other flora in their natural habitat.

WILDLIFE: Wild animals (mammals, birds, reptiles, amphibians, insects, etc.) photographed in their natural habitat (no captive animals).

YOUTH: An entry of up to 20 photographs submitted by a photographer 18-years-old or younger. Each individual image in a youth submission must fit within the contest categories, without exception.

ZOOS & AQUARIUMS: Images may include animal portraits, behavior, zoo-keepers working with animals, visitors (may require model release), special events, etc. All photographs must have been taken at American Zoo & Aquarium Association (AZA) member zoos and aquariums. (See AZA member list at www.aza.org).

Nature's Best Subscriptions can be ordered from their web site: www.naturesbestmagazine.com/. The rate is just \$25/year (4 issues) when ordering from the web; *it's a good thing*.

Results of Competition for **December 2004** – **Open**

Prints

Judge: Pat Fisher

Black and White, Novice – 8 entries

| | | |
|-----------------|-------------|-----------------|
| 1 st | Don Burgess | Early bird ship |
| 2 nd | Bob Dargel | Hand in hand |
| 3 rd | Don Burgess | Vanish rivets |

Black and White, Advanced - 21 entries

| | | |
|-----------------|----------------|---------------------------------|
| 1 st | Sue Oberthaler | Abandoned |
| 2 nd | Jim Oberthaler | National Cathedral, snowy night |
| 3 rd | Sue Oberthaler | Lotus stem |
| HM | Chuck Bress | Stream with branches |
| HM | Chuck Bress | Mystic IV |
| HM | Pat Bress | Chair in the snow |
| HM | Sue Oberthaler | Geometry |

Color, Novice – 17 entries

| | | |
|-----------------|--------------|------------------------|
| 1 st | Bob Dargel | Holding time |
| 2 nd | Ken Breifel | Crabtree Falls |
| 3 rd | Marcia Loeb | VW innards |
| HM | Bob Dargel | Make up |
| HM | Haley Pepper | Navy pier Ferris wheel |
| HM | Louise Roy | Spider web 2 |

Color, Advanced - 47 entries

| | | |
|-----------------|-----------------|---------------------|
| 1 st | Carol Lee | Corn & pepper |
| 2 nd | Chuck Bress | John Henry |
| 3 rd | Dan McDermott | Mill in springtime |
| HM | Bill Richards | Frosted berry |
| HM | Bob Turner | Fall finds |
| HM | Carol Lee | Fishing in Li River |
| HM | Bev Gordon | Michella |
| HM | Will Grupenhoff | Havana cigar lady |
| HM | Ross Emerson | Time out |
| HM | Anita van Rooy | Lava and mosses |

Altered – 15 entries

| | | |
|-----------------|----------------|-------------------|
| 1 st | Bev Gordon | Heavenly thoughts |
| 2 nd | Dan McDermott | Weird machine |
| 3 rd | Carl Root | Window on reality |
| HM | Tatiana Watson | Polishing |
| HM | Anita van Rooy | Spring |

Colleen Henderson Classes

Colleen Henderson has completed her schedule of classes for the 2005 winter/spring season. Classes include basic Photoshop, Intermediate Photoshop and Open Lab. Schedules and prices can be found on her web site at www.colleenhenderson.com.

Happy New Year!



Slides

Judge: Ed Funk

Novice – 41 entries

| | | |
|-----------------|----------------------|--------------------|
| 1 st | Barbara Mazurkiewicz | An entrance |
| 2 nd | Les Trachtman | Pier reflections |
| 3 rd | Ira Adler | Longwood Gardens |
| HM | Louis Bustillos | Cactus cannon |
| HM | Ann Jorgenson | Fall harvest |
| HM | Ira Adler | Moss Glen Falls |
| HM | Les Trachtman | Amazon wild flower |
| HM | Haley Pepper | At attention 2 |
| HM | Barbara Mazurkiewicz | A permanent wave |
| HM | Jack Mazurkiewicz | Magic place |

Advanced - 63 entries

| | | |
|-----------------|-------------------|--|
| 1 st | Carl Root | Glade Creek Steps |
| 2 nd | Carol Lee | River sunrise |
| 3 rd | Carol Lee | Lair of the dragon |
| HM | José Cartas | Old ship |
| HM | Sigrid Vollerthun | Is this where you would like me to pose? |
| HM | Carol Lee | Tiles and bricks |
| HM | Barbara DeLouise | Beauty from the deep |
| HM | Caroline Helou | Tangerine fantasy |
| HM | Kent Mason | Lindy Point |
| HM | Joel Hoffman | Utah Fall |

Board Happenings

- The digital projection committee, (Tom Field, Lead; Jim Oberthaler, Stu Mathison and Tom Sullivan) delivered it's final summary report and supporting documents to the board. The overall recommendation is that the club initiate an "electronic competition" in the 2005-2006 competition year. The board is considering the recommendation and as a first step approved a prototype electronic competition to be held on program night, April 27, 2005. The reports can be viewed and/or downloaded on the club's web site: <http://nbccmd.tripod.com>. If you have any comments or suggestions please contact Bob Peavy.
- A motion was made and approved unanimously *that the cost of membership for 2005-6 be reduced by approximately \$10 for those receiving their Lens and Eye newsletter electronically.*

Noted Local Camera Repairman Dies.

Martin Strauss, a familiar name to many NBCC members for his camera repair work, died December 11 at his Bethesda home. Strauss Camera seemed to be the favored place when a high level of quality was demanded in camera repair.

Cumulative Scores for 2004-2005; Thru December, 2004

Black and White Prints

Novice

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

Advanced

61 Sue Oberthaler
51 Jim Oberthaler
21 Pat Bress
18 Chuck Bress
9 Lee Goodwin
8 Bob Peavy
6 Will Grupenhoff

Altered Prints

43 Bev Gordon
37 Carl Root
17 Dan McDermott
16 Tatiana Watson
10 Alex Guo
9 Marcia Loeb
6 Gordie Corbin
6 Jim Hawkins
6 Anita van Rooy

Color Prints

Novice

43 Bob Dargel
37 Ken Briefel
14 Alan Simmons
14 Marcia Loeb
12 Ann Jorgensen
10 Don Burgess
8 John Grupenhoff
6 Stu Mathison
6 Louise Roy
6 Haley Pepper

Advanced

44 Carl Root
31 Tatiana Watson
24 Laura Winslow
21 Anita van Rooy
18 Bill Richards
16 Carol Lee
15 Marianne Davis
14 Bev Gordon
14 Dan McDermott
12 Barbara DeLouise
12 Susan Milestone
9 Chuck Bress
8 Sue Oberthaler
8 Bob Peavy
6 Gordie Corbin
6 Jim Hawkins
6 Bob Turner
6 Will Grupenhoff
6 Ross Emerson

Novice Slides

46 Jack Mazurkiewicz
30 Barbara Mazurkiewicz
26 Ira Adler
25 Marcia Loeb
18 Mike Cline
18 Ken Briefel
18 Haley Pepper
15 Les Trachtman
12 Ann Jorgensen
6 Jean Hanson
6 Louis Bustillos

Advanced Slides

41 Lester LaForce
34 Chuck Bress
27 Susan Milestone
23 Carol Lee
20 Kent Mason
16 Mark Segal
16 Carl Root
15 Tom Sullivan
12 Janet Myder Hammack
12 Sigrid Vollerthun
12 Jim Hawkins
12 Pat Bress
6 Alex Karlin
6 José Cartas
6 Evelyn Jacob
6 Barbara DeLouise
6 Caroline Helou
6 Joel Hoffman



Did You Know?

1 That if you are in the "Curves" dialog you can change the default 4x4 grid to a 10x10 grid by holding down the Alt key (Mac = Option) and clicking anywhere in the box. Holding the Alt key (Mac = Option) again will set it back to the default appearance (4x4).

There is a little square with a diagonal arrow in it at the bottom right corner of the "curves" dialog box that, when you click in it, will increase the size of the dialog.

2 When you are applying "Gaussian Blur" to an image you can click and hold the left mouse button inside the small preview box and it will show you the image without the blur. Let go of the mouse button and it previews the blur again.

Anita van Rooy

Candid Corner

Can you pick out the NBCC photographer from this lineup?



2004 – 2005 Executive Board, Standing, and Special Committees

| | | | | |
|---|---|---|---|---|
| <u>President</u> Bob Peavy | <u>Vice President</u> Sue Oberthaler | <u>Secretary</u> Tom Field | <u>Treasurer</u> Chuck Lee | <u>Directors</u> Jerry Gordon Joel Hoffman Kent Mason Jim Hammack Ross Emerson |
|---|---|---|---|---|

Voting Members in **Bold**

| | | | | |
|--|---|--|--|---|
| <u>Program</u> Jim Hawkins (Chair) Barbara DeLouise Carol Lee Les Trachtman Tatiana Watson Carl Root | <u>Print Competition</u> Sue Oberthaler Roy Sewall Bill Richards John Grupenhoff <u>Slide Competition</u> Judy Switt Jim Hammack | <u>Hospitality</u> Mike Fleming Laura Winslow Beverly Gordon Marcia Loeb Stu Mathison Bob Dargel | <u>Membership</u> Gordie Corbin <u>Bulletin Editor</u> Tom Sullivan Jean Hanson (Member profile) <u>Exhibits</u> Miranda Chin | <u>Field Trips</u> Chuck Bress Dan McDermott Cezary Raczko Tom Sullivan <u>PSA Representative</u> Janet Myder Hammack |
|--|---|--|--|---|

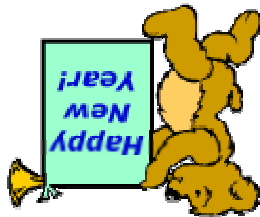
Publicity
Lee Goodwin

| | | | |
|--|---|---|--|
| <u>Print/Slide/Program Setup</u> Carl Root Michael Cline Cezary Raczko | <u>Webmaster</u> Tom Sullivan <u>Community Outreach</u> Joel Hoffman <u>Print Night Sales</u> Virginia & Jim Render Ross Pierce <u>Slide Night Sales</u> Ira Adler Ross Pierce | <u>Membership Booklet</u> Gordie Corbin <u>Club Equipment</u> Jim Hammack Tom Field Judy Switt <u>Print Critiques</u> Chuck and Pat Bress <u>Awards Dinner Coordinators</u> Nancy Peavy José Cartas | <u>Technical Advisors</u> Film – Hans Adler Digital – Sue Oberthaler, Tom Field <u>Competition Image Review</u> Joel Hoffman Judy Switt Kent Mason Sue Oberthaler <u>Sunshine Committee</u> Helen Berkson <u>Church Liaison</u> Janet Myder Hammack |
|--|---|---|--|

Gallery
Hans Adler

Training Programs
Kent Mason, Carl Root

Videotape Library
Carl Root



First Class Mail

North Bethesda Camera Club
8208 Scotch Bend Way
Potomac, MD, 20854

