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# The Lens and Eye

North Bethesda Camera Club

Volume 43 Number 3 <http://www.nbccmd.org> Editor: Tom Sullivan: [nbcclensandeye@yahoo.com](mailto:nbcclensandeye@yahoo.com) November, 2007

## Calendar

### November, 2007

- 6 PCR: 7:00 pm.
- 7 Competition Night: 7:30 pm.  
Judge: Jill Bochicchio.  
Hospitality: Helen Berkson, José Cartas and David Davidson.
- 14 Workshop: 7:30 pm.  
Photo Essays, Stu Mathison.  
Hospitality: Gigi Halloran, Marcia Loeb and Les Trachtman.
- 15 Craft of Photography 7:30 pm; Mason's
- 19 Board Meeting: 7:30 pm; Sislen's.
- 26 Photo Critique: 7:30pm; Mason's
- 28 Program: 7:30 pm;  
Pet Photography, Judy Reisman.  
Hospitality: Rebecca Tidman and Marilyn Jacox.
- 29 Craft of Photography: 7:30pm; Mason's.

Dec 3 Field Trip: Longwood Gardens  
**Note: Field Trip December/Monday Date**

### December, 2007

- 4 PCR: 7:00 pm.
  - 5 Competition night: 7:30 pm.
  - 12 Workshop: 7:30 pm.
  - 13 Craft of Photography 7:30 pm; Mason's
  - 17 Photo Critique; 7:30 pm, Kent Mason's.
  - 19 Board meeting: Mathison's: 7:30 pm.
  - TBD Field trip; Brookside Gardens.
- Note: No Program Meeting in December**

## Competition Assignment:

**Open**

**Any photograph taken on or after June 1, 2006.**



## Workshop – Photo Essays

Stu Mathison

Do you take thousands of photos? Do you sometimes wonder “what should I do with all those images?” Well....one of the most enjoyable ways to share these images is by making photo essays....a group of projected images with appropriate accompanying music and/or narration.

There are various ways to share essays: send out television video discs, CDs that play on a computer, or links to private or public Web shows; or share the essays with family and friends in your living room like the old slide shows. You can also convert your essay to a book, without a lot of extra work.

Photo essays are easy to produce and are excellent vehicles for sharing groups of images, such as images from an event (e.g., a birthday or wedding, a vacation trip, or the Albuquerque Balloon Festival). And any group of images with a common theme or story also lend themselves to an essay. Topics can range from “old family photos”, “the decisive moment”, “fall colors”, “birds in flight” or “Lighthouses of Maine”.

Photo essays are an outgrowth of slide shows, and the Club has been doing an annual slide show for approximately 30 years.

In recent years the Club has been

*Cont'd on p.4*

## Judy Reisman Will Be Our Guest for Program Night

Nancy Garwood

Judy has been taking photographs since childhood when she toted her Kodak Instamatic everywhere. She grew from just taking photos to record the moment to seeking to make photos that were aesthetically pleasing and technically correct.

For 20 years Judy was a technical translator converting documents in French, Spanish and Portuguese into English. Did I mention Judy is bilingual. Somewhere along the way Judy became “enamored with the language of light and switched from writing with words to writing with light.

Judy also has a love for animals and concern for their welfare so it was natural that she would become fascinated with their behavior and so started to photograph them. It became a natural outlet for her skills and interests. Her own family includes numerous four-legged creatures who were once abandoned treasures who are the subjects of many of her photographs.

*Cont'd on p.4*

## What's Inside

Member Profile .....	2
Splinters From the Board.....	3
Competition Judge .....	5
Field Trip; Longwood Gardens .....	6
Exhibits Listing.....	10
October Competition Results.....	12

## Member Profile

*Text and photo by Jean Hanson*

### **Gene Haddon**



Gene Haddon took on several challenges when she joined the NBCC this year. She hopes to improve her photography by attending workshops and critique sessions and by participating in the Novice Electronic competitions. She also accepted the demanding position of Hospitality Chairman and has been energetically enlisting members to bring refreshments and help out at the "break."

Gene (her full name, not short for anything else) hails from White Plains, New York. Her father was a publisher of law books, and her mother followed various artistic pursuits, among them, photography. Gene remembers a Kodak with collapsible bellows and many albums of family photos. Her older sister was not doing her school work properly, so she and Gene were packed off to a Quaker boarding school in Newtown, Pennsylvania.

After Newtown, Gene attended Wellesley, where, in 1954, she received a Bachelor of Arts degree in Zoology. She then secured a job at Massachusetts

General Hospital, doing brain sections for a neurosurgeon. In 1955, she met her future husband, William Haddon, jr., a young MD, working in Tropical Medicine at the Harvard School of Public Health.

They met in a "lunch group" of young professionals. After lunch, Bill asked Gene if she would like to go anywhere else for the afternoon. She suggested the beach. They took beach excursions every afternoon for the rest of the week, and at the end of the week, Bill proposed marriage. Gene begged for another week to "think it over", and at the end of that time said "yes". They were married in 1956.

Bill earned a Master's Degree in Epidemiology, in order to qualify for a position in the New York State government, to do research on highway accidents and pedestrian deaths in New York State. In 1957, they were relocated to Albany where, using a G.I. loan, they purchased 4 acres and a circa 1805 farmhouse overlooking the Hudson River.

They parented three sons, Jonathan, born in 1958, Charles, in 1960, and Robert in 1964. All the boys are now married and each has two children of his own.

Gene remembers growing a lot of vegetables and flowers during the 10 years they lived in Albany. She says her chief job was to wrestle the vegetables out of the ground and into the children.

In 1966, President Johnson created the National Highway Safety Bureau (now under the U.S Dept. of Transportation) and invited Bill Haddon to be Chairman and to set up its workings. Bill and Gene sold the Albany farmhouse and, in a "scary gesture", added all of their retirement money, and were

able to afford a home in Carderock Springs, Maryland.

Gene continued to plant vegetable gardens at her new home, but also began to take academic courses, preparing her for an eventual return to the work world. In 1972, she was one of the first graduates of a master's degree program in Counseling and Women's Studies, at George Washington University. She volunteered at the Smithsonian and collected data for the U.S. Census Bureau. Eventually she earned her Real Estate Broker's License and secured a job with Long and Foster with whom she worked for 20 years.

After a distinguished career in public service, Bill Haddon died of renal failure in 1985. Gene continued to live in their Carderock home until 1996.

Gene's interest in photography dates back to her kindergarten days and included photos of family, friends and pets. Her camera of choice was a Kodak Brownie Box. By the end of her college days, she was shooting with an Argus C3. She later used this camera to document a trip to Iceland in 1976, but remarked that, in retrospect, the pictures were "not good."

After the family's move to Maryland, Gene purchased a Nikon FE and took courses (including black and white darkroom) at Glen Echo. She had trouble "seeing the needle" in the Nikon, however, and so reverted back to the Argus for a family trip to Brazil in 1983. She decided to buy a point and shoot camera and has since owned a succession of them, mostly Olympus and Nikons, including an N90.

In 1985, she began splitting her recreation time between photography and ballroom dance. She

took many dance lessons, met many dancing people, and eventually got into national, and then, inter-national, competition. She has danced in Italy and in Blackpool, England. She said it kept her from staying home every night and from over-eating.

In 1997, she made a daring move to purchase an apartment on the 23rd floor of the Willoughby Building in Chevy Chase before selling her home in Carderock Springs. This offers a panoramic view of downtown Chevy Chase and part of D.C. It had been a rental for many years and needed a lot of renovation, but is now complete.

In 1978, she met Jim Metzger, her present partner in life and dance, at the Hollywood Ballroom in Silver Spring. Jim is a graduate of Marquette University in Mil-

waukee and has a PhD in math from the University of Michigan in Ann Arbor. He often accompanies Gene to NBCC meetings but, since he is not a photographer (yet), takes a back seat and works on his laptop.

Jean has also gone digital. In 2006, she purchased a Nikon D70, then a D80 in 2008. She uses the D80 with two digital lenses; a 70-300 and an 18-200, both with image stabilization. She has been taking computer courses over the years and is becoming more proficient in Photo-shop. She owns the CS3 version. She has a Manfrottos tripod, which she rarely uses, and an Epson R800 printer. She is a member of the Washington Apple Pi.

She has tried "shooting" her grandchildren's sports events, but

is often frustrated in her efforts to capture the "action." She likes to photograph flowers and insects, but needs more help with macro techniques. She thinks she tends to be too analytical and hopes to develop a more creative side. She also hopes to attend some of the Club's field trips and learn more about nature photography.

Gene's goal is to edit and catalog the many photos from her years as a wife and mother and mother in order to leave a legacy for her children and grandchildren. She is interested in photo restoration and enhancement,

She took on the position of Hospitality Chairman because she wanted to make a contribution to the Club. She says members have been very cooperative and she is grateful for their help.

## Splinters from the Board

### October 2007 Board Meeting Highlights

*Chuck Lee, President*

The Board discussed whether or not competition assignments for this year should be "clarified" with new verbiage beyond the descriptions that were agreed upon when the assignments were initially approved -- noting that those descriptions have been posted in the last two membership directories. The decision was to not alter the established assignment descriptions that have been available for membership reliance for a year and a half. The Board agreed that in the future when assignments are considered for approval, even more care must be given to make sure their intent is made clear.

Renewed support was given to periodic presentations of member prints as galleries in the back of the meeting room. Galleries usually will be integrated into Workshop Night activities. If not appropriate for a Workshop Night on a given month, consideration will be given to exhibiting the gallery on Program Night. Members interested in showing a coherent body of work are encouraged to contact Carl Root.

Support also was given to the Club's lending library of instructional tapes, with awareness to be in-

creased regarding the library's availability, offerings, and lending procedures.

Exhibit Committee Chair Alan Sislen reported that 60 members have expressed interest in the Sandy Spring Museum three-month show that opens in January. Those 60 members will be able to submit up to three images to be juried for 65 available show selections.

Electronic reminders of upcoming workshops, programs, and field trips will be developed by the persons responsible for the particular events and disseminated to the membership.

There are currently seven on the membership waiting list.

Cards the size of a business card will be made available to members by mid-November, at no charge, that will have the Club logo, name, address of its meeting place, and Web site. For a small charge, Club cards may be personalized with a member's name, telephone number, e-mail address, etc.

Approval was given for the development of a Club entry to the 2008 Nature's Best Photography magazine international awards competition. Several years ago NBCC was the winner of the Camera Club category in event.

## **Photo Essays Workshop (cont'd from p.1)**

doing an annual photo essay show taking advantage of digital projection technology. The last show attracted approximately 250 attendees. The next annual photo essay show will be on Sunday afternoon, March 16<sup>th</sup>, 2008, in a large auditorium at Leisure World. Members are invited to submit photo essays for this event. Further details will be announced in the coming months.

On Wednesday evening, November 14<sup>th</sup>, the Workshop Committee and the Photo Essay Committee have planned a Photo Essay Workshop. The purpose of the Workshop is to promote interest in photo essays, and to develop/expand essay skills within the Club, especially creative skills. The Workshop will include useful information for advanced essayists as well as novices.

There are numerous software packages for preparing photo essays, and most are quite easy to use to create good essays. One of the best photo essay software packages is Pro Show Gold by Photodex, although this software only works on Windows PCs. We will be talking about some of these software packages and demonstrating the use of Pro Show Gold at the Workshop.

Members can order Pro Show Gold from the Photodex website and get a 20% photo club discount by calling 1-800-37-PHOTO or 512-419-7000 and mentioning the code RQ4K4181.

While the Workshop will demonstrate the basic and advanced tools in Pro Show Gold, the emphasis in the Workshop will be on "how to compose great essays". Some of the subjects we will cover include: essay topic selection; types of essays; artistic vs. documentary shows; capturing and preparing images for essays; the important role of music; music selection, formats and sources; synchronizing images and music; arranging and sequencing images and overall show length; key graphical elements (e.g., image orientation, colors, black and white, shapes and textures, lighting, etc.), transitions between images; timing for image display and transition; panning and zooming; essay titles and post credits; live and recorded narrations; and use of video.

Some of these aspects will be presented using photo essays prepared by Club members. We request that members attending the Workshop arrive no later than 7:30 pm since we will demonstrate some of the evening's topics in the first few minutes of the meeting.

Members interested in photo essays are encouraged to attend the Workshop and to read the article on this subject prepared by Gordie Corbin, Judy Switt and Tom Field. A link to this article can be found on the "Links" page of the Club website (a very useful page). Go to the following page and click on the article entitled "How to Prepare Electronic Photo Essays". <http://nbccmd.org/links.htm> .

Note: Photo essays submitted by members for the Annual NBCC Photo Essay Program in March **MUST** be prepared using Pro Show Gold.



## **Judy Reisman (cont'd from p.1)**

Judy is also passionate about black and white and color photo-graphy and enjoys experimenting with alternative processes. Judy also enjoys sharing her expertise with others and so has taught classes and workshops for Washington School of Photography from which she is currently on leave. You can however still find Judy sharing her knowledge on excursions with the Washington Photo Safari. Judy also has had the opportunity to travel to five continents.

Judy's work has been exhibited locally and internationally and she works for private clients on a commission basis. The aspect of photography that she finds most intriguing is problem solving. Judy states that "in many ways I see photography as a metaphor for life: coming across opportunities and deciding how best to handle them with the resources you have at hand. There are always trade-offs and always risks."

As Judy so aptly says, photo-graphy is a way of celebrating both the commonalities and diversities in the tapestry of the natural and man-made worlds and she relishes preserving fleeting moments, making the banal memorable, creating something that brings pleasure to others, and letting the language of light speak for itself.

For more information about Judy and to see some of her photographs please go to her website at: [www.judyreismanphotography.com](http://www.judyreismanphotography.com).

## **Adjustments to the 2007-8 Orange Booklet**



No New Items.



## Competition Judge Will Be Jill Bochicchio

*Ira Adler*

We are once again pleased to have Jill Bochicchio join us — for the 6<sup>th</sup> time as our competition night judge. Jill was last here in September 2006 when she presented a “master class” in portrait photography to wide acclaim.

Ranked among photography’s top professionals, Jill has crafted a reputation for creativity and excellence. The Maryland Professional Photographer’s Association (MDPPA) named her Photographer of the Year for five consecutive years. Kodak Corporation honored her with four Gallery Awards for Photographic Excellence.

Her outstanding fine art and commercial photographs have appeared in MDPPA’s Traveling Loan Collection, the Professional Photographers of America (PPA) Loan Collection and Masters Loan Collection, and private art exhibits. Her photographs have also been exhibited at Epcot in Florida. Her portraits of individuals, families and business leaders throughout the region are widely recognized for their warmth and artistry.

Ms. Bochicchio has earned both a professional Master of Photography degree and a Craftsman degree. Jill holds bachelor’s and master’s degrees from Indiana State University; and she has taught black & white photography at Montgomery College. She served as President of the MDPPA in 1988 and Chairman of the board in 1989. Her articles have appeared in several photography magazines and she is a popular speaker before amateur and professional photographic organizations.

Ms. Bochicchio has been the official photographer for the National Philharmonic Orchestra for the past 17 years.

Her studio, Bochicchio Photography is located in Rockville, MD. Examples of her portraits can be found on her web site:

[www.bochicchiphotography.com](http://www.bochicchiphotography.com)..



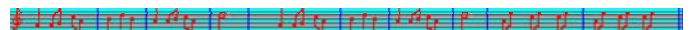
## Internet Article - Over Saturation

The saturation control of Hue/Saturation is like the mythological sirens calling photographs to their death on the rocks of harsh, unnatural and too intense colors for the scene. Because digital images direct from the camera often don’t match what photographers were used to with colorful print and slide films, they often jumped on the saturation adjustment to try for a “Velvia look.” A little seemed good, so more was seen as even better. Unfortunately, this often led to garish, unnatural-looking images. Saturation shouldn’t be used blindly in an attempt to find Velvia colors.

Solution: Limit saturation increases and use individual color controls. When used right, Hue/Saturation (Image > Adjust > Hue/Saturation) offers a lot of power to get superior color in your photos. It simply isn’t the first tool to use. Additionally, it works better if you use it to adjust specific colors rather than making the whole photograph jump with saturation.

I recommend keeping any overall saturation change to 10 to 15 points or less. If individual colors need help (and this is a common problem with digital cameras; they don’t capture all colors in equal proportions), go to the Edit > Master part of the Hue/Saturation dialog box. Click on the drop-down menu arrow, and you’ll get a list of colors.

Select the color closest to the one needing adjustment. You can even refine Photoshop’s color range by clicking on the color itself in the image. Now you can adjust Hue to correct color and Saturation to change the color’s intensity without over adjusting the rest of the photo.



*Rocky Gap State Park Scene – Barbara DeLouise  
(Note: Barbara used a polarizing filter as well as an 81B filter)*

## November Field Trip: Longwood Gardens

*Cynthia Keith*

Our next field trip will be on Monday, **December 3** to Longwood Gardens in Kennett Square, Pennsylvania. Beginning in 1906, Longwood was part of the estate of Pierre S. DuPont. Over the years he transformed the property into over 1000 acres of formal and informal gardens, woodlands, a conservatory and elaborate fountains.

Every December, Longwood is transformed into a holiday showcase. In the evenings, the outdoor gardens are lit with over 500,000 lights and organ and choral concerts are presented. The extensive conservatory is filled with red and white floral displays of traditional and exotic specimens. It is a winter wonderland for photographers who travel there from all over the East Coast just for this special show.



*Copyright – Cynthia Keith*

We will meet on Monday morning at 9 AM at the main entrance. Tripods are permitted on the grounds and in the conservatory between 9 AM and 12 PM. If there is snow, the topiary gardens can provide intriguing images. Within the conservatory, there are opportunities for a sweeping view of the brightly colored flowers, more intimate views of the individual displays and close-ups of the flowers in peak condition. From the newly opened children's wing to the orchid displays to the greenhouse arrangements of poinsettias in every color imaginable, you will wish that you had more gigabytes (or

film)! We will enjoy lunch at the café on the grounds at noon.



*Copyright – Cynthia Keith*

Longwood Gardens is a two hour drive from Bethesda. If you would like to carpool on Monday morning, please call Cynthia Keith at 301-767-9706 for arrangements. She can also provide driving directions. If you would like to go on Sunday, December 2 and spend the night, there is a very comfortable Hilton Garden Inn about 1 mile from the gardens (phone 610-444-9100). On Sunday at Longwood, you will be treated to organ sing-alongs in the conservatory in the afternoon and a choral concert in the evening while you capture images. The light displays are spectacular. Just remember that no tripods are permitted after 12 PM.



*Copyright – Cynthia Keith*

Also, images taken at Longwood must be for personal use and not for sale. There is an admission fee of \$16 for adults and \$14 for seniors. If we have a group of 15 or more, we will be eligible for the group rates. Join us for a floral spectacular!

## Cracker Jacks

By Carl Root

As the chairman of the committee responsible for this year's competition assignments, I was originally asked by NBCC president Chuck Lee, and chairman of the competition committee, Judy Switt, to help clarify the written descriptions. There was clearly some confusion regarding the limits and purpose of last month's assignment, but this happens every year, no matter how hard we try. What's different this year is that there is more emphasis on how viewers – and judges - will interpret the information you provide in the picture space and because this is subjective, viewers can have different impressions of the same image. Yet it's those differences, noted by a careful reading and consideration of the information in the image, which many photography enthusiasts find interesting.

I have been told that at the last NBCC board meeting a decision was made that no further official clarification of the assignments would be permitted, apparently because they are concerned that in the process, the original intent might somehow be changed. This was seen as being potentially unfair to photographers who have carefully read the original description and have been shooting diligently for over a year with that in mind. If there had been significant changes in the content of the assignment committee's proposed descriptions at the board review meeting, I could see a potential for conflicting interpretations after the fact. But in any case, out of respect for their concerns, I now offer this article instead as an editorial, a personal view of how I interpret them.

I've added a "Purpose" section, which I hope will become standard procedure in the development and publication of Assignments in the future. This new section supplements the "Clarification" section, which together reflect what I think each assignment offers in terms of an opportunity to focus on various ways of interpreting photographic content.

Again, it is my understanding that members are no longer permitted to ask for official clarification of assignments. The "Clarifications", "Purpose" and hypothetical judge's comments are my opinions. They have no official standing. I will use one of my personal photographs as a hypothetical competition entry to show how a judge might respond to this image if it were entered into each of this year's competitions.



Checkin Her Out – Copyright Carl Root

**ANGLE OF VIEW:** Point the camera up or down at an angle above or below 45 degrees from horizontal. (No macro shots)

**Clarification:** Both "macro shots" and angles less than 45 degrees above or below horizontal are less likely to convey a clear sense of direction as *the primary impact of the image*.

**Purpose:** To encourage photographers to find vantage points that will give the viewer an atypical perspective. Shooting straight from a prone position can also accomplish this, but our committee felt it would have been harder for the judge to detect.

*Judge: Well, you do appear to be shooting from a higher position than your subjects. I'm guessing a moderate telephoto lens, judging by his size relative to hers. Perhaps this is in a stadium and you're shooting from several rows up. I can see the tops of their shoulders and what looks like grass and director's chairs behind the railings, but the point here is that even though you used the shooting position and angle effectively, I doubt I would have noticed it had it not been for the assignment description. **OUT.***

## SERENITY:

**Clarification:** It's about the emotion conveyed by any means – facial expression, environment, color, tonality, etc. A portrait of a girl named “Serenity”, a street sign of “Serenity Court”, etc. seems inappropriate and do not accomplish the goals of the assignment.

**Purpose:** To emphasize the interpretation of photographs, as opposed to merely identifying image content - the subject, a place, patterns, etc.

*Judge: I can only see her in profile and suppose she might be smiling, but his state of mind is equally important here, judging by the way you've framed it. I don't get a feeling of serenity from him or from any way they might be connected. OUT.*

**YIN/YANG:** Two subjects with contrasting characteristics captured in a single image. May be either realistic or abstract.

**Clarification:** It's not meant to be strictly about Chinese philosophy or the precise shape of the familiar symbol. I hope people will be flexible and creative.

**Purpose:** This assignment encourages you to break the “odd number of subjects” rule when composing photographs, provided you can induce the viewer to see a compelling connection between the two main subjects or graphic elements.

*Judge: My eye is attracted to her head with the hat and flag, then the white Cracker Jack bag, then to him. The bag is an interesting accessory, but it's his presence here that makes the picture. There are quite a few possible connections here between them that are oppositional, yet complimentary - male / female, interested / disinterested, Caucasian / African American, employee / spectator, short / tall, and multiple bright accessories / dark and drab - to name a few. IN.*

**SOMETHING OLD:** The subjects, not the photographic treatment

**Clarification:** Using old photographic equipment, such as a Graflex camera, is not the point. Evidence of age is, of course, relative to the subjects.

**Purpose:** It's about capturing how we feel about a subject vis-a-vis its old age and communicating that to the viewer.

*Judge: You're certainly not referring to the two people here. If you had captured a vendor who needs the income to supplement social security, then you would have a picture that might lead the viewer to consider how different his life style as a senior citizen is from ours.*

*Maybe you want me to focus on the Cracker Jack bag. Yes, the brand is so old that it was referenced in the old “ballgame” song, and yes, I see that they're still using that hopelessly out of date sailor boy as part of their marketing, but even though the bag contributes to the image and we may get a momentary sense of nostalgia, the more important elements in the image don't convey “old” at all. OUT.*

**THE DECISIVE MOMENT:** The art of unobtrusively shooting people being themselves. Rehearsed performances and organized sports are prohibited. Subject's behavior should be unaffected by the camera's presence. No Posing.

**Clarification:** When I shoot at a performance venue, like a stadium, stage, parade, etc with this assignment in mind, I focus on the people who were not performing or role playing at that moment. That is, their behavior is not predetermined or rehearsed in any way. Most – but not necessarily all – of the Ridgefield Farm and 1812 enactment field trip photos would NOT fit the assignment description as written, although several comments at club meetings seemed to have suggested that they might.

There should be an environmental component, and the viewer should be able to read “spontaneous”, “candid”, and “unselfconscious”.

**Purpose:** This contrasts with the more common approach of photographing people who are shown performing any kind of practiced behavior or interacting directly with the viewer by looking at the camera / photographer.

*JUDGE - Your primary target here was probably the young lady, and this image became a keeper because you happened to also include him in the frame at just the moment where he had turned his head towards her. The moment could have lasted for less than a second, or maybe quite a bit longer. It doesn't matter. Yes, she's at a performance venue and you might even consider her a performer in the sense that her behavior and attire are certainly proscribed and monitored by her supervisor, but this works because what interests us isn't so much her behavior, but rather his. He may not, in fact, be look-*



ing at her, but the information in this photograph certainly leads us to consider the possibility. We are engaged because we want to know what he's thinking. It could be that he's considering buying another box of Cracker Jacks. Or maybe it's something more base . . . . **IN.**

I think this image qualifies for two of the more difficult assignments, but not for the other three. Virtually every assignment generates images that are marginally compliant with its description and intent, and it would have been instructive, for the purposes of this article, if this image had qualified marginally for at least one assignment. Noting this, the judge would hopefully have said "IN FOR NOW" in the first round. That would tell us that it's acceptable, but if he finds others that in his opinion offer a more compelling example of the concept asked for, it would be out in the next round. The alternative, granting awards to marginally compliant images on some other basis, such as high contrast, warm colors, sharpness, sentimentality, attractive subject, etc, undermines the purpose of assignments.

Again, these are my opinions and are not officially sanctioned by the NBCC board.



## **Tips on Photographing Your Pets**

### *Internet Article*

Unlike people, pets are not camera shy. They are however full of energy and move around a lot and have no intention of hanging around the camera. Photographing your pets requires you to move around and work for the pictures.

#### Tip #1 : Location

Try and photograph your pets outdoors as this is where they are at their happiest. Choose a location with a clean background such as a beach or a park. Use a slightly longer lens with a wide aperture to throw the background out.

#### Tip #2 : Lens Selection

Pet photography favors itself to longer lenses. Pets are a lot smaller than humans, and a longer lens will allow you to fill the frame without getting too close to your pet. Try and avoid wide angle lenses as this will not only include a lot of background, but requires you to go too close to your pet which might scare him off.

#### Tip #3 : Light

Definitely try and avoid using flash as pets don't like flash. The best times of the day to take photos of

your pet are dusk or dawn when the sun produces soft and pleasing light.

#### Tip #4 : Calm them down

The first few minutes after taking your pet to the beach can be a bit difficult to photograph as they will be very active. Give them a few minutes to calm down, but be on the lookout for photo opportunities as you can get some spontaneous photographs when your pets are running around.

If you would like to calm your pet down, give him a bone or a toy to chew on. This will most likely cause him to lie down which will allow you to take your time in taking a picture.

#### Tip #5 : Pet Portraits

When taking pet portraits, try and calm them down or do it at a time when they are less active. Use a longer lens to throw the background out of focus, and call for their attention before taking a picture to ensure eye contact.

#### Tip #6 : Eye Level

No matter what kind of pictures you take of your pet, they always look better if you are at the same level as them.

#### Tip #7 : Persistence

Persistence and patience is the key to good pet photography. Don't get irritated or cross with your pet if they don't play along with you - remember you have to make the best of the situation. Due to the nature of pet photography you must expect more hit and misses than usual, but with persistence and by following the tips outlined on this page you will get good results.



## **Good news for the spelling impaired**

Don't dismiss this because it looks weird. Believe it or not , you can read it.

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### **Reminders for Two Events**

On November 3, 2007, the Manassas-Warrenton Camera Club will present a seminar by Andre Gallant titled *Dreamscapes and Destinations*.

Two exhibits, *Ansel Adams* and *Annie Leibovitz: A Photographer's Life, 1990–2005* are at the Corchoran Museum. See the October *Lens and Eye* for details on both of these events.



### **NBCC Member Wins Honor**

Our Congratulations to one of our members, Susan Milestone, who has a "Highly Honored" winner in the 2007 Nature's Best International Contest. Her lovely image is in the "Plant Life" Category and can be found on Pages 88-89 in the Fall issue of Nature's Best Magazine.



### **Multiple Person Gallery Exhibit**

During November 2007, six NBCC members are planning to jointly exhibit their photography at the Village of Friendship Heights Community Center in Chevy Chase, MD. The exhibitors are Gordie Corbin, Ross Emerson, Joel Hoffman, Bob Peavy, Judy Switt and Anita van Rooy – each of whom will display 12 photographs.



Gordie  
Anita, Ross  
Joel, Judy, Bob

The exhibit, titled *Six Friends: An Exhibit of Photography*, begins November 2 and runs until November 30. An opening reception will be hosted by the photographers at the Village Center on Sunday, November 4, from 11:30 am until 1:30 pm, and all are welcome to attend.

Exhibit hours are Monday through Thursday, 9 am to 9 pm; Friday, 9 am to 5 pm; and weekends, 9 am to 2 pm. Art work in a portion of the exhibit area (a large multi-purpose room) is occasionally not available for viewing because of certain activities in that room. Please check with the front desk receptionist when you arrive, or call ahead (301) 656-2797.

The Village of Friendship Heights Community Center is located one block west of Wisconsin Avenue, very close to the Maryland/D.C. boundary, at 4433 South Park Avenue, Chevy Chase, MD 20815.



### **Group Exhibit at Fraser**

A group exhibition of contemporary landscape photography, *Land*, can be found at the Fraser Gallery, 7700 Wisconsin Avenue, Suite E, Bethesda, MD 20814. The exhibit includes work by Maxwell MacKenzie, NBCC member Lee Goodwin, Mark Evan Thomas, Anna Druzcz and Lawrence Hislop. An opening reception will be held in conjunction with the Bethesda Art Walk on Friday, November 9 from 6pm - 9pm. The exhibit will run from November 9, 2007 to January 5, 2008. Validated parking is available. Lee Goodwin will have six images in the exhibit, all traditional darkroom processed black and white prints. Please call 301 718-9651 for details and directions or check their web site at [www.thefrasergallery.com](http://www.thefrasergallery.com).

### **New VisArts Has Photo Classes Available.**

Photography and digital classes for adults and youth are starting soon at VisArts and are listed on their web site: <http://www.visartscenter.org/photography.html>. Classes are taught in their brand-new 28,000 square foot facility in the Rockville Town Center and include topics such as lighting, portraiture, Photoshop and macro. Registration is open online and by phone at 301-315-8200.

## Exhibit at the Goethe Institut.

from Melissa Clark

Last night I attended the opening of a photography exhibit called *Life and Nothing Else: An Exhibition of Young Afghan Photographers*, at the Goethe Institut of Washington

(<http://www.goethe.de/ins/us/was/en2624916.htm>).

The images, which are haunting, are designed to "show life beyond war and terror," and were produced as a result of some 2004 workshops to train young urban Afghans in documenting change in Afghan society and details of civil life.

The prints were produced here from digital images sent on a CD to the Institut, so their quality is a bit rough but in keeping with the feel of the subject matter portrayed. The Institut is located at 812 Seventh Street NW, an easy walk from the Metro stop at Gallery Place/Chinatown, and is open to the public from 9-5 Monday through Thursdays, and 9-3 on Fridays (later on weeknights when there are films). There are no weekend hours, but if you work downtown it's definitely worth a trip. The exhibit runs to October 30, 2007.



## Stuff at the Corcoran

Gallery Talk; Thursday, November 15; 7:00 pm – *The Captive Witness: Time Lived in the Photographs of Annie Liebovitz*

Gallery Talk; Thursday December 13; 7:00 pm – *Personal Stories, Public Pictures*. Guided tour of Annie Liebovitz' pictures by assistant curator Katherine Bussard.

Program; Thursday, November 8; 7:00 pm – *Black White and Gray: A Portrait of Sam Wagstaff and Robert Mapplethorpe*.

Program; Tuesday, November 13; 7:00 – *Edward Burtynsky: Photographing Landscape*.

Program; Thursday, November 29; 7:00 pm – *Photography and Biography: Art and Life in the Work of Ansel Adams*.

Check their web site, [www.corcoran.org](http://www.corcoran.org) for details.

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## 50<sup>th</sup> Anniversary of First Digital Image

from John Villforth

John received this information from his friends at the National Institute of Standards and Technology, NIST

It was in the spring of 1957 when Russell Kirsch produced the first digital image, just 176 pixels wide - a snapshot of his baby son Walden. At the time, Russ was one of those developing NBS's first digital computer, the Standards Eastern Automatic Computer, or SEAC.

In 2003 the editors of *Life* magazine honored Kirsch by naming that first scanned photo to be one of 100 photographs that changed the world. That was the birth of the digital-image revolution that has led us to digital cameras, medical imaging, space telescopes, high-definition digital TV and web pages full of images.

Back then Kirsch asked the simple question: What would happen if computers could look at pictures? He built a rotating drum scanner and a program that allowed images to be fed to the drum and read from it.

Today Russ and his wife Joan, an art historian, live in Oregon. Together they use the computer to analyze paintings and define the artistic processes by which they were created. Their son Walden - whose face helped launch the era of computerized photography - works in communications for Intel, following a successful career as a television news reporter.



## Festival Images at National History Museum

An exhibit, *Mexican Cycles: Festival Images* by George G. Jackson de Llano contains color photographs of the religious festivals of indigenous communities from across Mexico which show the diversity of the population and the complex interaction of indigenous and European traditions. The exhibit runs through February 15, 2008.



**Bless This Land**

# Results of Competition for October 2007 – Angle of View

## Competition Judge: Terry Popkin

### Prints

#### Black and White - 15 entries

1 <sup>st</sup>	Judy Switt	Buggy Around the Bend
2 <sup>nd</sup>	Alan Sislen	Airmen and Memorial
3 <sup>rd</sup>	Chuck Bress	Linton at Night #2
HM	Alan Sislen	Rubber Capitol Columns
HM	Judy Switt	Water Towers

#### Color, Novice – 6 entries

1 <sup>st</sup>	Marcia Loeb	Of Birds and Men
2 <sup>nd</sup>	Louise Roy	Soaring Seagull

#### Color, Advanced - 18 entries

1 <sup>st</sup>	Chuck Bress	Charcoal Building
2 <sup>nd</sup>	Cynthia Keith	Looking Up
3 <sup>rd</sup>	Ed Kawczynski	To Market
HM	Les Trachtman	Early Morning Moon Setting
HM	Dan McDermott	Glowing Cactus
HM	Chris Hanessian	Sunrise



### Did You Know?

*Anita van Rooy*

1 One way to lighten or darken an image is to copy the background layer ( CTL J or Command J) and then go to the Blend Modes and change the mode to Screen to make the image lighter and to Multiply to make it darker

However this doubles the file size

2 An alternative way is to pick any Adjustment Layer (for instance levels), click o.k. without making any changes, and then change the Blend Mode of the Adjustment Layer to Screen or Multiply.

This does not increase your file size like the one above.

3 In either case you can then change the opacity to fine-tune the results.



### Remember the “Camera Shake Rule”

As a rule of thumb, the slowest shutter speed at which you can safely handhold a camera is one over the focal length of the lens in use. As shutter speeds get slower, camera shake is likely to result in an increasing loss of sharpness. So, if you're using a 50mm lens, shoot at 1/60 sec or faster. Not enough light? Use a flash, tripod, or brace your camera against a solid object.

### Electronic

#### Novice – 24 entries

1 <sup>st</sup>	Ira Adler	Fall Bouquet
2 <sup>nd</sup>	Steve Gelband	Hydrants
3 <sup>rd</sup>	Paul Taylor	Balconies
HM	Ira Adler	Taos Adobe
HM	Dawn Sikkema	Bay Shore Wedding
HM	Paul Taylor	Fall Pool
HM	Martha Cain-Grady	Blue Angels
HM	Dennis Green	Paddlewheel Spin

#### Advanced - 43 entries

1 <sup>st</sup>	David Davidson	Sensuality
2 <sup>nd</sup>	Nikhil Bahl	Waiting
3 <sup>rd</sup>	José Cartas	Rossio Station
HM	Gordie Corbin	Looking Down on Metro
HM	Joel Hoffman	Home Run
HM	Carol Lee	Kansas Lake
HM	Kent Mason	Sand Stream
HM	Mark Segal	Lock 7 Gear 2
HM	Rebecca Tidman	Playing Stomp
HM	Judy Switt	Three Barns

#### Altered - 25 entries

1 <sup>st</sup>	Dan McDermott	Fractured
2 <sup>nd</sup>	Jim Hammack	Curious Gull
3 <sup>rd</sup>	Ed Kawczynski	Kayak 2
HM	Gordie Corbin	Above the Clouds
HM	Ira Adler	Church and State
HM	Tatiana Watson	Toronto Angles
HM	Kent Mason	Yellow Birch Log
HM	Janet Myder Hammack	Red White and Blue



### Tom Till's Favorite Southwest Photo Spots

A while ago renowned photographer Tom Till shared his favorite photo spots in the American Southwest. There were a few surprises. Here is his list:

- Chimney Rock, Ghost Ranch, New Mexico
- Chama River Canyon Wilderness, New Mexico
- Los Gigantes Buttes Arch, Arizona
- Cathedral in the Desert, Utah
- Arch in Lake Powell, Utah
- Dancing Rocks, Arizona Navajo Reservation

See the May, 2006, issue of *Outdoor Photographer* for details.

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## Cumulative Scores for 2007-2008; Thru October, 2007

### Black and White Prints

#### Advanced

25	Alan Sisen
25	Judy Switt
8	Bob Peavy
8	Chuck Bress
6	Chris Hanessian
6	Carl Root



### Color Prints

#### Novice

17	Louise Roy
10	Dennis Green
10	Marcia Loeb
9	John Grupenhoff

#### Advanced

17	Luis Bustillos
16	Les Trachtman
12	Dan McDermott
12	Chris Hanessian
10	Chuck Bress
9	Cynthia Keith
8	Ed Kawczynski
6	Bob Dargel
6	Carl Root
6	Bill Richards

### Advanced Electronic

20	Rebecca Tidman
18	Gordie Corbin
12	Kent Mason
12	Judy Switt
10	David Davidson
10	Roy Sewall
9	Nikhil Bahl
9	Bill Wyckoff
8	José Cartas
6	Alex Guo
6	Dan McDermott
6	Joel Hoffman
6	Mark Segal
6	Carol Lee



### Novice Electronic

24	Ira Adler
14	Paul Taylor
10	Jean Yuan
9	Steve Gelband
9	Jess Stansbury-McCargo
6	Martha Cain-Grady
6	Dennis Green
6	Angelique Raptakis
6	Dawn Sikkema

### Altered Electronic

21	Tatiana Watson
19	Jim Hammack
18	Ira Adler
14	Evelyn Jacob
12	Gordie Corbin
10	Dan McDermott
8	Ed Kawczynski
6	Nikhil Bahl
6	Martha Cain Grady
6	Kent Mason
6	Janet Myder-Hammack



### Two Tim Grey Questions

*Reprinted with permission from Tim Grey.*

*I am curious to know more about the "clarity" slider in Adobe Camera Raw. In particular I would like to know how I can duplicate the effect achieved there in Photoshop using, say, a curves layer.*

Tim Grey response: The Clarity slider in Adobe Camera Raw (which is a new addition, even after Photoshop CS3 was released) provides what is often referred to as a "local contrast enhancement" control for your RAW conversions. I think of it as a "haze buster" as this is what I would typically use it for. You can think of haze as being a condition that creates relatively low contrast within your images, and Clarity helps to add contrast along contrast edges in the images to cut through that haze.

You can indeed produce a similar effect in Photoshop. It isn't exactly the same, but it will get you the same net effect, and you don't need Photoshop CS3 to take advantage of it. The solution is not an adjustment layer, but rather the use of Unsharp Mask. Start by creating a duplicate of your Background image layer by dragging that layer to the New Layer button (it has a blank sheet of paper icon) at the bottom of the Layers palette. Then select Filter > Sharpen > Unsharp Mask from the menu. Set the Radius to about 25 and the Threshold to 0, then adjust the Amount to adjust the

strength of the local contrast enhancement. You'll probably end up somewhere around 50 for amount with most images, but it will vary considerably from image to image. You can also fine-tune the Radius setting to produce the best result.

If you're having a difficult time finding the best settings, you can use an adjustment that produces an effect that is a little bit too strong, and then reduce the Opacity setting for this layer on the Layers palette.



*You recommend scanning B&W prints in color. Does this apply to B&W negatives as well?*

Yes, it absolutely does apply to negatives as well as prints, and for largely the same reasons. This certainly tends to be more important with prints rather than negatives since prints are more likely to exhibit color shifts, but you'll still get more information by scanning your negatives in color. I've found this to be particularly helpful when scanning certain black and white emulsions that tend to have a color cast to them. So, while the difference is admittedly small, I do recommend scanning black and white negatives in color and then converting to grayscale later during the image-optimization process.

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