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The Lens and Eye

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North Bethesda Camera Club

February, 2006

Calendar

February, 2006

- 1 Print Night: 7:30 pm.
Judge: Dennis Capolongo.
Hospitality: Anita van Rooy, Barbara DeLouise and Victoria Restrepo.
- 5 Field Trip: Baltimore Aquarium.(see p.4)
- 7 PCR: 7:00 pm.
- 8 Projection Night: 7:30 pm.
Judge: Richard Nowitz.
Hospitality: Don Haller, Alan Sislen and David Davidson.
Gallery: Alan Sislen.
- 15 Board Meeting: 7:30 pm. Mason's.
- 20 Photo Critique; 7:30 pm, Kent Mason's.
- 22 Program/Workshop: 7:30 pm
Guest: Barbara Tyroler.
Hospitality: Stu Mathison
- 23 Visual Design: 7:30 pm, Kent Mason's.
- 27 Print Critique: Bresses: 7:30 pm.

March, 2006

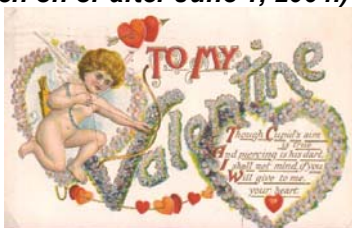
- 7 PCR: 7:00 pm.
- 8 Print night: 7:30 pm.
- 15 Projection night: 7:30 pm.
- 22 Board meeting: Sullivan's: 7:30 pm.
- 27 Print Critique: Bresses: 7:30 pm.
- 29 Electronic Image Essay Night..
- TBD Field trip.

Please Note: There will be no Visual Design nor Photo Project Critique in March.

Competition Assignment:

Silhouettes

Images may show rim lighting but, by definition, silhouettes do not show any detail. (Must have been taken on or after June 1, 2004.)



Barbara Tyroler Will Present at Program Night

Bev Gordon

On Feb 22, five DC based artists, Kay Chernush, Elise Moore, Margaret Paris, Bert Shankman, and Barbara Tyroler, will share highlights of their current photographic projects. Following the presentation, Tyroler will facilitate a panel discussion between the artists and afterwards invite questions from the audience.

Kay Chernush is a nationally recognized photographer with 25 years of experience in commercial and fine art photography. A graduate of Sarah Lawrence College and recipient of a Fulbright grant to India, she started out as a writer and became hooked on photography during an assignment for the Peace Corps in the Sahel region of Africa. Self-taught, she considers her career in photography as "a process of learning how to see."

Kay's assignments and interests have taken her all over the world. She has lived in India, Spain and France and has photographed everything from ship-building in Maine to ship-breaking in Pakistan, chip-making at Intel to gem-mining in Sri Lanka, long-distance trucking in the Middle East and tsetse fly eradication in Kenya and Tanzania. She has photographed some 50 feature stories for *Smithsonian Magazine* and shoots for many other national

and international publications and corporations. Last year she traveled to Hong Kong, Macau, Thailand, India and Italy to photograph issues related to human trafficking for the U.S. State Department. Chernush's work may be viewed at

www.kaychernush.com

Elise Moore, photographer and photo consultant, has a degree in studio art from the University of Maryland. She spent 4 years working for a photo research company, organizing, training, and supporting photographers, and imaging professionals. Elise runs her own image consulting company, *Image.Simple*, developing, scripting, and training photographers in workflow, and proper digital habits.

Elise will be discussing her project: *Sentiments*, a database of imagery in which viewers explore and evaluate emotional responses to the process of capturing, processing, and cataloging self-portrait imagery.

Margaret Paris is a writer and photographer. She has exhibited photo media extensively for thirty years in the metropolitan Washington, DC area and nationally in

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Member Profile

Text and photo by Jean Hanson



Alex Guo

Alex Guo loves “event” photography – weddings, parties, sports, and live stage presentations. With his Canon ID Mark II digital camera, a quick eye, and a steady hand, he is constantly honing his skills, trying to capture excellent images.

Alex has been acquiring knowledge and adapting to new environments for most of his life. He was raised in Fuzhou, the capitol of Fujian Province, in southeast mainland China. He is the youngest of seven children and has three brothers and three sisters. He, one sister and a brother – in-law are the only family members who are U.S. citizens. The rest of his family still live in China. Alex tries to visit them at least once every other year.

In 1982, Alex received a degree in physics from Fuzhou University. He then worked in the Fujian Academy of Agricultural Sciences for 5 years. During this time, he changed his career to one in computer applications. He attended a training program in Beijing, which was sponsored by the United Nations. One of his instructors was a professor and Chairman of the Department of Statistics at Texas A and M University. He encouraged Alex to seek study opportunities in America. Alex applied to the University of West Virginia in Morgantown, Department of Statistics, and was accepted.

Alex arrived in the U.S. in 1988 and lived with his sister’s family. He finished a year of English language training and then began work on his Master’s degree. After the first semester, with straight “A”s in every subject, he won a scholarship. He worked very hard in class and at any available jobs, but money was always in short supply. His wife, Regina, and their daughter, Shirley, joined him in 1990.

During this time, Alex, was known as Yiqun Goa, a name which is difficult for many to pronounce. He asked his advisor to give him an English name and so, Alex Guo was created.

After receiving his Masters Degree in Statistics, Alex was accepted as a PhD student in the Economics Department of West Virginia University. A year later, he was offered a full time job. He had grown impatient with his financial difficulties and so decided to abandon further graduate studies and enter the work world. After changing jobs a few times, he was hired as a consultant by the SAS Institute, the largest private software company and one of the ten best companies to work for in the U.S.

Alex and his family moved to Maryland and now live in North Potomac. In 2000 and 2001, they became U.S. citizens. Regina has found employment at the Library of Congress in the Asia Division where her language abilities are an asset. Shirley has been a straight “A” student since eighth grade and is now a second year college student at the University of California at Berkeley.

Recently, Alex was offered a full-time job with the US Department of Agriculture. Even though his days (starting at 5:30 A.M.) and his commute (by Metro) are long, Alex loves his new job because of the better salary and more stable employment.

Alex began taking photographs when he was in college. His first camera was a 35 mm, semi-automatic, Chinese brand. While on an outing, he took a picture of the college campus which won him a third place in a

college-wide competition. It was later reproduced and sold as a book-mark. He also took photos of track and field events, relay races, pole vaults, and javelin throws. He learned the value of timing, knowing just when to release the shutter to capture the best image. Often persons he had photographed would praise his work and ask for copies of the pictures.

Alex does cooking, sawing, even haircutting, and is interested in electronics. He believes that all these activities make his hands more skillful for photography. He loves music and has an excellent sense of rhythm. This helps him to catch decisive moments in stage presentations.

When his daughter was born, he used his camera to document every step of her progress through life. He especially enjoyed taking action photos of her running and playing.

Alex has always favored Canon equipment because of the quietness of the auto-focusing and the power of the eye-controlled focusing point. These qualities are essential for photographing sports events and theatrical presentations. His first SLR was a Rebel. He also owns an Élan 7 and an EOS 3. For wedding photography, he uses both his 1D Mark II with a 28-135mm zoom and his 20D with 100-400 mmIS zoom so that he can cover any distance from 28-400 mm without taking a moment to change lenses. He also uses a Lumi-Quest flash bouncer on his flash to provide soft illumination. He is now considering upgrading his camera bodies and lenses for weddings. He rarely uses a tripod and can hand hold with 100 to 400 ASA film with shutter speeds as slow as 1/30th of a second. He processes his photos in Photoshop CS and prints on an Epson 2400.

Alex has been a member of the NBCC since 2003. He was referred by Miranda Chen, who he knew from the camera club at the Chinese Community and Cultural Service Center (CCACC.) He has been secretary of that club for three years. NBCC opened his eyes to all sorts of photography, including the use of

special techniques and to macro. He enjoys the NBCC competitions and looks forward to having his images evaluated and critiqued. He likes to win, but is more interested in learning to improve his work.

He considers photographic theory to be his weakest point. Through the CCACC, he is taking a totally digital Visual Design Class taught by John Telford, which is offered on the weekend. The group has purchased their own projector and equipment.

Approximately 30 members attend each class.

Alex is very active in the Chinese-American community and shoots event photos for many local organizations and newspapers. He is often the only appointed photographer at the event. Through his many social contacts and through former co-workers at SAS, he meets people who hire him to photograph weddings and other happenings. Lately he has developed a contract for customers to sign with a reasonable

fee as a deposit. He gives sample copies of all his captures to the client on a CD so they can select pictures to be made up for an additional fee. He retains the copyrights to all his work.

Is he making much money? "Well, no," he says, "but almost enough to cover the costs of processing and equipment." Is he having fun? Most decidedly "yes", and looking forward to a time when he can devote even more of his energies to photography.

Dennis Capolongo will be Print Night Judge

Jim Hawkins

Originally from New York City, Dennis has been a professional photographer for over 28 years. From managing the studios of famous commercial and fashion photographers, he quickly made the transition to photojournalism when he sold his first story on the homeless living beneath the city. He worked freelance at first then full time for *Black Star*, a major international photo/news agency in NYC covering both regional and international events.

His photographs have appeared in *Time*, *Life*, *New York Magazine*, *New York Times-Magazine*, *Newsweek*, *McLean's*, etc., as well as in various newspapers around the globe.

He relocated to Washington soon after getting married, where he worked independently as a corporate/industrial photographer for a wide range of local and national ad/design agencies while keeping his position at *Black Star*. Among the clients he is proud to have worked for are: American Combustion, Barton Cotton, BASF, IBM, Merrill Lynch, NEC, PG&E, and SONY.

In late 1996 he founded Northwind Films Inc. in partnership with Riverrun Moving Pictures, devoted entirely to TV commercial production. Together they produced TV spots for First National Bank of Kentucky, GE, Kroger Foods, KFC, McDonalds and many more.

Newsletter on Web Site

Remember to check out the newsletter on our web site, <http://nbccmd.tripod.com>. Everything is in living color!!

Projection Night Judge – Richard Nowitz

Jim Hawkins

Richard Nowitz has been a travel photographer for more than 25 years — covering dozens of countries on six continents. His specialties include ancient and modern civilizations in the Middle East and Israel as well as the Mid-Atlantic region of the United States.

The stone statues of Easter Island, a fisherman in Thailand, a stone cutter in Egypt are all subjects in his winning portfolio which led to his being named 1996 Travel Photographer of the Year by the Society of American Travel Writers. The portfolio also included images culled from his foreign assignments for *National Geographic World*, for which he has been a contract photographer since 1992. In 1995 he received the Educational Press Association's Award for Excellence in Educational Journalism.

He has been showcased in the world's leading magazines, including *Conde-Nast Traveler*, *Endless Vacations*, *National Geographic Traveler*, *Smithsonian*, *TIME*, and *US News and World Report*.

He has been principal photographer for six *Insight Travel Guides* with titles including *Israel*, *Egypt*, *Cairo*, *Wales*, and *London*, as well as large format gift books on Israel, Turkey, Egypt and the Holy Land from the Air.

Currently, he is giving photo-lighting seminars at regional US camera shows. He is well known for his creative ability to work with people using lighting and filters in his travel assignment photography.



February Field Trip – Baltimore Aquarium

Nancy Garwood

Our February field trip will on Sunday, February 5th to the National Aquarium in Baltimore. We will meet at 7:45 am at the staff entrance which is across from the conning tower of the Submarine Torsk. The address is 501 E. Pratt Street Baltimore, Maryland. The admission price is \$21.95. The aquarium does not have parking but there are numerous parking garages all within walking distance. Go to the following website for a printable coupon for \$3 off parking. http://www.aqua.org/discounts_parkingcoupon.html

This is all being made possible because NBCC Member Duncan Whitaker's son, Brent Whitaker, is the Deputy Executive Director for Biological Programs at the aquarium. We will be allowed in early with tripods from 8am to 10am. We can stay once the aquarium opens at 10am but we must check our tripods in at that time.

The Aquarium is home to approximately 10,500 specimens and more than 560 species of animals.



Some exhibits (such as the Australian Exhibit) will not be available to us until the aquarium opens but there will be plenty to shoot. There are 4 levels which include such sites as stingrays, sharks, puffins, a giant pacific octopus and an Atlantic Coral Reef and a Dolphin Amphitheater.

According to the aquarium website the octopus is a favorite of visitors and aquarists alike. Aquarists conduct enrichment exercises with the octopus so that it can develop natural behaviors. To encourage cognitive thinking and natural hunting behaviors, the octopus is given a container with food inside. The octopus opens the container quickly using more than 1,800 suction cups that help it locate and taste

the item inside. Aquarists joke that it takes longer to get the container back than it does for the octopus



to open it.

The National Aquarium in Baltimore seeks to stimulate interest in, develop knowledge about, and inspire stewardship of aquatic environments.

The Aquarium's exhibit philosophy flows directly from the mission and value statements. The Aquarium strives to blend naturalistic exhibit elements with the most modern interpretive techniques, engaging visitors by focusing on the beauty of the aquatic world and thereby eliciting an emotional response and awakening in visitors the desire to be environmentally responsible.

Exhibits are designed to replicate natural environments and avoid the unnatural mixing of species. Specimens are chosen to give the best examples of biological concepts in an interesting and accurate way. The collections embrace diverse world-wide habitats.

The ultimate goal is for the exhibits and programs to spark responsible actions in visitors. For more information go to <http://www.aqua.org>. Please contact Nancy Garwood at ngarw10305@aol.com or 301-332-7121 to reserve your spot since there is a limit of 20 people and it will be on a first request basis.



Program Night (Cont'd from P.1)

East Coast states and in California. She has a BFA and MFA in Studio Arts from UNC, Greensboro, NC and MA in Humanities from Georgetown University. She has taught in The Visual Arts Department at Duke Ellington School of the Arts at Georgetown University. Presently she is teaching workshops at Pyramid Atlantic Art Center. Margaret will be discussing recent work using Polaroid transfers and her latest series of scanner prints.

Bert Shankman. My passion is to see beauty in life as I interpret it through the form of flowers. Flowers are my metaphor for life. I see birth and death, pain and joy, agony and ecstasy in flowers. My objective is to give shape, texture and color to my feelings through the images I photograph. I am intensely passionate about my work. I record an image on film by 'playing' with sunlight using the different lights of the day and different qualities of filtered light. Many times I am deliberately seeking a preconceived image but frequently I find the spontaneous. The work I do in my 'dry darkroom' is just as important as the 'work' I do behind the lens. The image is not complete until I am satisfied with it as a print. My goal is to create images where I can 'see' my feelings and to share those images with others

Barbara Tyroler received her M.Ed. from the University of Massachusetts in Amherst with emphasis on visual communication and community arts development. She received her MFA in Imaging and Digital Arts from the University of Maryland where she studied photography and videography. She teaches digital and wet darkroom at the University of Maryland's studio art department and is the recipient of over 20 visual arts and community arts education grants.

Tyroler will be making a brief presentation of digital composites from two major bodies of work; the Beijing Impressions Series opening in April at Montpelier Cultural Arts Center and her Water Intimacy Portraiture recently exhibited at Photographs in Glen Echo, Maryland and Jane Tyndall Galleries in Chapel Hill, North Carolina.

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NBCC Membership at Limit

Recently NBCC accepted our 140th member for the 2005-6 year which puts us at our self-imposed limit. From now on persons wishing to join will be placed on a waiting list.

New Photoshop Product

SAN JOSE, Calif. — Jan. 9, 2006 — Adobe Systems today introduced the public beta of Adobe® Lightroom™, an all-new digital imaging solution for professional photographers. With its modular, task-based and streamlined environment, Lightroom's goal is to deliver a complete photography workflow. As Adobe collects more feedback from photographers, modules and feature sets will likely change, as customers decide on their popularity and priority within digital photography workflows. Initially available as a beta for Macintosh, Lightroom will later support both the Windows® and Macintosh platforms.

New Open Architecture Focuses on the Image

Lightroom Beta has been designed with a radical new user interface that puts the focus on what photographers really care about: the image. With just one click, the control panels and tools fade into the background in Lights-Out mode, allowing the image to take center stage. The innovative Identity Plate feature allows photographers to apply their own branding to the application and its output, so that it becomes their own personal gallery for showcasing work. Photographers also can rapidly scroll through hundreds of images and Quick One-to-One Zoom allows instant magnification of the finer points within the image.

High-Quality Raw Processing

Leveraging industry-leading Adobe Camera Raw technology, Lightroom supports over 100 cameras and incorporates raw conversion into a single workflow experience. Adobe continues to advance the state of the art in raw processing, as evidenced by the new split-toning controls which create richer black and white images. This extends photographers' creative control, providing new parameters for making adjustments and more freedom to address precise areas of the photograph on the histogram. Upon import, files can be converted to Digital Negative format (DNG) or renamed and segmented by folder or date.

Images can also be showcased via slideshows with drop shadows, borders, Identity Plates and different colored backgrounds. The size and position of the images can be manipulated and delivered in Macromedia Flash®, Adobe Portable Document Format (PDF) or HTML formats. A variety of templates are offered for contact sheets with the ability to add identity plates or produce a fine art print.

Film/Digital Comparisons: Resolution and Sharpness Part 2

Hans Adler

In Part 1 of this article resolution was defined with respect to the fineness of detail both lenses and films can distinguish (resolve). The resolving power of a lens does not change whether on a film or digital camera. The resolution (and sharpness) of film, however, varies in response to several complex factors, which were described earlier. On the other hand, that of digital cameras is typically very simply expressed.

In digital cameras, resolution generally increases as the number of individual pixels (light-sensitive elements) contained in the camera's light sensor increases. How these sensors function can be of importance to understanding digital resolution. However, this brief write-up will focus primarily on the criteria by which it is measured. It is important to note that, overall, digital resolution is expressed and treated in different ways depending on whether cameras, scanners, or computers are involved.

The light sensitive cells (pixels) in a typical digital sensor (e.g., a CCD sensor) are arranged in columns and rows, and their resolving power is given as the total number of cells in this array. For example, if the grid contains 1200 pixels in one direction and 1600 in the other, the total pixel count (multiply the two numbers) is 1,920,000, which is more commonly stated as 1.9 megapixels (mega means million). Because of the sensor's orientation, the horizontal-dimension number is typically larger than the vertical. By comparing megapixel numbers for different cameras, you can usually get some idea of the relative resolving capability of each, although you won't know exactly what that resolution is quantitatively.

According to information I have seen, photographers who want to use their cameras only for snapshots can get along with fairly low resolution, somewhere on the order of 1 to 2 megapixels. Those who want moderately larger prints will need about 2 or 3 megapixels. Seemingly, a 4 or 5 megapixel camera is considered a medium-resolution camera, and if you want to make big prints or do a lot of cropping, then a 6 to 14 megapixel camera may be a better choice. There's actually no firm agreement on how big a reasonably sharp and resolved print you should expect to get for a given number of pixels, hence these numbers are only rough guidelines. The amount of resolution can also depend on how you choose to obtain it, i.e., by your selection of

compression formats, etc. If you need help in that department, someone else is going to have to unravel that for you.

Lower-resolution camera settings require less storage space, and you can, therefore, get more images onto your memory card than you can using higher settings. Some cameras give you up to eight different choices (in RAW, TIFF, and JPEG) to work with (and some very few), but for high-quality prints it's probably best to stick with the higher settings inasmuch as resolution can always be reduced in the computer if you have a reason for doing so.

The number of pixels has continued to increase as the size of sensors has gotten bigger. Because of this, camera resolution and image quality have also generally improved. Pixels are, however, not uniform in size for different cameras. A 4 megapixel SLR camera will usually have a larger sensor than a 4 megapixel point-and-shoot or compact model. In the latter, the 4 million pixels have to be smaller in size to fit on the sensor and they are then unable to gather as much detailed information per pixel. They also tend to generate more noise. Therefore, if you're in the market for a digital camera, check out the sensor size as well as the pixel count if you're concerned about resolution. This is not, however, the only measure of a top-notch camera.

The above concept of resolution pretty much follows the dictum of the camera makers. To equate resolution simply in terms of the number of pixels in a camera can, however, be misleading because that doesn't really indicate how well detail is actually being recorded. More pixels are no guarantee of better resolution. There are good pixels and there are inferior pixels, and fewer of the former will always give much higher quality images than any number of the latter.

Traditionally, film photographers who want to know such things have used resolution test charts that express resolution in numbers of line pairs resolved per mm*. A digital sensor's resolving power should be determinable in a similar way, thereby giving a much better indication of a camera's ability to resolve detail. To be sure, the task of doing so is a bit involved and probably not something the casual photographer would want to undertake. There are indications that somewhere down the road absolute resolution numbers may be made available in digital camera spec sheets, which would provide much more informative and reliable benchmarks for comparison than a simple pixel count.

Image sharpening in digital cameras is a matter of making contrast edges more distinct. There is some controversy over whether it should be used, one of its drawbacks being that it tends to produce noise. Sharpening options are available on some cameras, from none to auto and various degrees in between, and, of course, you can always, and perhaps preferably so, use the computer.

With low-quality scanners image sharpness may be lost to some extent. Sharpening filters such as Unsharp Mask built into image-editing programs are frequently used to increase the appearance of sharpness. To obtain much benefit the image from the camera should contain ample high-resolution detail to begin with. And this is as far as I go with that.

One final note. The one piece of information (Langford) I've seen on the subject indicates that 20 megapixels of resolution in a digital camera would be required to match the resolution of ISO 100 35 mm film; and by my extrapolation 26 megapixels for ISO 25 film. Where does that leave you 6 or 8 megapixel shooters? Tossing in this bit of information here is sure to raise some controversy.

* Resolution targets have been prepared by the American National Standards Institute (ANSI) and the Rochester Institute of Technology. The last I heard, the RIT targets were no longer available, but that was some time ago. You may also be able to find alternative sources on the internet.

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New Kodak Logo

From the dpreview.com web site:

As part of a wide ranging speech at CES by Kodak Chairman and CEO Antonio Perez it was revealed that Kodak will be saying goodbye to their famous yellow-box logo in favor of a simpler more contemporary design. The new logo also features a new typeface with more rounded letters. According to Perez, "This introduction is the latest step in the company's broad brand transformation effort, which reflects the multi-industry, digital imaging leader Kodak has become."



Nikon Bombshell

Wednesday January 11, 2006

Nikon Corporation has made the decision to focus management resources on digital cameras in place of film cameras. This decision will allow Nikon to continue to develop products that match the demands of an increasingly competitive market place. As the film camera market shrinks and the popularity of compact digital cameras increases, demand for products that offer advanced features and extra value is continuing to grow. High performance digital SLR cameras are performing well as users shift from film-based SLR cameras or upgrade from compact digital cameras to digital SLR cameras.

As a result of the new strategy Nikon will discontinue production of all lenses for large format cameras and enlarging lenses with sales of these products ceasing as soon as they run out of stock. This also applies to most of their film camera bodies, interchangeable manual focus lenses and related accessories. Although, Nikon anticipates that the products will still be in retail distribution up to Summer 2006. In recognition of Nikon's commitment to professional photographers they will continue to manufacture and sell the F6, their flagship film model, as well as a number of manual interchangeable lenses. Sales of the manual FM10 will also continue outside Europe.

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New Epson Print Academy Seminars

Epson Print Academy will be coming to the DC area on March 18, 2006, with two new 1-day course seminars. One is titled "Learn How the Pros Get Great Prints From Digital SLR's" and includes speakers like John Shaw (going from a shoot in a Bristlecone Pine Forest to printing in the digital darkroom), Julianne Kost (Photoshop workflows), Jack Reznicki (Color management), Jay Maisel and others. The second, "Track Two: Exclusively for Working Professionals", includes John Paul Capanigro, Jeff Schewe, Greg Gorman and others talking about workflows, printing, using a RIP, and other topics. The seminars will be held at the Hyatt Regency in Crystal City, from 9:30 am to 5:00 pm. For more information check their web site at:

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

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Orchard Gallery

Orchard Gallery of Bethesda, will host an exhibit of photographs of Marcello Averbug, from February 15 – 28, 2006.

Glenview Mansion Exhibit News

The time for submitting entries for the NBCC exhibit at Glenview Mansion in July, 2006, has arrived. Miranda Chin will be accepting candidate entries from February 1 through March 8, 2006. You may submit slides, a CD containing image files in PSD, tif, or jpeg format, or unframed proof prints no smaller than 8' x 12". (No original prints at this time since there is a chance of damage during the review process). Please refer to the "Call for Entries" article on the club's web site at

<http://nbccmd.tripod.com/sitebuildercontent/sitebuilderfiles/glenviewcallforsubmissions.pdf>. Also examples of the types of images that are acceptable can be found at:

<http://www.rockvillemd.gov/arts/exhibit06/july.htm>

Equilibrium

Hans Adler

This is a term you're not likely to see in the photographic literature unless you come across it in reference to chemical reactions affecting the composition of photo processing solutions. Chemically, equilibrium is essentially a condition in a reversible reaction in which the reactants come into balance with the products they form and there is then no further change. But I doubt that most, if any, of you are interested in that aspect of photography, so I'll leave it at that. In general, on the other hand, things can be thought of as achieving equilibrium when they reach a constant level or plateau in any sort of endeavor.

As club photographers, think of it this way. Empirically, on the one side there are the reactants and on the other the products. The equation might be written in this way: $A \leftrightarrow B$; where A is the number of novices using digital equipment and B is the number advanced using digital. At any point in time both are likely to be present together in the camera club. Equilibrium may be reached, in one case, when the number of A's producing B's is balanced by the number of B's producing A's. Since B's becoming A's is an unlikely event, equilibrium is more likely to be reached when the number of A's becoming B's is equal to the number of B's leaving the club or becoming inactive. This, of course, requires that the number of A's becoming B's is balanced by an equal number of new A's entering the club. If this does not happen, the ratio of A's to B's is very likely to drop unless a comparable number of B's cease to function.

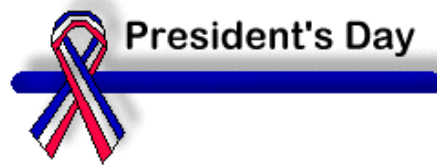
This seems like a bunch of conceptual gobble-dyguck, so let's put it into practical perspective. Competition advantages (at least potentially) are gained from being a B. If you enjoy that advantage, make the most of it now because the A "guys" behind you are constantly striving to catch up, and the more A's in, or coming into, the club the greater the likelihood that they are going to do so. At the least, competition is apt to get tougher, and you may soon find yourselves "running with the pack" instead of leading it.

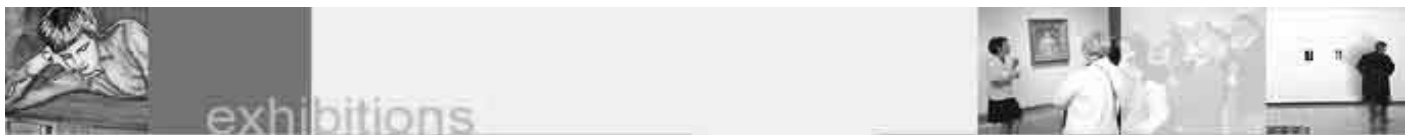
Eventually as equilibrium shifts (as more and more A's become B's) the quality of digital work will become so equable that there will no longer be anything distinguishably special about it. Images that once generated complimentary remarks because of their singular qualities will no longer be considered unique or exceptional. As a consequence, the relatively new digital technology currently being embraced with so much enthusiasm will become commonplace and so will the images it produces. Then what will we have really gained?

Shows at Strathmore Mansion:

The Poetry of Random Moments, through February 18, 2006, includes the photography of Lillian Fitzgerald, Mark Isaac and Peggy Fleming. Everyday objects and scenes from nature take on new beauty and meaning in the photographs of these three varied artists. While their styles may be disparate, these artists are united in their quest to reveal or uncover the hidden, sometimes unexpected, beauty of the world around us. By photographing in a series; exploiting motion, reflection and visual distortion; and creating unique and unexpected photographic collages, the mundane becomes exceptional and the chance moment achieves lasting significance.

A second photography exhibition includes the works of Clifford Wheeler and Barbara Southworth through February 18, 2006. Enjoy the photography of long-time Torpedo Factory exhibitors Clifford Wheeler and Barbara Southworth, also a local landscape photographer.





Arnie Gross' Life in Washington

Arnie Gross, a former member of NBCC, will present a slide show, *My Wonderful :life Living in the Washington DC Area*, on Sunday, March 12, 2006, at HAZAK of B'nai Israel Congregation, 6301 Montrose Rd., Rockville. Arnie will be 70 years old on March 1, 2006, and wants to share his wonderful Jewish life living in the Washington DC area since he moved here in 1967. After the slide presentation other attendees will be welcome to give a brief talk on how they enjoyed their life in this area.

Orchids at the Botanic Gardens

The orchid exhibit cosponsored each year by the U.S. Botanic Garden (USBG) and the Smithsonian Institution's Horticulture Services Division will run through April 2, 2006. Titled *Simply Sublime: Orchids in an Art Deco Garden*, the exhibit will feature hundreds of beautiful orchids -- including many rare and endangered species -- from the collections of both institutions. Awaiting you is a fantasy garden of orchids where sleek, geometric, art deco obelisks provide the perfect foil for these extravagant flowers. Wrought in aluminum of arches, parallel lines, and repeated hierarchical rhythms, the garden structures focus your attention on the nuances of color, fragrance, and curve. Indulge yourself, for our orchid garden will bloom in a continuous unfolding pageant of color, winter into spring. The Conservatory is located at 100 Maryland Avenue, SW, at the foot of the U.S. Capitol. For more information visit their web site at: www.usbg.gov.



Supplementing this exhibit, NBCC friend Josh Taylor will hold a workshop, *Photographing Orchids*,

designed for photo enthusiasts at all levels. The class will emphasize composition, light, choosing a background, and close-up photography. Class time will include instruction, instructor critiques, and personal attention. The workshop will be held on five Saturdays; February 4, 11, 18, 25 and March 4.

Carl Root Exhibit

NBCC member Carl Root will have an exhibit, *Reflections in Architecture*, at the Glenview Mansion from February 5 to February 28, 2006. An artists reception will be held from 1-4 pm on Sunday, February 5. The exhibit contains many of Carl's architecture window reflections from representational to intriguing abstracts. Glenview Mansion is located at Rockville Civic Center Park, 803 Edmonston Drive, Rockville.

Meadowlark Expo

The Meadowlark Nature Photography Expo showcases stunning images of nature created by members of the Northern Virginia Alliance of Camera Clubs (NOVACC). NOVACC consists of six Northern Virginia Camera Clubs with a combined membership of over 600 photographers. This is a juried event - only images of the highest standard are accepted. This expo 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 much more! The dates for the event are Saturday and Sunday, February 25-26, 2006, from 9:00 am to 4:30 pm each day at Meadowlark Botanical Gardens, Vienna VA. For more information check their website at:

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

Blackwater Refuge Eagle Cam

The eagle pair from last year at Blackwater National Wildlife Refuge has returned, and at this time they have one egg in the nest. Their web camera has moved a little because of strong winds, but for now they can still see the nest. Tune in to watch the action: <http://www.friendsofblackwater.org/camhtm2.html>



Results of Competition for January, 2006 – In-Camera Manipulation

Prints

Judge: Jill Bochicchio

Black and White, Novice – 1 entry

2nd Bob Dargel Dark Rose

Black and White, Advanced - 7 entries

1st Chuck Bress Multiple Ghost with Cane
2nd Bob Peavy Ghostly Bridge

Color, Novice – 14 entries

1st Bob Dargel Old Purple Flower
2nd Ann Jorgensen Motion
3rd Marcia Loeb Pendulum
HM Martha Cain-Grady Wine and Flowers
HM Marcia Loeb Movement 1

Color, Advanced - 26 entries

1st Ross Pierce Jorge Double
2nd Anita van Rooy Bouquet 4
3rd Alan Sisen Trees and Ferns
HM Bob Peavy Forest Blur
HM Bill Richards Waves at Sunset Cliffs #1
HM Bill Richards Fall Trees #1
HM Pat Bress Blazing Rays
HM Lucia Goldman Reverie
HM Cynthia Keith Creation

Altered – 11 entries

1st Tatiana Watson Fire Guitar
2nd Ross Pierce Jorge in Red Rocks, Sedona
3rd Alan Sisen Mysterious Trees
HM Tatiana Watson A Dream

Did You Know?

Anita van Rooy

1: If you were used to using the link column in the layers palette you will find that it no longer exists in CS2. However you can still link layers together by selecting each layer while holding the Shift key or by pressing the "Link Layers" icon at the bottom of the layers palette.

2: Always clone on an empty layer, leaving the background layer intact. Remember to check the "Sample all layers" box in the Option bar to be sure you are not sampling an empty layer.



Slides

Judge: Gary Landsman

Novice – 5 entries

1st Ann Jorgensen Different View
2nd Jack Mazurkiewicz Squash

Advanced - 28 entries

1st Bill Richards Golden Horn
2nd Kent Mason Multi Spider Web
3rd Pat Bress Poster
HM Pat Bress Faces and Lipstick
HM Kent Mason Soft Point Fall at the Rim
HM Miranda Chin Rings of Aspens
HM José Cartas Reflections
HM Alex Guo Star
HM Chuck Bress Casino

Electronic

Novice – 10 entries

1st David Davidson Well ahead of the Pack
2nd Gerry Weiss Flighty
3rd Stu Mathison Rolling Thunder

Advanced - 39 entries

1st Tom Field Christmas Cactus Defocus
2nd Ross Pierce Christmas Bush MG 5993
3rd Roy Sewall Kayaker's Delight
HM Ross Pierce Quad Travis
HM Tom Field Strobe Flowers
HM Tom Sullivan Small Cross
HM John Telford Aspen Landscape
HM Bob Peavy Central Park NYC
HM Carl Root Visual Music 2
HM Jim Hawkins Visitor

Altered - 14 entries

1st Gordie Corbin Happy New Year
2nd Gordie Corbin Model in Colorful Hat
3rd Alex Guo White Peacock
HM Lucia Goldman Night Light
HM Evelyn Jacob Holiday Tree with Lights



Add to the Pink Book

Judith Bayer
5811 Wilmet Road
Bethesda, MD 20817
202-336-7436
judith.bayer@utc.com

E-Mail Changes:

Tatiana Watson - tatianaw@comcast.net

Cumulative Scores for 2005-2006; Thru January, 2006

Black and White Prints

Novice

- 20 Haley Pepper
15 Bob Dargel

Advanced

- 53 Chuck Bress
33 Bob Peavy
24 Ross Pierce
23 Pat Bress
10 Don Burgess
6 Carl Root

Altered Prints

- 43 Tatiana Watson
41 Bev Gordon
26 Jim Hawkins
24 Alan Sisen
22 Anita van Rooy
9 Evelyn Jacob
9 Carl Root
9 Ross Pierce
8 Barbara DeLouise
8 Les Trachtman
8 Bill Ho
6 Alex Guo
6 Victoria Restrepo



Color Prints

Novice

- 56 Bob Dargel
41 Ann Jorgensen
36 Luis Bustillos
24 Don Burgess
20 Marcia Loeb
18 Rebecca Ash
16 Louise Roy
12 Jean Yuan
12 Martha Cain-Grady
8 Linda Wang
6 John Grupenhoff

Advanced

- 62 Alan Sisen
33 Bob Peavy
28 Carl Root
27 Cynthia Keith
21 Les Trachtman
21 Pat Bress
17 Anita van Rooy
16 Don Haller
16 Ross Pierce
14 Ken Briefel
12 Barbara DeLouise
12 Evelyn Jacob
12 Bill Richards
6 Frank Herzog
6 Roy Sewall
6 Cecil Torrico
6 Lucia Goldman



Slides

Novice

- 65 Jack Mazurkiewicz
45 Ann Jorgensen
28 Bob Dargel
10 Haley Pepper
9 Louise Roy
6 Jean Hanson

Advanced

- 54 Kent Mason
42 Chuck Bress
32 Miranda Chin
29 Barbara DeLouise
20 Pat Bress
18 Sigrid Vollerthun
16 Bill Richards
14 Ted Oberman
12 Carl Root
12 Mark Segal
12 Lester LaForce
12 Ross Emerson
12 Caroline Helou
12 José Cartas
6 Sue Milestone
6 Bob Peavy
6 Barbara Mazurkiewicz
6 Jim Hawkins
6 John Telford
6 Alex Karlin
6 Alex Guo



Electronic

Novice

- 39 Don Burgess
33 Melissa Clark
28 Jean Yuan
22 Jean Hanson
15 Jim Auerbach
10 Marcia Loeb
10 David Davidson
9 Ira Adler
9 Gerry Weiss
8 Stu Mathison
6 Marty Zober

Advanced

- 61 Tom Field
39 Tom Sullivan
31 Carl Root
28 Les Trachtman
24 Don Haller
22 John Telford
21 Ross Pierce
20 Alex Guo
16 Evelyn Jacob
14 Roy Sewall
12 Bob Peavy
12 Bill Richards
12 Ken Briefel
9 Anita van Rooy
6 Alan Sisen
6 Dan McDermott
6 Jim Hammack
6 Jim Hawkins

Altered

- 76 Gordie Corbin
43 Anita van Rooy
16 Jim Hawkins
14 Bev Gordon
10 Don Burgess
8 Alan Sisen
8 Bill Ho
8 Alex Guo
6 Carl Root
6 Dan McDermott
6 Victoria Restrepo
6 Lucia Goldman
6 Evelyn Jacob

Rocky Mtn School of Photography Offerings

Rocky Mountain School of Photography will hold a two day Photo Weekend in Baltimore, Maryland, on March 4-5, 2006. Topics include the *Zone System in Color, Understanding Light, Understanding your Digital SLR, Filters and White Balance*, and many more. The cost is \$169 for two days; \$109 for one day. The location is the Hilton Pikesville.

They also have a Digital Weekend which focuses on digital technology in Philadelphia on March 11-12, 2006, at the Holiday Inn, Cherry Hill, NJ. Topics include *Advanced Digital SLR Functions, Advanced Shooting Techniques for Photoshop, Capture to Computer, Advanced Photoshop Workflow*, and much more.

For more information visit their web site at <http://www.rmsp.com/>.

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North Bethesda Camera Club
8208 Scotch Bend Way
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