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# The Lens and Eye

North Bethesda Camera Club

Volume 39 Number 2

<http://nbccmd.tripod.com>

October, 2003

## Calendar

### October, 2003

- 1 Print night: 7:30 pm.  
Judge: Clifford Wheeler  
Hospitality: Jim and Virginia Render,  
Carole Cavanaugh, & Len Friedman
- 7 PCR: 7:00 pm.
- 8 Slide night: 7:30 pm.  
Judge: Mario Henri Chakkour  
Hospitality: José Cartas, Ken Briefel,  
& Barbara and Jack Mazurkiewicz  
Gallery: Carl Root.
- 15 Board Meeting: 7:30 pm.
- 18-19 Field Trip: Eastern Shore
- 20 Print Critique: Bresses: 7:30.
- 22 Program: 7:30 pm, "Table Top  
Photography"; Duane Hincy  
Hospitality: Marc Segal
- 28 Slide Critique: 7:30 pm, Kent Mason's
- 29 Program: 7:30 pm, Water Intimacy  
Portraiture; Barbara Tyroler  
Hospitality: Tom Sullivan, & Nan  
Shellabarger
- 30 Visual Design: 7:30pm, Kent Mason's.

### November, 2003

- 4 PCR: 7:00 pm.
- 5 Print night: 7:30 pm.
- 12 Board meeting: : 7:30 pm.
- 18 Slide Critique; 7:30 pm, Kent Mason's.
- 19 Slide night: 7:30 pm.
- 20 Visual Design: 7:30 pm, Kent Mason's.
- TBD Field trip.

## Competition Assignment:

### Found Abstracts

*Shape, line, texture, pattern or color is emphasized to become the dominant theme, while all other characteristics are suppressed. The image must be found, not created. No "set-ups" or alterations of the subject matter or the image are permitted. Exception: manipulations are permitted in the Altered Print Category. (Must have been taken on or after June 1, 2002.)*

## Clifford Wheeler to be Print Night Judge

Clifford Wheeler began making photographs at the age of sixteen, as the photographer for Boy Scout Troop 869 in McLean, Virginia. He had the responsibility to document Scout activities for publication in the local newspapers. This experience cast him in the mold of a "documentary" photographer. He continued to make amateur photographs after leaving the Scouting program, and upon his discharge from the United States Air Force at the conclusion of the Viet Nam conflict, he enrolled in the photo program at the Northern Virginia Community College [NOVA]. It was at NOVA that he was first exposed to photography as a fine art. From NOVA, he moved on to the Corcoran School, where he was immersed in the language of photography, and other graphic arts, including painting, sculpture, drawing, and printmaking. It was about this time that he began to document artwork photographically. The studio he currently runs, *Under Ground Glass*, specializes in this type of photography.

In 1985, he was invited to join a group of photographers exhibiting in the Torpedo Factory Art Center in Alexandria, VA. He continues to show his work there. In 1990, he founded Clifford Wheeler and

(cont'd on page 3)

## Mario Henri Chakkour is Slide Night Judge

Mr. Chakkour received his Master of Science in Architecture Studies from MIT in 1987. In 1999, Mario created "Virtual Pose ® The Ultimate Visual Reference Series for Drawing the Human Figure" which has been adopted by The Art Institutes Online as a major textbook and source of "virtual models" for their online Life Drawing classes. In 2000 he co-founded Image Zone, a digital imaging and printing corporation in Springfield, VA. In 2001 he was invited by Corel Corporation as a guest speaker at MacWorld to demonstrate how Painter ® and Virtual Pose ® can be used in concert to further art and design education online.

Currently he is the chairman of the American Institute of Architects Northern Virginia Marketing Committee and board of directors member and president of All Things Art Inc., a company specializing in marketing products and services for artists and photographers.

Miranda Chin

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## Member Profile

### Ross Emerson



When Ross Emerson hears the phrase, "hot air balloons," his countenance slightly changes as though he were hearing, "Up, up and away my beautiful, my beautiful balloon.." He's been to the Albuquerque International Balloon Fiesta about 12 times, and has spectacular photographs to prove it.

"Ballooning has been a long love affair for me," Ross said. "It began in 1978 when Maxie Anderson and Ben Abbruzzo made the first transatlantic balloon crossing. I did the map of their historic flight for the *National Geographic* magazine and became friends with Maxie Anderson, who subsequently died in a balloon accident."

Ross added, "Going up in a balloon is still exciting, almost as exciting as when I went up the first time. It was pitch dark early in the New Mexico morning, and it was cold and dusty. Maxie Anderson had set up a balloon ride for me. I flew the first day in the mass ascension that they had and it was just wonderful floating over the earth in a 10-story high brightly colored balloon, hanging in a wicker basket. I've never come down." As a former paratrooper, he may have been ex-

ceptionally attuned to heights and flight.

Born and raised in Pittsburgh, PA, Ross went to Grove City College coming out as a mechanical engineer. When he arrived at the college for his freshman year, a counselor suggested that he try out for the varsity soccer team, even though he had never seen a soccer game. The first game he saw he played in, and for four years he played in every varsity game. Along the way, he accumulated a scoring record that remains unsurpassed over the last 45 years. In fact, in 2002, Grove City College inducted Ross into its newly established Soccer Hall of Fame.

Ross continued his athletic interests and continues playing softball several times each week with various area teams in Maryland and Virginia. He and his teammates won the Senior World Series championship and the U.S. National Senior Olympic gold medal. (Incidentally, his companion Marlene Dunsmore is also an ardent softball player. Her team won the Senior Women's Olympic gold medal.)

In his professional life, Ross was a cartographer for the *National Geographic* magazine. In that capacity, he met and worked with many distinguished writers, scientists and naturalists, including Tony Hillerman, Carl Sagan, Bob Ballard and Jane Goddall. One of Ross's hot air balloon photographs from the festival accompanied an article by mystery writer Tony Hillerman.

His photographic life began in earnest when a family friend let him use a Leica during a visit to New York City. "I guess I was about 12 years old. I took the camera and rode the Staten

Island ferry back and forth most of the day, taking pictures of the Statue of Liberty and the boat traffic in the Hudson River and New York Bay." His friend developed the film. Ross said, "I really got hooked watching my pictures come up in the developer, it was magic."

He loves to travel and photograph whatever interests him wherever he goes. Among many other photo projects, the Downtown Jaycees designated Ross as their photographer for the Cherry Blossom Parade. He covered the parade for five years. "It was on a voluntary basis," Ross noted. "They paid for film and processing. I got to wander through the parade and had access to everything. The most dangerous part of the assignment was remembering the cowboy song, *Watch Your Step When the Chips Are Down.*"

Currently, Ross uses a Canon EOS 1n with Canon lenses: 28~135 mm image stabilization, a 70~200 mm f2.8 and, occasionally, a doubler. His slide film of choice is Fujichrome 100 F.

Ross served as the North Bethesda Camera Club's president in 1998 and 1999. He continues to serve the club in various capacities. This year he is the Exhibit Committee chairman.

*Text and photo by Joe Razza*



## Clifford Wheeler (continued from p.1)

Co., and offers his services to the art community installing artwork. His clients range from private collectors, to art consultants, corporate collectors, as well as museums and galleries.

In 1980, he was the recipient of a Ford Foundation Grant , and spent a little over a month photographing in the state of Maine. With the exception of three summers spent on Cape Cod working as the Director of a photo gallery, 1994 - 1997, he has been fortunate to be able to return to Maine almost every year. He enjoys underwater photography, and expedition kayaking. Clifford states "It really is the way life ought to be!"

*Jim Hawkins*

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## Exhibit of Colleen Spencer Henderson

Colleen Spencer Henderson and Carolyn Ann Day invite you to a photographic exhibition titled "*Washington, DC ~ A City Of Interest.*" The show will be on view at Factory Photoworks Gallery from November 3 - November 30, 2003. There will be a reception, open to the public, on Sunday, November 16, 2003 from 2-4pm.

This exhibition features Day's hand colored black & white prints and Henderson's carbon pigment ink prints of scenes in and around the Washington, DC area.

Factory Photoworks Gallery is Alexandria's only gallery devoted exclusively to original contemporary fine art photography. The gallery is located in Studio #312, in the Torpedo Factory Art Center, 105 N. Union Street, Alexandria, VA 22314. Gallery hours are daily from 11AM – 5PM.

For further information contact Colleen Spencer Henderson at (301) 229-1305 or Carolyn Ann Day at 703-620-4368.

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## What Happened To The Back Button?

Ever visit a Web site, and find that the browser's "Back" button was disabled? Some Web sites disable your back button to keep you on their site. If this happens, right click on the back button. You'll see a list of pages that you have visited. Click something on that list to move back. This works for the Forward button, too.

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More terrific Photoshop tutorials:

<http://myjanee.home.insightbb.com/tutorials.htm>

## Found Abstract Competition Comment

Please read the definition of the assignment carefully. Some questions have come up about "what is an abstract?" Most people think of an abstract image as something not immediately recognizable. In the past the wording "not immediately recognizable" was in the club competition definition of abstract (see January, 2001) but is not included in the current one. The judge will have his/her own idea of what "Abstract" should be. If a submitted image is of something "immediately recognizable", It is my prediction, most judges will eliminate it.

*Kent Mason*

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## Photo Op

The Maryland Renaissance Festival is a recreation of a 16<sup>th</sup> century English village named Revel Grove, and is set on a beautiful 25-acre wooded site with 85 acres of free parking. The village consists of craft and food booths, five pubs, eight major stages, a Jousting Arena and lots of games.

Every day is a Festival Day in Revel Grove, in honor of a visit by Henry VIII and his Royal Court. As such, the village will have entertainment, crafts, food, and frivolity fit for a king!

Listen to a musician. Watch a demonstration of glass blowing. Quench your thirst with a mug of ale and whet your appetite with a gigantic turkey leg. Pick up the latest gossip from the fishmonger. Thrill to the combat joust and then browse through the wares at one of the many fine craft booths. There's a lot to do in a single day!

The Maryland Renaissance Festival is located on Crownsville Road, in Anne Arundel County in Crownsville, MD, just outside of Annapolis. The festival runs on weekends through October 19, 2003, from 10:30 a.m. to 7:00 p.m. Tickets are \$16.00; Seniors over 62 are \$14.00.



## Wildflowers Are Calling

Why do we take pictures - to capture a moment? A sense of place? A feeling? Everyone has his or her own reason. I remember it was the early sixties when I tried to capture the appealing beauty that wild flowers had using my Leica 3G at Sunrise camp overlooking Mt. Rainier in Washington State. A New England painter revealed a similar appeal to her inner self when she said: "I kneel at the alter of nature and pray to capture her beauty."

Mary and Maria, two hiking friends, moved me further in this direction when they paused to explain their agreement that the flower before them was indeed an immature May apple. Could I learn to have such wonderful powers of recognition? Yes, they said, start with Newcomb's *Wildflower Guide* and, with that, no course in taxonomy was really needed. With my camera I could capture both the beauty of the flower as well as its shape for later identification.

I enjoy five- or 10-mile hikes with a thousand feet or so of elevation. I have learned to keep the weight burden to a minimum (map, water, gorp, camera, cell phone, GPS, first aid kit and raingear). My digital camera allows me to pre-set "film" parameters such as ISO, contrast, white balance and color saturation without having to carry different kinds of film. Last spring I began learning a few new flowers on each hike--from bluebells in Virginia to *viburnum* at Rickett's Glen in Pennsylvania. In July, when we went to Maine, instead of finding a few new ones on each outing, I found dozens within a stone's throw, on Deer Isle, Isle au Haut, Monhegan Isle and Mt. Desert Island.



Polygala



Dwarf Ginseng

I resolved not to bring home thousands of images to process. Instead, each day I used Photoshop's browser to rank and re-title each picture; it took about 20 seconds per shot to do the image handling. That daily half hour of work was interesting and fun, and my keepers and outtakes came home in separate folders.

I noticed that it was very difficult if not impossible to get a good shot of a flower on sunny days - the

lighter areas would be blown out. I learned to take flower, stem and leaf close-ups using a small card to serve the dual purpose as size scale and as a gray reference for color correction. To avoid overexposure I tried using a 14-inch embroidery hoop covered with cheesecloth to shade the flowers. Cloudy or foggy days seemed to provide the best light. Happily, this spring we had plenty of sun-free days! However, on a sunny hike I could mark a particularly interesting flower's location with my GPS. Some well-hidden flowers would have been next to impossible to find again except for the GPS guiding me back to that exact spot, when the lighting conditions had improved.

The macro capability of my camera allowed me to bring the camera lens to within an inch of those intimate floral chambers, a kind of private place that is best known to a plant's designated pollinators. I wondered if the plants knew I was there. Maybe they did; two books on the subject have added to my sense that plants live in a special world, *The Secret Life of Plants* by Peter Tomkins, and *The Botany of Desire* by Michael Pollan.

The macro capability on my camera allows automatic focus on a close-up image, but using a preset focus distance was more reliable. With tiny flowers with, say, quarter inch flower parts the use of auto-focus tends to miss the subject. I tried adding a homemade bracket to my tripod that brought my camera to within an inch of the ground. Most of the time, though, it was much easier to compose by holding the camera in a suitable way until the composition and focus seemed right. I knew in advance that depth of field would be a problem, so I looked closely at some of Fred Maroon's masterful flower photographs and learned that he was creative in his use of the out-of-focus picture elements.



Sheep Laurel

I've learned a lot about wildflowers and have had fun learning to identify a flower with a few minutes of book time--not always, but most of the time. When Newcomb's book did not provide an identification I used the *National Audubon Field Guide to North*

*American Wildflowers*, which gives a starting point based on color. Moreover, the photographs in the guide are technically excellent. I have found some wildflowers that seem to want to keep their identity hidden (did you know there are a zillion forms of *viburnum*?), and, as a result, I also have acquired some new friends who are experienced and helpful naturalists.

After being drawn closer into the lives of wildflowers, I noticed in the July/August issue of *Photo Electronic*

*Imaging* (PEI) the following, "...that to study only photography is to limit yourself. You must explore visual arts of all kinds." For me sculpture is the highest form of the visual arts, and wildflowers are one of nature's forms of sculpture. In that sense, my camera has brought me closer to these sculptural triumphs in the natural world.

*Dave Freeman*

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## **Sunset, Sunrise in Cambridge, Oxford and Easton**

Let's go to Maryland's Eastern Shore on Saturday, October 18 and 19, to capture sunset and sunrise images. The plan is to check in at the Days Inn Easton by 2 p.m. Then capture images of Oxford's boat yards, park scenes (swings and water views), the Oxford-Belleville Ferry, the architecture of classic Oxford buildings and the strand at sunset (with luck with sail and power boats in the foreground). After that activity, the intrepid photographers will repair to Oxford's *Schooner's Landing* restaurant for dinner. The menu offers a wide variety of dishes at reasonable prices.

After dinner, we return to the Days Inn and ask for an **early** wake up call on Sunday morning get to St. Michael's Maritime Museum (and enter for free) so we can photograph the sunrise across the water and the rest of the grounds until 9 a.m. Breakfast will be either in groups or alone at any of the many restaurants in picturesque St. Michaels. Some folks may want to return to the motel to catch a nap before checkout.

Depending on your personal schedule and preference, you can stop by Hemingway's Restaurant on Kent Island to photograph the Chesapeake Bay Bridge at sunset. It's a photograph you'd love to have in your collection of Eastern Shore pictures.

Each field tripper must make his or her own reservations at the Days Inn Easton. **Identify yourself as an NBCC member** because the motel has given NBCC a special rate of \$69 for the night. Days Inn is holding a block of rooms for NBCC. The Inn's phone number is **410-822-4600**.



This view of the Bay Bridge looking West will be enhanced by better light and a setting sun. That's the shot for you. Photo by Chuck Bress

You will be delighted with the images you capture on this trip if the weather is reasonably fair, if you use a tripod and if you're prepared to be sleep deprived to be up early and late to capture the good light. But as a photographer you know that's simply, "situation normal."

*Field Trip Committee member Chuck Bress*

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## **Photo Op**

Waterford, a small village of only some 90 homes and buildings near Leesburg VA, was founded about 1733. Every year since 1943, the Waterford Foundation has run an annual fair. The entire town is closed to cars giving plenty of room for daily visitors. Hundreds of juried crafts persons exhibit their wares and demonstrate their skills. Along with watching and conversing with these exhibitors, there is also music and dancing, civil war reenactments, citizens in historical costumes, great food, and lots

of photo opportunities. This year the Fair is on October 3, 4 and 5. The tickets are \$15; seniors are \$13. Waterford is just a little further than Leesburg through some pretty country. Visit their web site at: <http://www.waterfordva-wca.org/index.shtml>.



## Two Program Nights for October 2003

### Carla Steckley for October 22

Carla Steckley's presentation on October 22 will help to demystify the subtleties of B+W infrared film. Images shot with infrared film have been described as surreal, dreamlike, luminous and magical. She'll share what she has learned after shooting over 160 rolls of this unique film. Her presentation will teach a simple method to expose the film, how to focus it, what filters to use, subjects that work best, and finally how to print the image in the wet or digital darkroom.

Carla began her photographic career in the late 80's with a course at the New York Institute of Photography. After several merit awards from NYI and inclusion on their web site, she went on to selling photos for covers and feature articles for *Missouri Magazine*. She was the primary photographer for several years for calendars in towns around Missouri. After distinguishing herself with awards at the St. Louis Camera Club, she moved from Missouri to Virginia. She was Photographer of the Year for seven consecutive years in either the Northern VA Photographic Society and the Vienna Photographic Society for her work in color slides, prints, and black and white. She served as President of the Vienna Photographic Society for 2 years. This fall, in the annual League of Reston Artist's photo show, Steve Uzzell, formerly with *National Geographic*, honored her infrared photo *Barn in the Blue Ridge* with Best of Show. Through the Northern VA Alliance of Camera Clubs she published the booklet *Black and White Infrared Photography*. She has also shared her knowledge of this film on Channel 10. Coming from a teaching background, she enjoys being a guest speaker for numerous clubs in DC, MD and VA.

Her commercial work has led to photographs in *The Washington Times* and most recently, as she has concentrated more on the fine art end of the business, she has had three solo exhibits and participated in numerous group shows. Her most recent fine art show *Mainely Maine* hung at the Jo Ann Rose Gallery in August 2003.

Carla says, "I hope that I will inspire photographers to try this exciting film that can give another dimension to their photography. The creative photographer wants to produce more than a record shot. Infrared film can turn an ordinary scene in midday light into something remarkable."

Carol Lee

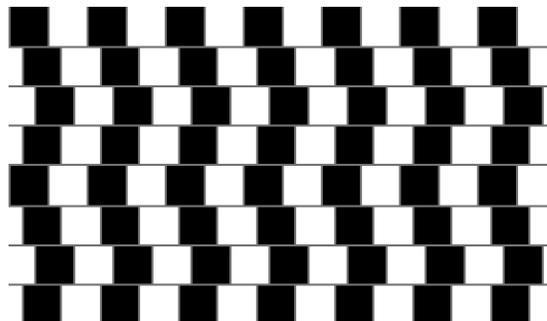
### Barbara Tyroler for October 29

Barbara Tyroler's program on October 29 will present a different sort of portraiture—portraits taken in or under water. The exhibitions she has produced over the last 20 years "reflect themes of self-development, journeys, and mystical or surreal portraiture incorporating people into abstract or symbolic environments." Here water is the medium and it allows the photographer to present people and families without all of the familiar associations and to "enter a more experiential exploration of bodies in and of water."

As is presented on her website, "Barbara received her M.Ed. degree from the University of Massachusetts in Amherst with emphasis on visual communication and community arts development. Trained as an art and journalistic photographer with a second career in special education counseling, Barbara has managed to combine her interests in teaching (she teaches photography at the University of Maryland), freelance photography (portraits, weddings, commercial, fine arts, etc.), and arts program development with an emphasis on adolescents and families. Barbara has served as the Arts Outreach Coordinator for the University of Maryland Art Center. She is the recipient of 18 local, state and nationally funded arts-in-education grants, and serves on the multi-discipline advisory committee for the Maryland State Arts Council. Recent Arts-in-Education Grant topics include *Water Intimacy Portraiture*, *Family Portraits with Hoyer/Challenger Family Support Center*, *Address Book*, *Let's Address Homelessness: Portraits for the Homeless (for those with no address)*, and many others. If you would like to learn more about Barbara's philosophy and photography you may want to visit her website at <http://www.btyroler.com>.

Carol Lee

Remember this month is "Found Abstracts"



## **Hearty Welcome to New Members and Other Updates:**

Margie & Richard Rosenblatt  
228 Blaze Climber Way  
Rockville, MD 20850  
301-309-9339  
[margier@erols.com](mailto:margier@erols.com)

Alex Guo  
13851 Grey Colt Drive  
N. Potomac, MD 20878-3868  
301-838-0332  
[alex.guo@sas.com](mailto:alex.guo@sas.com)

Cezary Raczko new e-mail  
and web site:  
[cezary@crphotography.net](mailto:cezary@crphotography.net)  
[www.crphotography.net](http://www.crphotography.net)

Joan Lawson  
2829 Tilden St., NW  
Washington, DC, 20008-3820  
202-244-6294  
[triskell3@attglobal.net](mailto:triskell3@attglobal.net)

Susan L. Sanders  
1711 P St., NW  
Washington, DC 20036  
202-483-2734  
[susancfs@erols.com](mailto:susancfs@erols.com)

Martha Reeser  
3702 Spruell Drive  
Silver Spring, MD 20902  
240-430-0374  
[m.reeser@comcast.net](mailto:m.reeser@comcast.net)

Marianne Davis  
[mg.dd@verizon.net](mailto:mg.dd@verizon.net)

Alex Karlin  
[karlin2@comcast.net](mailto:karlin2@comcast.net)

Tom Sullivan  
8208 Scotch Bend Way

## **Web Sites for Cataloging Images:**

Do you have a great plan or, to use the current terminology, workflow, for cataloging your images? Can you find that image you want in one minute or less?. Yeah, right, you can. Well, here are a few sites that offer products and/or ideas for this process:

<http://v4.windowsupdate.microsoft.com/en/default.asp>

<http://www.proslide.net/>

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

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

<http://www.lumapix.com/pages/products/ProductsOverview.shtml>

<http://www.dpreview.com/news/0308/03082502thumbsplusv6.asp>

Try them and if you come up with a good process, please let me know and you will have the distinct pleasure of writing an article for an upcoming *Lens and Eye*.

*Tom Sullivan*



### **Photographs of Great Falls and the C&O Canal**

An exhibit of the photographs of NBCC member, Lee Goodwin, will be shown at the Chesapeake and Ohio Canal National Historical Park from October 1 through December 31, 2003. The photos were taken over the course of the last eight years at Great Falls and along the C&O Canal. Lee photographs in black & white because he believes



that it is the medium that brings out the patterns and textures of the rock and the flowing water most clearly. A Mamiya 7 medium format camera was used for all the images and the processing was done in the traditional "wet" dark-room. The exhibit can be found in the Great Falls Tavern Visitor Center, 11710 MacArthur Boulevard, Potomac, Maryland and is open 9:00 a.m. - 4:45 p.m. daily.

### **Photo Exhibit at the Botanical Garden:**

There is a stunning photo exhibit at the U.S. Botanic Garden. Close up shots of flowers, insects and birds by David Liittschwager and Susan Middleton, the exhibit is entitled "Remains of a Rainbow" and focuses on the endangered plants and animals of Hawaii. It is beautiful macro photography of the natural world. The exhibit remains at the Botanic Garden through November 23. at 245 First Street, SW, Washington. Phone: 202-226-4082.

Additionally, there is a workshop sponsored by the Botanic Garden and taught by Joshua Taylor that looks interesting called Photographing Flowers. The cost is \$60 and is held 8-10:00 a.m. on November 1, 8 and 15, 2003. See the Botanic Garden web site for more information:

<http://www.usbg.gov/education/events/index.cfm>,

*Barbara DeLouise*



# Results of Competition for September 2003 – Open

## Prints

Judge: Jill Bochicchio

### Black and White, Novice – 9 entries

1 <sup>st</sup>	Will Grupenhoff	Swains Lock Canoes
2 <sup>nd</sup>	Will Grupenhoff	Forgotten Boardwalk
3 <sup>rd</sup>	Roger Langsdorf	July 4 <sup>th</sup> on the Mall

### Black and White, Advanced - 23 entries

1 <sup>st</sup>	Pat Bress	Port Deposit
2 <sup>nd</sup>	Chuck Bress	Columns at Museum
3 <sup>rd</sup>	Lee Goodwin	Trees and Hayrolls
HM	Lee Goodwin	Tavern and barge
HM	Pat Bress	Ladder to the Top
HM	Chuck Bress	Nuns
HM	Sue Oberthaler	Lotus Leaf
HM	Marianne Davis	Black and White Rose

### Color, Novice – 26 entries

1 <sup>st</sup>	Richard Huang	Dahlia
2 <sup>nd</sup>	Barbara DeLouise	Urn
3 <sup>rd</sup>	Bill Richards	Sunrise at Clingman's Dome
HM	Barbara DeLouise	Golden Promise
HM	Bill Richards	Sunflower #1
HM	Bob Dargel	Ghost Soldiers
HM	John Grupenhoff	Foggy Morning/San Diego
HM	John Grupenhoff	St. Matthews Cathedral

### Color, Advanced - 30 entries

1 <sup>st</sup>	Jim Hawkins	Goofing Off
2 <sup>nd</sup>	Carol Lee	Foggy Morning
3 <sup>rd</sup>	Carl Root	Juke Box
HM	Carl Root	Diner Express
HM	Carl Root	Latch & Lock
HM	Marianne Davis	Pensive Boy
HM	Joe Razza	Marby Mill
HM	Roy Sewall	Petal
HM	Bob Peavy	Breakfast Bee
HM	Cynthia Keith	Lord Show Me Thy Glory

### Altered – 21 entries

1 <sup>st</sup>	Anita van Rooy	Balls
2 <sup>nd</sup>	Jim Hawkins	Street in Sorrento
3 <sup>rd</sup>	Gordie Corbin	Cherry Tomatoes
HM	Gordie Corbin	Wilted Gerber
HM	Anita van Rooy	Cheers
HM	Bev Gordon	In Love
HM	John Grupenhoff	Old Dock

## For Sale

Berkey Omega C760 Enlarger with C760 Modular Dichoric color head. 50mm. lens. Excellent condition. \$75; \$25 if under 18 years old. Call Marlys at 301-869-1094.

## Slides

Judge: Colleen Spencer

### Novice – 44 entries

1 <sup>st</sup>	Mike Cline	Rock fins
2 <sup>nd</sup>	Bill Richards	Tree-White Oak Canyon Falls #5
3 <sup>rd</sup>	Larry Berlin	Tootie
HM	Mike Cline	Antelope Canyon
HM	Barbara DeLouise	Snow geese
HM	Sue Milestone	Easton wildflower
HM	Shereen Kopp	The anse #206
HM	Jean Hanson	Sneaky Pete's I
HM	John Grupenhoff	Maine – Deserted house
HM	Will Grupenhoff	Adobe and ladder

### Advanced - 92 entries

1 <sup>st</sup>	Carl Root	U-Bolt 1
2 <sup>nd</sup>	Pat Bress	Mops
3 <sup>rd</sup>	Gordie Corbin	Neon M&M's
HM	Carl Root	Scroll shadows
HM	Anita van Rooy	Lost & forgotten
HM	Gordie Corbin	A thing of the past
HM	Ross Emerson	Fall splendor
HM	Carol Lee	Row boats
HM	Susan Heltzer	Boat with reflection
HM	Judy Switt	Steptoe Butte

## Weekend Photography Field Workshops

The Washington School of Photography is pleased to announce three special Weekend Photography Field Workshops. We invite you to join us for a weekend of fun and instruction!

### *Fall Colors in the West Virginia Highlands*

October 11-13, 2003

### *Magic of the Eastern Shore*

November 7-9, 2003

### *Spectacular Shenandoah*

June, 2004 (dates to be announced)

Led by professional photographers, each workshop includes a pre-tour orientation packet, indoor instruction to help you get the most from your trip, and plenty of time in the field at pre-scouted locations with on-site advice, demonstrations and tips. Beginners through working pro's are welcome. Transportation to and from the Washington area and snacks in the field are provided; participants are responsible for their own lodging and meals (blocks of rooms have been reserved). Workshops are limited to 10 participants for plenty of individual instruction! Check their or our web site at:

<http://www.wsp-photo.com/workshoptours.htm>

<http://nbccmd.tripod.com/northbethesdacc/id10.html>

## Cumulative Scores for 2003-2004

### Prints

#### Black and White, Novice

- 19 Will Grupenhoff
- 8 Roger Langsdorf

#### Black and White, Advanced

- 16 Pat Bress
- 15 Chuck Bress
- 14 Lee Goodwin
- 6 Sue Oberthaler
- 6 Marianne Davis

#### Color, Novice

- 15 Barbara DeLouise
- 14 Bill Richards
- 12 John Grupenhoff
- 10 Richard Huang
- 6 Bob Dargel

#### Color, Advanced

- 20 Carl Root
- 10 Jim Hawkins
- 8 Carol Lee
- 6 Joe Razza
- 6 Roy Sewall
- 6 Marianne Davis
- 6 Bob Peavy
- 6 Cynthia Keith

#### Altered

- 16 Anita van Rooy
- 14 Gordie Corbin
- 9 Jim Hawkins
- 6 Bev Gordon
- 6 John Grupenhoff

Why did the chewing gum cross the road?

*It was stuck to the leg of a chicken !*

\*\*\*\*\*

Why do cows have bells?

*Because their horns don't work !*

\*\*\*\*\*

Why are giraffes necks so long?

*So it will reach it's head!*

\*\*\*\*\*

### Slides

#### Novice

- 16 Mike Cline
- 9 Bill Richards
- 8 Larry Berlin
- 6 Barbara DeLouise
- 6 Sue Milestone
- 6 Shereen Kopp
- 6 Jean Hanson
- 6 John Grupenhoff
- 6 Will Grupenhoff

#### Advanced

- 16 Carl Root
- 14 Gordie Corbin
- 9 Pat Bress
- 6 Anita van Rooy
- 6 Ross Emerson
- 6 Carol Lee
- 6 Susan Helzer
- 6 Judy Switt



Proof that *The Lens and Eye* really does get read:



## From Tim Grey's DDQ

The following is reprinted with permission from Tim Grey's Digital Darkroom Questions (DDQ) e-mail service. His web site is at: [www.timgrey.com/ddq/](http://www.timgrey.com/ddq/).

**I can not locate my copy of *The Digital Image* where you explained the various ways to add copyright info to a digital image. I liked where you put it as an attached line beneath the picture, as not to obstruct the image, but can not remember how you did it!!**

The article you're referring to was called "Digital File Protection", and it appeared in 2001's Volume 1, Number 3 of [The Digital Image](#). Unfortunately, there aren't any back issues available for that issue, but I can give you the basic steps to produce the effect.

Adding copyright text outside the image area but still as part of the image file is a great way to include a copyright tag without obstructing the image. The following steps can be used to accomplish this:

1) Be sure that your background color is set to white, or whatever color you want to use as a border around the image. In general you'll want this to match the background color of the web page you'll use the image on.

2) Select Image > Canvas Size from the menu. You can change the height and width of the image here, and the extra space will automatically be filled with the background color. If you are using Photoshop 7.0 or later, you can check the Relative box and enter how much extra space you want added to the height and width, rather than what you want to change the dimensions to.

3) Select the Type tool on the Tools palette, set the font options in the Options bar, and click on the image where you'd like to start typing. Then type the text you would like to have appear on the image.

4) Select the Move tool and fine-tune the position of your copyright text.

5) Save the image as a JPEG, or a TIFF or PSD with layers if you want to keep the text layer for later editing.

If you are going to do this to a large number of images, it would be a good idea to automate the process with an action. However, actions don't deal very well with exact positions with images of various sizes. If you are going to record this as an action, I would recommend placing the text in the top-left corner of the image, regardless of where you'd ultimately like it to be positioned. You can then move the text with the Move tool before saving the final image.

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