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The Lens and Eye

North Bethesda Camera Club

Volume 41 Number 9

NEW!!- <http://www.nbccmd.org>

Editor: Tom Sullivan; nbccclensandeye@yahoo.com

May, 2006

Calendar

May, 2006

- 2 PCR: 7:00 pm.
- 3 Print Night: 7:30 pm.
Judge: Clarence Carvell.
Hospitality: Louise Roy, Virginia Render and Ross Pierce.
- 5-7 Field Trip: Bridges of Lancaster County.
- 10 Projection Night: 7:30 pm.
Judge: Jerry Weinstein.
Hospitality: Jean Hanson, Lester LaForce and Sigrid Vollerthun.
Gallery: TBD
- 15 Photo Project Critique: 7:30 pm; Mason
- 17 Board Meeting: 7:30 pm. Hammack's
- 18 Visual Design: 7:30 pm; Kent Mason's
- 22 Photo Critique: Bresses: 7:30 pm.
- 24 Program/Workshop; 7:30
Guest: Cezary Raczko.
Hospitality: Don Haller, Jean Yuan and Bill Ho.
- 31 Program/Workshop; 7:30
Guest: Don Haller
Hospitality: TBD

June, 2006

- 6 PCR: 7:00 pm.
- 14 End of Year Dinner: 7:00 pm.
- 26 Photo Critique: Bresses: 7:30 pm.
- TBD Field Trip: TBD

July, 2006

- 4 PCR: 7:00 pm.
- 24 Photo Critique: Bresses: 7:30 pm.

August, 2006

- 1 PCR: 7:00 pm.
- TBD Club Picnic: TBD

Competition Assignment:

Open

Any photograph taken on or after June 1, 2004.

Cezary Raczko to Speak on Program Night, May 24: My Trip Around the World

On Wednesday, May 24th, one of our NBCC members, Cezary Raczko, will regale us with pictures and tales from his recent round the world trip. Born in Poland, Cezary has lived in the U.S. for about six years. When attending Oxford University in England, he used a point and shoot camera to document his new environment during his first year. (His degree is in Computation. He works as a software engineer.) He moved up to more sophisticated cameras (Canon) with interchangeable lenses after drowning the point-and-shoot while jet-skiing.

Cezary started in photography because of his interest in his father's pictures. His father was in the Polish Foreign Service and was able to take pictures in many parts of the world. Although Cezary became seriously interested in photography only in 2001, he shows the skill and expertise of an advanced professional. Cezary's primary interest is in taking pictures of wildlife and landscape. Outside of NBCC meetings, you are most likely to bump into Cezary, camera in hand, at one of the Mid-Atlantic region's many wildlife hotspots. Among his favorites are Huntley Meadows in Northern Virginia, Great Falls on

(Cont'd on p.3)

May 31 Program Night Guest will be Don Haller: Workflow for Digital Imagery

For the May 31 Program Night, NBCC member Don Haller will offer a presentation on *Workflow for Digital Imagery*. He will cover basic workflows as well as sophisticated workflows such as those needed to produce "altered images" for club competitions.

Don excels in many of the technical aspects of both film and digital photography. His early experiences include building a box camera at age eleven which won him a Grand Prize at a local science fair. He started using SLRs at age fifteen and became the photography editor of his school newspaper and in the twelfth grade, assisted the year-book photography editor. His ambition was to become a professional photographer, but he ended up with a Bachelor of Science in Education and a Masters Degree in Adult Education from the University of Phoenix.

(Cont'd on p.3)

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Member Profile

Text and photo by Jean Hanson



Don Burgess

Don Burgess enjoys his hobby of photography, and combines it with two of his other interests: history and architecture. This mix has helped him produce award winning images in the Novice Print, Novice Electronic, and Advanced Black & White categories.

Don was born in Seattle, Washington, and lived in both Washington State and Oregon until his college years. He has two brothers and a sister, and a widowed mother (who remarried 10+ years ago). His mother Shirley recently celebrated her 70th birthday. Don attended (and of course photographed) the event.

In 1979, Don earned a Bachelor of Science Degree in Chemistry from Stanford University. By 1985, he had completed MS and PhD. Degrees in Chemistry from Northwestern University. He married Teresa Fryberger in 1981 and they have two children: Anne, age 24, a recent graduate of St. Mary's College in Maryland, and Stephen, 20, who is studying at Eugene Lang College in New York City. Don and Teresa divorced in 1994. Don has since re-married to Patricia Elam, and they recently celebrated their 4th anniversary.

Like so many parents, Don purchased his first camera to take pictures of his children. It was a Canon AE-1, an SLR with a couple of manual focus fixed lenses. With it, he made both slides and prints, and developed some of his own black & white images.

He now shoots with a Canon 10D, primarily using a Tamron 28-75 mm lens (would like to get a 70-300 mm IS lens). He often uses a tripod (Slik). He processes his images in Photoshop Elements and prints with an Epson 1280 (would like to get an Epson 2400 as well). He still enjoys shooting family photos, but also likes barns, old houses and other historic buildings. He has sold some images on eBay, and elsewhere, and given many away as gifts.

Don, along with Mike Dwyer, the Montgomery County park historian, recently prepared a series on *Barns of Montgomery County* which was reproduced as a poster by Heritage Montgomery and the Montgomery County Historical Society and is for sale for \$10. This group also sells a series of 12 of these images as note cards. You can view these on the web-site (<http://heritagemontgomery.org>).

Don and Mike (and a few others) will also have an exhibit of barn photos at the Historic Waters House in Germantown starting May 6 and running through July or August. His works will be shown with about 40 prints of historic barns, dating back to the late 1800's. The exhibit will be curated by Peggy Erickson, Director of Heritage Montgomery.

Don came to Maryland in 1985 to take a job with NBS (now NIST, the National Institute of Standards and Technology). He lived for several years in Gaithersburg, but moved to and has lived in Hyattstown since 1989. He has been involved with the Friends of Historic Hyattstown

(<http://members.aol.com/hyattstown/>) for many years. In 1999, he helped found (serving as a director) the Hyattstown Mill Arts Project. HMAP (<http://hyattstownmill.org>) is a non-profit cultural arts organization and is a joint effort between HMAP staff, Montgomery County, and the community. Painters, sculptors, writers, and other types of artists use studio space, stage exhibitions, provide classes, and offer their works for sale.

In a year or so, Don and his wife will be leaving Hyattstown and moving to Harpers Ferry. They have purchased a 160 year old *Armorer's House* there and are currently renovating it. Don drives to the site many mornings during the week to do some work on the house and/or view contractors' progress before heading off to his full-time day job.

It was through his wife, Patty, who is an editor at Social and Scientific Systems in Silver Spring, that Don discovered the NBCC. Patty assisted Roy Sewall in editing his book on the C&O Canal. Don met Roy, and on his recommendation, joined the Club.

Don enjoys learning from the judge's comments and from viewing the images of other members. He finds inspiration in many of the subjects others choose and in their unique points of view. He is basically self-taught and has never had a photo class or attended a formal seminar. However, he would like to get some instruction on flash photography and people subjects, finding them much more difficult than still life and barns which don't move!

You can view his images and send him your comments on his own gallery website:

<http://www.betterphoto.com/gallery/gallery.asp?mem=131685>.

**May Field Trip
The Covered Bridges of Lancaster County
May 5-6, 2006**

David Davidson



Mill Covered Bridge, Pequea Creek, Lancaster

NBCC will be traveling to Lancaster, Pennsylvania for the May field trip. We will be focusing on the numerous covered bridges in the area, but, in addition, Amish country in Lancaster provides for a wealth of exciting photographic opportunities.

This field trip is on Friday and Saturday, May 5th and 6th. A block of 20 rooms have been reserved for our use at the Red Roof Inn in Lancaster. This is a newly restored hotel and we have obtained discounted rates. Rooms in our reservation block will cost \$77.90 per night (queen-sized bed or double beds.) You will need to contact the hotel reservation desk to reserve your own room. This can be done by contacting:

Red Roof Inn, Lancaster;

717-299-9700;

2307 Lincoln Highway East (US Route 30),
Lancaster, PA 17602

The plan is to meet at the hotel at noon on Friday, May 6th. Contact me at dwdod@verizon.net to arrange for car pools. There are 6 covered bridges in the immediate Lancaster city area and we will attempt to photograph these six bridges on Friday, with emphasis on being at an appropriate vantage point for sunset photographic opportunities.

We have dinner reservations Friday evening at 8:00 PM at the "Plain and Fancy Farm". This is a family-style Pennsylvania Dutch restaurant that comes highly recommended.

There is a bridge tour just to the South of the city of Lancaster (the Pequea Covered Bridge tour) that includes 8 covered bridges that we will attempt to cover on Saturday. We will begin that tour early enough for those who are eager to take sunrise



Plain and Fancy Restaurant

photographs. Arrangements will be available to meet up with our group later in the morning for those who prefer to sleep in on Saturday.



Amish folks and their horse and buggy

There are a wealth of things to do in and around Lancaster County if you wish to bring friends or family members who are not particularly interested in photographing covered bridges. The most interesting thing to do is just to experience Amish Country. It is like traveling back in time!

In addition, there are a wealth of delicious fresh markets, quilting demonstrations and sales, and enough entertainment to keep all the children happy.

Don't miss out on this exciting field trip. Call the hotel today and make your room reservations!

Andrews AFB Annual Open House

The Andrews Air Force Base Air Show will take place on May 20 - 21, 2006. Parking will be available at Fed-ex Field and patrons will be shuttled to the base. Shuttles will also be running from the Branch Ave Metro Station. For more information check their web site at:

<http://public.andrews.af.mil/jsch/schedule.html>

Cezary Raczko (Cont'd from p.1)

the Maryland side and Big Meadows along Skyline Drive.

Recently Cezary created an opportunity to travel around the globe. He took a 150-day "round the world" trip with stops in many exotic destinations. NBCCer's were able to keep up with his travels through a 'blog' website that Cezary used to post photos throughout his travels.

[Go to <http://craczko.blogspot.com>: "Around the World in 150 days"].

Additional photos are accessible at two other web sites: <http://www.crphotography.net/> and <http://www.flickr.com/people/craczko/>, click on "Photos", then browse through the 15 pages of photos at this site.

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Don Haller (Cont'd from p.1)

Don currently works as a consultant to the U.S. Federal Courts in Washington, D.C. preparing multimedia tutorial presentations about the IBM software products used throughout the court system. He has also worked on training and development projects and materials for the Department of Energy, Department of Defense, and Homeland Security. While doing these jobs, Don gets to 'play' with programs such as *Photoshop*, *Flash*, *Dreamweaver*, and *Video Editor*.

Don has been working with digital imagery since 1996. He currently uses a Nikon D70 and various lenses. His favorite subjects are flowers, nature and landscapes and occasionally, portraits.

Don has taken correspondence courses from the New York Institute of Photography and several advanced Photoshop classes.

The September, 2004, *Lens and Eye* carried Don's Member Profile by Jean Hanson.

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Clarence Carvell is Print Night Judge

Jim Hawkins

No stranger to camera clubs, Clarence has been a member of 6 different clubs over the last 17 years including North Bethesda Camera Club for a short time. He was President of the Greater Washington Council of Camera Clubs for 2 years and President of SSCC on three different occasions. He holds a Grand Master award from SSCC and is the currently the highest point earner at Bowie-Crofton Camera Club. Clarence also started the Maryland Photographic Alliance in 1991. This critique group

of 20 highly creative artists has met in his studio every month for 15 years.

He holds both a two year photography degree from Howard Community College (HCC) and a BFA from UMBC. He has taught at HCC, was a teaching assistant at UMBC and has been a teaching assistant for John Sexton at his Carmel Valley workshops.

Clarence began using digital image making with Adobe Photoshop Version 1.1 and became an Adobe Certified Expert with Version 6. His new book, "*The National Road, A Photographic Journey*" will be published in October as a Heritage Special Edition by American Literary Press, from all digital files. He has had work published in *Camera and Darkroom Techniques*, *Rangefinder*, *Shutterbug*, *Outdoor Photographer* and *Theater Review*. He is a full time Staff Photographer and Writer for *The Civil War News* and was chosen to photograph the recovery of the USS Monitor turret in the seas off Cape Hatteras.

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Projection Night Judge – Jerry Weinstein

Ira Adler

Jerry Weinstein has been engaged in nature photography for the past four decades. He has increasingly focused (pun not intended) on close-ups of flowers and plants in their natural settings, showing the viewer a perspective not ordinarily noticed. His aim is to capture the beauty that exists in nature – the infinite palette of color, texture, pattern, and shape. Similarly, his photos of birds and animals strive to show them in their natural habitat, unsullied by the interference of human hands.

Jerry works exclusively with 35mm transparencies to capture a wide range of color and contrast, displaying subjects at their best. He prefers 35mm because of its small size and portability, necessary for use in the field where Jerry does all his shooting.

He does his own developing, printing, mounting, matting and framing, thus affording complete control over the entire product. Producing "limited images" of no more than 25 prints directly from 35mm transparencies, Jerry uses Ilfochrome chemicals and papers. He prefers these papers for their renowned ability to reproduce accurate, vivid, rich colors, providing great depth and tonal range. Jerry believes that with the use of acid-free, museum-quality mounting and framing materials, his photographs are extremely stable, with a life of at least

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100 years without any color shifts or deterioration. Jerry is a member of the North American Nature Photographers Association (NANPA). He also supports, through his membership, several wildlife/conservation organizations: The Audubon Society, World Wildlife Federation, The Nature Conservancy, The Sierra Club, and is a Friend of the National Zoo. Jerry has exhibited at the Maryland Federation of Art, the Howard County Center for the Arts, Columbia (Maryland's) River Hill Village Center, and Brookside Gardens. He shows his work at the Artists' Gallery in Columbia. Jerry's images can be viewed on his website: www.naturegraphics.net.



PSA News

Photographic Society of America

Janet Myder Hammack, NBCC Representative

2006 International Conference Update

The PSA's annual meeting in Baltimore on September 3-9 is open to anyone, not just PSA members. The PSA released details about the conference, which can be viewed on its web site. Click on www.psa-conference.org for descriptions of workshops, classes in all PSA divisions, photo tour itineraries, featured presenters, events, meetings and activities as well as the conference registration form and fees. The conference will be held at the Marriott Hunt Valley Inn.

PSA Struggling with Definition

NBCC had a struggle with the definition of what makes an "Altered" image when the category was introduced almost two years ago. It appears we are not the only ones with this difficulty. In the March, 2006 issue of the PSA Journal, an alert member noticed there were differences on the wording of what is a "manipulated" image even in the various divisions of the PSA competitions. They basically focus on an image being manipulated if it "misrepresents the truth, the true situation, or the truth of the photographic statement." So, we weren't the only ones that had problems.



"Lab Mode" from Tim Grey

The following is printed with permission from Tim Grey, <http://www.timgrey.com/ddq/index.htm>

I just returned from a seminar where a lot of time was spent on the "Lab Mode" of color management. Would you please comment on where and how it should be used as well as the pros and the cons of this mode?

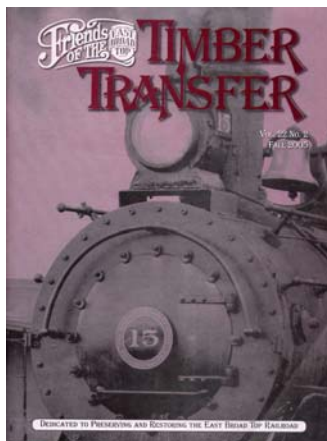
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The Lab color space is popular in large part because it enables you to make adjustments that only affect the tonality of the image (the L channel, which is luminosity) without affecting the color of the image (the "a" and "b" channels). That's really the primary benefit. Of course, there are ways to work around this, so I'm not a big fan of using Lab color for most adjustments. There are, of course, some cool adjustments you can make by adjusting the color channels, which work in ways we're not accustomed to and therefore produce some interesting results.

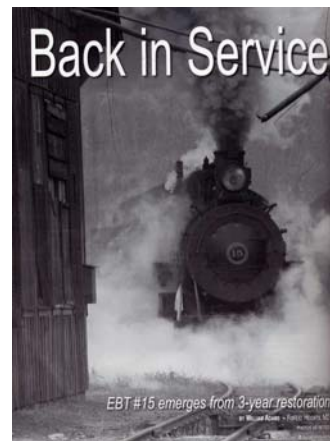
If you're intrigued by the subject, I'd very strongly recommend the book *Photoshop LAB Color* by Dan Margulis. It is an excellent book covering a wide range of adjustments you can make in Lab color, and it does a great job of demystifying this color space. There are some very useful things you can do in Lab color, and reading this book will extend your overall knowledge of Photoshop and color.

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Tom Sullivan's Trains in Print



Cover Photo



Article Lead Photo

Tom Sullivan is pleased to report that eight of his images were selected to appear in the Fall, 2005, issue of the *Timber Transfer*, the magazine of the Friends of the East Broad Top, a narrow gauge railroad in southern Pennsylvania. Included were the cover photo and the lead photo in an internal article.

Kent Mason's Training for 2006-7

Kent Mason announces that two of his 2006 – 2007 training sessions, listed below, still have openings. Kent will be the trainer in these classes and they will be held at his house at 14202 Briarwood Terrace, Rockville, MD, 20853. To sign up, see Kent at an NBCC meeting or call him at 301-871-9066. Be sure to sign up with Kent as soon as possible; these classes tend to fill up fast. There will be a minimum of 10 participants for the class to be held

Advanced Composition Training Photographing People

The art of photographing people is a skill that can be learned. Kent Mason, who spent eight years doing wedding photography professionally, will share insights into creating (1) exceptional formal and environmental portraits of individuals, couples, and large groups (2) photographing special events such as parties or weddings and (3) photographing people "in-action" using a photojournalist approach.

Requirement: NBCC member who has attended the Visual Design Training. Four classes will be held on Thursday evenings, tentatively scheduled for Jan 13 and 27 and Feb. 10 and 24, 2007 from 7:30 to 9:30 pm. Class limit is 15. The visual aide fee is \$60.

Advanced Composition Training Photographing the Landscape

The Art of seeing and composing the landscape is the focus of three two hour training sessions. Photography is 90% seeing and this course will hone one's skills at discovering elements in the landscape and organizing them creatively to produce exceptional images. Three "views" will be studied: The grand scenic, the intimate landscape and the macro-view.

Requirement: NBCC member who has attended the Visual Design Training. Three classes will be held on Thursday evenings Nov. 16, Nov. 30 and Dec. 14, 2006 from 7:30 to 9:30 pm. Class limit is 15. The visual aide fee is \$45.

Invitation to IPS/IMF Exhibit

The International Photographic Society of the IMF and World Bank has cordially invited the members of the North Bethesda Camera Club to attend the opening reception of its juried 36th Annual Photographic Exhibition. The reception will take place on Monday, May 1, 2006, from 6:00 to 8:00 pm in the Gallery of the International Monetary Fund, located at 700 19th Street, NW, Washington, D.C.

For security reasons, a photo ID will be required to enter the IMF building, and your name must appear on the guest list at the security desk. Thus, if you plan to attend, please contact Sue Oberthaler by Thursday, April 27, (301-530-8063, or oberthas@mail.nih.gov) so that your name may be included on the guest list.

Parking is not available in the IMF building itself, and is scarce in the area around the building, though after 6:00 pm it should be easier to find a parking space on nearby streets or in parking garages. Metro is an option – the IMF building is a moderate walk from Farragut North or West (depending on the red vs. blue line, etc.)

As many of you know, several NBCC members are also prominent members of the International Photographic Society, including Caroline Helou who is currently its president. Those of us who have attended the annual reception in the past can attest that the exhibit is inspirational, impressive and very enjoyable. Hope to see you there. If you can't make the reception, the photos will be on display from May 1 to June 9. *Sue Oberthaler*

Camera Equipment for Sale

The following equipment is being offered by Kent Mason. If interested, call 301-871-9066.

Canon

| | |
|--|-------|
| Canon EF 400mm f5.6 L lens (perfect, used only a few times) | \$825 |
| Canon EF 28-135mm f3.5-5.6 IS lens | \$300 |

Pentax

| | |
|---|-------|
| Pentax SMC-FA*80-200 IFED f2,8 | \$750 |
| Tokina AT-X SD 80-200mm f2.8 | \$275 |
| Tokina AT-X SD 150-500mm f5.6 (for Pentax) | \$350 |

Hasselblad (panorama camera)

| | |
|---|---------|
| Hasselblad XPan system(40% off B&H price) (perfect condition, exposed less than a dozen times) | \$2,150 |
| XPAN body with caps, strap | |
| Really Right Stuff L-Bracket | |
| Hasselblad 90mm f4 lens | |
| Hasselblad 45mm f4 lens | |
| Center Filter | |
| Lens shade, Level, Filter and Camera Case | |

Haselblad PCP80 Medium format projector \$1400

With ZEISS lens P-Planar 3.5/150mm projector lens; 4 rotary slide magazines, remote cable control and PCP80 Projector Case. Glass is perfect. Very good condition. (Original price over \$4,000)

ARCA Swiss Monoball E with quick release. \$225

Thoughts on Resolution from Tim Grey

Could you comment on the relative resolution to be expected from an 8mp point & shoot, such as the Sony T9, and a DSLR, such as the 8mp Canon 20D? If the area of the sensor is bigger, but both have 8mp, then the larger must have bigger pixels, right? So why aren't bigger pixels coarser?

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This is actually a very good question that doesn't get enough attention in my opinion, simply because there are issues involved that it seems aren't well understood.

First, let's consider the issue of resolution from the perspective of pixel count. This is determined by the number of megapixels your digital camera captures. This value determines how much data you have, and therefore how large a print you are able to produce from the image. Figure on average you're printing an image at 300 dpi. So a 3000x2000 pixel (6 megapixels) image could be printed at 10"x6.6" without any interpolation. And, of course, with interpolation it could be printed larger (potentially much larger). The fact that the pixels are always being printed at the same size on the printer helps explain why the image doesn't appear more coarse. However, it could contain less detail if the pixels are too large, as I'll explain in a moment.

So, when considering the number of megapixels, you can generally think of it as determining how big you can print an image at good quality.

Of course, there are other factors involved. These include level of detail, dynamic range, noise levels, and other considerations. So, while you may have enough pixels to make a big print, you might not necessarily have the level of detail or quality you're hoping for in the image. This is largely (though not exclusively) a matter of the size of the individual pixels in the sensor. Of course, this is where it gets a bit complicated. If the individual pixels (photodiodes on the sensor) are small, there is more detail because each pixel is covering a smaller area of the image, and therefore the image detail will appear less coarse. However, if the pixels are large (and therefore producing a relatively coarse image) then they'll also be able to capture more light. This reduces noise (because of a more favorable signal to noise ratio) and also improves dynamic range (because a photodiode that is bigger can record a higher light value, so the difference between the minimum and maximum values is larger, and thus you have more dynamic range). These quality

issues are generally more important than the benefit you might get from smaller pixels.

Therefore, as a general rule, you'll want a sensor with a large number of pixels (so you can make bigger prints) and also with relatively large photodiodes (so you get less noise and higher dynamic range). This is part of the reason why you can get better images from a digital SLR with a relatively large sensor than you could with a small point-and-shoot with a smaller sensor, even if both have the same number of megapixels. Obviously lens quality and other factors also play a significant role, but the point is that the size of the individual photodiodes on the imaging sensor does have an impact on quality.

So, generally speaking, bigger is better when it comes to both the number of pixels on the imaging sensor and the size of those individual pixels.

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[New NBCC Web Site](#)

NBCC is pleased to announce a transition to a new web site. Our old "Tripod" site is replaced with the following: <http://www.nbccmd.org>. Please take a look and let us know what you think.

The transition was made in order to allow us to provide some improvements including a better URL name, much greater storage capacity, improved technical features and more. We believe the site has captured all of the pertinent information from the old site. If you feel anything is missing, please let me know.

The new site is fully operational. The old Tripod site will remain active for a little while and then all the information will be taken off line very shortly. So, please change the address in your favorites, bookmarks and other lists.

NEW!! *One of the most important new features of the new site is the procedure for submitting entries for the Electronic Image Competition (EIC). Instead of using e-mail you are now asked to use the user friendly form on the EIC page at <http://www.nbccmd.org/EIC.htm>. This is a very easy process and I believe you will find it an improvement over the old e-mail method. ***NEW!!!!****

We hope you enjoy the new site.

Tom Sullivan, webmaster, nbccsully@yahoo.com.



Photographic Insights: 2

Hans Adler

► f-stops Revisited: A question raised by our editor before my March Lens And Eye article even hit the press (he actually reads the stuff he types into his computer) suggests that the equation for determining an f-stop may warrant some clarification. Specifically, the f in $f/2$, $f/4$, etc, is a way of notating an f-stop value and has no mathematical significance, i.e., f is not being divided by 2 or 4. It is also not an abbreviation for focal length, which is ordinarily represented by F . $f/2$ and $f/4$, etc, may also be expressed as f_2 , f_4 or f^{-2} , f^{-4} , both of which I've seen used instead. Our discussion suggested to me that $f/2$ might be misconstrued as the focal length being divided by 2, but for a 50 mm lens for instance, $f/2$ is derived from the focal length divided by 25, and the focal length divided by 2 cannot equal the focal length divided by 25 (not in any math I've ever been taught).

As indicated in my article, as the lens aperture gets smaller at a constant focal length, the f-stop value (f) gets numerically larger. For example, with a 50 mm lens an aperture diameter of 25 mm yields an f-stop of $f/2$, a diameter of 12.5 mm an f-stop of 4, and 6.25 equates to $f/8$. Another way of looking at it is that at $f/2$ the aperture diameter is $1/2$ of the lens focal length, at $f/4$ it is $1/4$ of the focal length, and at $f/8$ it is $1/8^{\text{th}}$. Therefore, f-stop values can be perceived as fractions rather than whole numbers.

By visualizing f-stops as fractions, the series $f/2$, 2.8, 4, 5.6, 8, etc then becomes $1/2$, $1/2.8$ $1/4$, etc. This may make it easier to understand why $f/16$ represents a very small lens opening and $f/2$ a much larger one, $1/16$ being a smaller number than $1/2$. The relationship becomes obvious when we transpose the f-stop equation from $f\text{-stop} = \text{lens focal length} / \text{aperture diameter}$ to $\text{aperture diameter} = \text{lens focal length} / \text{f-stop}$.

The f-number system is based on the focal length of the lens (which is the distance between the lens* and the film, or sensor, plane) when the camera is focused at infinity. At infinity-focus the lens is at the closest distance from the film. As the lens is focused closer, that distance increases, i.e., the lens focal length gets longer. This may necessitate an exposure adjustment inasmuch as the brightness of the film image depends not only on the aperture size but also on how far the light has to travel (is spread) between lens and film.

Technically, any increase in lens focal length calls for an exposure adjustment, but in practice this is not necessary until the focused-on (i.e., lens-to-subject) distance is shortened to 10 times the lens focal length. At this distance the exposure error would be about one-quarter stop. Hence, a 50 mm lens on a 35 mm camera would require little or no exposure adjustment until it is focused on a subject closer than 20 inches ($50 \text{ mm} \times 10/25$). Focusing closer than this (as with a macro lens) affects the effective f-stop ("effective aperture") of the lens, which then becomes smaller than the f-number set on the lens; i.e., it may, for example, be $f/16$ instead of the set aperture of $f/11$, causing underexposure unless corrected. Camera light meters generally compensate for this inasmuch as, depending on the camera used, they automatically detect and adjust for the illumination drop-off or indicate the manual adjustment needed. On the other hand, when using a hand-held meter such as a spotmeter, the amount of exposure correction required will have to be calculated and the aperture adjusted accordingly.

* actually the lens node or nodal point since focal length is typically determined optically rather than physically for all but the simplest lenses.

► The Digital Goose: Digital may someday be looked upon as the goose that killed, not laid, the golden* egg. The way it is proliferating and affecting other facets of the photographic industry could speed the demise of photography as we've historically known it. The current pressures on digital camera manufacturers to prevail over their competitors may also prove harmful to a substantial segment of that industry. It brings to mind the hot-pretzel vendor on the New York street corner. His business was great until five other vendors showed up all trying to sell their pretzels. After all, you can sell just so many pretzels.

I read, about a year or so ago, in a British digital magazine that there were about a thousand models of digital cameras on the market worldwide. That's hard to believe. I had a feeling then, if true, that sooner or later something would have to give. Well it has. Konica Minolta, one of the world's camera giants, has recently thrown in the towel. That's at least one down, and surely more will follow. Here's a list of camera makers trying to make a digital buck as fast as they can: Sony, Casio, Samsung, Kodak (still hanging in there), Panasonic, Fuji, Ricoh, Trust, HP, Benq, Centon, Kyocera, Polaroid, Epson, Sanyo, Sigma, Contax, Leica, Olympus, Pentax, Canon, and Nikon (only Rollei seems to be missing).

(Cont'd on next page)

(Cont'd from previous page)

One magazine has listed 136 camera models. That was in 2004, and one can only wonder how many more were on the market before then and have since been replaced, and how many of the 136 have since given way to newer models.

The impact digital is having on other areas of the photography industry is dramatic and unfortunate. Not only are film cameras rapidly disappearing from the market, but the aftermarket for film and related products appears to be drying up as well.

I've heard that Canon will no longer be making film cameras, and Nikon is continuing only its F-6 and FM-10 (student) lines. Olympus, too, is giving up on film. Kodak and Agfa have, reportedly, stopped marketing their silver-based enlarging papers. I've not seen Bergger, Cachet, Oriental, Luminos, or Forte papers on store shelves in some time. Pro

Photo (in D.C.) has told me they still have a few packs of these brands in stock, but, when asked, advised me to count on the availability of only Ilford papers in the near future. Not very reassuring since that company was on the brink of capitulating once already.

Much of the aforementioned is hearsay — I have no insider pipeline to these companies — but it all does sound rather ominous. One interpretation of the present state of affairs is that as the film industry declines ("tanks" would be a better descriptive) digital will be giving photography a shot in the arm. My impression is that in its drive to dominate it's giving it a kick in the - - - -.

* The saying refers to gold, but in this case it's silver that's being threatened.

Can You Imagine That?

New Kodak Cavalcade Projector



You turn it on... it does the rest! New, superbly automatic projector gives beautiful, big-as-life color slide shows!

Sit back and relax. This brilliant new color slide projector treats you like a guest.

The Kodak Cavalcade Projector changes slides *all by itself!* Even if you leave the room, the show goes on—automatically!

Your slides keep in *constant focus*. No matter how many you show, you never have to re-focus. The Cavalcade has a sharp *f/2.8* lens—plus 300- or 500-watt illumination at the flick of a switch.

Ask your dealer to demonstrate the new Kodak Cavalcade Projector. With preview screen, self-cover, remote-control cord, built-in pointer, \$149.50, or \$15 down. (Prices are list, include Federal Tax, and are subject to change without notice.)

changes slides by itself!



Fully automatic timer shows slides at choice of 4-, 8-, or 16-second intervals; split-second changing.

Remote control changing, up to 12 feet from projector. Control show as you sit with guests.

Forward or backward changing with control wheel lets you reverse slide sequence at any time.

Constant focus because slides are automatically "treated" with temperature-controlled air.

Exclusive editing feature lets you remove one slide, replace it with another while in projector.

Right-side-up insertion of trays prevents spilling. Trays hold up to 40 slides in new protective guards.

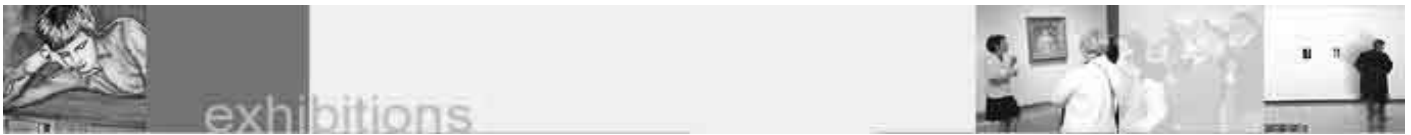
New built-in exposure meter cameras give you glorious color slides: *Kodak Signet 50* (for left) has exceptional *f/2.8* lens. With flashholder and two reflectors, \$82.50, or \$8.50 down. *Kodak Retina IIIC Camera* is basis of world-famous system of photography. Has rangefinder, interchangeable *f/2* lens. \$175.00 or \$17.50 down.

See Kodak's great TV shows: "The Ed Sullivan Show" and "The Adventures of Ozzie and Harriet."

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



The above advertisement was taken from May, 1958, *National Geographic*. I wonder if there was as much controversy about the unveiling of this product as there is today about digital photography. This was the "forefront of technology".



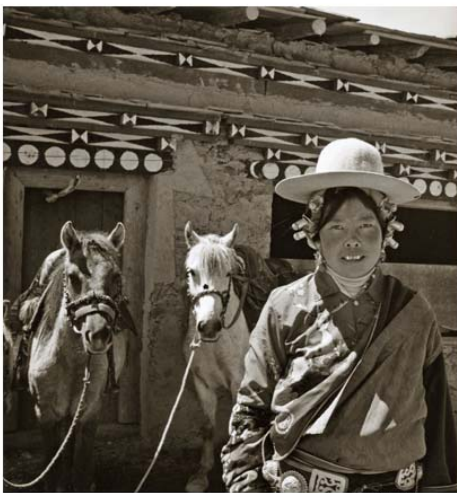
Torpedo Factory Exhibit

The Multiple Exposures Gallery at the Torpedo Factory Arts Center in Alexandria will be holding an exhibit from May 2 to June 4, 2006, featuring NBCC member Alan Sislen and Grace Taylor. Alan's exhibit is *The Many Moods of White Sands*. This incredible natural landscape is constantly transforming itself because of the continuously shifting sands and the changing light.



"Double Dunes"
Photographer - Alan Sislen

Grace Taylor's exhibit is *A Tibetan Odyssey*. Unforgettable images of this amazing land and its people, which are also included in Taylor's newly published book.



"Two Gold Teeth"
Photographer - Grace Taylor

The exhibit is at the Multiple Exposures Gallery, Torpedo Factory Arts Center, Studio 312, 105 N. Union Street, Alexandria, VA 22314, 703-683-2205. There will be a reception and book signing on Sunday, May 7, from 2 – 5 pm. Additionally, on Thursday, May 25, at 7:30 pm., Alan will present a program, *Photographing the Desert*, at the center.

Arts in Healing: Call for Photographers

New Horizons, the arts education and cultural enrichment program at Children's National Medical Center and Sarah Mattingly, founder and director of *Celebrating a Spirit*, is inviting professional photographers to a new Children's National Medical Center initiative that will provide photographic services to the families whose children are facing either life-threatening conditions or terminally ill children who typically will not live long enough to see their first or second birthday. Photographers chosen will provide families with beautiful photographs that capture the spirit and grace of their child. An exhibition of the photos will go on a national tour in the near future. To find out more about this project, please visit www.soulumination.org. For more detailed information on the local project, please contact Tina Lassiter at tlassiter@cnmc.org.

Soulumination is a small, not-for-profit 501(c)(3) foundation based in Seattle that celebrates the lives of children facing life-threatening conditions by providing families with beautiful professional photographs that capture the spirit and grace of their child.

The Gallery at CNMC is open 10 a.m. to 5 p.m. Monday through Friday. The Soulumination Collect exhibit will run through June 30, 2006.

Masters of Photography Series

During more than thirty years of shooting for *National Geographic*, Bill Curtsinger has traveled to underwater locations around the globe to reveal the lives of elusive marine creatures—some never before photographed—in amazing detail. For his new book *Extreme Nature: Images from the World's Edge*, Curtsinger has selected some of his best work: images that reflect this master photographer's profound sensitivity to the underwater environment. "My goal," he says, "is to immerse myself in an animal's world so that I can extract from those moments a new image, or a new insight into behavior heretofore unseen. I become the creature I pursue." Curtsinger will share the results of this pursuit which has taken him to the edge of the photographic world on *Extreme Nature* on Tuesday, May 9, 2006 at 7:30 PM at The Grosvenor Auditorium, 1600 M Street, NW Washington, D.C., 202-857-7700.

Two Exhibits at The Anacostia Museum

Two exhibits will be on view at the Anacostia Museum and Center for African American History and Culture through August 27, 2006.

New Orleans Black Mardi Gras Indians: Exploring a Community Tradition from an Insider's View. This exhibition features selected portraits of Mardi Gras Black Indians and their unique traditions by New Orleans photographer J. Nash Porter. Also on view from the museum's collection are Mardi Gras Indian suits.

Through Their Eyes: Birney Elementary School Students Photograph Anacostia. Thirteen students of James Gillespie Birney Elementary School in Southeast Washington, D.C., document the Anacostia community and nearby neighborhoods in a photographic exhibition that includes everyday scenes, special events, residents, and places of interest.

The Museum can be found at 1901 Fort Place, SE, 202-633-4820.

Chesapeake Bay Foundation Contest

The Chesapeake Bay Foundation Announces its 2nd Save the Bay Photo Contest. The contest is open to both amateur and professional photographers. CBF seeks photographs that illustrate the effects of pollution on the Bay and its rivers, from Pennsylvania to Virginia, from the Shenandoah Mountains to the Delmarva Peninsula. Only images depicting sources of pollution and their impact on the Bay and the watershed region will be considered. To read more about the contest rules, and priorities and topics of greatest interest to CBF, check: <http://www.cbf.org/photocontest>

Contest winners will receive a one-year membership to CBF and a cash award, and have their photos displayed on CBF's website at cbf.org and published in the next quarterly *Save the Bay* newsletter.

First Prize: \$500; Second Prize: \$250; Third Prize: \$100; Honorable Mention: \$50; Viewers' Choice: \$250.

Submissions will be accepted online and by mail through May 28, 2006. Only winners will be notified of the contest outcome. Winners' images will be posted online by June 19.

Memorial Day

Rag Report

Digital Concerns

Chuck Bress found the following article from the December issue of *Shutterbug* magazine with some issues in some digital images from Tony Sweet.

Personally, I've found some issues with digital in producing images of high contrast (sunrises, sunsets), as the images appear to be posterized. When photographing flowing water with a white backwash, there are white "flashes" in the image that do not appear on the histogram. Intense reds and oranges are difficult to render and can appear as "puddles" of color with no detail. There is a particular color gamut issue where rich red/magenta flowers record as blue on digital I have gone back to shooting film on these very specific situations, but shoot the Nikon D2x for 80 percent of my work.

Prediction: Until a digital camera is produced that can record smooth color transitions in high contrast, has a wider color gamut, and doesn't blow out highlights, film will continue to be a viable option for professional image making. —Tony Sweet

Did You Know?

Anita van Rooy

1: Sometimes you are working on an image with the Caps Lock key active, which makes the cursor into a crosshair and suddenly you can't find the cursor anymore. Try to hold the space bar down for a moment which will temporarily change the cursor into the Hand Tool, which is larger, white and easier to see.

2: As you know, as long as you have the Move Tool (V) selected you can nudge your current layer Up/Down/Left/Right by using the arrow keys on your key board. For every press it nudges the layer by one pixel in that direction. However if you hold the Shift key it nudges the object by 10 pixels at the time.

Initial Reminder: The application form for the NBCC 2006 – 2007 year is due to Gordie Corbin by **July 15, 2006**. After this date, new members will be accepted. Get your form in to reserve your spot. The form can be found on page 15 of this newsletter and on our web site: <http://www.nbccmd.org>. **Please note the change in the dues for 2006 – 2007.**

Exhibit at National Building Museum



Richard Neutra's Chuey Residence

Julius Shulman, Modernity and the Metropolis honors Julius Shulman who is renowned for some of the most iconic photographs in architectural history. Whether photographing a skyscraper, house, or gas station, Shulman's compositional artistry and technical precision present a structure in its most engaging, heroic light. Transcending mere documentation of steel and glass, 83 original prints of Shulman's images seem to reveal the essence of an architect's vision and capture the spirit of the eras in which they were produced. The exhibit runs through July 30, 2006 / second floor galleries. For additional information see: <http://www.nbm.org/>.

Technical Amendments of the NBCC Constitution

YOUR VOTE is needed concerning two proposed, technical amendments of the Club's Constitution. The amendments are largely clarifying in nature, and complete a general updating of our Constitution which was approved last year. (For your reference, a copy of the Constitution is printed on pages 18-21 of NBCC's current membership booklet, 2005-2006.) Recently NBCC's Board of Directors approved the proposed amendments, which now must be ratified by the membership to become effective. All members are requested to send your vote, in writing, to Bob Peavy indicating "Yes" in favor of the proposed amendments or "No" in opposition to them. Kindly vote as soon as you can, not later than May 15, 2006. Votes may be transmitted to Bob via U.S. postal service or email (bobpeavy@comcast.net) or delivered to him at a Club meeting prior to May 15th. Meanwhile, if you have a question regarding the amendments, please

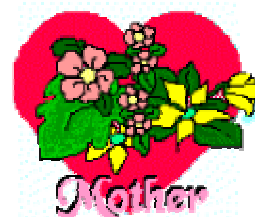
contact Bob, Judy Switt, Joel Hoffman or another member of the Board of Directors.

As mentioned, there are two amendments. The first amendment would revise the first sentence of **Article V, paragraph 4**, relating to suspension or termination of a membership in the Club. That provision currently reads as follows: "A membership may be suspended temporarily or terminated upon written notice by the Board of Directors when it finds that sufficient reasons warrant taking this action." Mark Segal proposed that the "sufficient reasons" language be expanded to better define the standards by which the Board might act to suspend or terminate a membership. The Board concurs in this objective, and has approved the following revised sentence (to be substituted in place of the existing sentence in paragraph 4, Article V):

"A membership may be suspended temporarily or terminated upon written notice by the Board of Directors when it finds that a member has caused harm to the Club or its members, has violated Club rules or has acted to the detriment of the stated purpose or objectives of the Club sufficiently to warrant taking this action."

The second amendment, proposed by Chuck Lee, would clarify that the annual term of office for each of the Club's four officers corresponds with the Club's "fiscal year" (July 1 – June 30) rather than its "program year" (September to early June). See Articles IV and VI of the Constitution. This technical clarification requires two changes in the wording of **Article VI**: (a) Delete the words "one year" in the second sentence of that Article and replace them with **"one fiscal year as defined in Article IV"**. (b) Delete the final two words of Article VI (*i.e.*, "finance report") and replace them with **"financial report completed at or promptly after the close of the fiscal year"**.

PLEASE FORWARD YOUR VOTE to Bob Peavy (bobpeavy@comcast.net) as soon as you can. Just send us: Your name _____, date _____, 2006 and your vote, Yes ___ or No ____.
THANKS.



Results of Competition for April, 2006 – Birds

Prints

Judge: Wayne Wolfersberger

Black and White, Novice – 1 entries

1st Bob Dargel Little Bird Walking

Black and White, Advanced - 10 entries

1st Pat Bress Birds and Weeds

2nd Chuck Bress Swan at Airlie

3rd Chuck Lee Early Departure

Color, Novice – 13 entries

1st Bob Dargel Pretty Girl

2nd David Davidson Mating Display

3rd Marcia Loeb Hurry Up

HM Louise Roy Snowy Owl 2

Color, Advanced - 32 entries

1st Evelyn Jacob Mother Egret and Chicks

2nd Cynthia Keith Feathers

3rd Carol Lee High Flight

HM Alan Sislen Gannet Diamond

HM Anita van Rooy Wisdome

HM Anita van Rooy Kittiwake Pair

HM Anita van Rooy Protecting Her Eggs

HM Frank Herzog Over Here Mr. Cheney

HM Don Haller Mandarin 1

HM Evelyn Jacob Egret at Sunset

Altered – 18 entries

1st Evelyn Jacob Greta Blue Heron at Sunset

2nd Tatiana Watson Grooming Time

3rd Anita van Rooy Puffin with Catch

HM Tatiana Watson Smoky

HM Alan Sislen It's a Bird, It's a Plane

HM Bill Richards Baby Cardinal

Photographers Caribbean Cruise

The Northern Virginia Alliance of Camera Clubs (NOVACC) has extended an invitation to NBCC members to participate in their Eastern Caribbean Cruise for photographers for April 21st through the 28th, **2007**. They will be sailing from Fort Lauderdale, Florida on Royal Caribbean's Jewel of the Seas (www.royalcaribbean.com). The ports of call are: San Juan, Puerto Rico; Philipsburg, St. Maarten; St. John's, Antigua; Charlotte Amalie, St. Thomas; and Nassau, Bahamas. For further information please contact Paul Simmons at pwsimmons@msn.com or 703-912-4862. You can also contact John Bland at Junction Travel (703-368-8757 or 800-892-7116).

Additional info can be found on NVPS web site: www.nvps.org. or our web site www.nbccmd.org. The price is \$976; a deposit of \$250 is required by June 1 to hold this price.

May, 2006

Slides

Judge: Richard Rohlfing

Please note: Projection Night was held too late this month for the winners and scores to be included in the May lens and Eye. They will be reported in the Summah Lens and Eye which comes out usually in late June.

Nikon School Classes

Info provided by Ken Briefel

The Nikon School will hold two classes in Baltimore at the BWI Airport Marriot. Two classes are being offered as follows: May 6 – *Introduction to Digital SLR Photography*; and, May 7 – *Streamlined Workflow Techniques*. For additional information see their web site at: <http://www.nikonschool.com/steps.html>.

Butterflies Show Up Again

The very popular butterfly exhibit once again makes it's appearance at Brookside Gardens in Wheaton. The *Flights of Fancy* Exhibit will be open to the public Saturday, May 13, through Sunday September 17. they will once again be opening the exhibit to photographers, with tripods, one morning nearly every weekend this summer. A limit of 10 participants at a time will be admitted with a fee of \$20, on alternate Sunday and Saturday mornings from Sunday June 4, through Saturday, August 26. Call 301-962- 1400 to register.

Door prize contributions to Awards Dinner

One of NBCC's traditions is the door prize lottery at the annual Awards Dinner. All of us have books on photography and high quality magazines that are now perhaps gathering dust on our shelves. Please gift wrap these and bring them to the Awards Dinner to be given as door prizes.

Additionally, if you thought the banquet was going to be \$18 from the April Lens and Eye, well, that was only for April Fool's day. The actual price is \$20. Sorry.



Cumulative Scores for 2005-2006; Thru April, 2006 (without projection)

Black and White Prints

| <u>Novice</u> | |
|-----------------|--------------|
| 43 | Bob Dargel |
| 20 | Haley Pepper |
| <u>Advanced</u> | |
| 80 | Chuck Bress |
| 51 | Bob Peavy |
| 41 | Pat Bress |
| 24 | Ross Pierce |
| 24 | Chuck Lee |
| 10 | Don Burgess |
| 6 | Don Haller |
| 6 | Carl Root |

Altered Prints

| | |
|----|-------------------|
| 82 | Tatiana Watson |
| 53 | Bev Gordon |
| 49 | Anita van Rooy |
| 31 | Evelyn Jacob |
| 30 | Alan Sislen |
| 26 | Jim Hawkins |
| 12 | Victoria Restrepo |
| 9 | Carl Root |
| 9 | Ross Pierce |
| 9 | Lucia Goldman |
| 8 | Barbara DeLouise |
| 8 | Les Trachtman |
| 8 | Bill Ho |
| 8 | Dan McDermott |
| 6 | Alex Guo |
| 6 | Bill Richards |



Color Prints

| <u>Novice</u> | |
|-----------------|-------------------|
| 75 | Bob Dargel |
| 60 | Luis Bustillos |
| 41 | Ann Jorgensen |
| 36 | Marcia Loeb |
| 24 | Don Burgess |
| 22 | Louise Roy |
| 21 | Martha Cain-Grady |
| 19 | David Davidson |
| 18 | Rebecca Ash |
| 12 | Jean Yuan |
| 8 | Linda Wang |
| 6 | John Grupenhoff |
| <u>Advanced</u> | |
| 74 | Alan Sislen |
| 52 | Cynthia Keith |
| 48 | Carl Root |
| 43 | Anita van Rooy |
| 39 | Bob Peavy |
| 28 | Evelyn Jacob |
| 24 | Bill Richards |
| 22 | Don Haller |
| 22 | Frank Herzog |
| 21 | Les Trachtman |
| 21 | Pat Bress |
| 20 | Ken Briefel |
| 18 | Ross Emerson |
| 17 | Carol Lee |
| 16 | Ross Pierce |
| 12 | Barbara DeLouise |
| 9 | Chuck Lee |
| 6 | Roy Sewall |
| 6 | Cecil Torrico |
| 6 | Lucia Goldman |



Slides

| <u>Novice</u> | |
|-----------------|----------------------|
| 84 | Jack Mazurkiewicz |
| 45 | Ann Jorgensen |
| 36 | Bob Dargel |
| 23 | Martha Cain Grady |
| 10 | Martha Reeser |
| 10 | Haley Pepper |
| 9 | Louise Roy |
| 6 | Jean Hanson |
| <u>Advanced</u> | |
| 78 | Kent Mason |
| 59 | Chuck Bress |
| 48 | Miranda Chin |
| 35 | Pat Bress |
| 29 | Barbara DeLouise |
| 22 | Ted Oberman |
| 18 | Barbara Mazurkiewicz |
| 18 | Lester LaForce |
| 18 | Sigrid Vollerthun |
| 16 | Bill Richards |
| 16 | Chuck Lee |
| 12 | José Cartas |
| 12 | Carl Root |
| 12 | Mark Segal |
| 12 | Ross Emerson |
| 12 | Caroline Helou |
| 6 | Jim Hawkins |
| 6 | Bob Peavy |
| 6 | Sue Milestone |
| 6 | Alex Guo |
| 6 | John Telford |
| 6 | Alex Karlin |



Electronic

| <u>Novice</u> | |
|-----------------|-------------------|
| 47 | Melissa Clark |
| 39 | Don Burgess |
| 34 | Gerry Weiss |
| 32 | Jean Hanson |
| 28 | Jean Yuan |
| 23 | Stu Mathison |
| 21 | Ira Adler |
| 16 | David Davidson |
| 15 | Jim Auerbach |
| 14 | Mike Cline |
| 10 | Marcia Loeb |
| 6 | Marty Zober |
| 6 | Rebecca Ash |
| <u>Advanced</u> | |
| 69 | Tom Field |
| 45 | Tom Sullivan |
| 39 | Carl Root |
| 38 | John Telford |
| 36 | Alex Guo |
| 34 | Les Trachtman |
| 28 | Evelyn Jacob |
| 24 | Don Haller |
| 24 | Bob Peavy |
| 21 | Ross Pierce |
| 21 | Bill Richards |
| 21 | Alan Sislen |
| 18 | Jim Hammack |
| 14 | Roy Sewall |
| 12 | Ken Briefel |
| 9 | Anita van Rooy |
| 6 | Dan McDermott |
| 6 | Carol Lee |
| 6 | Jim Hawkins |
| 6 | Janet M Hammack |
| 6 | Chuck Lee |
| <u>Altered</u> | |
| 85 | Gordie Corbin |
| 61 | Anita van Rooy |
| 29 | Jim Hammack |
| 22 | Jim Hawkins |
| 22 | Lucia Goldman |
| 14 | Bev Gordon |
| 14 | Bill Ho |
| 10 | Don Burgess |
| 8 | Alan Sislen |
| 8 | Alex Guo |
| 6 | Evelyn Jacob |
| 6 | Dan McDermott |
| 6 | Victoria Restrepo |
| 6 | Carl Root |

Chuck Bress Recommends Articles

Chuck Bress reports that an interesting article, *Point of View*, by Andy Klein can be found in the April, 2006, issue of the Northern Virginian

Photographic Society newsletter, *Fotofax*. The newsletter can be found on the NVPS website: www.nvps.org. A companion piece can be found in the May issue of the *Fotofax*.

North Bethesda Camera Club - Application for Membership – 2006-2007

Checks and completed applications from present members must be received by July 15 to assure membership renewal. Membership will then be opened to those on the waiting list.

PLEASE PRINT LEGIBLY AND FILL IN COMPLETELY even if this is a renewal!

Renewal ___ New Membership ___ Date of Application _____ Change of Address? _____

Name(s) _____ Spouse or "Significant Other" _____

Address _____ City _____ State _____ Zip _____ + _____

Home Phone (____) _____ E-Mail Address _____

Occupation _____ Employer _____ Business Phone (____) _____

I AM APPLYING FOR:

Single Membership: \$60.00 ___ (\$50 with electronic Lens and Eye ___)

Family Membership: \$110.00 ___ (\$100 with electronic Lens and Eye ___)

(Please note the reduced membership rates include receiving the Lens and Eye via e-mail or the club web site, NOT via US Mail)

I PLAN TO COMPETE IN:

Black & White: _____

Color Slides: _____

Color Prints: _____

Altered Prints: _____

Electronic: _____

Have you ever belonged to/or are currently in another camera club? ___ Which one? _____

What Camera equipment do you use? _____

If you do not participate in Field Trips, what changes in the process would encourage you to participate? _____

What places would you like to go for Field Trips? _____

What days of the week are best for you? _____

What kind of training or workshop programs would you like to have? _____

Would you be willing to serve on a committee? _____

If you have additional ideas to improve NBCC, please write them below or on **the back of this form.**

I/we hold NBCC and each member of NBCC, individually and collectively, blameless for any injury that may occur to me or my guests participating in any NBCC activity or event.

Member's signature

Other Family Member's signature

CHECKS SHOULD BE MADE OUT TO: NORTH BETHESDA CAMERA CLUB.

Please mail to: Ms. Gordie Corbin, 4 Dunwich Manor Place, Gaithersburg, MD 20877

Back of application form; Please provide any additional suggestions and/or ideas here.

North Bethesda Camera Club
41st Annual Awards Dinner
Wednesday, June 14, 2006
6:30 P.M.

Faith United Methodist Church
6810 Montrose Road
Rockville, Maryland

\$20.00 per person



Dinner Menu

Hors d'oeuvres & Punch
Traditional Faith Methodist Chicken
(optional veggie burgers on request)
Rice, Green Vegetables
Salad and Rolls
Surprise Dessert
Coffee or Tea

Reservations must be made **by Friday, June 2nd 2006**

Make checks payable to North Bethesda Camera Club (or NBCC)
Turn in form and check to Marcia Loeb at a club meeting, or
Mail to: Marcia Loeb, 6920 Fairfax Rd., Bethesda, MD, 20814.



Number of Reservations: _____
Number of Veggie Dinners: _____
Amount enclosed: @ \$20 per person: _____

Names of persons attending as you would like them to appear on the name cards:

2005 – 2006 Executive Board, Standing, and Special Committees

| | | | | |
|---|---|---|--|--|
| <u>President</u> Sue Oberthaler | <u>Vice President</u> Chuck Lee | <u>Secretary</u> Bob Dargel | <u>Treasurer</u> Carol Lee | <u>Directors</u> Jerry Gordon Joel Hoffman Kent Mason Ross Emerson Bob Peavy Janet Myder Hammack |
| <i>Voting Members in Bold</i> | | | | |
| <u>Program</u> Jim Hammack Jim Hawkins Evelyn Jacob Bev Gordon Tatiana Watson Ira Adler | <u>Print Competition</u> Bill Richards Ross Pierce Roy Sewall <u>Slide Competition</u> Judy Switt Jim Hammack | <u>Electronic Competition</u> Stu Mathison Jim Oberthaler Alan Sislen Tom Field <u>Bulletin Editor</u> Tom Sullivan | <u>Hospitality</u> Mike Fleming Laura Winslow Ann Jorgensen Linda Wang Louise Roy <u>Membership</u> Gordie Corbin | <u>Field Trips</u> Nancy Garwood Ken Briefel Don Haller David Davidson <u>Webmaster</u> Tom Sullivan |
| <u>Exhibits</u> Miranda Chin | | | | |
| <u>Gallery</u> Hans Adler | <u>PSA Representative</u> Janet Myder Hammack | <u>Membership Booklet</u> Gordie Corbin | <u>Technical Advisors</u> Film – Hans Adler Digital – Tom Field | |
| <u>Training Programs</u> Kent Mason, Don Haller | <u>Community Outreach</u> Joel Hoffman | <u>Club Equipment</u> Jim Hammack Tom Field Judy Switt | <u>Competition Image Review</u> Joel Hoffman Kent Mason Judy Switt Sue Oberthaler | |
| <u>Videotape Library</u> Carl Root | <u>Sunshine Committee</u> Helen Berkson | <u>Print Night Sales</u> Virginia & Jim Render | <u>Awards Dinner Coordinators</u> Marcia Loeb José Cartas | |
| <u>Church Liaison</u> Janet Myder Hammack | <u>Publicity</u> Lee Goodwin | <u>Slide Night Sales</u> Ira Adler | | |

Happy Day



First Class Mail

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

