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The Lens and Eye

Volume 41 Number 2

<http://nbccmd.tripod.com>

North Bethesda Camera Club

October, 2005

Calendar

October, 2005

- 4 PCR: 7:00 pm.
- 5 Print Night: 7:30 pm.
Judge: Josh Taylor.
Hospitality: Jean Yuan, Bill Ho and John Grupenhoff.
- 16 Field Trip: Maryland Renaissance Festival, Annapolis, MD.
- 17 Board Meeting: 7:30 pm. **(Monday)**
- 18 Print Critique: Bresses: 7:30 pm.
- 19 Program/Workshop: 7:30 pm; **Upstairs.**
Guest: Barbara Southworth.
Hospitality: Barbara DeLouise.
- 26 Projection Night: 7:30 pm.
Judge: Mary Louise Ravese.
Hospitality: Ken Briefel and Evelyn Jacob Laura Winslow
Gallery: Bill Richards.

Please Note: No Visual Design nor Photo Project Critique classes this month

November, 2005

- 1 PCR: 7:00 pm.
- 2 Print night: 7:30 pm.
- 3 Visual Design: 7:30 pm, Kent Mason's.
- 9 Projection night: 7:30 pm.
- 13 Field trip; Waterfowl Festival.
- 14 Photo Critique; 7:30 pm, Kent Mason's.
- 16 Board meeting: Mathison's: 7:30 pm.
- 17 Visual Design: 7:30 pm, Kent Mason's.
- 20 Program/Workshop; 7:30 pm.

Competition Assignment:

Flowers

A flower or flowers, taken indoors or outdoors, close-up or in groups, in ambient or artificial light. "Hand of Man" is permitted, but no artificial flowers. (Must have been taken on or after June 1, 2004.)



Program Night: The Promise and Pitfalls of Digital Printing for Photographers

Evelyn Jacob

On October 19 Barbara Southworth will present a program entitled "The promise and pitfalls of digital printing for photographers."

Drawing on her own printing experience as well as her work as a photography instructor, studio manager, and gallery director, Barbara will discuss what she sees as critical issues related to digital printing. As part of her program Barbara will comment on some images digitally printed by NBCC members. During the program she will show digital versions of the prints as examples. Those attending the program will have an opportunity to examine the actual prints during the break. Barbara will then be available for questions about the sample prints and about the issues she discussed in her presentation.

Barbara has been a photographer and printmaker for 25 years. In her personal work, Barbara specializes in panoramic images of natural landscapes, and she recently produced a limited edition portfolio of prints from Maine. Her BFA (Rochester Institute of Technology) and her MS in Environmental Earth Sciences and Policy (Johns Hopkins) attest to her interest in combining photography and environmental concerns. You can view some of her images at

Multiple Exposures Gallery in the Torpedo Factory or at www.photojumper.com/southworth (although the web versions of the images don't do justice to her beautiful prints). Barbara also has images (along with 15 other photographers) in the "Photography is dead; Long live photography" exhibition of digital photographic prints at the Sandy Spring Museum, Sandy Spring, MD, September 21 – December 21, 2005.

Barbara also has considerable credentials on the "institutional" side of photography. She is Studio Manager at Old Town Editions, Alexandria, which specializes in high-end fine art Iris prints. She currently is Director of Multiple Exposures Gallery at the Torpedo Factory in Alexandria, and she previously was Executive Director of the Rock Creek Gallery in D.C. Barbara also is a photography instructor at Northern Virginia Community College (Alexandria campus) and at the Smithsonian.

Given the considerable expertise Barbara brings to the topic of digital printing, this program promises to be very interesting and useful for everyone interested in digital printing. Be sure to attend!!

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Member Profile

Text and photo by Jean Hanson

Martha Reeser



Martha Reeser was an easy member for me to interview since she lives, as I do, in the Rock Creek Woods subdivision of Goodman contemporary houses. Meeting with Martha in her home gave me the opportunity not only to see her photographs, but to view the prize winning collection of porcelain pieces she has hand painted and decorated during the past 17 years.

Martha was born in Caracas, Venezuela. She came to the U.S. with her sister in 1954 to study at a girl's boarding school, Star of the Sea Academy, in Long Branch, New Jersey. After completing her high school education, Martha enrolled at George Washington University to study for a BA degree. Here she became friends with Ralph Reeser, a law student who had been born in Alaska and brought up in Seattle. They were married in 1958, and Martha dropped out of college to become a homemaker.

Her son, Ron, now a math and science teacher in Frederick, Maryland, was born in 1960. Roger, who now lives in Lusby, Maryland and commutes to his technician job in D.C., was born in 1965. Martha has one grand-child, a boy named Kevin.

As a lawyer for the U.S. Bureau of Indian Affairs, Ralph Reeser did a lot of traveling both in this country and

abroad. Martha accompanied him on many trips and used her Canon Eos 650 "point and shoot" to document their travels. She has many albums of pictures from this time.

More recently, she has purchased a Canon Rebel "Ti" film camera with a Tamron 28-300 zoom and a Tamron 2.8 F 90mm macro lens. She has a tele converter, several filters including a polarizer, and a tripod.

She shoots both print and slide film, favoring Fuji chrome 50 or 100 ASA for the slides, and Kodamax 200 or 400 ASA for the prints. She has the later processed at CVS in Kensington. She purchases ready cut mats and sizes her prints to fit. Penn Camera is her favorite place to shop and to ask for help concerning photography.

Martha has also acquired a Canon Coolpix 5400, a 5 mega-pixel digital camera. She is not entirely happy with it's usefulness for macro photography, but admits that she has more to learn. Although she has a computer, Martha only downloads her images and makes CDs. At present, she does not have Photoshop and has not attempted to do her own printing.

Martha's skills in china painting are awesome. She began this as a hobby many years ago – something to do on weekends when the family vacationed at their condo in Ocean City. "Ralph thought I needed a hobby," Martha says.

She first took classes in Virginia, then "everywhere." She traveled to Mexico to learn the raised paste gold and enamel technique of decoration. She studied in Tampa, Florida with a "Master Painter" from Viet Nam who specializes in portraits. Martha has painted portraits of her sons and other persons.

In both 2003 and 2004, Martha won Northern Virginia Porcelain Artists Club Achievement Award as the person "whose porcelain painting has been judged as the most realistic, creative, and artistically beautiful." She sometimes teaches classes in her home, and has given many seminars and presentations. She has also exhibited her work at both the

Montgomery County and Maryland State Fairs, winning ribbons every time.

Martha is also bi-lingual, fluent in both Spanish and English, with some additional skills in Italian. She worked part time for the Venezuelan Naval Attaché as a private secretary and translator for many years.

Martha is still an adventurous traveler. She has recently been twice to Chile where she has a childhood friend. Last November, they ventured to Patagonia, where they saw nesting penguins. In 2002, they traveled by ship to Laguna San Rafael. She shot a lot of film, all with a hand held camera. So far, she has only made CDs of the captures and has not edited them for competition.

As a member of both the NBCC and the Silver Spring Camera Club, Martha won several ribbons last year. She thinks NBCC is well organized and offers lots of learning opportunities. She enjoys the critiques she has received by competing at both clubs as well as the critiques of the work of other competitors. Favorite subjects are scenery and nature, particularly macro photography of plants and insects. Some of her photographs have served as inspiration for her painting.

Martha hopes to acquire more skills in photography and to enjoy the process of learning and the companionship of fellow photographers. When you realize what proficiency she has developed in the art of porcelain painting, you will have to admit that probably nothing is beyond the capabilities of this talented lady.

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Background Images

Want some free backgrounds for your images. Try:
<http://www.photomorphix.com/Free.htm>
or:
http://www.pbase.com/brw_2909



Joshua Taylor, Jr., to be Print Night Judge

Evelyn Jacob

Joshua Taylor's experience includes over 30 years in newspaper and magazine photography, teaching, and workshops. He has worked for the *Northern Virginia Sun* newspaper, and he has taught at the Smithsonian and at the Corcoran School of Art and Design. Relevant to the "Flowers" competition, his recent work includes images of flowers and gardens, and he has extensive experience teaching courses and workshops on flower and garden photography at venues such as the Smithsonian, the U.S. Botanic Garden, and the U.S. National Arboretum.

Joshua is a Fujifilm Talent Team Member and a Past President of the Northern Virginia Photographic Society. His work has received numerous awards—including, most recently, images in the 2002, 2004 and 2005 Stephenson Printing Calendar Competitions. He has participated in shows or exhibitions at the Corcoran School of Art and Design, the Arlington Courthouse, the Arlington Public Library, and the Fuller and d'Albert Gallery. In addition, he has work in the Ballston Holiday Inn permanent collection.

In his brief presentation on October 5, Joshua will show some of his favorite flower and garden images and will present some creative in-camera techniques. For a preview of his work and information about his workshops go to

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

Projection Night Judge: Mary Louise Ravese

Evelyn Jacob

Leaving behind the corporate world, Mary Louise Ravese turned her love of photography into her full-time profession. While she studied photography in programs at University of California, Santa Cruz and Berkeley, Mary Louise cites her personal mentors as making the biggest impact on her success. Specializing in nature and travel photography, her vocation has taken her across the United States and Europe. Her favorite locations include the dramatic landscapes of Alaska, America's national parks, and the fields and hills of Italy and southern France. Mary Louise photographs primarily in color, having mastered a technique derived from Ansel Adam's famous Zone System, which she refers to as the Color Zone System method. She uses both 35mm and 4x5 formats, and is well versed with digital cameras although she continues to use transparencies to create her vibrant and painterly prints.

October, 2005

As a popular photography instructor, Mary Louise regularly teaches photography classes on a variety of topics, but is particularly noted for her teaching of flower photography. Mary Louise's work can be found at art shows from Connecticut to Virginia and has been featured in numerous exhibitions including the Washington Gallery of Photography (Bethesda), Circle Gallery (Annapolis), Gallery 222 (Leesburg, VA), the Round Hill Arts Center (Round Hill, VA), as well as numerous juried art shows near her home base in Virginia. More information can be found online at her web site www.bellavistaphotography.com.

Rule For Mounting and Marking Prints

In recent Club print competitions there were some instances of improper mounting and labeling of prints. If you are going to enter the print competition, please pay careful attention to the competition rules found on page 11 of the Membership Booklet stating the following:

*8. Print Mounting. All prints must be mounted, but mounting need not be done by the competitor. Mount boards may not exceed 16 x 20 inches. **IF OVER-MATS ARE USED, THEY MUST BE SECURELY ATTACHED TO THE BACK MOUNT BOARD.** Prints must not be framed. The competitor's name or title may not appear on the front.*

*9. Print Marking: All prints must have the competitor's name and title clearly printed on the back of the mount in an upright position with an arrow showing the way it is to be displayed. **PRINTS MARKED INCORRECTLY WILL BE SHOWN AS MARKED.** Nothing should be on the back of any mounted print that could damage another print.*

NBCC Digital Fund

Many thanks to members for contributing to the NBCC digital equipment fund. Forty one percent of NBCC members have donated money to the fund to date which made it possible for the club to inaugurate its first year of digital competition. Additional donations are still welcome. If you haven't made a donation (\$20 suggested) yet and wish to do so, please see Carol Lee.

October Field Trip – Renaissance Festival

This month's field trip will take place on Sunday, October 16, at the Maryland Renaissance Festival, 1821 Crownsville Road, Annapolis, MD 21401, (800) 296-7304. The Festival is a recreation of a 16th century English village named Revel Grove, and is set on a beautiful 25-acre wooded site with 85 acres of free parking. The village is comprised of pubs, stages, food booths and more than 130 craft shops. Eat, drink, wander through the village and enjoy the atmosphere. Villagers and courtiers of King Henry VIII populate Revel Grove. Character interaction with patrons is the cornerstone of a visit to the Renaissance Festival. Enjoy the close-up entertainment from a strolling magician, mingle with a mime, or listen to court gossip from a noble Lady - you're part of the show at Revel Grove. The performers all wear a ribboned badge, to distinguish them from costumed patrons.



The Festival is open from 10 am - 7 pm. We will meet at Noon just to the right of the costume rental booth as you face it. Some may want to arrive earlier. If so you can come to the meeting place at noon to meet everyone else. If any one wants to carpool from the Rockville area let me know and I will arrange a meeting place. You may go to the link below for a map of Revel Grove which also shows the place we will meet:

<http://www.rennfest.com/renaissance-festival-map.shtml>.

After you go to the above link click on the Home link for more info about the festival. If you search the website you will find a calendar of events, a list of vendors and photos of previous festivals.

Please email Nancy Garwood if you plan to go at ngarw10305@aol.com with NBCC Field Trip in the subject line or call her cell 301-332-7121. The ticket prices are: \$17 age 16-61; \$15 age 62+; \$8 age 7-15; Free under 6.

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Lending Library

Carl Root

First, the good news. We have recently recovered six of the missing tapes. We have also received VHS tapes, CDs, and DVDs from several members with promises of more to come. Thanks to Sue Oberthaler, Tom Field, and Ross Pierce (and others?) for their donations.

And now, the bad news. There are still six tapes which have been missing in action for over a year. Please check your video library to see if you have inadvertently integrated one or more of these tapes into your personal library. They may or may not have numbers or NBCC property labels.

Creating Great Grayscale Images
Photoshop

Color Correction Made Easy
Photoshop

Masters of Action, Various photographers
Nikon School

Understanding Exposure
John Shaw

Advanced Closeups
John Shaw

Effective Composition (Part 2)
John Shaw

There is still some confusion about the checkout procedure. Please find the individual page in the white three ring binder that lists the tape you want. Write your name and date when you check it out and date it in when you bring it back.

Please don't keep tapes longer than one month and limit your number of checked out items to two. Some items are very popular.

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Did You Know?

Anita van Rooy

1 That when you paint or draw in Photoshop and hold the "Shift" key you can get straight lines connecting two clicks

2 When you use any filter or tool (like the Unsharp Mask or Smart Sharpen) that comes with a preview window, holding your mouse over this window and clicking on it will show you the before and after effect.

3 Control J (Mac: Command J) will easily copy a selected layer or put a selection on it's own layer.

Soft-Focus Effects

Hans Adler

The anonymous tip (suggestion) in the September Lens And Eye for getting a soft-focus effect with nylon stockings reminded me of my own attempts at producing such effects many years ago. With all the emphasis these days on getting sharp digital images it seems an aberration to deliberately make pictures "soft". Nevertheless, there are many ways of achieving diffusion effects, and the tip writer has suggested one (actually two, but I'll concentrate on just one).

Nylon mesh stockings were designed (originally I guess) to make the legs of women more attractive. Now, some photographers use them in front of the lens for similar reasons on other than legs. First popularized in the 1930s and 1940s, the stocking technique gives a consistent and repeatable means of softening the color image (as compared to the often-suggested but unpredictable Vaseline smears).

Most diffusion filters (including nylon mesh) work by spreading the highlight into the shadow areas of the image. In portraits this effectively masks undesirable features such as skin blemishes, wrinkles, and facial hair. They also work well outdoors with backlighting subjects, beach scenes, and fields with masses of flowers. Their effect is greatest at large lens openings and less so as the lens is stopped down, which gives you some control over the degree of softening. But take note that most soft-focus methods also tend to reduce image contrast (the greater the softness, the greater the contrast reduction).

Tiffen used to make (I haven't checked whether they still do) a variety of net-mesh filters that could be mounted on the lens. Screw-on filters of this type are also easily made using a cardboard cut-out ring to which the mesh is glued. I inserted this into a series-type adapter that screwed onto the lens and enabled me to use a single adapter for different mesh rings. I used an oversized-diameter adapter to avoid vignetting.

Stocking filtration has a tendency to produce halo-like effects (depending on the mesh orientation) if the mesh pattern is square. I found that with tulle fabric having a hexagonal pattern the halo effect could be minimized but the softness retained. However, for my more serious portrait work I preferred using Softar filters.

Tulle is commonly used for veils and wedding dresses and can be obtained from Hancock Fabrics on Frederick Ave. in Gaithersburg. Prices, there, vary from about \$2 to \$5 a yard. At a 72 inch width you can supply all of NBCC and you won't have to wait until your (or your ladyfriend's) stockings wear out. It comes in several color shades and mesh sizes. G Street Fabrics also carries it. They have it in various colors but only one mesh size at \$2.79 per yard 72 inches wide and \$1.98 54 inches wide. Check their "linings" department. I used the black tulle since it doesn't impart any color to the picture.

I haven't seen any indication that soft-focus filters can not be used with digital equipment, but some filters, including soft-focus and diffusion, can affect the accuracy of the autofocus function of cameras and lenses in general. If this is the case with your camera, the simple remedy is to switch to the manual focus mode or focus automatically before attaching the filter. Some digital camera lenses are evidently made without screw threads for attaching filters so be alert for this before making a purchase.

Also, note that the very wide angle lenses typically used with digital cameras can vignette easily when filter mounts are attached. In this case, the stocking stretched over the lens (as suggested in the September Lens And Eye) may be the solution.

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Inadvertently Left Out.

I am sorry that I inadvertently left out an image from those submitted for the images taken by members over the summer. Following is a delightful image from Jim Hawkins. Sorry Jim.



Photographing Fall Foliage

The time for photography of the fall foliage around the country is here. What should be considered when planning that trip to the "golden colors"? Following are some random tips found on various web sites.

A polarizing filter will help when you are at 90 degrees to the sun.

More brilliant colors can be obtained by shooting the photos after a rain. The air is clear, the leaves are clean, and the colors will be more vibrant.

Place an overhanging branch or bough from a nearby tree in the sky to hide plain sky. This also gives the photo some depth so the viewer will have more of a feeling of being there

You can also use a road, or fence, or a brook in the foreground to lead the viewer's eye into the picture.

When taking fall foliage photos, don't overlook the obvious such as a brook with leaves floating in it

How about a pumpkin patch or pumpkins piled up for sale with leaves scattered all around?

Try to catch some kids raking leaves or playing in huge piles someone else has raked.

Use your imagination, and don't limit yourself to just those photos of grand vistas. Find a poplar tree with its golden leaves attached; go to the base of the tree and shoot up--with a nice blue sky as a background you will end up with something very nice.

Be imaginative and creative and try to look at all prospective subjects from every conceivable angle. Try to photograph things from an angle or vantage point different from the way we normally view it. For example, when was the last time you laid down on your belly and looked up a brook? Probably not for a long time if ever! Try it; the results are astonishing. That is what makes for interesting and prize-winning photos. Whenever we can photograph a common subject from a vantage point from which we do not usually see that subject, we take the chance of owning a prize-winning photo.

Fall color enhances landscape photos. It does not make them by itself. There is also no perfect weather for fall color photos. You'll read that close-ups work better than sweeping panoramas. You'll also hear the opposite. Similarly, some pundits recommend clear days with bright sunshine for best results, others extol the virtue of cloudy days that make the colors "pop" more in lower contrast lighting.

*Color and light. It's only color and light; from the French Pointillist painter Georges Seurat, as fictionalized in the lyrics of *Sunday in the Park With George*, the Broadway show by Steven Sondheim.*

Brilliant fall colors--whether you see them in bright sun or pale fog, whether you see them at the start of the season or at the end--please the brain. Good feelings, which the scientists call "endorphins" suffuse your grey matter. You feel better just for taking in the scene. You are at one with nature. Who cares how far you traveled? Who cares how much this vacation is costing you? You take your camera out of the bag. You shoot a roll or three of film.

You still need to be clear about what is your subject before you take the photograph

Make your subject large and put it in the front of the frame. This will work with certain types of close-ups, but for many fall color photos the color will be in the background. Consider using reflection and framing techniques where possible. Also consider using framing devices and converging lines to call attention to your subject.

Some photographers swear by enhancing filters, while others use graduated density filters to modify the brightness of the sky as compared to land.

Don't stop shooting if the wind starts to blow. Leaves blown through the scene can help tell the story. We confess that we've even set up shots where leaves were tossed into the air by an assistant outside the frame. (*Never in NBCC of course!*)

Try using flash on camera and a slow shutter speed. The slow shutter can give a stream a pleasant "angel-hair" effect and overall illumination, while the flash can light the branches of trees in the foreground, giving the photo a feeling of sharpness that doesn't really exist.

First and foremost, is to know the subject of your photography. In the case of all landscapes you would want to look for subjects that capture the theme of autumn. So, before you snap your picture, think about what in the scene in front of you typifies fall. Is it the color of the trees? Is it the leaves on the ground? Emphasizing the elements that say "fall" in your photos, and removing the elements that distract from your subject, is the first step towards taking great autumn images. Be careful that in your joy in viewing a riot of bright color you don't overlook telephone wires, bare branches or other elements that will detract from the photo.

Adjustments to the 2005-6 Pink Booklet



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Names to add to the Pink Book:

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Changes to the Pink Book:

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National Wildlife Refuge Photo Contest

The National Wildlife Refuge Association and Swarovski Optik North America announce **the 2005 Refuge Photo Contest** a digital photo contest to showcase America's national wildlife refuges.

Contest Rules: You can submit your National Wildlife Refuge System images on the NWRA website. There is no entry fee. Images can be of birds, mammals, insects, fish, other animals, plants, people, or refuge scenery. Up-loads must be completed by Midnight Eastern time on December 15, 2005. Results will be announced on March 14, 2006 -- the 103rd anniversary of the establishment of the first national wildlife refuge! Winning entries will be selected by two rounds of judging. The first round will select up to 200 images to be included in the NWRA Refuge Image Library. The second round will result in the selection of the top prize winners. For details please visit <http://www.refugenet.org/contest/ContestHome.html>.

The Life Of A Dust Brush

Hans Adler

Ever wonder why the brushes commonly used to clean lint and dust from slides and negatives have a limited useful life? Well, probably not, but here goes anyway.

Dust removal brushes such as Staticmaster usually have an expiration date stamped on the handle. Pay attention to it, because by the time that date is reached the brush will have lost most of its cleaning power. The active ingredient in these brushes (at least in Staticmaster's) is polonium-210, and the dust removal power is due to the emission of alpha particles, a form of radioactivity. Polonium-210 is a naturally occurring substance. It is one of the many elements that result from the radioactive decay of uranium, which also include radium and radon (the radioactive gas that caused such a stir as a home contaminant a few years back).

Polonium-210 is radioactively unstable. Its decay rate and life span are measured in terms of its half life, which is the time it takes for one-half of any amount of it to, well, for want of a better explanation, effectively disappear, i.e., be converted to a different element (usually referred to as its daughter product).

The half life of polonium-210 is 138.4 days. That means that one-half of what is here today will be gone (have radioactively decayed) in 138.4 days. Then it takes another 138.4 days for one-half of that remaining amount to have decayed. After about 10 such events (i.e., half lives), for all practical purposes only a vanishingly small amount still remains. This decay process accounts for the limited useful life of the brush.

Polonium-210 decays to lead-206, which is one of the isotopes of lead, thereby adding to the earth's burden of primordial lead (lead that's always been on the earth since it was formed as a planet). It does this by emitting alpha particles, a potentially dangerous form of radioactivity (alpha particles are what make radon and its polonium descendants in the decay chain carcinogenic substances, accounting for health hazard concerns). Alpha particles also have their good side. For us photographers, they effectively neutralize the static charge that causes dust to glom onto film.

Note: Not all brushes work this way. Some (usually the cheaper ones) simply physically brush off the dust. Check the label;



exhibitions



Christine Bowles Exhibit

ArtWorks at Woodhall presents an exhibit of nature photographs by Christine Kent Bowles on display through September 30, 2005.



The exhibit is located at Woodhall Wine Cellars, 17912 York Road, Parkton, Maryland, 410-357-8644, www.woodhallwinecellars.com

Directions: 695 to I-83 North to Mt. Carmel Rd (exit #27) East to York Rd. North on York Road 2 miles to Woodhall on left

Manassas Camera Club Members Exhibit

Six members of the Manassas Warrenton Camera Club have been invited to share exhibit space at the Manassas Center for the Arts with six members of Manassas Clay, a pottery cooperative. This promises to be an excellent event. Please check the web address to view some of the photographs and to learn more about the exhibit: http://www.mwcc-photo.org/events/exhibits/timing_is_everything/index.shtml.

The exhibit, *Timing is Everything*, is located at the Manassas Center for the Arts, 9419 Battle Street, Manassas and runs through October 31, 2005. Gallery Hours are Mon-Fri., 10am-5pm; Sat 1-5pm Admission Fee: none.

Exhibit at Historic Museum

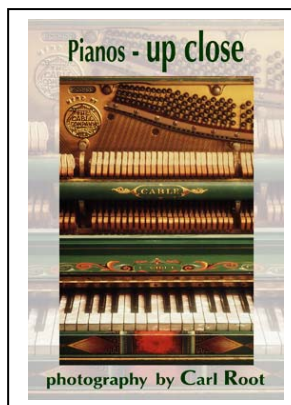
The Sandy Spring Museum will present an exhibition of contemporary "sprayed ink" photographs. Sprayed ink is a new technology for photographic printing which is sometimes called Giclee or inkjet. All photographers in this show have used special dye and pigment inks on watercolor papers. Organized and curated by Bert GF Shankman, an expressionist flower photographer and master printer,

it will include the works of 16 artists. Some locally known artists in the show are Danny Conant, Libby Cullen, Min Enghauser, Judith Goodman, Colleen Henderson, Allan Hockett, Barbara Southworth, Barbara Tyroler, and Frank Van Riper. The photographs are in both black and white and in color and include among others: images of historical architecture; x-ray pictures of flora; Nepalese portraits; and panoramic landscapes. At the Opening Reception most of the artists will be available to discuss their work.

Opening Reception on Sunday, September 25 at 2 – 4 PM. Admission is free. The show will be on display from September 21 – December 21, 2005

Carl Root Exhibit

Carl Root's exhibit, *Pianos Up Close*, continues at the Robert E. Parilla Performing Arts Center, Montgomery College, Rockville, through December, 2005. The ticket office is open Mon-Fri, 10-6. Just knock and they'll let you into the lobby.



Carl says you'll recognize a few prints from the "1908 Kimball" series as well as the "Colorful Keyboard" stained glass window session, but he's also been hard at work during the last few months shooting at least a half dozen other pianos that have never been submitted for critique or entered in competition. Don't miss this wonderful

opportunity.

Colleen Henderson Exhibit

Last year's end-of-year judge, Colleen Henderson has an exhibit, *Color of the Cape*, currently showing at Multiple Exposures Gallery, at The Torpedo Factory Art Center, 105 N. Union Street #312, Alexandria, VA 22314, 703-683-2205. Open Daily 11am-5pm. The show runs through October 2, 2005. *Hurry!*

Reminder: Check out the Lens and Eye on our web site. <http://nbccmd.tripod.com>. Everything's nicer in color!

Irving Penn Exhibit at National Gallery:

Since the early 1960s, American photographer Irving Penn (born 1917) has made a limited number of platinum prints of his most celebrated photographs. This exhibition will present some 83 platinum prints given by Penn to the National Gallery of Art in 2002. Featured will be many of Penn's best works, including his portraits of Pablo Picasso, David Smith, Saul Steinberg, and Marcel Duchamp; studies of indigenous peoples in New Guinea and Peru; provocative still lifes; and influential fashion studies.

Penn's gift to the Gallery, and the organization of the exhibition, is based on a series of 17 photographic collages entitled *Platinum Test Materials*. A meticulous craftsman, Penn has experimented extensively to make prints with remarkably subtle, rich tonal ranges and luxurious textures. Each of the *Platinum Test Materials* consists of six to ten randomly arranged test strips that Penn made prior to creating his finished platinum prints. The corresponding finished prints make up the rest of the exhibition. With their odd juxtapositions and rough quality, the *Platinum Test Materials* provide a provocative new way to approach Penn's work.

The exhibit can be found in the National Gallery West Building and runs through October 2, 2005. Hurry!

Altered Landscapes at National Academy

By the mid-1970s a small group of photographers, including Robert Adams, Lewis Baltz, Joe Deal, Bernd and Hilla Becher, and Frank Gohlke began to challenge the traditional view of landscape photography. In their influential exhibition at the George Eastman House in 1975 titled *New Topographics: Photographs of a Man-Altered Landscape*, these photographers focused on contemporary industrial culture – land transformed and affected by human presence. Collectively, they rejected the approach of viewing landscape simply for the “sake of art,” isolated from the context of culture. For the *New Topographics* photographers, landscape photography needed to reveal a distinct artistic viewpoint in response to the specific content of the imagery.

The Nevada Museum of Art's Altered Landscape collection takes *New Topographics* as its starting point. The collection aims to trace the different trajectories taken by contemporary landscape photographers over the past three decades. From the outset, the Altered Landscape collection was inten-

ded to have a critical and theoretical edge, exploring the diverse strategies taken by landscape photographers in articulating their views of the environment. The collection also focuses on a range of subjects within the landscape, including earthworks, environmental crises or natural disasters, and land development among others.

The concept of the Altered Landscape, seen here as a phenomenon partially emerging out of the American West, is in fact being explored throughout the world in a range of different ways. Land use is a global issue. For the Nevada Museum of Art, the Altered Landscape represents a way of assessing our environmental history and sense of place. This collection is being assembled to contribute to the ongoing debates over land use.

The exhibit can be found at the National Academy of Sciences, Entrance at 2100 C St, NW and runs through October 15, 2005. Exhibition receptions will be held on November 17, 2005 and January 19, 2006; 5 – 8 p.m., Keck Center of The National Academies, 500 Fifth St NW, First Floor Gallery

New York Photo Expo

The 2005 Photo Plus Expo, a Photography & Design Conference, offers over 100 photography and design seminars and hands-on workshops taught by world-renowned experts with a focus on **cutting-edge innovations in digital imaging products and techniques**. You'll find information-packed, idea-generating sessions at the only conference in the country that's 100% focused on photography, design & imaging. The Expo is located at the Jacob Javits Convention Center, New York. For additional details go to:

<http://www.photoplusexpo.com/ppe/index.jsp>

Copyright Information

Recently there have been some discussions in the club about photographic images and copyrights © . The US Copyright Office has made available a web site with publications that report more than you will ever want to know about copyrights. If you are interested check out: <http://www.copyright.gov/circs/>.



Results of Competition for September 2005 – Open, No Date

Prints

Judge: Bob Tope

Black and White, Novice – 3 entries

1st Haley Pepper Pirate village

Black and White, Advanced - 15 entries

1st Chuck Bress Homeless
 2nd Chuck Bress Wilson School Desks and Books
 3rd Ross Pierce Natalya Kicks Back
 HM Pat Bress 3 Trees in the Vineyard
 HM Bob Peavy South Miami Beach

Color, Novice – 21 entries

1st Bob Dargel Standing at Attention
 2nd Don Burgess Harper's Ferry Spires
 3rd Luis Bustillos Thanksgiving
 HM Luis Bustillos Butterfly
 HM Ann Jorgensen Alone
 HM Ann Jorgensen Old Machinery
 HM Don Burgess Frederick Hayes Farm

Color, Advanced - 55 entries

1st Alan Sisen Yucca and Sand Dunes
 2nd Les Trachtman Twin Mandavilla
 3rd Carl Root 02 #10
 HM Don Haller Maria
 HM Cecil Torrico Light House
 HM Alan Sisen World Trade Center, Tribute in Lights
 HM Alan Sisen Golondrinas
 HM Evelyn Jacob Resting
 HM Roy Sewall Lone Kayaker
 HM Carl Root Twelve Windows

Altered – 20 entries

1st Anita van Rooy Leopard 1
 2nd Carl Root Self Portrait #2
 3rd Bill Ho Suzhou Scenery
 HM Alan Sisen Palouse Brown Barn
 HM Bev Gordon Questions
 HM Anita van Rooy Columbine
 HM Alex Guo Welcome Pine

More Advances in Digital

The advancement of digital photographic techniques into traditional film areas continues. Recently the *Washington Post* (September 17, 2005) had an article reporting that "a new study has found that digital mammograms are better than standard film mammograms at identifying breast cancer in women that are younger than 50, have not gone through menopause or who have dense breasts." Images are captured digitally instead of film similar to how digital cameras differ from film cameras, e.g. contrast manipulation. The example photographs shown in the *Post* article were impressive.

Slides

Judge: Sherwin Kaplan

Novice – 19 entries

1st Haley Pepper Sailmaker
 2nd Ann Jorgensen Silent Water
 3rd Bob Dargel Eyes
 HM Bob Dargel Trees on Tree
 HM Jack Mazurkiewicz Tioga Lake
 HM Jean Hanson Elephant Foot

Advanced - 61 entries

1st Chuck Bress Chair and Table
 2nd Kent Mason Corner Reflection
 3rd Barbara DeLouise Fern in Ice
 HM José Cartas Grand Prismatic Springs
 HM Kent Mason Nature's Curves
 HM Carl Root Steinway #1
 HM Carl Root Silos #1
 HM Barbara DeLouise Pokeweed
 HM Lester LaForce East Port, MD
 HM Ross Emerson Ghosts

Electronic

Judge: Sherwin Kaplan

Novice – 12 entries

1st Jean Yuan Red Berry in Snow
 2nd Don Burgess Route 28 Barn
 3rd Jean Hanson Bad Water
 HM Melissa Clark Dumbarton Oaks Spring Trees

Advanced - 37 entries

1st Evelyn Jacob A Wake
 2nd Anita van Rooy Delicate Iris
 3rd Tom Field Takeoff Trails
 HM Tom Field Key Bridge Wide
 HM Alex Guo Great Wall
 HM Don Haller Black Butterfly
 HM Don Haller Flying Dog
 HM Tom Sullivan Boat and Rope
 HM Roy Sewall Icelandic Valley
 HM Alan Sisen Belvedere Dawn

Altered - 14 entries

1st Don Burgess Sellman Silo
 2nd Gordie Corbin Cormorants at Sunset
 3rd Alan Sisen The Clump
 HM Gordie Corbin Nature's Miracle
 HM Jim Hawkins Iwo Jima Dawn



Cumulative Scores for 2005-2006; Thru September, 2005

Black and White Prints

<u>Novice</u>	
10	Haley Pepper
<u>Advanced</u>	
19	Chuck Bress
8	Ross Pierce
6	Pat Bress
6	Bob Peavy

Altered Prints

16	Anita van Rooy
9	Carl Root
8	Bill Ho
6	Bev Gordon
6	Alex Guo
6	Alan Sisen

Color Prints

<u>Novice</u>	
15	Don Burgess
14	Luis Bustillos
12	Ann Jorgensen
10	Bob Dargel
<u>Advanced</u>	
22	Alan Sisen
14	Carl Root
9	Les Trachtman
6	Don Haller
6	Cecil Torrico
6	Evelyn Jacob
6	Roy Sewall



Slides

<u>Novice</u>	
14	Bob Dargel
10	Haley Pepper
9	Ann Jorgensen
6	Jean Hanson
6	Jack Mazurkiewicz
<u>Advanced</u>	
15	Kent Mason
14	Barbara DeLouise
12	Carl Root
10	Chuck Bress
6	José Cartas
6	Lester LaForce



Novice Electronic

10	Jean Yuan
9	Don Burgess
8	Jean Hanson
6	Melissa Clark

Advanced Electronic

14	Tom Field
12	Don Haller
10	Evelyn Jacob
9	Anita van Rooy
6	Alex Guo
6	Roy Sewall
6	Alan Sisen
6	Tom Sullivan

Altered Electronic

15	Gordie Corbin
10	Don Burgess
8	Alan Sisen
6	Jim Hawkins

Photo Contest

Submitted by Barbara DeLouise

The Chesapeake Bay Foundation (CBF) is sponsoring its first **Save the Bay Photo Contest**. This contest is open to anyone, of any age. CBF **seeks photographs that illustrate the positive and negative** aspects of the Bay and its rivers and streams, from Pennsylvania to Virginia, from the Shenandoah Mountains to the Delmarva Peninsula. **Images depicting the people, wildlife, recreation, farms, industries, and pollution** within the watershed region will all be considered. Submissions will be accepted online and by mail no later than **October 31, 2005**. Photographers may submit up to 5 photos for consideration. All photos must be in JPG format. For more info check their web site at: cbf.org/photocontest.

Storing CD's

The following is from Tim Grey's column and is reprinted with his permission: www.timgrey.com.

I would like to store some back-up CDs and a back up HD in a garage that is neither heated nor air-conditioned. What are the temperature and humidity parameters for storage of each of these two types of media?

The recommended optimal storage conditions for optical media (including CD and DVD) are 25-degrees Celsius (77-degrees Fahrenheit), 40% relative humidity, under dark storage conditions (minimal or no light). Obviously

this is very specific, and in a location that lacks air conditioning you aren't going to maintain that consistently. The key is that extremes of light, humidity, and temperature can damage the media, so these are to be avoided. In general, I would recommend dark storage to the extent possible, a water-tight storage environment with minimal variations in humidity, and moderate temperatures. Definitely avoid freezing or particularly high heat, but the closer to an average of around 77-degrees Fahrenheit you can maintain, the better. Whether this is possible in your garage depends in large part on where you live (because of weather conditions year-round) and how well insulated your garage is (to help maintain more consistency of the conditions). In my experience, a garage is not a great place to store this media reliably, and a closet or other location inside your home is probably a safer bet.

For hard drive storage the same basic guidelines apply. The media is sealed inside the drive itself, so light isn't an issue. Humidity also isn't as significant a concern, though still something of a concern as the drive won't necessarily be sealed perfectly. Temperature can still be an issue though. This tends to be more a matter of drive mechanics than actual storage reliability, but I would still recommend using the same target storage conditions as for optical media. An additional consideration for magnetic media such as hard drives is that you need to keep them away from strong magnetic fields, such as you'll find with stereo speakers and other components containing magnets.



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