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The Lens and Eye

Volume 41 Number 4

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North Bethesda Camera Club

December, 2005

Calendar

December, 2005

- 3 Field Trip: Washington Nat'l Cathedral
- 6 PCR: 7:00 pm.
- 7 Print Night: 7:30 pm.
Judge: Gay Cioffi.
Hospitality: Stu Mathison, Linda Wang,
and Jim and Virginia Render.
- 12 Print Critique: Bresses: 7:30 pm.
- 14 Projection Night: 7:30 pm.
Judge: Don Becker.
Hospitality: Carol Lee, Jean Hanson.,
and Bob Peavy.
Gallery: Pat Bress.
- 15 Visual Design: 7:30 pm, Kent Mason's.
- 19 Photo Critique; 7:30 pm, Kent Mason's.
- 21 Board Meeting: 7:30 pm. Emerson's

Please Note: No Program this month

January, 2006

- 3 PCR: 7:00 pm.
- 4 Print night: 7:30 pm.
- 11 Projection night: 7:30 pm.
- 16 Photo Critique; 7:30 pm, Kent Mason's.
- 18 Board meeting: Mason's: 7:30 pm.
- 19 Visual Design: 7:30 pm, Kent Mason's.
- 23 Print Critique: Bresses: 7:30 pm.
- 25 Program/Workshop.
- TBD Field trip.

Competition Assignment:

Open

Any photograph taken on or after June 1, 2004.



Don Becker to be Projection Night Judge

Jim Hawkins

Donald A. Becker is a retired nuclear analytical chemist from the National Institutes of Science and Technology (NIST). He has been involved with photography for 55 years, since grade school. Don's involvement with photography led him to a major in chemistry in college. He is the owner/manager of Don Becker Creative Images Photography (1976 – pre-sent). Don is a Faculty Member (1983 - present) and Associate Director: (1991 - present) of the Washington School of Photography, and teaches a number of one day workshops there on subjects such as lighting, glamour, macro, digital, and the zone system. Special personal photo areas of interest include artistic photography of dance & gymnastics, photography of the human figure, special B&W photo techniques, and digital photographic techniques.

Don has been a member of the Silver Spring Camera Club for 44 years (1961 - present). He has won over 100 ribbons, medals and trophies in various photo competitions. Don's latest adventure is jumping into the area of the digital world. He is transitioning into the digital world and has some observations about the experience. Don's website is at: <http://www.donbeckerphoto.com>



New Members

Scott Modlin
5702 T4 Brewer House Circle
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301-230-2629
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Keith Reilly
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Catherine Honigsberg
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Snow Policy

See Page 9 for a complete description of NBCC snow policy.

Member Profile

Text and photo by Jean Hanson



Evelyn Jacob

Through her photographs, Evelyn Jacob is making a new beginning. She is moving from the “left brain” activities of her career as a college professor to focusing on “right brain” creativity, and she is finding the transition challenging and invigorating.

Evelyn was born in Cincinnati, Ohio, and lived there her first 18 years. After graduating from high school, she attended a women’s college in Cincinnati for one year, then transferred to Ohio State University to complete her undergraduate work. She came upon her major in Cultural Anthropology somewhat by accident. She needed to meet a course requirement at OSU and so took a beginning class. It felt like such a good “match” to her interests and aptitudes that she took three courses the following quarter and then declared cultural anthropology as her major.

One of her professors encouraged her to apply for graduate school and fellowships. After receiving a three-year federally-funded fellowship, she attended the University of Pennsylvania in Philadelphia. Her field of interest was cultural diversity in the Uni-

ted States. She spent a year doing field work in Puerto Rico and wrote her dissertation on cultural influences on children’s learning at home and school.

In 1977, with her Ph.D. in hand, Evelyn won a one year fellowship from the American Anthropology Association to work on Capitol Hill as a legislative assistant. There she worked primarily on education legislation. She then spent three years with the Center for Applied Linguistics doing research related to her dissertation and to literacy on the job. Four years out of graduate school, she decided she would rather teach than research fulltime and, also, that she wanted to stay in the Washington, D.C. area. “I had Potomac Fever,” she said. “I really liked living here.”

In 1981, she secured a position at George Mason University teaching “Qualitative Research Methods.” Through the years, she has developed other courses for George Mason including some to help teachers understand and address cultural diversity in the classroom. She just recently retired from her career.

In 1982, Evelyn met her future husband, Bruce Davis, when they both were in a training session to lead singles’ discussion groups. They dated for several years and were married in 1985. Bruce is a lawyer, specializing in commercial real estate. Coincidentally, he, too spent some of his early years in the Cincinnati area. Evelyn and Bruce share a love of photography. Bruce is also an NBCC member but does not regularly compete.

Evelyn’s interest in photography began at an early age. She owned a “Brownie Box” camera and took snapshots of family and friends. While in graduate school,

she got her first 35 mm. camera, learned to develop and print in the wet darkroom, and used photographs to document her research projects. Her Ph.D. thesis was accompanied by her own black and white images.

Evelyn and Bruce enjoy traveling, hiking and birding. Ten years ago, Bruce purchased his first 35 mm camera, a Nikon 8008, to take pictures of birds. Soon after that, Evelyn upgraded her camera to a Nikon N70. Photography began to eclipse birding and hiking as their main outdoor activity and they both moved up to Nikon N80s. Then, a year and a half ago, they purchased one Nikon D70 for them both to try. In February, Evelyn bought her own D70 and learned to use it (with Bruce’s help) by making it her exclusive camera on a trip to Captiva and Sanibel Islands. She has not shot film since.

Evelyn’s favorite lenses include a Nikon 70-200mm VR, with a 1.4 teleconverter, and 105 and 205mm macros. She also borrows Bruce’s 24-120mm VR wide angle lens for scenery. She uses a Gitzo carbon fiber tripod with an Arcatech ballhead. She is currently processing photos in Photoshop CS2 and printing on an Epson 2200.

Favorite photo subjects are nature, scenery and flowers. She photographs flowers both indoor and out and often uses a macro lens to add variety to her images. Sometimes alone, and sometimes with Bruce, she has taken classes with Tony Sweet, John Shaw, Elliott Cohen and Kent Mason. She enjoys the learning process and welcomes opportunities to improve her images.

Evelyn maintains a portfolio on the “Second Sight” website. This is a support organization for

women photographers in the D.C., Md. and Va. Sue Oberthaler, Shereen Kopp, Beverly Gordon, Barbara DeLouise, Carol Leadbetter, Victoria Restrepo, Sigrid Vollerthun and Tatiana Watson are also members.

Even though she has won awards in both the Advanced Electronic and Advanced Print categories, competition is not the foremost motivation for Evelyn. She doesn't necessarily create images to compete, but rather for the pleasure of making them. She is trying to decide how best to develop and share her images. She would like to produce a body

of thematically related works as a "next step" in her photography.

She also has an idea for a book to be entitled "New Beginnings", to show how a Springtime flowering of talent can occur in the Autumn of life. She would couple images in color with pertinent text from poets, novelists, and spiritual leaders. She is researching quotes and producing some special images. She is also developing presentation and book-making skills.

Evelyn feels that such a volume would be a great gift for fellow "boomers" who are entering

retirement or experiencing other major changes in their lives. It sounds like this "work in progress" might also be an outstanding subject for a future program night presentation at the NBCC.

Print Night Judge

Unfortunately a write-up for the print night judge, Gay Cioffi, was not available at the time of publication. If we get a write-up before the competition night, we will post it on the club web site:

<http://nbccmd.tripod.com>.

NBCC Electronic Image Archive

Stu Mathison, EICC Chairman

Beginning in 2005, the Electronic Image Competition Committee of NBCC began maintaining an Archive of electronic images and electronic slide shows submitted to competitions and exhibitions. The intent of this electronic Archive is to build a proud legacy of photographic excellence representing some of NBCC's best work through the years. It provides an invaluable resource for member education, Club publicity, and other benefits. The Archive will not be used for any commercial purpose, and the NBCC Board has established policies and practices to protect the contents from loss or unauthorized use. Of course, members are not required to participate, and can elect to exclude their works from the Archive. The details of the Archive Policy are posted on the NBCC website at: <http://nbccmd.tripod.com/id114.html>

The Archive Policy will be effective immediately and will be reviewed in the late spring to determine if any changes are required for next year.

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



Book Suggestions from Mary Louise Ravese

When Mary Louise Ravese judged our competition in October, as part of her opening presentation she suggested a list of books that she felt were very good for flower photography. For those of you who didn't get this list it is published below:

- Fine Art Flower Photography by Tony Sweet
- Flora Photographica: Masterpieces of Flower Photography from 1835 to the Present by William A. Ewing
- Flowers by Robert Mapplethorpe
- Flowers : Portraits of Intimacy by Adam Kufeld
- Golden Poppies of California by George Lepp
- The Complete Guide to Close-up & Macro Photography by Paul Harcourt Davies
- How to Photograph Close-ups in Nature by Nancy Rotenberg & Michael Lustbader
- Closeups in Nature by John Shaw
- Photography And The Art Of Seeing by Freeman Patterson

NBCC Snow/Inclement Weather Policy

Our regular meetings and workshops will **usually** be cancelled if snow or inclement weather has caused the cancellation of Montgomery County Schools. **However**, if conditions have improved considerably before meeting time, they may be held. If you are uncertain call one of the officers of the club listed on page 2 of the pink booklet or on the back page of the newsletter, or check the NBCC web site for the status.



Photo Essay Night – March 29, 2005

Stu Mathison, EICC Chairman

As photography becomes more digital and electronic, so NBCC is evolving with the times. For years NBCC conducted a Slide Essay Night, which consisted of slides with dual projectors and accompanying music. Last year a mixture of slides and pure digital shows were presented. Starting this year the NBCC Board has decided to have an all-electronic Photo Essay Night which will be held on Program Night, Wednesday, March 29, 2006.

Schedule:

Indication of interest – by Dec 31, 2005

All members are invited to indicate by year end their interest in submitting electronic photo essays to the Electronic Image Competition Committee (EICC), which will be coordinating the event and assisting participants. Members are requested to indicate the topic of their essay, the software they plan to use to prepare/present the essay, and the expected duration (e.g., number of images and time duration, if known).

Based on the indications of interest, the EICC will determine if there are too many or too few photo essays and react accordingly. In January, the EICC will confirm the acceptance of the photo essays and request a firm commitment from the submitters.

Preliminary photo essay submission – by Jan 31, 2006

Members should submit their photo essays in preliminary form by the end of January 2006. The preliminary essays may optionally include a brief written introduction that explains the background of the photo essay.

Final photo essay submission – by Feb 28, 2006

Final essays and optional written introductions must be completed by Feb 28, 2006. Based upon the final submissions, the EICC will prepare a written program for photo essay night listing the essay titles, the maker, and possibly other information of interest, such as the musical accompaniment.

The EICC will test each essay on the NBCC laptop/projection equipment to verify proper operation, timing, and to determine the final sequence for presenting the essays. Past experience with slide shows suggests that further adjustments/corrections may be required, in some cases, to finalize the slide shows.

Software

There are many software programs for creating slide shows, but the EICC cannot check them all out and ensure they will work with our projection set-up. There are many possible differences that can detract from the presentation or cause problems or failure. Therefore the EICC recommends and supports three excellent and popular software programs which support slide shows (ProShowGold, Photo-shop Elements 3.0 and 4.0, and PowerPoint 2003 and later versions). If a member wants to use other software he/she certainly can. However, the member should have good reasons, and should know the EICC may offer no technical support for that other software. And what-ever software is used, it must satisfy certain technical requirements, such as supporting the use of two monitors (since our projection set-up uses the laptop monitor for control, and the projector for display of the slide show).

The individual members will have the primary responsibility for selecting the software to use, and for organizing their slide shows. The EICC will provide technical assistance, if requested. Members with experience preparing electronic slide shows are requested to notify the EICC and to indicate their particular software experience, so that they may be called upon to assist other members in preparing their slide shows.

To allow for the maximum number of electronic photo essays, all essays will be presented using the NBCC laptop. Ideally, all submitted essays should be "self-executing" files.

Preparing photo essays using these programs is straightforward and described in the software instructions. The EICC will provide supplemental information, as required, on using these programs to prepare photo essays. This information will be posted on the NBCC website.

Duration and Format

Based upon past experience, the appropriate amount of time to present a photo essay should not exceed five minutes, and the typical number of images per show should not exceed 50-60. Where two individuals combine their images to produce one photo essay, the five minute limit will be relaxed. But please keep in mind that overly long photo essays will lose the attention of the audience. Each photo essay may be prefaced by a short written introduction, but this is not required. We believe that approximately 20 photo essays could be accommodated on photo essay night.

Photo essays must include music or narration, and may include very minor amounts of graphic or text elements, but should be primarily photographic, and exclusively made up of the member's own images.

Further formatting instructions will be posted on the NBCC website.

Support

Members are responsible for preparing their own photo essays. The EICC will provide technical assistance, if required.

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December Field Trip – National Cathedral

Text - Nancy Garwood; Photos – Tom Sullivan

This month's field trip will take place on Saturday, December 3, at the Washington National Cathedral,

Plan: Meet at 8:45 AM (for those who responded by the deadline) in the Parking Lot on South Road. We have been invited to join the Northern Virginia Camera Club in being able to gain early entrance to the Cathedral an hour before it opens to the public. If you didn't make the deadline you can still join us at 10 AM when the Cathedral opens to the public.

Did you know that the Cathedral is the 6th largest in the world and took 83 years to build? That's right....and it is right here in our own metropolitan area. The Cathedral's center tower is as tall as a 30 story building. The exterior of the Cathedral is almost the length of two football fields. Woodrow Wilson and Helen Keller are interred there along with more than 150 others. It has 110 gargoyles and many beautiful stain glass windows. There are also many surprises in the woodwork, stonework,



ironwork and stained glass. See how many unusual things you can find. Tripods are allowed....just use good judgment in not blocking access to other visitors.



The 59 acres surrounding the Cathedral also contain a Greenhouse Shop, Herb Garden and Museum Shop. There is the "Bishop's Garden" which has some plants dating back to 1813.

For more interesting facts point your browser to: <http://www.cathedral.org/cathedral/discover/facts.shtml>

We plan to meet at 8:45 AM at the parking lot on the south side of the Cathedral. It is on South Road (a one way road) off of Wisconsin Avenue. Parking is free. See map at the following link.

<http://www.cathedral.org/cathedral/discover/theclose.shtml>

If the lot is full there is non metered parking on residential streets near the cathedral but pay attention to restrictions. A donation is not required but it might be good to know that The Cathedral relies entirely on private support and receives no government or national church funding.

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Ross Emerson suggests this slightly modified quote from James Faulkner is very pertinent to our hobby –
That's all any photograph (story) is. You catch this fluidity which is human life and you focus a light on it and you stop it long enough for people to be able to see it.

Digital Magnification Factors

Hans Adler

If you've gotten the impression now that you're shooting with a digital Nikon D 100 or D 70 (or any other camera with a magnification factor of 1.5 or 1.6, or thereabouts) that your 300 mm lens has suddenly blossomed into a 450 mm lens, guess again.

Want to see what's actually happening? Let's put an imaginary screen where the film plane (i.e., sensor) is in your camera, and let's assume that your 300 mm lens fills the entire screen with the subject you've focused on. Now let's replace the screen with a digital sensor of the same size. The sensor will then record exactly the same amount of subject area as projected onto the screen by the 300 mm lens.

Next, let's replace the full-size sensor with one two thirds its size. The sensor is now seeing a much smaller portion of the image area projected by the lens. The effect, however, is that you've focused much closer on your subject because you see less of it. The illusion is that you've magnified it, but you really haven't. Actually nothing in your image has gotten bigger. Everything stays the same size. There has been no subject magnification or increase in lens focal length. Your 300 mm lens has not magically turned into a 450 mm lens.

The magnification factor given for a digital SLR such as the Nikon D 100 (i.e., 1.5) is only a handy way of letting you calculate how long a lens you'd need on a 35 mm camera to see the same amount of area you're seeing with your digital camera lens.

Are there disadvantages to shooting with small sensors? Sure! We all know that a smaller negative will generally not yield as sharp an enlargement as a larger negative. The same applies to sensors. It's like comparing an enlargement from a 35 mm negative with one from a larger format 6 X 9 cm or 4 X 5 inch negative. Comparing Nikon's and Canon's digital (1.5 to 1.6 magnification factor) format to the larger 35 mm format is actually a bit more like comparing a 35 mm negative with a 645 camera negative.

Is all this of any use to you? That depends. If you're used to shooting with a 400 mm lens on your 35 mm camera, you'll find you can get by with a 270 mm lens on your Nikon D 100 to get the same shot. And just for comparison, you'd need about an 800 mm lens on a 6X9 cm camera. Want to go to extremes? For a digital camera with a minisensor (e.g., 8.8 x

6.4 mm) you'd get by with a 100 mm lens. But what a "crappy" enlargement. In each case you're capturing the same amount of information area-wise. It's just being squeezed into a different size imaging area.

The smaller digital format might be considered advantageous in one respect. To get the same shot in the 35 mm format as you'd get with a 600 mm AF-S Nikkor lens on the Nikon D 100 would require a 900 mm lens. I don't think Nikon makes such a lens, and if it did, you'd need a pack mule to carry it around. The question is, however, will a full-size image taken with the 600 mm lens on the Nikon D 100 yield as sharp a picture as the same area from the image taken with the 600 mm lens on the 35 mm camera ?

Knowing the magnification factor (e.g., 1.5) helps in lens selection when making the transition from film to digital. Most of my landscape shots are taken with a 35 mm lens, and over the years I've always preferred the landscape coverage it gives me to what I get with a 28 mm or 50 mm lens. If I were to switch to digital, I'd definitely want to have a 24 mm lens.

On the plus side, when a lens designed for a 35 mm format camera is used on a smaller format digital camera only the central portion of the lens' covering power is used and, therefore you reduce or eliminate any optical aberrations found at the periphery of the image circle as well as any light fall-off at the corners and edges. Hence, it pretty much cuts out vignetting and any linear distortions such as barrel and pin-cushion effects.

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How to Photograph the Moon

If you can't make it to your favorite photo spot when the moon is full, maybe you should try to get a good photo of the moon itself and insert it in your photo. Start with a tripod and a 200mm or longer lens. Your exposure should be f/11 and a shutter speed of 1/film-speed (e.g., f/11 and 1/400th of a second if you are using ISO 400 film). The moon is illuminated by the full light of the sun, attenuated to some extent by our atmosphere. You could say the same about your friend's face on a sunny day, in which case you'd apply the "sunny 16 rule" and set f/16 and 1/film-speed. Why the discrepancy? The moon is made of darkish gray rock. But we see it at night when are eyes are adjusted to the dark so it looks rather white. In order to have the moon appear white on film, you need to overexpose it by 1 f-stop, i.e., use f/11 instead of f/16.

Composition: Sectio Aurea

Hans Adler

One of the more revered and popular concepts in art for obtaining a pleasing composition is the Golden Section, also commonly referred to as the Golden Mean. One might get the notion from the frequency with which the concept, and its offshoot the Rule of Thirds, have been applied in photography that they are photographic inventions or improvisations. However, the Golden Mean principle has been used by architects, painters, and sculptors from the time of the ancient Greeks through the Middle Ages to the present to define a certain geometric ratio that has been found to have particularly pleasing applications in their work. Because of their overly common usage in photography (there are few photographers who have not heard of them or used them) both concepts have in the view of some photographers reached cliché status. Nevertheless, they continue to be important elements of composition and are still frequently made use of.

Although often applied rather loosely, from a mathematical standpoint the Golden Mean rule is rather rigidly defined. To conform, a line is divided into two unequal parts (a and b) so that the relation between these two parts (i.e., a:b) is the same as that between the longer of these, namely b, and the whole line (a+b). In other words, $a:b = b:(a+b)$.

Assuming we have a line 10 inches long (as in an 8 x 10 photograph), in order to comply to the rule, a must equal 3.819 inches and b 6.181 inches. The magical number derived from this numerical relationship is 0.618, i.e., multiply any line length by 0.618 to get b, and, of course, the total line length minus b gives you a (or multiply the line length by 0.382 to get a). You can thereby obtain the Golden Mean position in a scene both vertically and horizontally by projecting perpendiculars from these points. The mathematical ratio is 1:1.618, but for practical purposes is generally given as 5:8. This ratio has been suggested for the proportion of the area of sky to that of land in landscape photography; also for the foreground to background distribution, as well as for the placement of a dominant object within a scene.

The Rule of Thirds is related in principle, but not mathematically, to the Golden Mean and is more familiar to and more commonly used by photographers. Instead of using the more complex relationship for deriving Golden Mean positions in images, picture dimensions are simply divided into thirds and

the subject placed at any one of four points situated 1/3 horizontally and 1/3 vertically from the four corners

Both the Golden Mean and the Rule of Thirds are based on the time-tested visual impression that a 5:8 or 1/3 : 2/3 proportion in many instances makes for a pleasing placement of an image's center of interest. Placement by the Rule of Thirds is obviously easier to visualize and is, consequently, more generally used. However, both of these rules should be considered as approximate guidelines, and the position of a suitable, important picture element adjusted to where it looks best.

By making a habit of trying different compositional arrangements of your images in your viewfinder before you take your picture, you will often find yourself intuitively applying these rules for pleasing effects.

Note: Some photographers like to call placements of this sort "power points". I can't imagine why unless it makes them feel more powerful when they use them. It's a fad, and a silly one at best. "Golden Mean" is much more appropriate from the standpoint of precedence alone, and any knowledgeable artist will recognize what you are referring to.

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The following is from Tim Grey's list serve and is used with his permission:

If I take a folder of JPEG images directly from the camera and burn them to a CD and then in Photo-shop open one make a duplicate close the original and work just on the duplicate, am I losing any information and am I hurting the original?

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The only time you'll cause a loss of some information in a JPEG is if the data is actually re-encoded. If you are just copying the files, the information inside the files is not modified, so you don't have to worry about lost data. In this case, the originals that you've copied onto a CD are going to be preserved with no loss of data. The duplicate you create and modify will, of course, lose data. But the original copy you've created and archived onto CD will retain all the original data that was in that JPEG capture to begin with. It is worth noting that the duplicate copy you make should not then be saved as a JPEG once you've made adjustments. After making adjustments, I recommend saving as a TIFF or PSD file so you can avoid the artifacts and potential quality loss that results from the compression used when saving a JPEG image.

Looking for "In Camera Manipulation" Subjects?

All the "light shows" in the DC area offer lots of opportunities for "In Camera Manipulation" shots (our January 2006 theme). Try one of the following:

Festival of Lights at the Mormon Temple

9900 Stoneybrook Dr., Kensington, Maryland. (301) 587-0144. November 26 through January 2. Dusk to 10 p. m. nightly. View more than 450,000 lights and a live outdoor Nativity scene each evening from 6 to 9 p. m. Live musical performances at 7 and 8 p. m.

Winter Lights at Seneca Creek State Park

11950 Clopper Road, Gaithersburg, Maryland. November 25 through January 1. \$10 per car Sunday-Thursday 6 p.m. - 9 p.m. \$12 per car Friday and Saturday 6 p.m. - 10 p.m. Winter Lights is a magical Christmas light display including more than 350 illuminated displays and along a 3.5-mile drive through the park. Open Air Trolley Rides will be held on Mondays, Nov. 28, Dec. 5 and Dec. 12 from 6:30 to 7:30 p.m. at a cost of \$5 per person. Reservations are required. Call (301) 258-6350.

Winter Festival of Lights at Watkins Regional Park

Winter Festival of Lights, 301 Watkins Park Drive, Upper Marlboro, Maryland, is Prince George's County, Maryland's spectacular drive-through Christmas light display featuring more than a million twinkling lights. It runs from November 25 through January 2, Hours: 5-9:30 p. m. daily. \$5 per car. You may bring canned food items to donate to local food banks for the holidays.

Garden of Lights at Brookside Gardens

1800 Glenallen Avenue, Wheaton, Maryland. November 19, 20, 24-27, December 1-4, 7-11, 14-23, 26-30, January 2-8. HOURS: 5:30 to 9:00 p. m., last car admitted 8:30 p. m. \$15 per car. Pedestrians



cannot be admitted due to safety regulations. (Visitors must drive to the entrance gate, paying at

the gate, drive into the parking lot, park their car and walk through the light show display. Garden of Lights Hotline: (301) 962-1453. This illuminated outdoor winter garden walk includes a whimsical monster, an enchanting persimmon tree, a walk through kaleidoscope caterpillar, an animated flying cardinal, and swimming geese over sparkling water.

The National Christmas Tree

The National Christmas Tree and the Pathway of Peace is illuminated daily at dusk until 11 p.m. through January 1st. This Washington, DC Christmas tradition is a full month of celebration for the Christmas Pageant of Peace. Each night in December, musical groups from the Washington, DC area will entertain visitors to the Ellipse. Lighting of the

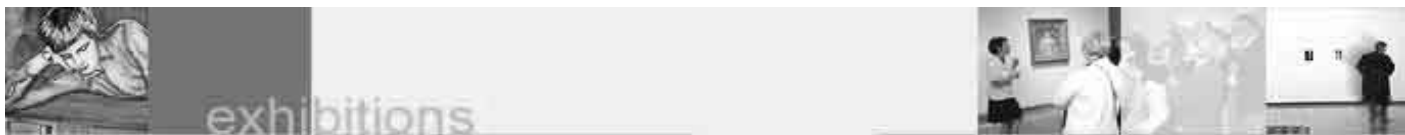


National Christmas Tree will take place on December 1, 5:00 pm, on the Ellipse near the White House. Tickets are required and will be distributed for FREE on a first come, first serve basis beginning on November 5, 2005 at 8 a. m. at the Ellipse Visitor Center at the southwest corner of 15th & E Sts., NW.

Mount Vernon Candlelight Tours

Martha Washington hosts an 18th-century Christmas with candlelit walks, fireside caroling, and festive décor during *Mount Vernon by Candlelight*. Visitors will be treated as holiday guests of the Washington family who, upon presenting their "letter of introduction," are greeted by Mrs. Washington in the Mansion's large dining room. The Food Court and the Shops at Mount Vernon are open during Candlelight Tours. Many visitors combine the candlelight tours with an evening of dining at the Mount Vernon Inn Restaurant. Reservations are suggested. Please call (703) 780-0011.

Candlelight Tour Dates are November 25, 26 & 27, December 2, 3 & 4 and December 9, 10 & 11, 5:00 p. m. - 8:00 p. m. Admission is \$15 for adults



National Geographic: Masters of Photography

The December, 2005, entry in National Geographic's masters of Photography series will be *Wet & Wild: Brazil's Pantanal*. One of Earth's largest wetlands, Brazil's Pantanal region is home to both a spectacular array of wildlife and a hardy, deep-rooted community of cattle ranchers who manage to raise their herds on land that is subject to annual flooding during the "full," or rainy season. For a story in the August 2005 *National Geographic*, photographer Joel Sartore documented this extraordinary ecosystem and its inhabitants, both of which are increasingly being challenged by external factors such as development and pollution. One of the strongest photographic voices for endangered species and preservation of habitat, Sartore will offer a stunning visual journey into this unique, but changing, semi-aquatic ecosystem. The lecture will be held on Wednesday, December 7, 2005, at 7:30 p.m. at The Grosvenor Auditorium, National Geographic Society Headquarters, 1600 M Street, NW, Washington, D.C. 20036.

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Exhibit by Corey Hilz

Fine Art Water Photography, images of Corey Hilz of the Northern Virginia Photographic Society, can be found at the University of Phoenix, 11730 Plaza America Dr. Reston, VA, through January 27, 2006. The exhibition features images of water shown in its many forms. Water takes on an incredible variety of appearances in nature. It is seen as fog, oceans, reflections, rivers, ice, waterfalls, dew drops and frost. Each one can evoke a different mood: from the chill of a frost covered tree to the refreshing surge of a tumbling waterfall to the delicate bead of a tiny dew drop. Corey has taken these forms and created images using their line, shape and texture. He strives to present the subject with a unique perspective or design and move beyond simply recording the subject.

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Scottish Christmas Walk in Alexandria

On the first Saturday in December, this year, December 3, Old Town Alexandria is transformed by the sight of colorful tartans representing Scottish clans, light-footed country dancers, and the mournful wail of bagpipes. Over the years, the original six units of bagpipers have grown to 125.

Also marching in the parade are Scottish military regiments, highlanders, school bands, citizen groups and associations. The Scottish Christmas Walk Parade will begin at the corner of Wilkes and South Pitt Streets and proceeds to Wolfe and South Saint Asaph Streets. The parade finale is a massed band concert at Wolfe and South Saint Asaph Streets.

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Catoctin Light Festival Update

As reported in the November Lens and Eye, I attended the *Catoctin Light Festival* on November 5 and 6, 2005. Of the many events offered, I attended two "photo tours" where members of Catoctin Light guided a group of photographers around a selected location and gave insightful tips and background of the areas they were presenting. The two I attended were a tour of a section of downtown Frederick hosted by Judy Reisman and a tour of the Olivet Cemetery hosted by Missy Lowe. Both were very enjoyable with informative insight into the locations as well as some good photo tips. I highly recommend taking advantage of this opportunity when they put on their show next year. *Tom Sullivan*

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Last Chance to See Carl Root's Exhibit

NBCC member Carl Root's exhibit, *Pianos Up Close*, will run through December 31, 2005, at the Robert E. Parilla Performing Arts Center, 51 Manakee Lane, Rockville. Be sure not to miss this great exhibit. For info call 301-279-5301.

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Iris Prints of Richard Lasner

Creative Partners Gallery, 4600 East-West Highway, Bethesda, presents *Italia Misteriosa*, a remarkable exhibit of large scale, limited edition Iris Prints of Italy by Richard Lasner. The 17 works being exhibited for the first time are rich, lushly toned views of the Piedmont and Tuscany regions and of Milan. The exhibit runs through December 3, 2005.



Results of Competition for November 2005 – Curves

Prints

Judge: Beth Haney

Black and White, Novice – 0 entries

No Awards

Black and White, Advanced - 14 entries

1 st	Chuck Bress	Curves and Corner Composite
2 nd	Pat Bress	Chincoteague Boardwalk
3 rd	Chuck Bress	Sundown Road – Snow
HM	Carl Root	Rim Lighting
HM	Ross Pierce	IR New Orleans House and Garden

Color, Novice – 19 entries

1 st	Ann Jorgensen	Morning Traffic
2 nd	Bob Dargel	Rose Curves
3 rd	Luis Bustillos	Ferris Wheel
HM	Rebecca Ash	Fiddleheads
HM	Bob Dargel	Soft Curves One
HM	Bob Dargel	Trombone

Color, Advanced - 22 entries

1 st	Alan Sisen	Double Dunes
2 nd	Bob Peavy	Tied Up
3 rd	Ken Briefel	Iris Closeup
HM	Bob Peavy	Road to the Sky
HM	Les Trachtman	Pregnant Vase, Diagonal Lines
HM	Ross Pierce	San Diego Convention Center
HM	Alan Sisen	Gypsum Dunes

Altered – 12 entries

1 st	Alan Sisen	Humpty Dumpty
2 nd	Tatiana Watson	Yellow Curve
3 rd	Les Trachtman	Fish or Clamshell
HM	Tatiana Watson	Rail

Did You Know?

Anita van Rooy

1 That when you hold Alt (Mac: option) when you click on the new layer icon in the layers palette that a box appears where you can name this layer. This way you don't have to go back and double click on the new layer to name it.

2 When you hold Ctrl (Mac: command) when you click on a new layer icon in the layers palette the new layer will appear underneath the layer that is currently selected unless this is the background layer

3 When you hold Alt (Mac: option) and you click on the layer mask icon in the layers palette it will be filled with black instead of white.

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New e-mail for Ted Oberman: tober41@verizon.net

Slides

Judge: Tim Edberg

Novice – 11 entries

1 st	Jack Mazurkiewicz	Rim Curves
2 nd	Ann Jorgensen	Sun & Web
3 rd	Bob Dargel	Tiles
HM	Jack Mazurkiewicz	Sand Waves

Advanced - entries

1 st	Kent Mason	Dew on Spider Web
2 nd	Chuck Bress	Exhaust Pipes
3 rd	Chuck Bress	Fence in Fog
HM	Jim Hawkins	Curtains
HM	Sigrid Vollerthun	Touching Curves
HM	John Telford	Curves #102
HM	Alex Karlin	Curves #1
HM	Mark Segal	Curvaceous
HM	Barbara Mazurkiewicz	Trading Curves
HM	Caroline Helou	Circles in the Sun

Electronic

Novice – 18 entries

1 st	Marcia Loeb	Ribbon
2 nd	Ira Adler	Boardwalk
3 rd	Jean Hanson	Scotty
HM	Don Burgess	Philadelphia Kimmel Center
HM	Don Burgess	Reading Terminal Grand Hall
HM	Jean Yuan	Archway

Advanced - 40 entries

1 st	Les Trachtman	The Bunch Minus One
2 nd	Carl Root	School Bus
3 rd	John Telford	Curves in Stone
HM	Don Haller	Listen Here
HM	Don Haller	Blue Ice
HM	Jim Hammack	Colorado Tree
HM	Dan McDermott	Groups in Circles
HM	Bill Richards	Dried Mud
HM	Tom Sullivan	Paddle Boats
HM	Les Trachtman	Nautilus as Swan

Altered - 11 entries

1 st	Gordie Corbin	Road to Cemetery
2 nd	Anita van Rooy	Curved Tulips
3 rd	Gordie Corbin	Rounding the Curve
HM	Dan McDermott	Spiral Staircase

Cezary Raczko's Travels Recorded

NBCC member, Cezary Raczko, is in the middle of a many month round the world tour. He has created a web log (blog) of his travels that contain some spectacular images of his experiences. If you haven't seen them, please go to his blog at:

<http://craczko.blogspot.com/> You won't be disappointed - guaranteed.

Cumulative Scores for 2005-2006; Thru November, 2005

Black and White Prints

<u>Novice</u>	
10	Haley Pepper
6	Bob Dargel
<u>Advanced</u>	
37	Chuck Bress
24	Ross Pierce
23	Pat Bress
15	Bob Peavy
6	Carl Root

Altered Prints

22	Anita van Rooy
20	Bev Gordon
16	Jim Hawkins
16	Alan Sislen
15	Tatiana Watson
9	Carl Root
9	Evelyn Jacob
8	Les Trachtman
8	Bill Ho
6	Alex Guo
6	Victoria Restrepo

Color Prints

<u>Novice</u>	
46	Bob Dargel
36	Luis Bustillos
32	Ann Jorgensen
15	Don Burgess
6	Martha Cain-Grady
6	Rebecca Ash

<u>Advanced</u>	
38	Alan Sislen
21	Cynthia Keith
16	Don Haller
15	Les Trachtman
15	Bob Peavy
14	Carl Root
12	Evelyn Jacob
8	Anita van Rooy
8	Ken Briefel
6	Roy Sewall
6	Cecil Torrico
6	Pat Bress
6	Frank Herzog
6	Barbara DeLouise
6	Ross Pierce

Slides

<u>Novice</u>	
38	Jack Mazurkiewicz
35	Ann Jorgensen
22	Bob Dargel
10	Haley Pepper
6	Jean Hanson

<u>Advanced</u>	
27	Chuck Bress
25	Kent Mason
23	Barbara DeLouise
18	Sigrid Vollerthun
14	Ted Oberman
12	Carl Root
12	Mark Segal
10	Miranda Chin
6	Jim Hawkins
6	Bob Peavy
6	José Cartas
6	Barbara Mazurkiewicz
6	Lester LaForce
6	Ross Emerson
6	Sue Milestone
6	Pat Bress
6	Caroline Helou
6	John Telford
6	Alex Karlin

Novice Electronic

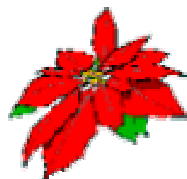
24	Melissa Clark
22	Jean Yuan
22	Jean Hanson
21	Don Burgess
15	Jim Auerbach
10	Marcia Loeb
9	Ira Adler

Advanced Electronic

33	Tom Field
24	Don Haller
22	Les Trachtman
18	Tom Sullivan
16	Evelyn Jacob
14	Alex Guo
12	Ken Briefel
12	Bill Richards
9	Anita van Rooy
9	Carl Root
8	John Telford
6	Roy Sewall
6	Alan Sislen
6	Ross Pierce
6	Dan McDermott
6	Jim Hammack

Altered Electronic

45	Gordie Corbin
28	Anita van Rooy
14	Bev Gordon
10	Don Burgess
8	Alan Sislen
6	Jim Hawkins
6	Carl Root
6	Dan McDermott
6	Victoria Restrepo



October Results - Flowers: Mary Louise Ravese

Slides

Novice - 12 entries

1 st	Jack Mazurkiewicz	Brookside Gardens
2 nd	Ann Jorgensen	Close-up
3 rd	Ann Jorgensen	Dahlia
HM	Jack Mazurkiewicz	Water Pipes

Advanced - 47 entries

1 st	Miranda Chin	Swirl
2 nd	Barbara DeLouise	Red Hibiscus
3 rd	Ted Oberman	Flower that Blooms in Spring
HM	Bob Peavy	Twins
HM	Mark Segal	Carpet of Lesser Celandine
HM	Sigrid Vollerthun	It's only a Dream
HM	Sigrid Vollerthun	Iris Close-up
HM	Ted Oberman	Petals
HM	Sue Milestone	Track of Red Flower
HM	Pat Bress	Red Daisy

Electronic

Novice - 17 entries

1 st	Melissa Clark	Plumeria
2 nd	Jim Auerbach	Lotus Sunrise

3 rd	Melissa Clark	Honey Bouquet Rose
HM	Jim Auerbach	Portland Rose
HM	Jean Hanson	Survivor
HM	Jean Yuan	Magnolia

Advanced - 31 entries

1 st	Tom Field	Droplet Roses
2 nd	Tom Field	Cone Flower and Bee
3 rd	Alex Guo	Lotus
HM	Ken Briefel	Bud
HM	Ken Briefel	Rim Lit Tulip
HM	Evelyn Jacob	Sunflower Sun
HM	Ross Pierce	Ghost Tulip Purple
HM	Bill Richards	Hibiscus Stigmas
HM	Tom Sullivan	Red Rose and Bubbles
HM	Les Trachtman	March of the Stamen

Altered - 24 entries

1 st	Anita van Rooy	Gerber Daisies on Background
2 nd	Anita van Rooy	Cosmos Dream
3 rd	Bev Gordon	Restaurant Vase
HM	Gordie Corbin	Bleeding Heart
HM	Bev Gordon	Flower in the Wind
HM	Gordie Corbin	Gerber Times Three
HM	Carl Root	Fanciful Flowers
HM	Victoria Restrepo	Morning Mist

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