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The Lens and Eye

North Bethesda Camera Club

Volume 43 Number 2

<http://www.nbccmd.org>

Editor: Tom Sullivan: nbccleandeye@yahoo.com

October, 2007

Calendar

October, 2007

- 2 PCR: 7:00 pm.
- 3 Competition Night: 7:30 pm.
Judge: Terry Popkin.
Hospitality: Chris Hanessian, Carl Root and Rebecca Tidman
- 10 Workshop: 7:30 pm.
Guest: Laurie Black.
Hospitality: Jean Hanson and Paul Taylor
- 17 Field Trip: Rocky Gap, MD
Note: **Wednesday Date**
- 17 Board Meeting: 7:30 pm; Davidson's.
- 24 Program: 7:30 pm;
Guest: Middleton Evans.
Hospitality: Nancy Garwood and Jim Hammack
- 31 Program: 7:30 pm;
Guest: Tom McPhail
Hospitality: Jessyca Stansbury-McCargo.

Please Note: No Photo Project Critique nor Craft of Photography class in October.

November, 2007

- 6 PCR: 7:00 pm.
- 7 Competition night: 7:30 pm.
- 14 Workshop: 7:30 pm.
- 15 Craft of Photography 7:30 pm; Mason's
- 19 Board meeting: Sislen's: 7:30 pm.
- 26 Photo Critique; 7:30 pm, Kent Mason's.
- 28 Program/Workshop; 7:30 pm.
- 29 Craft of Photography 7:30 pm; Mason's
- Dec 3 Field trip; Longwood Gardens.

Competition Assignment:

Angle of View

Point the camera up or down at an angle of more than 45 degrees above or below horizontal. (No macro shots) (Must have been taken on or after June 1, 2006.)



Laurie Black Will Be Our Guest for Workshop Night

Bob Peavy

Our Workshop on October 10 will address the art and craft of monochrome photography. A diminishing few of us still maintain a traditional chemical darkroom, especially for monochrome work, but most of us have sold or donated our equipment and are moving into the digital age. Thus we're capturing images in RGB color rather than on black and white film and then converting the images to monochrome using Photoshop and other software programs.

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1st Program Night will Have Middleton Evans

Jim Hawkins

Middleton Evans will be our Program Speaker for Wednesday, October 24th. Mr. Evans has spent the majority of his 20-year career documenting the many faces of Maryland. Favorite subjects include Chesapeake Bay watermen, cities and towns, festivals, farm life and equestrian sports. A milestone was reached in 2001 when Maryland Public Television selected Mr. Evans as one of six local photographers to be featured in the documentary film *Images of Maryland: 1900 – 2000*, chronicling the state's most

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2nd Program Night will Have Tom McPhail

Nancy Garwood

On October 31st Tom MacPhail, an avid photographer and the National Weather Service Liaison to the FAA's Air Traffic Control System Command Center, will present a program on understanding weather for outdoor photographers.

Outdoor photographers seek appropriate light and weather for their subjects—for example, dramatic sunrises or sunsets for scenic shots, fog for a moody atmosphere, or bright overcast light for macro shots. Knowing how to gather and interpret weather-related information can help photographers anticipate weather and light that is central to great photographs.

In his program Tom MacPhail will explain weather to help outdoor photographers better understand and anticipate weather and its associated light conditions. In addition to explaining some of the information presented on weather reports (e.g., barometric pressure, high and low pressure areas, and fronts), he will also

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Member Profile

Text and photo by Jean Hanson

Jim Auerbach



Jim Auerbach has had distinguished careers in education and labor relations and has edited numerous books and articles. He is now preparing to add the mastery of photography to his list of accomplishments. He is a volunteer photographer at the Kennedy Center where he does product shots of gift shop items for their website. He also subbed for Roy Sewall (who was traveling) at a Potomac Conservancy event in September on the Yacht "Celebrity" where he took digital portraits of members and donors.

In addition, Jim was also a founder of the NBCC Working Photo-shop Users Group which meets at Nancy Garwood's home. He is a member of the Field Trip committee and will lead several excursions this year.

He was born in Trenton, New Jersey, and then moved to New York City at age three. He earned his BA from New York University in 1963 and secured his first job as a teacher at the Robert Louis Stevenson School in NYC. In 1968, he returned to school to earn an MA at the University of Maryland at College Park. Here he developed several new curri-

cula for the survey American History course while he was a Teaching Assistant and was recognized for his innovations in course design. He went on to become an instructor at Somerset County College in North Branch, New Jersey.

Jim then became President of the New Jersey State Federation of Teachers, AFT, AFL-CIO, in 1974. In 1979, he was offered a position at the AFL-CIO Department of Education in Washington, D.C. Remembering pleasant experiences of the area during his grad school days, Jim relocated to Maryland and has been a resident ever since.

In 1989, Jim became Vice-President of the National Policy Association, a think tank in Washington, DC focusing on economic and social policy issues. He was later promoted to Senior Vice-President. He became Managing Editor of their quarterly journal, "Looking Ahead" (1993-2003), Director of NPA's Food and Agriculture Committee (1993-2001), and Director of NPA's Committee on New American Realities" (1989-2003). In 2004-2005, he became Project Director of the "Workplace Issues and Collective Bargaining in the Classroom" program for the Community Services Agency of the Metropolitan Washington Council, AFL-CIO. Since 2005, Jim has been a consultant and a photographer.

Jim has also continued his activities as an educator. He was an Adjunct Professor in Labor Relations at the University of Virginia (1987-1997) and an Instructor in Labor Law and Labor History for the Foreign Service Institutes of the U.S. Department of State. (1993-1997). He has recently been elected for the second time as President of the

Washington, D.C. Chapter of the Labor and Employment Relations Association (LERA) and helps coordinate their monthly educational programs and Annual Dinner.

Jim professes to be partially retired. He divides his spare time between consulting on labor issues, volunteer work at the Kennedy Center and various community organizations such as the Montgomery County Housing Opportunities Commission, and honing his photography skills. He belongs not only to NBCC, but to the Silver Spring Camera Club and to the Washington School of Photography Camera Club. He has taken photography courses at the Smithsonian Institution, Glen Echo, and Montgomery College.

Jim takes individual training and group lessons with Eliot Cohen who currently leads the digital photography program for the Smithsonian Associates. Jim considers Eliot to be his mentor. Jim has also enjoyed classes with Bob Blanken, a noted award-winning event and portrait photographer, and has traveled on a photo shoot to Paris, led by professional photographer John Egan.

In 2006, he teamed with award winning black authoress, Carolivia Herron on a children's book, *Little Georgia and the Apples*. Carolivia wrote a fable based on her recollections of her family and her neighbors in the Kenilworth area of D.C. Jim photographed members of Carolivia mother's church who acted out scenes from the story. The photographs, in color, were used to illustrate the book.

Jim's pictures have also appeared on various websites such as the CNN.com website, in *Washington Jewish Week* and

the July issue of the *Kennedy Center Playbill*. In addition, he has been doing conference photography for several years.

During the course of his life, Jim has had a succession of Canon film cameras. Three years ago, he donated all his film equipment to Richard Montgomery High School and has since gone totally digital. He now owns a Canon 20D, Manfrotto and Slik tripods, and seven or eight digital lenses. He has, among others, a 70-300mm lens, a 70-200mm f/2.8 lens with a 2x teleconverter, and a 17-40mm wide angle. He also

owns a 100mm macro and two prime portrait lenses. He owns two flash units, one "on camera" and another as an auxiliary. He processes his images in Photoshop CS3 and prints all of his pictures with an Epson Stylus Photo R1800 printer.

He and his wife will be celebrating their 24th anniversary in November. His wife, Margery, is a Cantor at the Bet Aviv congregation in Columbia, Md. They enjoy many activities together: dancing, traveling (they just returned from trips to Glacier National Park and to Maine) and spending time with

their two sons, their wives, and grandsons, Jonathan, age 5, and Coleman, not quite 1. Margery is not a photographer, but loves to do 10K walks while Jim is shooting the local scenery. They are both concerned about natural resources and drive hybrid cars to help save the earth's environment.

Jim's favorite photographic subjects are landscapes and nature. He is currently into "Panos" and is working to perfect his techniques. He is not at all adverse to the idea of having a second career in photography.

Splinters from the Board

September 2007 Board Meeting Highlights

Chuck Lee, President

By way of "house cleaning", it was decided to dispose of one of the Club's old slide projectors (keeping two for presenters who may use slides), obsolete training tapes, and outdated information booklets. Members will be given first right of refusal on all materials being released, after which suitable homes will be sought with organizations (schools, youth photography groups, etc.) that might find them useful. The process will be outlined in a "Gordie Gram" to the membership.

Discussion was given to a member suggestion that competition rules be changed to allow images produced by flat-bed scanning devices. A rule change was not made; however, if there is sufficient interest in members wanting to learn about making scanned images, a future workshop on the subject might be considered.

Discussion was given to improving the viewing of prints in competition by the use of equipment that would project the print image on a screen while the judge remained focused on the entered print. Various viewing options to increase the value of print competition as a member education experience will be explored.

The first all-in-one Competition Night of this experimental year -- in which we hold print and projection competitions on the same night -- was assessed, as will be the on-going process throughout the year.

The Workshop Night schedule of events for the fall featured a number of informative topics with interesting formats. The October emphasis will be on encouraging a renewal of Black and White photography in our monthly competitions.

The schedule of Club programs and field trips for the rest of the year promises to provide the membership with a variety of opportunities for photographic growth and development while having fun.

It was reported that the three-month long winter exhibit at Sandy Spring Museum has generated a great deal of membership interest in participating.

Concern was raised that in the first meeting of the year members were not forthcoming to sign up to bring refreshments for future meetings. Renewed efforts will be made to encourage membership participation with the undesirable alternative being that refreshment service would be suspended for nights when no one volunteered to bring anything. With so many members working hard to make the North Bethesda Camera Club experience a positive one in a variety of ways, it is hoped that those who are receiving the benefits of such efforts will sign up in October to do their part to make the monthly meeting experience the socially enriching and enjoyable one that delicious food promotes.

Adjustments to the 2007-8 Orange Booklet



Ed Burke Address Correction:
22316 Rolling Hill Lane, Laytonsville

Laurie Black (cont'd from p.1)

Over the past couple of years the Club has seen a downturn in members' participation in the black and white competition category. We attribute this downturn, at least in part, to the learning curve involved in members' transition into digital photography as well as some early "glitches" encountered – such as unwanted color casts with certain printers, papers and inks, and less than perfect control over color-to-monochrome conversion techniques. With the steady improvement of available "tools," the Club anticipates that members will return to the classic art of black and white photography.

The Workshop will be divided into two parts. The first part will be led by Laurie Black, a fine arts photographer and teacher, who will discuss "aesthetics" of black and white photography and learning to "see" in tonal values in a world filled with color. (More about Laurie's background below.) Laurie will illustrate her remarks largely with electronic images, for members' ease of viewing, but will also discuss some of her printed images. Laurie will also provide an informal critique of monochrome prints brought in by several members who have volunteered for this purpose. (**Note:** If you would also like to volunteer, and you missed the recent email inviting this, please contact Bob Peavy to sign up -- unless the informal critique is already fully subscribed.)

The second portion of the Workshop will focus on more technical aspects. Several members will display a black and white print and will demonstrate, using a projected digital file, the steps that they employed in converting the image to black and white. For example, the LAB Color method, the Channel Mixer, and the new (in CS3) B&W Adjustment Layer techniques and/or others will be discussed. Time permitting, the participants will discuss printers, papers and ink systems, including the elimination of color casts, use of quadtone printing or of a Raster Image Processor (RIP) program, infrared black and white and anything else of relevance that we can squeeze into a fun evening!!

More about Laurie Black. She is a senior adjunct professor of photography at Montgomery College and a course designer and instructor at Rancho La Puerta in Baja California. She was previously an instructor at the Corcoran College of Art and Design at Rockville Arts Place. Her web site is <http://www.laurieblackphotography.com/>.

Laurie's fine arts work includes portfolios of water lilies and abstracted flower forms. She uses light

and shadow to convey what she feels to be the finest expression of the subject. In addition, Laurie is currently a freelance photographer covering events in the political, social and fine arts community with a special interest in black and white portraiture. Her early career was photojournalistic in nature, focusing on national political figures and events, cultural activities and advocacy projects.

Laurie has exhibited her work locally in venues such as the Russell Senate Office Building, the Glen Echo Park Gallery, the Lombardi Cancer Center at Georgetown University, Rockville Arts Place and Montgomery College. She is a graduate of Simmons College in Boston, MA. She has studied photography at the Corcoran College of Art and Design, Montgomery College, the Smithsonian and the University of Maryland.



Middleton Evans (cont'd from p.1)

distinguished lensmen of the twentieth century. A 1982 graduate of McDonogh School, he began his professional career within a week of graduating from Duke University. Returning home from North Carolina with a degree in Economics, but no defined career path, he put his imagination to work. A life-long passion for photography, ignited by a semester abroad in London, was parlayed into a two-year photographic odyssey through Maryland. In 1988 a family business was launched to publish *Maryland in Focus*; a book on Baltimore followed in 1992. Since then most of his time has been devoted to nature photography, beginning with the 1996 release of *Maryland's Great Outdoors*. Evans has a special passion for birds. In 1998 an extraordinary 10-day Florida bird marathon served as the genesis of *Rhapsody in Blue*, an epic five-year adventure including 37 trips all over North America in search of miraculous encounters with native waterbirds. Over the same time frame Evans made hundreds of trips to his favorite pond in Baltimore's Patterson Park, documenting an astounding 120 bird species, for a book to be titled *The Miracle Pond*, slated for a fall 2008 release.

To find out more and see a gallery of his photos go to Middleton Evans has spent the majority of his 20-year career documenting the many faces of Maryland. Favorite subjects include Chesapeake Bay watermen, cities and towns, festivals, farm life and equestrian sports. A milestone was reached in 2001 when Maryland Public Television selected Mr. Evans as one of six local photographers to be featured in the documentary film *Images of*

Maryland: 1900 – 2000, chronicling the state's most distinguished lensmen of the twentieth century. A 1982 graduate of McDonogh School, he began his professional career within a week of graduating from Duke University. Returning home from North Carolina with a degree in Economics, but no defined career path, he put his imagination to work. A life-long passion for photography, ignited by a semester abroad in London, was parlayed into a two-year photographic odyssey through Maryland. In 1988 a family business was launched to publish *Maryland in Focus*; a book on Baltimore followed in 1992. Since then most of his time has been devoted to nature photography, beginning with the 1996 release of *Maryland's Great Outdoors*. Evans has a special passion for birds. In 1998 an extraordinary 10-day Florida bird marathon served as the genesis of *Rhapsody in Blue*, an epic five-year adventure including 37 trips all over North America in search of miraculous encounters with native waterbirds. Over the same time frame Evans made hundreds of trips to his favorite pond in Baltimore's Patterson Park, documenting an astounding 120 bird species, for a book to be titled *The Miracle Pond*, slated for a fall 2008 release.

To find out more and view a gallery of his photos go to <http://ravenwoodpress.com/>



Tom McPhail (cont'd from p.1)

address topics explicitly related to photography such as conditions that produce fog, how to determine exactly where the sun will rise or set, and the meanings of different kinds of twilight.. As an added bonus, Tom will draw on his years of photography in Alaska to share his recommendations for photography under extreme conditions.

Tom brings a wealth of knowledge and experience to this program. He began his career as a meteorologist in the Air Force thirty years ago. While in the Air Force Tom commanded Air Force weather units from Alaska to Latin America and also served on the Air Staff at the Pentagon. He moved to Washington, DC, area in September after 16 years in Alaska as a military meteorologist, TV weatherman, and National Weather Service aviation forecaster. While a television meteorologist Tom was awarded "Best Weathercast" from the Alaska Broadcaster's Association each of his four years on the air. He also won "Best Environmental Reporting" for his story on glacial melting. Tom was nationally elected to the Council of the American Meteorological Association in 2003.

Tom is also an avid photographer and outdoorsman. While living in Alaska, Tom and his wife and son built a wilderness cabin just south of Denali National Park. Examples of his photographs from the area around his cabin can be seen at

<http://homepage.mac.com/tmacphail>.

Tom is eager to answer our weather-related questions so be sure to come prepared with questions.



Color Management with Eddie Tapp

Eddie Tapp will be coming to the DC area with a Software Cinema workshop on *Pro Techniques and Color Management* on October 15, 2007, at the Sheraton National Hotel in Arlington, VA. The session runs from 9 am to 4 pm and costs \$99. For more info see their web site at:

<http://www.software-cinema.com/page/ptcsc> .

Mystery Photos (Answers on p.11)



October Field Trip: Rocky Gap

John Barnes

This is to let everyone know that the Field Trips Committee has settled on a midweek excursion to Western Maryland as this year's option to pursue fall color. The venue will be Rocky Gap State Park, located just off of I-68 a few miles east of Cumberland. It would be desirable to meet at the park Visitors' Center at 8 am on Wednesday, October 17. The park is said to be approximately a 2 hour drive from Bethesda, so that this could be a fairly easy day trip without the crush of traffic that is likely to be found in better-known places like Shenandoah. The site is fairly compact, with numerous trails and vistas. For those who might like to go early or stay late there are numerous other points of interest including the C&O Canal and the Western Maryland Scenic Railway, to mention only two.



*Western Maryland Scenic Railway, by Bill Mervalage
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The URL for the park is:

<http://www.dnr.state.md.us/publiclands/western/rockygap.html>.

Use that link to get maps and directions. A Trail



*From the park aviary, by John Shuman
© 2007, all Rights Reserved*

Guide to the park can be ordered online for \$3, but order early, because it may take a while for you to get it through the U. S. Mail. The park information is ambiguous with regard to the existence of an entry fee, but if there is one it is very nominal.

While accommodations at the Rocky Gap Lodge are way overpriced, there are quite a few reasonably priced motels fairly close by (Lavale, MD, about 10 miles away). For hardier souls, the park offers numerous camping sites.

I have contacted a number of photographers who reside in the area. Several have been kind enough to send images, but all have assured me that we will not be disappointed in the selection of photographic opportunities available there. The images that they sent can be found later in this article.

Keep your eye out for the October *Lens and Eye* and on the club web site:

<http://www.nbccmd.org/docs/FieldTrip.pdf> for late-breaking news.

Club members who have experience shooting in this area are hereby invited to send comments and images to fieldtrips@nbccmd.org.



*Above - Lake Habeeb, by Amy Shuman
© 2007, all Rights Reserved*



*Fall leaves, by John Shuman
© 2007, all Rights Reserved*



Valley View, by Bill Merlavage
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Martin's Mountain, from US 40 en route to Rocky Gap, by John Shuman
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PSA News

Judy Burr, PSA Representative

The August PSA Journal has an article about the survey they did of camera clubs and it is interesting to see how differently clubs operate in terms of numbers, dues, meeting places and costs, types of members, judges and mission. The article states "Like individuals, camera clubs come in all shapes and sizes, with different missions and structures, which debunks the myth that clubs are formulated according to a set of so-called 'PSA rules' ".

The smallest club reporting is in the UK and they make extra funds by showing some old glass plates for a nominal charge. The largest club responding was the St. Louis Camera Club with 500 members. Their website averages 330 visitors a day and attracts new members with that and classes they run. Club membership runs between 15 and 500 members with an average of 70. Club dues ranged from \$15 to \$60. Local club NIH was the lowest at \$15, but is subsidized by R & W at NIH; they pay no rent or insurance. Berks Photographic Society in

Reading, PA is the only club that owns its own building. They run a photo weekend every year (usually in June) and charge members extra to use their onsite studio facility. Some clubs offer senior and student discounts, some have lifetime memberships and some have different rates for non-competing members. Others, like NBCC, charge less for members who receive the newsletter electronically. The majority of clubs do not pay for speakers or judges, but some pay with a token like dinner, gas card or an NBCC mug!

This shows that clubs seem to adapt to their own needs and geographic area and base their dues on their costs of running which include rent, buying equipment and the costs related to awards. There is no need for NBCC or any other club to do things the way other clubs do—we have to do what is most helpful for our members. We can certainly learn from them and they can learn from us. NBCC is a club member of PSA, the largest photo organization in the world and the PSA website provides a lot of good information. It is worth book-marking and looking at on a regular basis. I also encourage you to take the club copy of **PSA Journal**, read it and return it so another member can borrow it. There are lots of opportunities available to individual members that are not covered under the club membership.



exhibitions



Andre Gallant Coming to Virginia

On November 3, 2007, the Manassas-Warrenton Camera Club will present a seminar by Andre Gallant titled *Dreamscapes and Destinations*. The seminar will be from 9:00 a.m. to 4:30 p.m. at the Dr. A.J.Ferlazzo Building, Woodbridge, VA in the auditorium. Topics to be addressed include: travel photography, people photography, photo-montages, digital photography, self-assignments, lens selection, tripods, macro-photography, field problems and solutions, and his creative photography. The seminar fee is \$60 per person until September 30, 2007 and \$70 per person after that date. The deadline for mailing in registration is October 24. Further information and the application form are on the Manassas-Warrenton Camera Club Web site: www.mwcc-phot.org or call 703-590-5921 or 540-347-0006.

Mr. Gallant is a freelance photographer specializing in imaginative travel, people, and stock photography around the world. He has an impressive list of editorial and advertising clients and several major books to his credit. His most recent book is "Photo Impressionism and the Subjective Image", which he co-authored with Freeman Patterson.

Local camera club members, including those from North Bethesda Camera Club, have attended Mr. Gallant's workshops in Canada with teaching partner Freeman Patterson and recommend him without reservation. This seminar is a special opportunity for photographers in the Washington area to learn from an excellent educator.



Blockbusters at Corcoran

Two gigantic, in stature, exhibits are coming to the Corcoran Museum. *Ansel Adams* takes a new look at the work of this important and influential photographer through approximately 125 images drawn from The Lane Collection at the Museum of Fine Arts, Boston. Rarely exhibited prints are presented along with several of Adams' iconic landscapes, offering new insight into one of the very few photographers in the history of the medium whose name and images enjoy worldwide recognition. Known primarily for his dramatic black-and-white vistas of Yosemite National Park in the Sierra Nevada mountain range, Adams was in fact a

versatile photographer who made portraits of artist friends, close-up nature views, striking architectural and urban views, and documentary images. *Ansel Adams* is arranged chronologically and divided into several sections: *Early Work* (including photographs of the High Sierra, Canadian Rockies, and Pueblo Indians), *Group f/64: Exploring Straight Photography*, *Yosemite*, *The American Southwest*, *Alfred Stieglitz and New York*, *The National Parks*, and *Late Work*. This exhibit is currently at the Corcoran and runs through January 27, 2008.

Also the exhibit *Annie Leibovitz: A Photographer's Life, 1990–2005*, includes more than 200 photographs by the celebrated photographer, encompassing well-known work made on editorial assignment as well as personal photographs of her family and close friends. "I don't have two lives," Leibovitz says. "This is one life, and the personal pictures and the assignment work are all part of it."

The exhibition features many of Leibovitz's best-known portraits of public figures, including actors such as Jamie Foxx, Nicole Kidman, and Brad Pitt; athletes preparing for the 1996 Olympic Games; George W. Bush with members of his Cabinet at the White House; and her famous 1991 image of then-pregnant actress Demi Moore, one of the most recognizable photographs of its time. The show also highlights images of artists and architects such as Richard Avedon, Brice Marden, Philip Johnson, and Cindy Sherman. The images will be on display from October 13, 2007 to January 13, 2008.

Tickets are required for these exhibits. Visit the Corcoran website <http://www.corcoran.org/index.asp> for further information.



Two Person Gallery Exhibit

A photography exhibit with two artists, Colleen Henderson. *A Second Look*, and Grace Taylor, *Stone Portraits*, is being shown at the Multiple Exposures Gallery at the Torpedo Factory in Alexandria, VA, through September 30, 2007. Colleen has been a frequent guest at NBCC and her programs are always warmly received and of the highest quality.



Photos of Signs?

Michael Borek is captivated by the creativity and unpredictability of the decay of old signs. When letters on a sign (or some of them) fall down, a completely new sign can be revealed. Michael then captures these photo ops. Many of Michael's images of "word objects" are formed through the isolation of "words-within-words" on a sign. Thus "Auto Part Store" becomes "art", "Billiards" becomes "liar", "Radio Shack" becomes "adioS" to name a few. His exhibit, *Michael Borek: Words*, can be found at Multiple Exposures Gallery in Alexandria, VA, and runs from October 2 to November 4, 2007. An opening reception will be held on October 6, 2007, from 3-5 pm.



Keating Exhibit

"*Robert Keating, Photographer*," Gaithersburg Camera Club member's photography exhibit runs thru September 30, 2007, at the Community Art Gallery, Holy Cross Hospital, 1500 Forest Glen Rd., Silver Spring, 301-754-7920.



Penn/Tamron Workshop

Penn Camera is sponsoring a **Tamron Photo Work-shop** October 12-13 in Laurel, Maryland. This is an "intensive 2-day event that gets you out in the field shooting with a professional photographer. **Don Gale** is leading this workshop. See the details at <http://www.tamron.com/lenses/workshops/2007/pdfs/PennCamera.pdf>



Josh Taylor Workshop at Brookside

Josh Taylor, who has judged many times at NBCC and is popular lecturer and teacher in the local area, is teaching a two-session workshop, *Fall Landscape Photography*, at Brookside Gardens, on Oct. 6 and Oct. 13 from 9:30-11:30 am. Fee: \$44. See www.BrooksideGardens.org for further details.



Portraiture, With a Twist

Chuck Close's cleverly conceived works play with the whole idea of the portrait, turning daguerreotypes into large scale weavings. Among the celebs who get the tapestry treatment in his new show at Adamson Gallery (besides Close himself): art star Cindy Sherman and supermodel Kate Moss. The show runs through October 20, 2007, 1515 14th St., NW, 202-232-0707.

Amy Lin and Jill Finsen at Black Rock

Lin, named one of *Washington Magazine's* "40 People Under 40 to Watch" this year has been making the gallery rounds in town; her work is obsessively composed of thousands of hand-drawn little dots. Finsen is a DC photographer and painter whose work melds realism and abstraction. Their show runs through October 12, 2007, at the Blackcock Center for the Arts, 12901 Town Commons Dr., Germantown, 301-528-2260.

Art of the American Photograph

Snapshot photography started in 1888, when George Eastman first introduced the Kodak camera and roll film, and collector Robert E. Jackson has acquired photographs dating from that time through the 1970's. During this period – when it became possible for anyone to become a photographer – snapshots not only had a profound impact on American life and memory, but they also influenced fine art photography. The exhibit, *The Art of the Snapshot, 1888 – 1978: From the Collection of Robert E. Jackson*, can be found at the national Gallery of Art, West Building, Ground Floor, and runs from October 7, to December 31, 2007.

Another Kodak Loss

As part of a program to demolish surplus buildings at its Kodak Park site in Rochester, New York, Kodak wrapped a building that used to make photographic paper in a banner declaring consumer independence from the high cost of ink. For more than 50 years, this massive building -- with three-quarter million square feet of space -- manufactured traditional photographic paper used by millions of consumers to share their precious memories. In a symbolic demonstration of the march of technology, the company that brought high-quality, inexpensive photography to the world used the implosion to highlight a revolutionary technology that does the same for inkjet printing. The signal to start the implosion was given by employees representing photo paper manufacturing and inkjet printing, who jumped on a giant "print" button to encourage consumers to print without fear of the high cost of ink. There were many teary eyes reported as these massive buildings built in the World War I era came tumbling down. Lots of good memories. Although Kodak continues to try to survive in the rapidly changing digital world, they will not carry the same reputation that they did in the film world. Kodak had the same stature that Kleenex, Xerox and IBM had, just to name a few. SIGH!!

It's Foliage Time Again

Well, it's that time of year when we all get excited about getting that show stopping image of fall foliage somewhere in this grand country of ours, whether it's in the maples of New England, the hills of West Virginia, the aspens of the Rockies, the lakes in Michigan or the NBCC field trip to Rocky Gap. Popular Photography offered the following tips in their October, 2007, issue:

- Plan for the light: Overcast skies yield the best saturation, but try to not include the sky in your image. On sunny days, try to shoot early and late in the day and target broad landscapes that include the horizon.
- Use a polarizer: This filter reduces color robbing reflections from waxy leaf surfaces. It can also add extra color density to skies on sunny days.
- Go for contrasts: Look for compositions that accentuate color by combining complimentary color hues – scarlet maples with green conifers, etc.
- Pick the peak: Try to capture the particular locale at the peak of it's colors. Look for leaf reports on the internet.
- Look for moisture: Take advantage of rain or mist when the color is at it's most saturated.
- Expose carefully: Pay attention to your histograms and adjust exposure to "heap up" the pixels in the middle of the graph.
- Foliage in motion: Try solid tree trunks with leaves swirling in the breeze.
- Wide views overhead: Try laying on the forest floor pointing the camera up to the underbelly of the tree canopy.
- Along silky streams: Capture a still life that sets colorful fallen leaves against the milky flow of a stream blurred with a slow shutter speed.

So, there you have it. Now it's up to you. Let's see some prize winners, especially from Rocky Gap!



The Irish know how to handle floods

Tim Grey Comment on Print Preview

Reprinted with permission from Tim Grey

With a good printer profile and a calibrated monitor, why is it when I am in the print preview window the image has a magenta cast? Results are consistent with PS2 and PS3 as well as with any of the last three printers I have owned (Canon i9900, Epson R2400 & Epson 3800).

=====

This is something that has driven me crazy for quite a while. In fact, I once had a client I was helping over the phone who was getting incredibly frustrated that printed output wasn't matching their monitor display, even though they were doing everything right. Turned out they actually hadn't been printing the image. They were assuming the print preview was showing what the printed output would look like, and didn't bother clicking the final Print button. If they had sent it to the printer, they would have realized the problem was the preview, not their color management.

Unfortunately, there's no fix for this problem. It occurs because the profile isn't being used properly to generate the preview. I'm not certain if it is fair to say one application or another is to blame. I suspect this is actually an issue with the Windows operating system, but it may be a result of Photoshop not sending data properly to the print engine, or any of a number of possible explanations. Regardless, the bottom line is that the print preview you see when printing from Photoshop on the Windows platform isn't accurate. It will generally have a relatively strong magenta cast and be a little washed out with reduced contrast.

While this is certainly an annoyance, it isn't usually a major issue as long as you know you're using the correct output settings. Despite this problem, I do recommend that you continue to use the Print Preview option when printing, as it is a great way to confirm that the image is oriented properly with the correct paper settings. In other words, it provides an extra step to confirm the image will actually fit properly on the page, potentially saving you some ink and paper for those times when a setting isn't set properly.

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NECCCC Review

Your editor (that would be me) attended the New England Camera Club Council Conference (NECCCC), held annually in Amherst, MA, during mid-July. The NECCCC has been a favorite event for NBCC members to attend for many years. It celebrated it's 62nd annual meeting this year, so it's not just a passing fancy.



Lens and Eye Editor at NECCCC – Gordie Corbin

The conference offers lectures, workshops and presentations to attend as well as many photo opportunities including models (human and otherwise), special set ups (e.g. black light and high



Pooch – Model – Photo by Tom Sullivan

speed photography) as well as the beautiful scenery in the Amherst area. A few other NBCC members attended this year, Judy and Gordie and Jean Hanson.



Gordie and Judy in their NECCCC Hotel Window – Tom Sullivan

The Conference has many contests available for attendees. Our own Gordie Corbin did us proud by winning the Gold Medal in the print Conference Competition! Her print, *Nature's Miracle*, (In Gordie's words – “you know, my one claim to fame”) won for *Most Creative Color Print*. Additionally, not to be outdone, Judy Switt got an HM for her *Cosmos* in the digital nature. Gordie also got an HM for *Rush Hour* in the digital Open.



First “Critique” Night of the Year a Success

On Wednesday, September 19, NBCC held its first “Critique” Night of the new program year as part of the experiment to offer new opportunities for members with the consolidation of our competitions into one night from the previous two nights. The event was a big success with over 50 digital images submitted and time permitted critiques of about 25 of these. Quality critiques were received from many members of the audience in general and a wonderful job of leading the discussion was done by long term member Joel Hoffman. It was very easy to submit entries and the presentation was handled very nicely by Stu Mathison.

Mystery Photo Answers:

Light Beer and Tap Dancers, of course

VisArts Grand Opening

Be sure to attend the Grand Opening of the **NEW** VisArts facility at 155 Gibbs St. Rockville, on Sunday, September 30, 2007, from noon to 5 pm. For more info check out: www.visartscenter.org.

Results of Competition for September 2007 – Open

Competition Judge: Pat Fisher

Prints

Black and White - 15 entries

1 st	Alan Sislen	From a Different Perspective
2 nd	Judy Switt	School House Infrared
3 rd	Bob Peavy	California State Fair
HM	Carl Root	The 70 th Minute
HM	Chris Hanessian	Cathedral Detail

Color, Novice – 8 entries

1 st	Dennis Green	Gleeful Underworld
2 nd	John Grupenhoff	Fallen Angel
3 rd	Louise Roy	Pipeline Swallow Tail

Color, Advanced - 23 entries

1 st	Les Trachtman	Clay Pots With History
2 nd	Luis Bustillos	Dragon Fly on Lotus
3 rd	Luis Bustillos	Asian Festival
HM	Bill Richards	Unfolding
HM	Bob Dargel	State Library of Victoria
HM	Dan McDermott	Prickly
HM	Chris Henessian	River Race
HM	Carl Root	Blue Van

Colleen Henderson Classes

Colleen Henderson is gearing up for another exciting season of digital photography instruction. Listed below are some of the classes she will be offering. For more information you can go to her website: www.colleenhenderson.com to get detail class, schedule and registration information. *Photoshop Essentials*, Start date: October 29, 2007; *Selections, Channels, & Layer Masks*, Date: November 28, 2007; *File Organization Management*, Date: November 9, 2007; *Raw Files - What Why and How*, Date: November 26, 2007; *Understanding and Using your Digital SLR*, Date: November 2, 2007.

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Electronic

Novice – 13 entries

1 st	Jean Yuan	Sunrise at JingKen
2 nd	Jessyca Stansbury McCargo	Sweet Nectar
3 rd	Ira Adler	Taos Cemetery
HM	Angelique Raptakis	Katydid's Snack

Advanced - 53 entries

1 st	Roy Sewall	Contemplation
2 nd	Bill Wyckoff	Back to First
3 rd	Rebecca Tidman	Shaman
HM	Gordie Corbin	Going Home 2
HM	Gordie Corbin	You Shall Be Called Alex
HM	Alex Guo	9 Curve 18 Turn RvrXinjiang China
HM	Kent Mason	Beach Art
HM	Dan McDermott	Study in Glass
HM	Rebecca Tidman	Mekong Delta Woman
HM	Judy Switt	Lady Bug on Blue Flower

Altered - 31 entries

1 st	Jim Hammack	Eagle at Sunset
2 nd	Tatiana Watson	Vancouver Abstract
3 rd	Evelyn Jacob	Clematis with Bud
HM	Gordie Corbin	A Rose from My Garden
HM	Evelyn Jacob	Orange Cornflower with Color Wash
HM	Tatiana Watson	Little Girl
HM	Ira Adler	Dock, St. Augustine
HM	Ira Adler	New Mexico
HM	Nikhil Bahl	Misty Boulders
HM	Martha Cain-Grady	Butterfly



Found on the Internet – Dog Flowers



Cumulative Scores for 2007-2008; Thru September, 2007

Black and White Prints

Advanced

10 Alan Sislen
 9 Judy Switt
 8 Bob Peavy
 6 Carl Root
 6 Chris Hanessian

Color Prints

Novice

10 Dennis Green
 9 John Grupenhoff
 8 Louise Roy

Advanced

17 Luis Bustillos
 10 Les Trachtman
 6 Bill Richards
 6 Dan McDermott
 6 Bob Dargel
 6 Carl Root
 6 Chris Henessian

Advanced Electronic

14 Rebecca Tidman
 12 Gordie Corbin
 10 Roy Sewall
 9 Bill Wyckoff
 6 Dan McDermott
 6 Alex Guo
 6 Kent Mason
 6 Judy Switt

Novice Electronic

10 Jean Yuan
 15 Jess Stansbury-McCargo
 8 Ira Adler
 6 Angelique Raptakis

Altered Electronic

15 Tatiana Watson
 14 Evelyn Jacob
 12 Ira Adler
 10 Jim Hammack
 6 Gordie Corbin
 6 Dan McDermott
 6 Nikhil Bahl
 6 Martha Cain Grady



Technology Galore

Joe Miller

Modern photographic technology is truly amazing. Modern cameras can do so many things extremely well. Technology is so advanced even the most sophisticated camera can be used literally as a point and shoot camera which can yield excellent results. For technocrats modern cameras offer an endless array of options and choices. And if that is not enough, post camera capture software programs can turn a sow's ear into silk. There is hardly a man or woman on the planet today who can comprehend all the uses and complexities of a good image caressing program.

But technocrats should be mindful of the words of that Kenny Rogers song: "You got to know when to hold them and know when to fold them." It is my belief (old fashion and archaic, I know) that simple is super. Just because a lightning bolt can be imported into an image, or a 747 placed in a vodka bottle, does that make the image better? Are three layers better than two layers? When is it time to stop and smell the roses? What is art and who is to say?

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Did You Know?

Anita van Rooy

1: If you want to drag and drop an image from one document into another, holding the Shift key will automatically drop it centered in the receiving image, but did you know that if you first make a selection somewhere in the receiving image where you want the image to go and then hold the Shift key before you drag, your image will be centered into the selected area instead of into the entire document. You can also copy and paste the selection and Photoshop will center it in the selected area

2: If you want to back up a few steps to readjust a setting there is a shortcut to do just that. You can step back through your History palette by pressing Control-Alt-Z (Mac: Command-Option-Z) a few times. This does not delete the items but takes you back a step in the History palette each time you apply the shortcut.



Gaithersburg Camera Club Judge

Roy Sewall will be the judge at the Gaithersburg Camera Club competition on October 22, at the Gaithersburg Library.



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