



© 1989

The Lens and Eye nbcc.lens.and.ey@gmail.com September 2007

September Meeting Schedule

Competition Night Judge
Patricia Fisher

Program Night
Jim Schaeffer

- 4 PCR, 7:00 pm
- 5 Competition Night, 7:30
Judge: Pat Fisher
Hospitality by
Jim and Virginia Render
John Barnes
Louise Roy
- 10 Board Meeting, 7:30
@ The Hansons'
- 19 Workshop: Critique, 7:30
(upstairs)
Hospitality by
Tatiana Watson
Jerry Weiss
Jean Yuan
- 22 Eastern Shore
Re-enactment
(Ed Kawczynski)
- 26 Program Night
Tom McPhail
*A Dark Room Full Of
Windows And Mirrors*
Hospitality by
Carol and Chuck Lee
Barbara and Jack
Mazurkiewicz
Evelyn Jacob

We are pleased to have Pat Fisher as our September competition judge. Pat and her husband Wayne are partners in Fisher Photography and Digital Imaging, a Washington company specializing in location assignments. They, individually and together, photograph people in studio and location settings as well as business and social events, architectural subjects, landscapes, and travel images. Two of Pat's images have been featured on U.S. postage stamps, including the commemorative issue celebrating

continued on page 2

A dark room full of windows and mirrors

I describe the course that I teach at Georgetown as being about the history and rhetoric of photography. To the extent that I actually do teach history, it is sequential, but it merely serves as backdrop to discussion of a whole set of rhetorical issues that are decidedly not evolutionary in nature. Our aesthetic concerns and the uses and mis-uses to which we put photography today

continued on page 2

Sept. 19 Workshop:
Image Critique

September Field Trip
War of 1812 Reenactment

Bob Peavy

NBCC's new Workshop Night replaces the former Projection Night held on the second Wednesday of each month. Workshops will experiment with a variety of topics and formats, with a goal of expanding our learning opportunities at the Club. Note, however, that this month's Workshop will be held on the third Wednesday – on September 19 – because of a religious holiday falling on the second Wednesday.

September's field trip will provide opportunities for club members to discover some of what Calvert County, MD has to offer. Located at the near the end of Route 4, about an hour south of Exit 11 of the Capital Beltway is Jefferson Patterson Park and Museum, <http://jefpat.org/>, the site of our feature attraction "The War of 1812 Reenactment". The reenactment commemorates the historic 1814 Battle of St. Leonards's Creek the site of Maryland's largest naval engagement. As you ex-

We're starting the year with an infor-

continued on page 10

continued on page 3

September, 2007

Competition Assignment:

OPEN

(Must have been taken on or after
June 1, 2006.)

continued from page 1

the White House bicentennial in 2000. This image, taken on a snowy evening, was selected from among 300 competitors; 125 million stamps were issued.

Pat's images have been published widely in magazines, books, newspapers, and often used by advertising agencies and public relations firms. Fisher Photography's web site (<http://www.fisherphoto.com>) displays a range of Pat and Wayne's work; including images of presidents and other well know Washington figures, D.C. landmarks,

local architecture, corporate officials, and travel subjects such as Alaskan scenery, wildlife, and water and mountain landscapes.

continued from page 1

are strikingly similar to those of our earliest predecessors. I will present a few of those issues for you to consider, illustrating with examples of both historical and contemporary photographs. I will then talk a bit about what I think I'm doing, how I think I got here, and then show some examples of my work -- most as digital projections, but a few as very large prints.



The Digital Darkroom Question

of the Day

By Tim Gray

I consistently get huge files when working in 16 bit & saving from PSD to TIFF. Starting out at say 11-13MB, then converting from CR2 with settings at sRGB IEC61966-1 and a size of 17.5 MP chosen, it opens in PSCS2 at 100MB with Resolution set at 320ppi. When flattening Image I can easily 'Save As' TIFF at 200-300MB. With a DSL of only 256k/per second it can take a long while to upload to website. Should I be converting to 8 Bit before saving? I prefer the higher resolution as I am selling online & want larger print orders.

The first thing to understand is the difference between the file size of your original RAW capture and the converted image. As a general rule of thumb you can think of a RAW capture file as being about the same size in megabytes as the number of megapixels in your camera (a 10 megapixel camera would produce somewhere

continued on page 4



continued from page 1

plore the grounds there will be opportunities to photograph American and British encampments, musket and canon drills, and to witness skirmishes. There will also be demonstrations by crafters and sutlers typical of the period. The photos below provide by David Krankowski, Patterson Park staffer were taken at last years event.

The War of 1812 Reenactment will take place on September 22, 2007 from 10 AM to 5 PM. The main skirmishes are generally schedule for mid afternoon. Admission fee is \$8/person or \$10/car. After a day on the battlefield club members can join their fellow reenactors and park quest from 6:00 to 10:00 PM at Patterson's Pint (photo below) the parks version



Come down early and explore Solomons Island, located just 15 miles further south on Route 4. Here are great photo opportunities in this very easy walk able community of recreational boating. The photo be-

low is of the St. Mary and Calvert County Bridge across the Patuxent River taken from Solomons Island.

And as you drive down be sure to take a photo of your favorite tobacco barn before they all disappear.

Even if you are uncertain that you may want to participate in this field trip please e-mail me anyway with your questions or concerns. I'll gladly answer any question you may have. Once I hear from you I'll be able to act as the focal point on organizing this trip.

Thanks

Ed Kawczynski
e.kawczynski@att.net

Rockville Visual Arts Center
Grand Opening Soon

Opening in early October, the Visual Arts Center in downtown Rockville shows a lot of promise for becoming a center for the arts right here in Rockville.

Not limited to photography, the Visual Arts Center will also support traditional arts such as woodworking. It will provide a complete darkroom and 16 workstations for digital image processing. The Center will also provide galleries and meeting places, complete with a screen and projector.

Visit

<http://www.visartscenter.org>
for more information.

Note from the Editor

As many of you already know, I took over as the editor for the Lens and Eye over the summer. The September issue is my first, and I hope that it lives up to the standards that Sully set with his long



years of editing the newsletter.

Regretfully, the September issue will also be my last, since I will be joining Amazon.com as a software engineer, and moving to Seattle, Washington in September.

Being a member of the North Bethesda Camera club has been a great experience, and I hope to put the photography skills I have developed since I joined to good use in the Pacific Northwest.



continued from page 2

around a 10MB RAW capture file). There will be some significant variation with different cameras, but it will be relatively close to this. The converted file size in megabytes will be about three times the number of megapixels (a 10 megapixel camera would produce about a 30MB file) if converted to 8-bit per channel. The same file would be twice as large if converted to 16-bit per channel (60MB file in the case of a 10 megapixel camera).

The next issue is the file size of your final file. You can naturally expect the layered file (what I think of ultimately as the “master image file” because it contains all your adjustments in various image and adjustment layers) to grow relatively large. With adjustment layers the result won’t be a huge amount of growth, but there is still the potential for very large files here. However, the flattened TIFF image shouldn’t be any larger than the original RAW conversion (if that

was also saved as a TIFF or PSD) because it doesn’t contain any additional image layers. If you’re getting larger files (as is indicated in your question) that would indicate you are enlarging the image during the process of producing that final flattened TIFF image (either during image optimization, which I wouldn’t recommend, or during the process of preparing that final file). A flattened TIFF at 200-300MB represents a file big enough to produce prints in excess of 20”x30”, so they’re very big images.

You might need very large images for producing prints, but you certainly don’t need to upload those images to your website. If anything you would deliver them to the lab that is producing prints for you (if you’re not printing them yourself), and I’m sure you could deliver them via DVD or other media rather than online. You could convert these final print files to 8-bit per

channel to reduce file size if necessary, but I would first check to see if the output process you’re using will benefit from high-bit data.

For making images available for online viewing you could absolutely convert to 8-bit and save the files as JPEG at a relatively high quality setting (I usually use a JPEG Quality setting of 8 for online viewing) to reduce the file size, and of course resize the image to a more appropriate size for online display (around 1000 pixels on the long side works in most cases).



NBCC Member Profile

Louise Roy

Louise Roy is one of those lucky people for whom life has been one adventure after another. Born in French Canadian Montreal, Louise grew up bi-lingual. As a young woman, she completed her nursing education at the Royal Victoria Hospital and then took off for a two year back-packing excursion to Europe.

Her younger sister joined her for part of the trip but, for the most part, Louise traveled alone or with other hitchhikers (usually male) that she had met along the way in Youth Hostels. She hitch-hiked through England, Holland, France, Germany, Scandinavia, Austria, Switzerland, Italy, Spain, Gibraltar, Greece and Turkey. Many of the people who gave her rides also bought her meals and were, for the most part, kind and helpful.

Occasionally she paused to earn more travel money and to do in-depth sight-seeing in a specific area. She worked at a Pommies

Frite factory in Stockholm where the owner was producing frozen, ready to heat meals for sale long before TV dinners were “invented” in the USA. The workers lived in pleasant apartments and went on sight-seeing excursions on the weekends. She used her nursing skills to work in a hospital for women in Hamburg and learned many German songs. She also nursed in the intensive care

unit on an Army base in Munich, and worked as an office nurse for a German physician. By the time she had completed her trip, she could manage some pretty good German, some Spanish and a couple of useful phrases in Finnish and Swedish. She documented this incredible adventure with her first camera,



a nameless Olympus, and has a large album of prints to show for it.

Next she turned her sights on more education, focusing in on human brain function and psychology. From Concordia U. in Montreal, she earned a BA in Nursing and a BSC in Psychology. She then studied Kinesiology at Waterloo U. in Ontario, earning a MS in this

field. At one point, she considered working as a sports psychologist.

In between, there were other adventures. She once served as a cook on schooner sailing around the French and British Caribbean Isles. At the end of the season, she and the other fool-hardy deckhands sailed the

ship from the islands to Puerto Rico, north on the Atlantic, up the U.S. inland waterway, out to sea again (by the Chesapeake Bay) and to New York City, then finally up the Hudson River to Lake Champlain. While sailing around the Caribbean, she and the captain were the only crew so, in between cooking for six people, she was needed to help man the ship.

In the 1980s, she returned to school, this time to earn a PhD in Clinical Psy-

chology at the University of Maryland, Baltimore campus, here in the U.S. In 1986, she did a clinical internship at John Hopkins Hospital. She then worked at the Northern Rehabilitation Hospital in D.C. as a neuropsychologist on the stroke unit.

Louise is now a Maryland resident

continued on page 6

and has become a U.S. citizen. She owns a small home in Silver Spring, complete with resident pet cat, Minou, and enjoys gardening. She manages the affairs of her 95 year old mother and must make frequent trips back to her home in Montreal.

Louise has been in private practice as a Clinical Psychologist since 1995 and maintains a formidable work schedule: two days a week seeing patients in her Virginia office, two days a week in her D.C. office, and another day traveling about to visit elderly or disabled patients who are home bound or in nursing facilities. About 70% of her patients are elderly. Her specialty is dementia, although she has clients with other brain disorders, most typically depression /anxiety. Her work as a clinical neuropsychologist often calls upon her to conduct evaluations for the courts and testify as to a client's need for a guardian and/or conservator.

On Sundays, for fun, she plays a few rounds of squash at the

Louise joined the NBCC 5 or 6 years ago and initially kept a low profile. Because of her work schedule, she was not always able to attend meetings. She did find the meetings she attended to be challenging and informative but was also awed by the talent of the Club members. Recently she began to compete with slides and color prints, winning when she "got lucky." She placed third for 2006-07 in the novice color print category.

She is still a film shooter. She uses her "new" Olympus IS-3DLX ED 35-180, hand held, with automatic flash and zoom, for travel. She also owns a Canon Élan 7 with a variety of lenses, including an EF 100mm1:2.8 macro, and a Manfrotto tripod and ball head. She shoots both slide and prints film and often makes her own prints if the capture doesn't require too much alteration. Photoshop is not one of her strengths. Otherwise, Penn Camera, Motophoto, or Target do the work. She has some of her photos hung on the walls of her home. Other images are used to make cards and

She recently bought a Canon S9000 printer from Cezary Raczko which she has yet to master. She is still working with Photoshop 7 and wants to upgrade to Cs3 when she gets some free time. She has been urged to switch to digital mode but has not yet taken the giant leap.

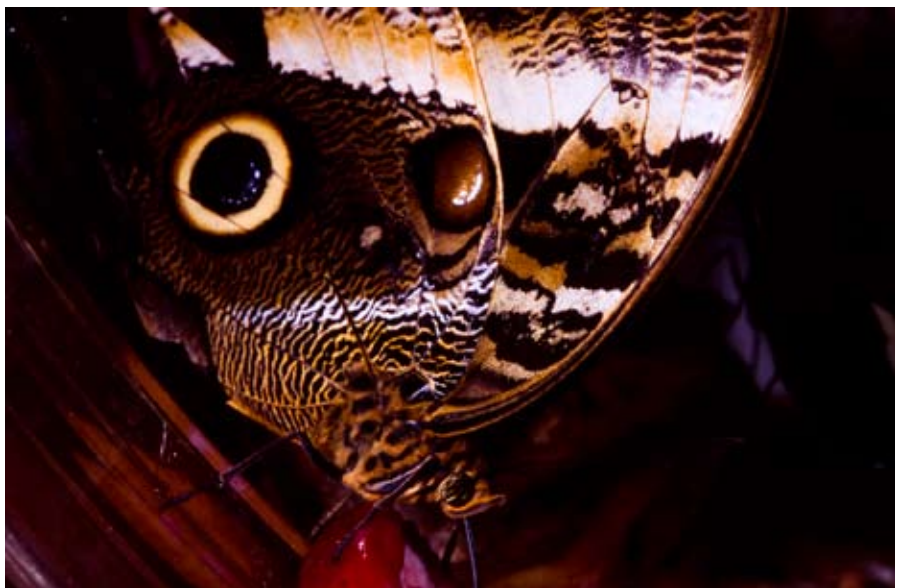
A future project Louise has thought about is a series of children's books with photographs as the illustrations. The first one would be about cats as Louise has many good photos of Minou to use.

Travel is still a big part of Louise's life. In 1955, she managed a guest house in the Dutch West Indies. She has friends there and visits them when she can. She vacationed in Tahiti several years ago. Much of the world, however, including all of Asia and Africa, remains to be seen and perhaps, even photographed.

Welcome New Members!

- Jessyca Stansbury –McCargo
- Eileen McClatchy
- Ms. Joan Linderman
- Howard Rodkin
- Judith Mazza
- John Villforth
- David Satinsky
- Willem Bier
- Dennis Green
- Don Andberg
- Virginia (Gigi) Halloran
- Stephen Gelband
- Kathleen Madigan
- Paul Taylor
- David R. Glasco
- Ed Burke
- Marvin P. Sirkis

- Randy Boardman
- Robert Heimplaetzer
- Beth Wieczorek



A Workshop Experience by Nikhil Bahl

On Wednesday, June 13, 2007 I flew up to Maine to attend a 5 day Tony Sweet workshop being held at Acadia National Park. I was very excited since I really admire Tony Sweet's work and this was going to be a great opportunity for me to learn some of his techniques and absorb the thought process behind his creative compositions and ideas. Also Acadia National Park was a location I had wanted to photograph.

The timing of the workshop was perfect as the tourist season had not started in earnest. And it sure helped that our lodging was just outside the entrance of the park. We started off with a class room introduction and presentation at 5pm on Wednesday evening and wrapped up by 9pm since we had to get an early start the next morning. I was up at 3am and met up with Tony, Susan and the group at 3:45am. And then we were off...

We made our first stop on Ocean Drive where we photographed the waves crashing against the rocks and the classic Maine shoreline. It was cloudy and the sun didn't make an appearance. By about 7pm we moved onto Bubble Pond where we photographed reflections in the pond and some wild flowers. At around 9am we headed to Bay Harbor for some

breakfast and were back at the motel at 10:30am. We got some time to rest and process our images. Then it was back to the class room at 2pm where all 10 of the workshop participants brought in 7-8 images that Tony critiqued. Most of the images were taken that morning and this gave the attendees instant feedback and a chance to improve their compositions when we hit the same spot again later in the week.



I loved the critique session because we were all in the same area and we all took pretty different photographs. It's amazing how everybody sees differently. Also the level of the photographers attending this workshop was fairly advanced and 7 out of the 10 had been to a Tony Sweet

workshop before. There was plenty to learn from the critique session.

After the critique and a short presentation of Tony's work we took a break for an hour and met back up to photograph sunset at 4:30pm. We went up to Cadillac Mountain, a popular spot for sunrise or sunset because of the 360 degree view it offers. We didn't go to the summit but stopped at a nice spot where we photographed the vista, the rocks and the sunset. We packed up at 9pm and were back at the motel around 10pm. Only to get a few hours of sleep and do a similar routine for the next few days hitting new spots and going back to a couple we visited earlier. Needless to say the workshop was pretty intense.

Tony and Susan were helpful in the field and it was great to have them critique a composition through the viewfinder or bounce ideas of them and a lot of times get ideas from them. What I did miss was the fog that I was convinced I would photograph visiting the Maine shoreline in the spring. However, Acadia did offer many other photographic opportunities from macro to wildlife to landscape.

continued on page 8

continued from page 7

The workshop experience is very rewarding. Learning from a pro is obviously great. But being taken to photogenic spots at the right time of day to catch the perfect light is truly satisfying.

There is also plenty to learn from workshop attendees. A lot of them have solutions to little problems that you might face and sometimes they are advance shooters themselves who use different techniques. With workshops usually having a 1:5 or

1:6 teacher/student ratio you can share ideas in the field, too. But the key to getting the most out of a workshop is asking all the questions that come to mind. Some even prepare a list of questions before a workshop.

With each workshop I have attended I have come away with a lot of information that has helped my photography. I have been inspired by the instructor and by the beauty of the places I have visited. Acadia National Park is simply gorgeous. Being inspired once again and hav-

ing implemented some of the techniques and ideas I learnt at the workshop, I decided to do a book on my experience and photographs. I am currently working on the book and plan to have it out in October of this year. Some of the photographs that will be in the book can be viewed at www.pbase.com/nikhil_bahl.

Some say weeklong workshops are expensive. I don't disagree with that. But the amount I learn and actually have time to absorb makes it a worthwhile investment in learning
continued on page 9

What I Did Last Summer by Chuck Lee

Do something constructive. Use your talents. Turn your passion into a service. We have all heard these admonitions. This summer my wife Carol and I sought to put actions to words with a week of building as volunteers in the Habitat for Humanity program that provides affordable housing.

In late June, we joined 27 other friends on a trip to Garrett County, Maryland. Our intergenerational crew was composed of about half youth and young adults, with the balance being old enough to be their parents or grandparents. It was a positive mixture of energy and experience.

Maryland's western-most county is a beautiful, mountainous, and very rural region of small communities. Of the thirty-thousand residents, 62 families do not have indoor plumbing and 250 families live in two rooms or less. In the Habitat program, houses are

built with as much volunteer labor



This was our third Habitat venture with this group, so our roles were clearly defined from the beginning. I was to document the experience – taking pictures of various gatherings during the week and capturing the work in progress. Carol was to do the heavy lifting. For credibility with the team and peace at home, I did do a little landscaping as the accompanying picture attests and hammered a few nails.

In late August, a 16-minute DVD photo essay of our event images using ProShow Gold and the technical skills we developed through the camera club was shown to the sponsoring organization.

Photography is a passion for many of us. It is nice when we are able to share that passion with others in a constructive way. It also enabled me to avoid a lot of the heavy lifting that I witnessed through my lens.

and donated materials as possible. They are sold to a family who repays the cost of the house on a no-interest loan and who is required to contribute a certain amount of “sweat equity”.

Splinters from the Board Summer 2007 Board Meeting Highlights Chuck Lee, President

Approval was given to competition rule modifications to accommodate the Club's 2007-2008 Experimental Year of consolidating print and projection competitions on a single night. A copy of the new rules will be provided to all members electronically this summer, will be posted on the Web site and in the membership booklet, and will be summarized in the September newsletter.

The Club's activity calendar for the next coming Program Year was approved. Because various holidays fall on Wednesdays next year, monthly meeting patterns will have a number of variances. Members will need to pay attention to the schedule

that will be posted in the Membership Booklet and monthly newsletters.

Twice monthly Sales Desk service will be discontinued. Instead, members will be informed when special items are offered.

A new Club mug was commissioned for sale this fall to members and for appreciation gifts to judges and speakers.

Various different options will be explored for conducting the annual Awards Event.

Reaffirmation was made that the new Workshop Committee focus for the coming year would be in experimenting with different topics and different formats, with monthly membership feedback for fine tuning.

Application for a second

large exhibit venue is being submitted for 2008 show.

Field trips are tentatively planned for each month of entire coming Program Year.

Education and Training sessions for coming year have been scheduled.

Membership reached by-law cap of 140 when waiting list was activated on July 15.

Rakesh Malik will succeed Tom Sullivan as editor The Lens and Eye this fall. Tom, as vice president, will continue as Web Master.



Congratulations to Jim Auerbach for a successful outreach program featured in Thursday's The Washington Post's Montgomery section starting on page 3. The program of photography clubs for youth ages 9-17 in Montgomery County's public housing communities in Gaithersbury is sponsored by the Montgomery County Housing Opportunities Commission. They recently held a photo contest, the subject of the article, at which Jim was a judge. He has been involved with the program for some time.

Good going Jim!

continued from page 8

photography for me. I have attended 2 Rod Planck workshops earlier. So this was the 3rd such workshop that I have attended and I will probably attend another in the future. If you are looking to attend a workshop: find a pro who's photographs charm you and has been running workshops successfully

in a location that you find interesting. Sign up! And the rest should be an experience to remember.

See Nikhil's Member Image Gallery for more images from his workshop experience in Acadia.

continued from page 1

mal critique of members' images. This workshop follows up the experience gained from our trial critique organized last May by Kent Mason. The current critique will differ in several respects from that of May, as explained below. Meanwhile, you may wish to refer back to two articles by Evelyn Jacob in *The Lens and Eye* concerning last May's critique: See the Summer 2007 issue, page 6; and the May 2007 issue, page 1. (Newer members, note: Back issues of the newsletter are available on the Club's Web site.)

The September 19th image critique will be organized as follows:

Submit up to three electronic images. Members may submit one, two or three digital image files for critique. They should follow the same guidelines as are in effect for preparing images for electronic competition, with the exception of a different file-naming convention. File names should begin with a priority number from 1 to 3, followed by a space and then the maker's name. (Example, 1 Jane Doe.jpg; 2 Jane Doe.jpg; 3 Jane Doe.jpg.) Titles are not needed for workshop images.

Submit images via email. Images for critique should be submitted as an attachment to an email addressed to workshop@nbccmd.org. This is a different address than the one to be used to submit competition images, to safeguard against possible confusion. If a member wishes to submit an image(s) via CD, DVD or Flash drive, we will try to accommodate a reasonable request – but, the media must be delivered prior to the deadline (below).

Submit images **TIMELY**. Images for critique must be received prior to 7:30 pm of the Monday preceding the workshop, i.e., in this case by 7:30 pm on Monday, September 17. You will receive an email confirmation of your submission, although kindly note that any submission made earlier than September 16 will probably not be acknowledged until late on the 16th or the 17th (due to travel by our technical support person).

Initial pass-through of images. When the "1" priority images are ready for projection, all of them will be displayed in a brief "slide show" so that the audience will have an idea of what is coming. Members may begin to think about which images they might best relate to and could offer constructive, relevant commentary. After discussion of the "1's" is completed, the "2" priority images will then be displayed in a slide show, and so forth.

No panel to give initial comments. A moderator will oversee the orderly critiquing of projected images, and will keep the discussion going. There will not be a panel designated to begin each critique, as there was last May. When an image appears on the screen, audience members will proceed with comments. The moderator will encourage participation by as many members as wish to do so, and will determine when to move on to the next image. In fairness to all, members should be selective in their remarks so that the more verbal among us do not "dominate" or deny others the chance to speak.

Prior to attending the September 19 workshop, members may find it helpful to refer to two recent articles in *The Lens and Eye* about critiquing images: See the Summer 2007 issue,

page 7, by Carl Root; and the May 2007 issue, page 6, by Kent Mason.

Generally, no initial comments by image makers. During the May critique, image makers were encouraged to provide an initial statement (as to photographic intent or other aspects) before the critique began. This will not be done at the September critique – a change of format in response to members' feedback. Instead, the audience will proceed directly with comments. (If, after hearing commentary, the photographer wishes to make a brief response, he/she may do so.)

Limited exception. There may be circumstances where a photographer wishes to request that the critique be given a special focus because, for example, the image is intended for a specific purpose; or, the maker's intent is more narrow than would be apparent; etc., and there is good reason to communicate this fact at the outset. In this event, the maker must follow two steps in addition to those above: (1) The file-naming convention is modified by adding a letter "M" immediately following the priority number (example, 1M Jane Doe.jpg, etc.). And, (2) the maker prepares a separate, text email explaining briefly the reason for the request (referencing the image priority number), and sends the email to bobpeavy@comcast.net, before the 7:30 pm deadline on September 17. Then, when the image is projected during the workshop, the maker's comment will be read or summarized by the moderator prior to any comments from the audience.

Looking ahead. Electronic projected images are the subject of

continued on page 11

continued from page 10

the September 19 critique, but we won't forget about prints!! . . . and other topics in which members have expressed interest. Early last year, and again in May, the membership provided considerable input about learning opportunities de-

sired through the Club. That input is taken into account as we consider workshop topics. In progressing through 2007-08, please let us know what you think about the workshops. (We'll give you convenient feedback forms, but feel free to contact the Workshop Committee at any time.)

Member Image Gallery
Tom Sullivan





Barbara W. Delouise

Three Cheers



Fairy Tale
Pink



Julie Peters

Brave World





Siloam
Ethel
Smith

Dottie Warwick



Craig Peters



photo by Nihkil Bahl





photo by Nihkil

photo by Rakesh Malik



photo by Rakesh Malik



Exhibition Opportunity for January 2008
Sandy Spring Museum

The NBCC Exhibits Committee is pleased to announce that we have arranged a major exhibition at the Sandy Spring Museum (<http://www.sandyspringmuseum.org/>) at 17901 Bentley Road, Sandy Spring in Montgomery County, MD. The exhibit will run from January 9, 2008 through the end of March. The Museum, established in 1980, has a sizeable exhibit area and our photographs will be displayed throughout the entire building. We anticipate being able to exhibit up to 65 images, depending on their size.

Any current dues-paying NBCC member will be eligible to submit 2 to 3 images for consideration for inclusion in the exhibit. There are no thematic guidelines for this exhibit, and no time limitation on when the image was taken, although images submitted are expected to be acceptable for exhibition in a public space (e.g., no nudes). Prints, slides and digital images may be submitted for jurying, although digital images are preferred. If acceptable to the museum, a small panel of advanced experienced NBCC photographers will serve as jurors for the exhibition.

The tentative schedule for jurying and the selection process is as follows (details will be repeated by e-mail after September 1st):

October 1st - Deadline for indications of interest from eligible members. Please e-mail exhibits@nbccmd.org NOW if you are interested in having your work included in this exhibition. Based on the number of members responding, we will determine how many images each member will be allowed to submit; we currently estimate that interested members will be allowed to submit 2-3 images each.

November 13th - Deadline for submitting images for the jurying process. (Details on submission formats to follow.)

November 27th – Jury selection process.

December 3rd - Latest date by which members will be notified if their images have been juried into the exhibit

Late December/Early January - All framed work, ready for hanging, will be delivered by the photographer to the Sandy Spring Museum on a date and time to be determined..

January 9, 2008 – Exhibit opens.

January 13, 2008 - Artists' reception

NOTE: Requirements for submission, matting and framing for this exhibit are those set out in the Club's manual section entitled "NBCC Exhibits", with framing requirements as noted below.

For this exhibit, framed images of 16"x20" and larger may be exhibited. . Anyone considering printing their image greater than 11"x17" (PRINT size, not frame size), should submit a test print for jurying, close to the final size envisaged so the judges may consider its suitability for inclusion in the size desired.

All matting must be white or off-white; not cream, gray or other colors.

Framing should be in standard black wooden or metal frames.

As stated by Rule 9 in the NBCC handbook , "The same photograph cannot be exhibited more than once in the same exhibit location. Members may not exhibit the same photograph more than twice in ANY club exhibit, regardless of the exhibit location."

At the moment, this is the only exhibit we have planned for this year, so please consider participating! We are also pleased to announce that we have just learned that NBCC has been chosen to put on a large exhibit at BlackRock Center for the Arts (www.blackrockcenter.org) in Germantown in late 2008, either November or December. The theme for that exhibit will be "At Home and Abroad." Watch this space (and your e-mails) for more information about the BlackRock exhibit at a later date. In the meantime, start thinking about submissions for Sandy Spring!

Alan Sislen
Melissa Clark
NBCC Exhibits Committee

Treasurer's Year End Summary Report
 July 1, 2006 – June 30, 2007

Previous balance brought forward \$ 7,078.13

Income:

Membership Dues \$ 8,980.00
 Awards Event \$ 1,620.00
 Sales table and Other Misc \$ 140.50

Total Income \$ 10,740.50

Expenses:

Rent \$ 3,250.00
 Lens and Eye \$ 804.43
 Awards Event \$ 2,477.18

Photo Essay 2007 \$ 318.89
 Club and Equipment Insurance \$ 304.00
 Miscellaneous Operational Costs * \$

1,004.10

Total Expenditures \$ 8,158.60

Ending Balance \$ 9,660.03

* Dinners for speakers, printing for board meetings, member appreciation, Picnic expenses, Glenview reception, new checks PSA membership, web services, membership booklets, etc.

Respectfully submitted,
 Carol L Lee, Treasurer

Dr. James F. Schaefer

In my day job I am Associate Dean of the Graduate School of Arts and Sciences at Georgetown University, where I have been since 1992. I've taught dramatic literature there, with a particular interest in the structure of dramatic language and in the Symbolist and Expressionist plays of the late 19th and early 20th century. But my first love was photography, and I now teach a course each Fall semester on the history and rhetoric of photography. The course is taught as part of our M.A. program in Communication, Culture, and Technology, but I've had excellent students, both graduate and undergraduate, from across the campus.

I bought my first camera and first books of and about photography while I was an undergraduate in the late 1960's. By the mid-70's I was working with a 4x5 view camera, had been in several small shows, and was trying to learn to use Ansel Adams's Zone System to make better negatives. But the more pictures I took, the more boring they seemed, even to me, so after five years I gave up, put the camera in

a closet, and began graduate school in Theatre Arts. Another five years later, Ph.D. in hand, I figured out that there were even fewer jobs for dramatic theorists than there were for photographers, and began to pursue a career in academic administration. I didn't take a serious photograph for 20 years. . . .

Until 1999, when I pulled the 4x5 out of the closet and began to make color transparencies of DC's national monuments in their urban context, the way they actually look to the people who live and work here. Older, if no wiser, I fell in love all over again. Two years ago I adopted a completely digital workflow. I now shoot with a Hasselblad equipped with a 22MP Imacon back and print on an Epson 9800 inkjet printer. I make very large prints, from 20 to 40 inches high and from 24 inches to 15 feet or more wide.

I am currently working on two projects. One is documenting Rhode Island Ave. (aka US Route 1) from Hyattsville, MD to Logan Circle in D.C. with the goal of showing what non-official Washington looks like. The project second goes

back to those boring photos from the mid-70's. I was then living in Minneapolis, where over several years I compulsively photographed about 300 houses in three different parts of the city using an old Mamiya C3 twin lens camera and Verichrome Pan film (the B&W film that Kodak marketed to amateurs). This summer I returned to Minneapolis and located about a third of those houses. This fall I will go back and reshoot the same houses 30+ years later in digital color, then print the two images of each house side-by-side on the same sheet.

The "T+30 Project" is an extreme example of what I think is a basic element of my aesthetic for all landscape photographs. It can be summed up in a quote from Gaston Bachelard's book, *The Poetics of Space*: "In its countless alleoli space contains compressed time. That is what space is for."

NBCC Member Discount for Pro-
Show Gold

PhotoDex is offering a 20% on copies of ProShow Gold for members of the North Bethesda and Rossmoor Camera Clubs.

CODE: RQ4K4181

EXPIRES: January 20, 2008

Congratulations to Jim Auerbach for a successful outreach program featured in Thursday's The Washington Post's Montgomery section starting on page 3. The program of photography clubs for youth ages 9-17 in Montgomery County's public housing communities in Gaithersbury is sponsored by the Montgomery County Housing Opportunities Commission. They recently held a photo contest, the subject of the article, at which Jim was a judge. He has been involved with the program for some time. Good going Jim!

Corey Hilz Garden Photography
Workshop

Saturday and Sunday, October 13
& 14

Join Corey Hilz for a two-day workshop at a private garden in Gainesville, Virginia. The workshop will include outdoor photography sessions, classroom instruction and critiques. Corey will work individually with participants to answer questions and help them capture the picture they envision. We'll be photographing in the lush garden of a professional landscaper. The garden offers photographers excellent opportunities including a diverse collection of plants and flowers, as well as sculptures, insects, a waterfall and a greenhouse. Fall offers a unique color palette, including colorful grasses and foliage.

Schedule-

Saturday: 2:00 pm – 6:00 pm (pre-
sentation and photography session)

Sunday: 7:30 am – 10:00 am (op-
tional photography session)

10:00 am – 1:00 pm (presen-
tation and photo critiques)

The workshop is scheduled so partic-
ipants are photographing during

the best light of the day. The Satur-
day session starts in the afternoon
with a lecture and then the rest of
the time is spent photographing the
garden in late afternoon light. There
is an optional photography session
Sunday morning starting at 7:30
am. This session begins shortly af-
ter sunrise to take advantage of the
morning light. Plan on coming to
both shooting sessions to take full
advantage of this photographic op-
portunity. After photographing in
the morning there will be a short
presentation, then the rest of the
workshop will be devoted to a cri-
tique of participants' photographs.
Critiques are a key component to
improving your photography. Be-
sides receiving feedback on your
photographs, you'll learn from the
photographs of others.

Fee: \$125, register online at [www.
CoreyHilz.com](http://www.CoreyHilz.com), select 'Classes &
Workshops'

For more information contact Corey
Hilz, corey@coreyhilz.com or
703.473.4618



2007 – 2008 NBCC Board of Directors, Standing, and Special Committees

<u>President</u> Chuck Lee	<u>Vice President</u> Tom Sullivan	<u>Treasurer</u> Bob Dargel	<u>Secretary</u> Jean Hanson	<u>Directors</u> Joel Hoffman Ross Emerson Jim Hammack
<u>Program & Judges</u> Nancy Garwood Jim Hawkins Ira Adler Caroline Helou Cynthia Keith Ken Briefel <u>Newsletter</u> Rakesh Malik Tom Sullivan	<u>Competition</u> Judy Switt Tom Field Alan Sislen Don Martell Nikhil Bahl Carol Lee Bill Ho Bill Richards <u>Webmaster</u> Tom Sullivan	<u>Workshop</u> Bob Peavy Evelyn Jacob Kent Mason Carl Root Gerry Weiss <u>Membership</u> Gordie Corbin Judy Switt	<u>Hospitality</u> Jean Haddon Louise Roy <u>Church Liaison</u> Janet Myder Hammack <u>Education/Training</u> Kent Mason	<u>Field Trips</u> David Davidson Ed Kawczynski Rakesh Malik Jim Auerbach Frank Herzog John Barnes <u>Exhibits</u> Alan Sislen Melissa Clark
<u>Gallery</u> Carl Root <u>Technical Advisor</u> <u>Digital</u> Tom Field	<u>PSA Representative</u> Judy Burr <u>Photo Essay</u> Stu Mathison	<u>Club Equipment</u> Jim Hammack Tom Field Judy Switt <u>Community Outreach</u> Joel Hoffman	<u>Competition Image</u> <u>Review</u> Judy Switt Carol Lee Anita van Rooy Tom Field	<u>Awards Event Coordinator</u> TBD <u>Competition Night</u> <u>Sales</u> Virginia & Jim Render



First Class Mail

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

