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The Lens and Eye

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<http://nbccmd.tripod.com>

North Bethesda Camera Club

January, 2006

Calendar

January, 2006

- 3 PCR: 7:00 pm.
- 4 Print Night: 7:30 pm.
Judge: Jill Bochicchio.
Hospitality: Rebecca Ash, Linda Wang and Mike Fleming.
- 11 Projection Night: 7:30 pm.
Judge: Gary Landsman.
Hospitality: Tatiana Watson and Jack and Barbara Mazurkiewicz.
Gallery: Hans Adler.
- 16 Photo Critique; 7:30 pm, Kent Mason's.
- 18 Board Meeting: 7:30 pm. Mason's
- 19 Visual Design: 7:30 pm, Kent Mason's.
- 21 Field Trip: Library of Congress
- 23 Print Critique: Bresses: 7:30 pm.
- 25 Program/Workshop: 7:30 pm
Guest: Mark DiLallo
Hospitality: Tom Sullivan

February, 2006

- 1 Print night: 7:30 pm.
- 7 PCR: 7:00 pm.
- 8 Projection night: 7:30 pm.
- 15 Board meeting: Oberthaler's: 7:30 pm.
- 20 Photo Critique; 7:30 pm, Kent Mason's.
- 22 Program/Workshop.
- 23 Visual Design: 7:30 pm, Kent Mason's.
- TBD Print Critique: Bresses: 7:30 pm.
- TBD Field trip.

Competition Assignment:

In-Camera Manipulation

An image abstracted or manipulated by means of any in-camera technique such as multiple exposure, panning, zooming, etc. (Must have been taken on or after June 1, 2004.)



Program Night Bird Photography

Evelyn Jacobs

In anticipation of the April competition topic of "Birds," Mark DiLallo will present a program on "Bird Photography" on January 25, 2006.

Mark DiLallo of Sterling VA is an avid Nature Photographer and Loudoun Photography Club's 2002-3 Photographer of the Year (LPC, Ashburn, VA). His travels have taken him to Africa, Alaska, Hawaii, Florida, Colorado, and the Desert Southwest. He shoots extensively in Northern Virginia Parks. His images have been published in *Loudoun*, *Money*, and *Nature's Best* Magazines. Mark presented bird photography lectures at last year's Meadowlark Photo Expo, and occasionally leads workshops on bird and nature photography.

Mark's program will open with a stunning gallery of images as he describes various birding hot-spots; he'll then transition into techniques and gear. You'll see a variety of pro/am gear tailored to bird photography that should appeal to any skill level and budget.

Field Trip, January 21, 2006 Library of Congress



The Library of Congress is the largest collection of knowledge the world has ever known. And the majority of the collections isn't even in the English language. Founded in 1800, the Library of Congress is the oldest cultural institution in the United States. The first goal of the Library of Congress is to provide information to members of Congress in the performance of their duties. The Library of Congress is open to all members of the public above high school age.

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Member Profile

Text and photo by Jean Hanson



Victoria Restrepo

Although Victoria is a new member of the NBCC, those of us who attended her exhibit on Sunday, November 13 have already visited her home and seen her work. Her images of flowers, vegetables, and fruit, often in surreal settings, are unique and impressive.

Victoria uses several cameras: an old Omega 4x5, a medium format Bronica, and a digital Canon Rebel EOS to capture her images. She scans the negatives and manipulates her images in Photoshop CS and prints with an Epson 2200. For larger sizes, she sends her work to a professional printer. What makes her works particularly unusual is their combination of painting and photography. Some of the photographed still lifes are placed against painted backgrounds. In others, the photo is only the beginning of the art. Images are enhanced and changed by hand painting and then printed on Museo paper by Crane.

The history of Victoria's family is intertwined with the history of photography. Her great, great, grandfather, Adolph Dupperly, was a pioneer in the daguerreotype process. He opened a studio in Kingston, Jamaica in 1840. In 1841, he had an exhibition of his work in Paris.

His son, Henri Louis Dupperly, also a photographer, moved to Columbia and opened a portrait gallery in Bogota. He photographed landscapes and people throughout Columbia and also recorded the con-

struction of the Panama Canal. Occasionally he would paint over his photographic prints to enhance the mood of the image. Many of his works are in the permanent collection of the Museum of Modern Art in Bogota.

Oscar Dupperly, Victoria's grandfather visited the Eastman-Kodak plant in Rochester, New York and met George Eastman. He was very impressed with the new film technology. In 1915, he opened then first Kodak distribution center in Columbia; the first in all of South America.

During her childhood, Victoria acquired a Brownie "Box" camera and began "taking pictures of everything." She also spent time in her Grandfather's photo processing lab and learned to enjoy the smell of the chemicals.

Victoria also loved to draw and wanted to study art in Italy. Her father said "no" to that, but eventually agreed to her coming to the United States. She sent her portfolio to the Massachusetts College of Art in Boston and was accepted for admission to the degree program. Her father vetoed this plan, saying that four years away from home was too long. Victoria finally settled on the New England School of Photography, also in Boston, where she spent two grueling years learning her craft.

"The first year we used 4x5 cameras," she said. "We had to carry them everywhere, even on the subway, to our shooting destinations. We worked so long in the lab, often seven days a week, that we sometimes just slept in the corridors of the school."

After college, Victoria returned to Columbia. She married a man she had known prior to departing for the U.S., and they had three children together. She also worked as a commercial photographer, doing set-ups for cosmetic companies such as Revlon and Elizabeth Arden. She learned how to use lighting to enhance the product.

Coincident with her marriage, motherhood and career, Victoria continued drawing, painting and sculpting, trying to find her medium and form of

expression. After many hectic and troubled years, her marriage failed. Victoria divorced her husband, took her three children, and moved to Bogota.

Even with her impressive resume, Victoria was unable to obtain a job as a photographer in this city. She began to make "mascots", larger than life paper mache heads and costumes to be worn for carnivals and feast days. Through friends, she met her second husband, Leonardo Rojas, and together they developed the mascot business. Victoria became the designer, and other employees, as many as 30 at times, made the actual heads and costumes.

At the same time, Victoria developed a passion for studying Photoshop, even though the quality of the images she was able to create wasn't what she wanted. In the mid 90s, the digital camera had a very low resolution, and she was unable to scan the negatives.

During the Christmas season, she and Leonardo ran a second business, photographing children with Santa. They used a digital camera for this. If a child was too timid to sit with Santa, they photographed him alone, and then later cloned Santa into the final image.

After some years in Bogota, they decided to make a new beginning. Leonardo used his background in political science to qualify for a job in the United States. He won a position as an editor with the Organization of American States. In 2001, the family moved to the United States and Victoria, to their joy, discovered that she was pregnant for the fourth time.

Once settled in the U.S., Victoria again faced many challenges. Her three children lacked English skills (even though they had had some language instruction in Columbia.) Everything was strange: the food, the customs, and the way subjects were taught in school. Victoria worked long days tutoring her children in English, helping them with homework assignments and making their favorite foods. Her fourth child,

Martin, was born on Halloween. and the family was finally complete.

Now that Martin is four years old and the other three children are adjusting well to life in the U.S., Victoria has a bit more time to spend on her art. She has been sending work to juried shows and has had her art shown in 7 states during the past year and a half. She has received three awards. During the summer she had a major show in Columbia in conjunction with the work of her ancestors.

Victoria has also been developing her website, <http://www.vrestrepo.com>, during the past year. This is an endless task because it must be updated continuously. At present, her site is in English as well as in

Spanish. She receives thousands of visitors from all over the world every month. She is constantly adding new information, interesting links and short chronicles about the history of photography.

She also publishes a print and E-newsletter four times a year. This is one of her favorite activities. She enjoys the whole process, from designing the layout to writing the articles and choosing the images. She loves the feed-back she gets from her readers.

Victoria has also taken several marketing courses. Her favorites are taught by Allyson Stanfield from Colorado at <http://www.artbizcoach.com>. She takes this course over the

internet. She has attended seminars at the Frazier Gallery and Plaza Arts.

Victoria is committed to digital photography and production. Like her ancestors, she wants to work with the latest in photographic technology. She is disturbed that black and white darkroom prints are still the standard for photographic art by most galleries. She feels that her biggest challenge right now is trying to demonstrate that the computer is just a new tool and does not replace, but rather supplements, the artist's creativity. We can only hope, as she does, that the art world will come to appreciate what digital photography has to offer.

Jill Bochicchio will be Print Night Judge

Jim Hawkins

Jill Bochicchio, of Bochicchio Photography, over the years has won several awards from both local and national Photography competitions, including three Kodak Gallery Awards. She has had her photographs displayed at Epcot Center twice. Jill held the title for Creative Photographer of the Year, for 5 years in a row with the Maryland Professional Photographers Association. During that time she worked on and achieved her master's degree, craftsman degree and her certification through the Professional Photographers Of America. She also holds Bachelor and Master of Science Degrees from Indiana State University. She taught Black & White photography at Montgomery College in the late 70's.

Jill established her portrait photography business in 1982. She still believes in learning new things about her art and craft and continues to take classes and attend seminars whenever possible. She believes in making each portrait something special for each client.

She served on the board of directors of the Maryland Professional Photographers Association for 5 years, the last two years as president. She was then Chairman of the Board. She was also on the board of directors of the South Eastern Professional Photographers Association for two years.

Putting her political life behind her and devoting her time to running her studio, she did every kind of

photography imaginable, and then narrowed it down through the years to the type of photography she loves to do the most, which is wall portraiture of children, families, individuals and couples of all ages. She also enjoys doing bridal portraits, taken before or after the actual day of the wedding. She no longer does event photography such as weddings.

Projection Night Judge – Gary Landsman

Jim Hawkins

Shooting for more than 20 years, now with a studio in Baltimore, (StudioBaltimore.com) and offices in Washington DC, Gary shoots commercial lifestyle. His work appears in corporate publications, annual reports and advertising for clients including ICF Consulting, Verizon, USAIRWAYS, and Harrah's. Gary now shoots both traditionally and with new digital capture.



January Field Trip – (Cont'd from P. 1)

530 Miles of Shelves at the Library of Congress

Nearly 119 million separate items occupy 530 miles of shelving with millions and millions of books, maps, photographs, sound recordings, rare books, telephone books and much more. The Cartography Section holds 4.5 million items. More than one million doctoral dissertations are at the Library of Congress along with the world's largest collection of comic books. The newspaper collection is also the most extensive in the world with papers dating back to the late 1600s. The Library of Congress has been a forerunner in recording folklore of common citizens.



The Library of Congress has more recordings of spoken American Indian languages and music than any other organization. The Print and Photography Division has nearly 14 million images of all types, ranging from the American Civil War to arts and entertainment and poster art. The historical papers of the presidents from George Washington to Calvin Coolidge are also stored at the Library of Congress.

Jefferson's Library

The modern Library of Congress is based on the collection of former president and author of the Declaration of Independence, Thomas Jefferson. In 1815, Congress decided to purchase Jefferson's private library of more than 6,000 volumes after invading British troops burned Washington D.C. during the War of 1812. After another fire destroyed much of the Jefferson book collection in the 1850s, many of the books were replaced. The Library of Congress is assembling Jefferson's library once again for the Library's Bicentennial celebrations in 2000. The Library of Congress exhibit will show visitors which books were actually owned by Thomas Jefferson, which were replaced after the 1851 fire and how many still need to be added to the collection. The Jefferson Library exhibit will show the wide range of talents of the man. Jefferson was a politician, patriot, author and architect. Jefferson was also a man who wrote of the evils of slavery and yet owned many slaves who worked on his plantations. Visitors will be able to see a rough draft

of the original Declaration of Independence, Jefferson's letters of instruction to Lewis and Clark before they set out to explore the western territories and accounting books kept by the Jefferson family from their Monticello homestead.

Our goal of course is photography. The Library of Congress occupies three buildings on Capitol Hill. The Thomas Jefferson Building (1897) is the original separate Library of Congress building. The John Adams Building was built in 1938 and the James Madison Memorial Building was completed in 1981. We will have access to all three buildings, but the focus of attention will be on the Great Hall in the Thomas Jefferson Building. The interior of the Great Hall of the Library offers some remarkable photographic opportunities.

We will meet on Saturday, January 21st, promptly at 10:00 AM outside the main entrance of the Thomas Jefferson Building. For security reasons, you will need to be wearing your NBCC name badge. We are asked to use available light (i.e. no flash photography). Also, no video photography. Tripods are permitted.

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Reprinted from an e-mail alert sent out to the membership on December 22, 2005

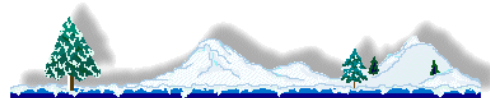
A reminder about the January Competition Assignment:

Sue Oberthaler, President

IN-CAMERA MANIPULATION: An image abstracted or manipulated by means of any **in-camera** technique such as multiple exposure, panning, zooming, etc. (Must have been taken on or after June 1, 2004.)

The manipulation of the image must have been done at the time the photo was taken. This means that an image made by sandwiching/combining multiple images will **not** be permitted.

In the **Altered** category, the original image **prior to alteration**, must have been taken as an in-camera manipulated image. For example, it is not valid to create the effect of multiple exposures, panning or zooming solely through alterations after the original image was taken.





New Members

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Shooting in Cold Weather

The problem with lots of tips about cold weather photography is that they get out of sequence. Here's why. There are really three different scenarios to consider: First, what to do when you take your camera from a warm, cozy home or car into the bitter cold outside. Second, what to do when you're shooting pictures outside in the cold. Third, what to do when you finally bring your freezing camera back into that warm cozy house or car.

Okay. First, what should you do when you bring your warm camera outside? Do you have to worry about moisture condensing from the cold air onto the warm surface of the lens or the film or the electronics? No. Cold air has low moisture content. There's little or no condensation when you go outside into the cold. (As we'll discuss, this becomes a problem when you go back inside.)

So what's the problem? The main problem is loss of battery power! The chemistry and physics of how batteries generate electrical energy means that at very low temperatures all batteries lose power. They're just not as efficient. This is a particularly serious problem with today's auto-everything cameras that are totally dependent on battery power. So, when you take your camera and strobe out into the cold, you should anticipate a loss of battery power. How do you prepare for this?

First, by keeping the camera and strobe (and their batteries) as warm as possible, even outdoors. To do this, when you go outdoors, carry them close to your body, for example, under your coat. Let them share your body warmth except for those brief moments when you are actually taking a picture. (Keeping your camera warm this way will also minimize the possibility of a manual shutter sticking because its lubricant freezes.)

The second way you prepare for the expected loss of battery power in the cold is to bring spare batteries with you when you go outside. And keep these spares close to your body too; for example, in a shirt pocket where they will also benefit from your body heat. Then, if your camera (or flash) batteries start to fail, you can insert warm fresh batteries.

All right. You're outside now. What should you do differently because of the cold? Your objective is to continue to try to keep the camera and strobe as warm as possible. For example, let's say you're staked out waiting for wildlife to appear over yonder hill. Set up your tripod, but if possible keep your camera under your coat until you're ready to shoot. Here's where a quick-release head comes in handy. When you see your quarry, pop the camera onto the tripod quickly and quietly. An ice-cold tripod will still do its job, but an ice-cold camera is likely to fail.

We've noticed that some digital cameras, which tend to eat batteries anyway, conk out very quickly in cold weather. Carry lots of batteries. As we already noted, if you find your battery power failing, you have extra warm batteries with you.

Now it's time to come back indoors. Here's where condensation can be a problem. You've seen moisture condense on a cool glass of water on a hot summer day. Your lens and the film inside the camera behave the same way when you bring them inside - moisture from the warm inside air condenses on their cold surfaces. The lens can become completely covered with moisture, as can the film and the mechanical and electrical components inside the camera. You don't want moisture - water! - on your lens or inside the camera. So how can you avoid this problem?

Let your camera warm up slowly. Place it on a cool windowsill or an unheated porch for a couple of hours so it can rise slowly to room temperature. Since condensation can play havoc with an all-electronic camera, you want even greater protection for them. This is where the suggestion of wrapping a cold camera in a plastic bag comes into play. The moisture will settle on the outside of the bag rather than on the camera's outside and inside surfaces. You can protect the delicate electronics this way. In fact, it's best if you place the bag on the camera while still outside, *not* when you bring the camera in.



Film/Digital Comparisons: Resolution and Sharpness: Part 1

Hans Adler

When you first began looking into purchasing a digital camera, you undoubtedly quickly became aware of all the attention being given to a factor called "resolution". And you may have wondered what all the fuss was about when you hadn't even heard of it before while shooting with your film camera. But now suddenly "resolution" was something you had to think about.

The concern about resolution was created by the digital camera makers. Because better resolution is generally associated with more sensor pixels, they've made pixel count one of their biggest sales pitches. And it is indeed a big selling point. Just look at the ads and the enormous competition for camera sales based on it. With all the hype, now that you've decided to go ahead, or have already taken the plunge, I'll bet one of the first things on your mind was how many pixels you were getting for your buck.

What exactly is "resolution"? If you don't already know, I'll try to give you some idea of what it's about. But because it's a rather complicated subject, involving both the lens and film, and even film processing, and, now, digital sensors, scanners, and computers, I'm going to tackle the explanation from a simplified conceptual and image "capture" (I love that word) standpoint, and leave the subject of how scanners and computers get into the act to someone else.

Resolution (resolving power) by definition, as it relates to photography, is first of all the amount of detail that a lens can see or discern, down to the smallest features of a subject. Because modern lenses are usually of such high quality they can almost all reveal finer detail than image-forming processes are capable of reproducing. The resolving power of a lens is, however, limited by an optical phenomenon known as diffraction, which causes point-size objects to be rendered as ring-like circles in an image, thereby degrading its clarity. Lens diffraction is related to lens aperture size, increasing as the diameter of the aperture decreases. This is why few lenses for 35 mm cameras stop down to below $f/22$ or $f/32$. Also why diffraction can become a problem with too much lens extension (e.g., in macro work), which can reduce the "effective aperture" of the lens to very small f-stops less than $f/32$.

Resolution is only one of several interacting factors that affect how distinctly or clearly-defined an image will appear. Others are sharpness, acutance, contrast, and graininess. Of these, sharpness is more important to image definition than resolution. Resolution, itself, is measured by how well closely-spaced lines in a subject can be seen as separate lines. Test charts are available for this purpose, which usually have alternating dark and light lines calibrated in various degrees of fineness and separation. Resolution is expressed, accordingly, as the number of lines discernible per mm*. Lenses can be tested at various f-stops to determine which apertures give the best results, and the effect of filters on resolution can also be determined in this way.

Aside from such obvious things as camera shake and inaccurate focusing, resolution and sharpness are also affected by film speed. Increasing the size of the silver halide crystals is an efficient way of increasing film sensitivity. Fast films, however, characteristically produce coarser grain and have thick emulsions, which result in more light scatter and indistinct grain boundaries. This lowers resolution and sharpness in the negative. Consequently, higher film speeds and coarser grain contribute to a loss in image clarity.

Although the two terms are sometimes thought of interchangeably, sharpness differs from resolution. As an example, very fine parallel lines adjacent to each other may be seen as being distinctly separated (i.e., resolved). Some, however, have blurred or fuzzy (unsharp) edges, whereas others have well-defined outlines. Although both are equally resolvable, only the latter appear sharp.

Acutance is a measure of how image shadow areas grade into highlights. they may merge gradually or abruptly. The steeper this boundary, i.e., the higher the acutance, the sharper the image, but there's no relationship to resolving power. Film acutance is produced during development by what is known as the adjacency effect, which is created by the interaction of developer and developer byproducts at density boundaries. High-acutance developers are specially formulated to maximize this "hard-edged" quality. With fine-grain (solvent) developers, silver reduction occurs to a large extent by "physical development" (short, thick, filamentous growth) which produces lower contrast, acutance, and sharpness.

Contrast refers to the relative densities produced in an image by different exposures to light. In a high-

contrast image, the dark areas look very dark and the light areas very light. In a low-contrast image, there is less distinction (density difference) between the two areas. Contrast and sharpness are closely related, and any factor that increases contrast also tends to increase the appearance of image sharpness. The more energetic the developer, and the longer the development time, higher the temperature, and more vigorous the agitation, the higher the contrast produced. Slow-speed fine-grain films typically yield relatively high inherent contrast and resolution of fine detail.

In general, slow, fine-grain color films are somewhat sharper and show better resolution than fast films, which normally have coarser grain structure.

* Black or white, or line pairs

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Digital Photography: I Came to Praise Caesar

Hans Adler

Over the years I've seen many superb color images that never saw the inside of a computer but somehow for reasons I don't fathom no longer seem good enough. There appears to be an increasing trend for photographers to abandon film cameras which only a short time ago were highly valued and praised and to turn to digital instead. Are the images that much better or are we simply changing our values of how we think images should look?

I find that digital images have qualities unlike those I'm accustomed to with film. It's hard to put a finger on exactly what makes the difference, but, to me, they tend largely to have more visual impact seemingly due to their increased brilliance, accentuated sharpness, and relatively high contrast. What I've seen so far, whether from digital output or scanned from film, has even left me wondering if there is still any room left for improvement. Their impact, however, reminds me of an earlier experience I had with audio equipment.

My son, who is a devotee of high-fidelity sound reproduction, some years ago helped me put together my own stereo system. In the course of making a selection he had me listen to two types of speakers, both state-of-the-art and expensive. The first had exceptional high-frequency clarity, whereas the second emphasized the more muted mid-tones. After having listened to the first set for a few minutes, and impressed by their sound, I had pretty much decided that they were what I wanted, but then something unexpected happened. The longer I listened to them the more I realized that their bright tones were beginning to grate on me, whereas the

softer tones of the second speakers seemed more pleasing by comparison. I ended up purchasing the latter and have enjoyed them ever since. Today, whenever I have the opportunity to check out stereophonic equipment I recall that experience and look for these quality differences. Reflecting on this, I find that my impression of film and digital images is not unlike my reaction to these two speakers. If this doesn't make sense to you, the following may not either, but read on anyway.

From what I've read, it seems the reasons for using computers are largely to reconstruct the image, modify colors and resolution, reduce grainy noise, change color balance, brightness, contrast, sharpness, and gradation, and correct for exposure errors. It would probably be next to impossible to do these things with processed film without a computer. Frankly, I doubt that a traditional film photographer who needed to shore up his or her images in even a few of these areas would be considered competent. With a computer to fall back on one can, however, do a lot of fixing and nobody would be the wiser. Do most images come out of the computer without needing adjustment or being adjusted? If they do, the guys who wrote the Photoshop books sure wasted their time.

Cost is often given as a reason for going digital. It has been suggested that in the long run it's cheaper than using film. It seems unreasonable, however, to believe that anyone who can spring for an advanced digital camera, plus a high-end scanner and printer, software, ink (a not inconsequential cost), and paper, not to mention a digital projector, can't afford to buy film or have slides and prints processed commercially. You'd have to do a lot more than just competition shooting to balance the books on that score.

A prominent photographer who has written several books and articles on digital photography wrote to the effect that the chief asset of computer imagery is that the technology opens up many avenues for creative possibilities. From what I've seen, such artistic freedom is not likely to be achievable with conventional film techniques. I suspect, however, that many photographers go digital with the expectation that it will improve their photography, and maybe some because it's the "in" thing to do or they simply want a new experience. Perhaps, also, because they've been impressed by the clarity of the images.





exhibitions



National Strathmore Hall Shows

Provided by Evelyn Jacob

Three photography shows at Strathmore Hall Mansion January - February 2006. Barbara Southworth (our October program presenter) and Clifford Wheeler exhibit their photographs in the first floor galleries at the Strathmore Hall Mansion January 7 - February 18, 2006. This is a good chance to see more of Barbara's stunning landscape panoramas. During the same period Lilian Fitzgerald, Mark Isacs and Peggy Fleming show their photographs in a show entitled "The poetry of random moments" in the Gudelsky Gallery Suite. Between January 4 and 31, Rick Bragga will show his landscape and travel photos from the U.S. and Canada in Strathmore's invitational gallery. Be sure to visit this unique "all photography" series at Strathmore Hall.

News from Carl Root

During the past year, I've been entering prints in the Art League's All-Media Membership Show at the Torpedo Factory in Alexandria. My image *Gallows Road* was one of 155 accepted (out of 550 entries) and one of fifteen selected for what they call an "Equal" award. The juror was Anne Collins Good-year, Assistant Curator of Prints and Drawings at the Smithsonian National Portrait Gallery.

Temporary Exhibits at the National Archives

The Way We Worked at the Lawrence F. O'Brien Gallery invites visitors to imagine working in a coal mine, a steel mill, or at a telephone switchboard. Visitors can explore the history of work in the United States through the still photography holdings of the National Archives. More than 80 photographs spanning the years 1857-1987 are accompanied by videos showing workers on the job and audio segments in which workers describe their experiences. The National Archives informs me that the exhibit will continue for at least a couple of months.

Also, there is a continuing exhibit in the Auditorium Lobby of the National Archives Research Center in College Park, Maryland: *The Forgotten War Remembered: America and the Korean War* features 20 photographs tracing the war from the growing tensions in the late 1940s to the signing of the armistice in 1953.

Farm Security Administration Color Photos

Bound for Glory: America in Color 1939 - 1943 is the first major exhibition of the little known color images taken by photographers of the Farm Security Administration/Office of War Information. These vivid scenes and portraits capture the effects of the Depression on America's rural and small town populations, the nation's subsequent economic recovery and industrial growth, and the country's great mobilization for World War II. The physical exhibition is on view at the Library through January 21, 2006, Mon.-Sat., 10am to 5pm and on tour through 2007. More info at: <http://www.loc.gov/exhibits/boundforglory/>.

Tony Sweet in Annapolis

The MFA Circle Gallery will host a photography exhibit, *Body of Works #3*, by Tony Sweet from January 7 through February 4, 2006. An opening reception is scheduled for January 15, 1-5 pm. The MFA is located at 18 State Circle, Annapolis., MD, 21401.

Interesting Show at Govinda Gallery

Govinda hosts slick portraits shot in shabby-chic surroundings by Mark Seliger, a photographer for *Conde Nast* magazines. His backdrop of choice; an exposed brick stairwell with impossibly perfect lighting where glitterati strike poses ranging from acrobatic to R-rated. Jeff Koons embraces an inflatable lobster, a nude Heide Klum gives us an unexpected rear view and Willie Nelson's face matches the pits and crags of the brick wall behind. A high-class form of star worship, the pictures belong between the covers of celebrity-infatuated monthlies like *Vanity Fair*, one of Seliger's illustrious employees.

The Gallery is at 1227 34th St NW, and the show runs to January 14, 2006. For more information see; www.govindagallery.com.

Beyond the Image at Glen Echo

Photographs by Davis Balderson, Michael Horsley, Eva Jiminez, Karen Keating, Lee Martin, Gayle Rothschild, Laurie Sand and Clifford Wheeler can be found in the exhibit *Beyond the Image* at Glen Echo Park, Photoworks Studio through January 31, 2006. For more info call 301-229-7930, or visit their web site at: www.glenechopark.org.

Exhibit at Marymount University

An exhibit of wildlife images, *Nature Photography by Marilyn Gaizband and Sam Schaen*, members of the Northern Virginia Photographic Society, will be held at Marymount University, Barry Gallery, Reinsch Library, 2807 N. Glebe Road, Arlington, VA 22207. A reception will be held on Friday, January 20, 2006, 5:00 PM - 7:30 PM. The exhibit will be on display from January 20 - February 28, 2006. The exhibit will feature Marilyn's Composite Images consisting of elements from photographs of animals arranged in interesting patterns as well as "straight" nature images taken by both of them on their trips to the Falkland Islands and Africa as well as travel within the U.S. Information about the Gallery and the exhibit can be found at

www.marymount.edu/barrygallery.

Meridian Has Exhibit on Sudan

It's easy to digest Smithsonian Magazine photographer Michael Freeman's rich, expertly printed color pictures of Sudan's landscapes and people. These rust-colored sands and lapis lazuli skies, the Sufi whirling dervishes and the bustling live stock market offer seemingly effortless enjoyment. With all but a handful of Freeman's images championing the picturesque, it's unclear whether he's depicting 21st century Sudan on Never-Never Land. The exhibit is at the Meridian International Center's White-Mayer Galleries, 1624 Crescent Place NW. For additional info check their web site at: www.meridian.org.

Holocaust Survivors Exhibit.

On Thursdays through April 13, 2006, the Maryland Humanities Council will host a free exhibit of photos of Holocaust Survivors at 108 W. Center St., Baltimore, MD. For more info call 410-685-0095.

Underwater Photography in Germantown

The *Underwater Photography Show* exhibit, works of Turkish born photographers Esat Atikkan and Zeki Findikoglu, can be found at the High Technology Building Galleria, Montgomery College-Germantown, 20200 Observation Drive. Although Attikan is happiest diving into the murkiest, darkest water in search of "biological phenomena", Findikoglu searches for "visual impact", finding "art down there". For more info, call 301-353-7762.

The Banjo at The Corcoran

Picturing the Banjo, the first exhibition to underscore the banjo's symbolism in American art from the eighteenth century through the present day will be

on view at the Corcoran through March 5, 2006. From the stringed gourd instrument brought to this country by West African slaves in the eighteenth century, to its presence in the nineteenth-century minstrel show and the Gilded Age parlor, to its depiction in twentieth-century African American self-portraiture, the evolution of the banjo illuminates several national sagas and histories, including racial typing, minstrelsy and the rise and fall of vaudeville and other popular entertainments. The Corcoran is at 500 17th St., NW, Washington DC.

Photo Contest at the Smithsonian – Hurry!

The *Smithsonian* magazine Photo Contest is looking for images, photographed within the past three years (since January 1, 2003), that relate to five subjects of special interest to our magazine: Americana, The Natural World, People, Travel and, a category, Altered Images. The on-line competition is open to amateur photographers, 18 years and older. Contest submissions must be sent to *Smithsonian* via their Web site by noon, January 5, 2006. Fifty finalists will be selected, 10 for each of the 5 categories. From these 50 finalists, 5 category winners and a grand prize winner will be selected. The entries of all winners and finalists will be published on the *Smithsonian* magazine Web site. The entries of the winners and selected finalists will be published in *Smithsonian* during summer 2006. For more information and details of the rules and prizes, visit their web site at:

<http://photocontest.smithsonianmag.com/>

My Take on Photoshop

Joe Miller

Much has been said and written about PhotoShop and justifiably so because it truly is an amazing software program that is continually being refined, upgraded and improved. I am in awe of Photoshop's capabilities and greatly admire those who can use it. However, I do **not** believe it is photography. Rather, I feel that PhotoShop is a very effective technique for creating and producing computer art. That an image starts out as photography captured in a camera on film or sensor does not mean it remains photography at the end of the digital day. At the camera club level there would be less stress if the gifted and talented PhotoShop artists would not hitch themselves to the apron strings of an outdated and fast disappearing technology called photography, but instead would proclaim: I am a computer artist and damn proud of it. In my view, Photoshop is an advanced computer program that can inspire and challenge creative artists at all skill levels, and we ain't seen nothing yet. But photography it isn't.

Results of Competition for December 2005 – Open

Prints

Judge: Gay Cioffi

Black and White, Novice – 1 entry

1st Haley Pepper Fog

Black and White, Advanced - 13 entries

1st Don Burgess Dormer Shadows
 2nd Bob Peavy After Katrina
 3rd Disqualified Out of Date Range
 HM Chuck Bress Chair and Table AB

Color, Novice – 32 entries

1st Louise Roy Winter Sunset on Lac St Louis
 2nd Don Burgess Dim Arches
 3rd Linda Wang A Day's Work
 HM John Grupenhoff Halftime, High School Football
 HM Marcia Loeb Black Swallowtail
 HM Louise Roy Grasshopper on Gladiola
 HM Jean Yuan Tibetan Bay
 HM Jean Yuan First Snow
 HM Rebecca Ash Morning Glory
 HM Rebecca Ash Praying Mantis

Color, Advanced - 42 entries

1st Alan Sisen Palouse Quilt
 2nd Pat Bress Pat's Sunglasses
 3rd Carl Root Railing Seats
 HM Barbara DeLouise Strange Idol
 HM Bob Peavy Dolly Sods
 HM Bob Peavy Mobile Bay
 HM Ken Briefel Girl in Whiteface
 HM Carl Root Two Branches
 HM Les Trachtman Milkweed Explosion
 HM Alan Sisen Palouse Rolling Hills

Altered – 22 entries

1st Jim Hawkins Lotus and Shadow
 2nd Bev Gordon Geometric
 3rd Barbara DeLouise Red Field Lily
 HM Bev Gordon Matthew #2
 HM Bev Gordon M's Margaret's Monet Garden
 HM Tatiana Watson Prada
 HM Tatiana Watson Amur

New book on the C&O Canal

Gaithersburg photographer Dorothy Camagna devoted two years to capturing the beauty of the C&O Canal with her camera lens and researching its colorful past. The results of that labor of love can be found in *The C&O Canal From Great National Project to National Historic Park* her newly published book of 132 photos of the 184-mile canal stretching from tidewater Georgetown to the mountains of Cumberland in the Alleghany Plateau. Her superb photography and narrative present a compelling account of the canal's mission, structures, and unique way of life.

Slides

Judge: Don Becker

Novice – 11 entries

1st Jack Mazurkiewicz Stair Composition
 2nd Louise Roy Flying Cactus
 3rd Jack Mazurkiewicz Furnace Creek
 HM Bob Dargel True Patterns

Advanced - 45 entries

1st Miranda Chin Canal
 2nd Chuck Bress Sundown
 3rd Kent Mason Frosted Leaf on Ferns
 HM Miranda Chin Aspen Dreamscape
 HM Bill Richards Sunrise at Dolly Sods
 HM Barbara DeLouise Maple Leaf
 HM Kent Mason Blackwater Falls
 HM Lester LaForce Portrait #1
 HM Caroline Helou Orchids
 HM Ross Emerson Home to Giants

Electronic

Novice – 16 entries

1st Don Burgess Shadow Basket
 2nd Melissa Clark Hibiscus
 3rd Don Burgess Martinsburg Barn
 HM Martin Zober Men's Bathroom
 HM Jean Yuan Game

Advanced - 34 entries

1st Carl Root Curliques
 2nd Tom Sullivan No. 15 Pulling Out
 3rd John Telford Harvest Time
 HM Tom Field Blueberry Delight
 HM Tom Field Sundew
 HM Carl Root After Dali
 HM Alex Guo Summer Palace
 HM Bob Peavy Gravity Check
 HM Tom Sullivan Four Doors
 HM Les Trachtman Stained Glass Sunlight

Altered - 17 entries

1st Jim Hawkins Clivia
 2nd Anita van Rooy Flower Abstract
 3rd Bill Ho Gondolier Flowers
 HM Gordie Corbin Little Church in the Snow
 HM Gordie Corbin Cemetery in the Fall
 HM Anita van Rooy Baby in the Clouds

I have often thought that if photography were difficult in the true sense of the term-meaning that the creation of a simple photograph would entail as much time and effort as the production of a good watercolor or etching-there would be a vast improvement in total output. The sheer ease with which we can produce a superficial image often leads to creative disaster.—Ansel Adams

Cumulative Scores for 2005-2006; Thru December, 2005

Black and White Prints

<u>Novice</u>	
20	Haley Pepper
6	Bob Dargel
<u>Advanced</u>	
43	Chuck Bress
24	Ross Pierce
24	Bob Peavy
23	Pat Bress
10	Don Burgess
6	Carl Root

Altered Prints

41	Bev Gordon
27	Tatiana Watson
26	Jim Hawkins
22	Anita van Rooy
16	Alan Sislen
9	Evelyn Jacob
9	Carl Root
8	Barbara DeLouise
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
24	Don Burgess
18	Rebecca Ash
16	Louise Roy
12	Jean Yuan
8	Linda Wang
6	Martha Cain-Grady
6	Marcia Loeb
6	John Grupenhoff
<u>Advanced</u>	
54	Alan Sislen
28	Carl Root
27	Bob Peavy
21	Cynthia Keith
21	Les Trachtman
16	Don Haller
15	Pat Bress
14	Ken Briefel
12	Barbara DeLouise
12	Evelyn Jacob
8	Anita van Rooy
6	Frank Herzog
6	Ross Pierce
6	Cecil Torrico
6	Roy Sewall



Slides

<u>Novice</u>	
56	Jack Mazurkiewicz
35	Ann Jorgensen
28	Bob Dargel
10	Haley Pepper
9	Louise Roy
6	Jean Hanson
<u>Advanced</u>	
39	Kent Mason
36	Chuck Bress
29	Barbara DeLouise
26	Miranda Chin
18	Sigrid Vollerthun
14	Ted Oberman
12	Caroline Helou
12	Ross Emerson
12	Carl Root
12	Mark Segal
12	Lester LaForce
6	Bill Richards
6	Jim Hawkins
6	Bob Peavy
6	José Cartas
6	Barbara Mazurkiewicz
6	Sue Milestone
6	Pat Bress
6	John Telford
6	Alex Karlin



Novice Electronic

39	Don Burgess
33	Melissa Clark
28	Jean Yuan
22	Jean Hanson
15	Jim Auerbach
10	Marcia Loeb
9	Ira Adler
6	Marty Zober

Advanced Electronic

45	Tom Field
33	Tom Sullivan
28	Les Trachtman
25	Carl Root
24	Don Haller
20	Alex Guo
16	Evelyn Jacob
16	John Telford
12	Bill Richards
12	Ken Briefel
9	Anita van Rooy
6	Roy Sewall
6	Alan Sislen
6	Ross Pierce
6	Dan McDermott
6	Jim Hammack
6	Bob Peavy

Altered Electronic

57	Gordie Corbin
43	Anita van Rooy
16	Jim Hawkins
14	Bev Gordon
10	Don Burgess
8	Alan Sislen
8	Bill Ho
6	Carl Root
6	Dan McDermott
6	Victoria Restrepo

Did You Know?

Anita van Rooy

1: In CS2 you can see your document's color space and more in the "Info" palette (Window> Info). Just click on the fly-out menu and choose Palette Options. Next click on Document Profile and click OK. Now when you choose the Info palette it will show you the documents color space.

2: Have you ever chosen Free Transform and then you can't see the bounding boxes because the layer is much larger than the canvas size? With Free Transform evoked (Control T; Mac Command T) and choose Control 0 (zero)(MAC

Command 0) and the canvas will zoom out to the edges of the bounding box.

Laptop Screen Deflectors

Just when you thought that you'd like to see it get easier looking at laptop screens from angles away from directly head on, a new twist has developed. Apparently 3M thinks it's already too easy to look at screens from off angles. *3M microlouver technology helps block out side views while you see your screen clear as ever.* Easy to attach and remove; Protects screen from scratches and marks. <http://www.3m.com/3mprivacyfilters/>

I like photographers-you don't ask questions.

–Ronald Reagan

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