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The Lens and Eye

North Bethesda Camera Club

Volume 42 Number 1

<http://www.nbccmd.org>

Editor: Tom Sullivan: nbccleandeye@yahoo.com

September, 2006

Calendar

September, 2006

- 5 PCR: 7:00 pm.
- 6 Print Night: 7:30 pm.
Judge: Josh Taylor.
Hospitality: Sue Oberthaler, Janet Myder Hammack and Nancy Garwood.
- 13 Projection Night: 7:30 pm.
Judge: Terry Popkin.
Hospitality: Virginia Render, Bob Peavy, and Les Trachtman.
Gallery: .
- 20 Board Meeting: 7:30 pm.
- 27 Program/Workshop: 7:30 pm;
Guest: Jill Bochicchio.
Hospitality: José Cartas, Stu Mathison, and Ross Emerson.
- 23 Field Trip: Renaissance Festival Annapolis, MD. (See P.8)

October, 2006

- 3 PCR: 7:00 pm.
- 4 Print night: 7:30 pm.
- 11 Projection night: 7:30 pm.
- 14 Photo Critique; 7:30 pm, Kent Mason's.
- 18 Board meeting: Mathison's: 7:30 pm.
- 25 Program/Workshop; 7:30 pm.
- tbd Field trip;.

Competition Assignment:

Open

(Must have been taken on or after June 1, 2005.)

Important

The NBCC Board recently voted to change some competition rules. The new rules will take effect with the **September, 2006**, competitions. Check the web site at: www.nbccmd.org

Jill Bochicchio to present on Program Night, September 27

"Demonstrating Portrait Photography"

Evelyn Jacob

On Wednesday night, September 27, Jill Bochicchio, an award-winning portrait photographer will help us begin the 2006-07 year with a bang by demonstrating her approach to portrait photography. Using members of the audience as subjects, she will demonstrate making individual and group portraits. Those present will see how Jill sets up the shots "on the ground" and the resulting shots projected on a screen. This is a special opportunity to see the photographic process of a top portrait photographer in action.



Jill Bochicchio, of Bochicchio Photography, has won several awards over the years from both local and national photography competitions, including three Kodak Gallery Awards. She has had her photographs displayed at Ep-cot 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 received 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 served on the board of directors of the Maryland Professional Photographers Association for 5 years, including two years as president. She was also on the board of directors of the South Eastern Professional Photographers Association for two years.

Jill established her portrait photography business in 1982. Initially, she did many different kinds of photography; then she narrowed it down through the years to the type of photography she loves to do the most: 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. (cont'd on p.7)

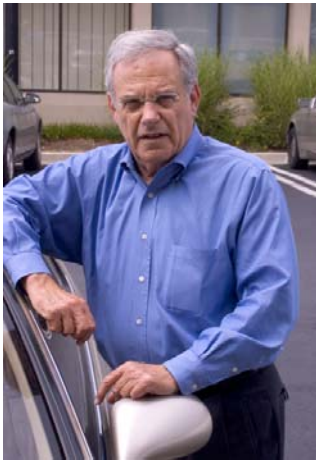
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Member Profile

Text and photo by Jean Hanson

Ira Adler



Ira Adler has been an NBCC Camera Club Member for three years. It's about time he was subjected to the scrutiny of the Member Profile Column!

Photography is only part of Ira's busy life. Even though he retired from his position at the U.S. Department of Energy almost eleven years ago, he is still working as a consultant. Then there are those two red-headed grandchildren, Emmett, aged 6, and Eliza, 10. Ira and his wife, Joy, make plenty of time to enjoy them.

Ira was first introduced to the magic of photography when he was 12 years old. His uncle had a full darkroom in his home and was eager to explain its mysteries to his nephew. At age 13, as a Bar Mitzvah gift, Ira received his first camera. It was an Argo-Flex, double lens reflex, and it has been collecting dust in the far corners of many basements since 1960. During high school, he took photographs for the school newspaper and yearbook. He especially enjoyed photographing sports events.

He entered Rensselaer Polytechnic Institute in Troy, New York in 1952. Unfortunately, because of a

bout of hepatitis, he was forced to drop out of classes in his sophomore year, adding an extra year to the time it took him to graduate. In 1957, he received his degree in Mechanical Engineering. While recovering from hepatitis, and before returning to college full-time, Ira held a job with Pavelle Color Labs in NYC, running a color print processing machine.

In his senior year at RPI, he met Joy Holtzman, a freshman at Skidmore College. She was an English major, preparing to become a high school teacher, and was the youngest member of her class. They became engaged, after Ira completed two years of Army service as a lieutenant, but waited to marry until 3 weeks after Joy's graduation.

On their honeymoon in Puerto Rico and St. Thomas, Ira bought a range finder camera and a light meter to record the trip. He hadn't taken any photographs in college or during his Army years but now his interest was awakened again. When the Adlers purchased their first home in New Rochelle, N.Y., it came with a darkroom. In the early 60s, Ira bought a Nikon F camera.

While serving in the Army, Ira worked in the joint Army-Atomic Energy Commission program to develop land-based nuclear power plants. He continued with the program after his tour of duty ended by joining the AEC in New York City. He also matriculated for an MBA degree at New York University.

In 1966, he left the AEC and moved to Bethesda, Md. where he worked for an engineering consulting firm for three years. In 1970, he took a position with the Office of Budget and Management. In 1973, he completed his

MBA in Operations Analysis at American University. He was selected for a Public Affairs fellowship in 1975, a year's program at Stanford University. The purpose of the program was to broaden the backgrounds of federal service employees with liberal arts courses. Ira and Joy, and their three children, a boy, Kevin, and twin girls, Jill and Leslie, rented their Bethesda home and moved to Palo Alto.

While at Stanford, Ira joined a camera club and began to photograph again. Family outings through the scenic West provided inspiring subject matter. Ira hates to discard images and thinks he may have a few thousand slides just from this time period. He used Kodachrome II slide film and purchased several Nikon lenses.

The Adlers returned to Washington, D.C. and Ira continued to work for the Department of Commerce until 1976 when he joined a predecessor agency to the Department of Energy. He retired from the DOE in 1996. Joy resumed her profession after the children were raised and taught English at Wooten and Whitman High Schools until she retired in 2004.

In 2005, Ira won the Novice Slide Photographer of the Year Award. He also entertained us on Slide Essay night with his show of antique cars. In December of 2004, he had received a Nikon D70 Digital Camera from his wife for his birthday. He did not use it until six months later. Finally, his curiosity overcame his inhibitions at learning new skills and he opened the box and read enough of the manual to get started. Now, like many converts, he has gone totally digital.

Ira likes the freedom of being able to shoot as many images as possible without worrying about film costs. He also likes to be able to view the captures immediately and delete the ones he doesn't want. However, he remembers a seminar he took once with Tony Sweet. Tony encouraged everyone to get and use a good tripod because "it slows you down and makes you focus on what you really want to photograph." Ira wonders if using a digital camera doesn't run contrary to that somehow since it's so easy to squeeze off a batch of shots without the attendant worries of film.

Ira has only one digital lens, the 18-70 mm that came with the

camera. He admits that he needs a new tripod. His is not carbon and is "too heavy to carry around at my age." He processes his images with Apple's "i Photo" and has his prints made at Great American Photo Labs. He acknowledges needing Photoshop but wants to know how to best use it. (Don't we all!)

One of his earlier film images was accepted for the recent Glenview Mansion Show. It is of tulips, captured at Longwood Gardens on slide film, then projected on a screen and re-photographed on print film. The result is rather surreal. He is grateful to Alan Sislen who helped him with the matting and framing.

Ira's favorite subjects, after his children and grandchildren, are urban images, like old buildings, windows and doorways, quirky satirical images, like people at the beach, and travel subjects. He has images from Japan, Scandinavia, Greece, France, England and Italy, to name a few. These are all places he and Joy have visited.

His future goals with photography are pretty simple: sort and catalog the 10,000 or so slides he has taken in the past, master the D70, and learn how to use Photoshop. His ultimate goal, however, is to take better photographs. I'm sure he will succeed.

Splinters from the Board

Summer 2006 Board Meeting Highlights

Chuck Lee, President

Organizational issues dominated the summer Board meeting in preparation for the upcoming program year. Highlights included:

- Presenting the 2006-2007 slate of Board and committee members. (See back page, page 12, for a listing of these positions.)
- Approving the NBCC 2006 - 2007 annual budget. (see page 5 for 2005-6 Treasurer's Report)
- Updating competition rules with special focus on conforming Print and Electronic Image guidelines and strengthening consequences of a competition rule violation. (See page)
- Changing "Program" Committee name to "Program and Judges", to better reflect the full scope of the committee's responsibility.
- Changing "Training Programs" Committee name to "Education and Training", to reflect an expanded emphasis on providing members with opportunities for learning about all aspects of photography.
- Elevating status of the Church Liaison to a Board Standing Committee position because of its importance to the Club.

- Planning for improved collective processes for both the briefing and evaluating of judges and speakers.
- Approving preliminary plans for a fall exhibit.
- Supporting Field Trip Committee's *preliminary* activity agenda for the year.
- Reporting activation of membership waiting list.
- Reporting plans for Rossmore/Leisure World Camera Club to host our 2007 Photo Essay event in the renovated auditorium of Leisure World Clubhouse #2 on a Sunday afternoon, providing improved viewing with theater-style *expanded* seating.

Did You Know?

Anita van Rooy

1 Did you ever have an image open in Photoshop, that is part of a series, and you forgot where you found it in the bridge? Very easy; right under the image is a small arrow pointing to the right. If you click on that it opens a message. Click on "*Reveal in bridge*" and there you are.

2 When you are working on an image and you want an easy way to compare click by click what the original was and what you are doing now, make a duplicate of the original image and then go to Window/Arrange and choose Tile horizontally or vertically depending on your image.

Josh Taylor to be Print Night Judge

Jim Hawkins

Josh's photography background includes over 30 years experience in newspaper and magazine photography, teaching, and leading workshops. He's been involved with the Smithsonian Studio Arts Faculty, Corcoran School of Art and Design, Penn Camera retail sales, Arlington Public Schools and the *Northern Virginia Sun* Newspaper (photographer). He led workshops at the National Arboretum, Botanic Gardens, Green Spring Park Gardens, and the National Horticultural Society Garden School. He has lectured at the Capital Hill Garden Club and Cheverly Garden Club.

He has received awards from the following: VEMA Photo Expo, the National Zoo Photography Contest, Northern Virginia Photographic Society (Photographer of the Year, 1992), Waterford Foundation Photography Competition and the Stephenson Printing Calendar Competition.

His accomplishments include being a Fujifilm Talent Team Member and President of Northern Virginia Photographic Society (1994). and Coordinator of Virginia Educational Media Association's Photo Expos(1992-94). He is also the writer of *Photo-Notes* column in the Mediagram (VEMA Newsletter).

His shows and exhibitions include the Corcoran School of Art and Design, Arlington Courthouse, Arlington Public Library, Fuller and d'Albert Gallery, Holiday Inn (Ballston) and the Northern Virginia Photographic Society Gallery Exhibitions.

Josh's education includes a B.S. from Virginia State University, an M. Ed. from University of Virginia and postgraduate studies at the University of Maryland. He is a member of the North America Nature Photography Association and the Northern Virginia Photographic Society.

Projection Night Judge: Terry Popkin

Jim Hawkins

Terry received both a B.S. degree in Chemistry/Physics and M.S. degree in Microbiology at The Pennsylvania State University before going to the National Institutes of Health to become part of the biomedical research team investigating bacterial cell structure. While working toward his Ph.D. degree, he became interested in electron microscopy and dedicated all of his efforts to that discipline and its specialized photographic applications. His expertise in biomedical photography led to an interest in other aspects of the medium, especially fine-art photography.

Terry believes that creativity is the basis of both fine art and fine photography, and it is essential that he be not only an expert craftsman, but imaginative and caring. He has specialized in travel, portraiture, and event photography for the past thirty-five years. In 1992, he retired from Federal service to devote his life to the photography that he loves.

In 1996, Terry spent nearly a month photographing landscapes and wildlife in Alaska. In 2000, Kodak sponsored him in presenting his approach to photography in the new digital age to a body of professional photographers at the National Geographic Society in May of that year. To date, he has photographed over 1000 Bar/Bat Mitzvah and Wedding events, and currently, all his work is captured digitally.

Terry's studio is located in Silver Spring, MD, although he now travels throughout the world with his cameras. His photographic diversity (from scientific to portraiture to purely artistic work) has resulted in a great assortment of his images and articles being published world wide in books and magazines and magazine covers.

PSA News



Reminder: The Photographic Society of America (PSA) will hold its annual convention in Baltimore from September 3 through 9 at the Hunt Valley Marriott. Non-members are welcome to attend, but the registration fee is higher. Three 12 hour classes (4 hours for 3 days) will be given Monday through

Wednesday and the fee for them is extra. They are: Photoshop Elements. Photoshop Elements and Pro Show Gold. Featured speakers will be Rick Sammon, Jim Clark and Andre Gallant. There will also be speakers from, Kodak, Canon, Fuji and Freestyle Photographic. Print and slide exhibitions will be on all week. See www.psa-conference.org for further information and registration information. This is the closest in my memory that the convention has been to our area. It is an opportunity to see what PSA is all about.



A hearty welcome to the following new members in our club:

Anna Andreasen	Edward Kawczynski
Nikhil Bahl	Nam Kim
John Boretos	Donald Martell
John Burgess	Kevin O'Connell
Alla Doroshko	Rebecca Tidman
Terry Van Houten	Heidi van der Walde

You veterans, please make the new members feel welcome by introducing yourself at club meetings.

Questions about Camera Club Competitions

Joe Miller

In my view, the reasons for most camera club concerns are competitions. If it weren't for competitions who would care what is done in someone else's darkroom, wet or dry? There were complaints about competitions during the long reign of Eastman the Elder and now Adobe the Magician has introduced a sophisticated array of WMD's (Weapons of Mass Design) into camera club competitions. Which of these new design techniques are acceptable and which are not? Although I have spoken and judged at virtually every camera club in the area, I have no answers, only questions. Here are a few questions for camera clubs to consider regarding competitions in the digital world of the 21st Century:

What is the purpose/objective of a camera club competition? Are competitions primarily a learning experience for the competitors and the audience? Are competitions primarily an activity where ribbons are given and received? Are competitions primarily entertainment?

The following three questions are very important given modern technology: What is photography today? What is imaging today? Where does photography end and imaging begin?

Have we moved away from the camera as the principal image creator and accepted the computer as the principal image creator? If so, is that good or bad? In today's image-making world, what is a "camera"? The answer to that question may not be as obvious as it seems. If a camera is an image capturing device, is not a copier an image capturing device? Is not a scanner an image capturing device? Is not a computer screen an image capturing device? Is not a particular model cell phone an image capturing device? Which of these imaging

capturing devices are acceptable in camera club competitions, and which are not?

How much of the image should be the exclusive creation of the "maker"? Who is the "maker" and what does "maker" mean today? Can the synthesizer of an image be considered the "maker"?

Is "counterfeiting" more easily achieved in the digital world? If so, is that a problem in camera club competitions?

Should there be any limits or restrictions to the concept "an image is an image" which is held by many camera clubs?

Would a "critique evening" where there were no winners and no losers (and therefore no stress or distress) be preferable to competitions? Could, for example, a "show and tell" evening where all participants would show two prints and/or project two images and explain how each one was created be an alternative for club members? Given its rapid decline in number of entries, is it time to pull the plug on slide film photography in camera club competitions?

I have only touched upon a few questions that could and perhaps should be asked about that love-hate activity called camera club competitions -- an activity whose rules and regulations are constantly and perpetually being altered, modified, revised and changed. It seems we can't live happily with them, and we can't live happily without them.

Jill Bochicchio (Cont'd from P. 1)

Jill 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.

Christine Bowles Workshops

NBCC member Christine Kent Bowles will be holding four workshops during the 2006 fall season. The theme is "How to Take Great Nature Photographs in Your Own Backyard". The workshops include the following: *Macro, Backyard and Trail Standard, Backyard and Trail Deluxe, and Water*. To learn more call Christine at 410.719.9656 or got to her website at www.ckbphotography.com.

**Be sure to check the web site
for rules changes
www.nbccmd.org**

A Visit to Bhutan

Jean Hanson

The kingdom of Bhutan, nestled in the Himalaya Mountains between China and India, offers opportunities and challenges to the photo tourist. Opportunities include pristine landscapes, ancient architecture, and friendly people, many of whom speak English, who will willingly pose for you. Challenges include primitive transportation, unpredictable weather, and an unusual amount of government control over tourist activities.

My tour group (Elderhostel) assembled in Bangkok and flew by Druk (Dragon!) Airlines to Paro. Bhutan is only 18,800 sq. mi., slightly smaller than Vermont and New Hampshire combined. It rises from 500 to 24,000 feet above sea level. Temperatures in March, when I visited, ranged from below freezing in the mountains to a near-tropical 80 degrees in the valleys.

After six hours (and two meals!) our small Airbus 319 descended through the clouds above the Himalaya's into a narrow mountain pass and glided accurately unto a single airstrip. We had arrived!

We were met at the airport by men in bathrobes and knee socks, or so it seemed. 97% of Bhutan's residents wear native dress during their work day. The man's garment, the gho, is a short robe, tied at the waist, and worn over a white shirt with turned-back cuffs. Women wear the kira, an ankle-length dress, a long-sleeved blouse with neck-ties and a short jacket. Fabric, color and pattern combinations are often striking and original.



Our first dinner in Paro was an introduction to the types of food served throughout Bhutan: stir-fried fiddle-head ferns from the woods, fruits and vegetables from small farms, rice and noodle dishes. Fish is always farm-raised as the religion of the Bhutanese prohibits catching fish from natural waters. Meats, such as beef, pork, chicken and goat are obtained from Indian butchers as the Buddhism practiced in Bhutan prohibits the slaughter (but not the consumption) of animals. A fiery condiment of green chilies in cheese sauce, called ema datsi, and deemed the "National Dish" was sampled with caution. Soups, usually of vegetables, were very tasty as the first course at dinner. Nan and other Indian type breads were available. Desserts, when offered, were usually fruit or puddings.

The Bhutanese practice Mahayana Buddhism, a religion that emphasizes good works as a route to Nirvana. Men and women have equal rights in regard to choosing a marriage partner or seeking a divorce. Women inherit the property of their parents and are required to care for them in old age. Both men and women can be polygamous, as long as they can financially support multiple spouses.

The Bhutanese enjoy using images of the male phallus as decoration on their homes. These are believed to bring good luck and ward off evil spirits. Phallic weather vanes and wind chimes are also made and a great deal of inventiveness goes into their creation. In the autumn, there is a special ceremony in the temples when the men dance naked with only their heads covered in sacred masks. Tourists are usually not invited to this performance.



The Bhutanese believe that the dog is only one step below man on the scale of reincarnation. Dogs are not kept as pets, but are allowed to be part of a household. They are fed and tolerated and vaccinated against rabies, but not often neutered or given Veterinarian care. The capital city of Timphoo has many packs of semi-feral dogs that roam the streets

seeking handouts. At night, the chorus of dog song coming from near and far is quite operatic. The Bhutanese are undisturbed because "it is the nature of the dog to howl at night." After a few nights, I slept through it as well.

Part of our trip took us into Bumthang Province in central Bhutan, the spiritual heart of the country. Here we visited many old temples and Dzongs, including Thangbe Mani, a 15th Century monastery with exquisite wall paintings. Unfortunately, these paintings are well protected from light damage and cannot be photographed. As a matter of fact, the interiors of all temples were off-limits for photography. One has to content oneself with the architecture of the buildings and the beauty of the surrounding landscapes.



Photographic subjects abound in Bhutan if you can just get your tour bus to stop. Some things I did not capture: Cypress trees eerily visible through morning fog, terraced hillsides planted with rice, a gang of monkeys in a tree, a forest of prayer flags on a mountain top. Pictures I took in great abundance: children staring at us, playing and walking home from school, chotens (reliquaries) and prayer flags in the fog, terraced hillsides in blasting noon-day sun, dogs and pigeons in the central square of Timphoo, red-robed monks, temple architecture, mountain scenery.

In the two weeks we spent in Bhutan, we became good friends with our guides and their families and were entertained in one of their home for lunch. We attended a school and heard a class of young children recite a "Dick and Jane" primer in English, as a group, and from memory. We met, and dined with

the Minister of Agriculture. We enjoyed a dance recital in the garden of the Chief of Police of Paro. We



passed the Royal Palace (large log house) but did not meet the king or any of his four wives (all sisters). We met, and chatted with a very liberated woman college professor about problems facing Bhutan (movement of people from rural areas to the cities, lack of services for an aging population). We became addicted to the civilized habit of afternoon tea.

Before we arrived, our tour provider had to deposit \$250 per day per person with a government agency to insure payment for our room and board. Had we arrived independent of a group, we would have been required to have a guide accompany us while we were in the country. Tourists are not allowed to travel independently and there are no public buses or trains to accommodate them.

Bhutan is a rarity. Although it has been repeatedly invaded throughout the centuries by Tibet, and later, by the British, it has fought to maintain its independence and cultural integrity. As recently as 1992, thousands of Nepali immigrants were expelled from Bhutan by the government who feared their increasing strength and numbers.

In 2007, the present king, Jigme Dorji Wangchuck, will abdicate, turning the government over to his oldest son. The government, however, will not be a monarchy, but a constitutional democracy, with a two part parliament. The son will be installed as acting president. The government, modeled on British and American forms, will be devoted not to economic progress or to an industrial revolution, but to the "Gross National Happiness" of its citizens.

===== **Jill Bochicchio** (Cont'd from P. 1)

Jill 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.

September Field Trip- Renaissance Festival

Saturday, September 23rd

We will be going to the Renaissance Festival (Renfest as it is otherwise known) this month at 1821 Crownsville Road, Annapolis, MD, 800-296-7304. This weekend they will be exploring beyond the shores of England as the theme will be "Seafaring, pirates and the age of exploration" and as their website (<http://www.rennfest.com>) states "Learn about life at sea". Hear stories of great adventure, experience music, and dance from foreign lands, eat drink and be merry with delicacies from the sea and of course, arrrghh matey-there be pirates!". So..... if you went last year don't fear mate as Ye will have a new venue to photograph. Come in costume if you feel adventuresome!



Photo by Ken Briefel

There will also be some great entertainment that weekend including "Men in Tights". A troupe of actors from Toronto that will perform comic versions of classic plays involving the audience so pick your seat wisely.



Photo by David Davidson

This is also the 30th Anniversary of the Renfest so it should be exciting so **Come one Come All.**

The Festival is open from 10 am to 7 pm. We will meet like last year at the costume rental booth (as you face it) since that worked out fine last year. It is just inside the gate on the left. If you plan to get there earlier than noon (for some extra time there) then just come to the meeting place at noon to meet up with the rest of the group. If anyone wants to carpool from the Rockville area let me know and I will arrange a meeting place. The link below shows a map of Revel Grove and the meeting place.

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

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

Treasurer's Year End Summary Report **July 1, 2005 – June 30, 2006**

Previous balance brought forward \$ 10,278.14

Income:

Membership Dues	\$ 6,815.00
Awards Dinner	\$ 1,460.00
Digital Equipment Fund	\$ 1,220.00
Sales table	\$ 66.00

Total Income \$ 9,561.00

Expenses:

Rent	\$ 3,250.00
Lens and Eye	\$ 1,130.34
Awards Dinner Meals	\$ 1,309.00
Awards Dinner Awards and Gifts	\$ 1,065.81
Equipment Purchases	\$ 4,903.01
Club and Equipment Insurance	\$ 368.00
Miscellaneous Operational Costs *	\$ 734.85

Total Expenditures \$ 12,761.01

Ending Balance \$ 7,078.13

* Dinners for speakers, printing for board meetings, member appreciation, PSA membership, Photo Essay Night, web services, membership booklets, etc.

*Respectfully submitted,
Carol L Lee, Treasurer*

New on the Web Site – Check It Out!

<http://www.nbccmd.org>

Full up to date 2006 – 2007 calendar;
Images from field trip participants;
Summary of Rules changes;
List of items for sale by NBCC members;



Our Sense of Place

"Sense of place" is a phrase often used in urban planning and historic preservation. Our sense of place is essentially a regional or community identity that is distinct from other places. Architecture, along with local culture and the arts, the natural landscape, people past and present, and historical events all contribute to our sense of place.

Big box stores, cookie-cutter houses, strip malls, and our automobile dependence can blur a local identity. These woes, and others, are well lamented in books such as *Geography of Nowhere* by James Kunstler, *The Old Way of Seeing* by Jonathan Hale, and *Lure of the Local* by Lucy Lippard.



Chincoteague 3 – Lester LaForce

However, many students of sense of place make a strong argument that culture and the arts, expressed in part through architecture, is a stronger, stabilizing force that maintains the identity of a region or community in spite of other influences.

Big box stores will come and go, but a local identity, as evident in regional architecture, is timeless.

The Hyattstown Mill Arts Project (HMAP) is located in historic Hyattstown, Maryland. It is a membership-based non-profit cultural arts organization dedicated to preserving the cultural heritage of the region. HMAP was established in 1999, and works in close partnership with Montgomery County, Little Bennett Regional Park, and the Maryland-National Capital Park and Planning Commission.

HMAP operates out of the historic Hyattstown Mill and nearby Miller's House in Little Bennett Regional Park. The Mill, Miller's House and

grounds occupy 2.5 acres along Hyattstown Mill Road, which leads to park trails and other historic sites.

HMAP sponsors a variety of events and activities throughout the year, including exhibitions, literary and musical events, and classes. Regular exhibitions occur throughout the year and are open on weekends. All HMAP activities and events are open to the public. The exhibit, *Our Sense Of Place*, will include works of three NBCC members, Don Burgess, Lester LaForce and Lee Goodwin. The exhibit will run from August 27 to September 23, 2006, with an opening reception on August 27, 2006, from 2-4:00 pm. The Mill Gallery is located at 14920 Hyattstown Mill Road, Hyattstown, Maryland, 20871, 301-874-2452. For directions and more information, see <http://www.hyattstownmill.org>.

Glenview Mansion Exhibit Very Successful

Miranda Chin



Row of Images at Glenview Exhibit

Although July 2 was a very hot summer day, over 350 people attended the opening reception. Rooms were packed and good comments were given by viewers. Some people even said this was their best show. For a number of NBCC photographers, this show was their first exhibit. The experience of getting images ready for the show was rather valuable. On the Artist Talk Night (July 20) over 15 NBCC members participated, it was about 40% of the total audience. They were able to talk about their works and answer questions. One image was sold.



Gordie Corbim Talks to Guests at the Opening.

Photographs by Reza on Exhibit

Selected images from 30 years of work by internationally known photojournalist Reza will be displayed indoors and out. From Asia to Africa these photographs witness the torments of war and revolution and express the power of beauty and hope



behind human tragedy. The exhibit, *One World One Tribe: Photographs by Reza*, can be found at the National Geographic Museum, Explorer's Hall, 17th and M Streets, NW, Washington, DC, and runs through October 9, 2006. It's FREE!!

Photos of Artist's Palettes

Robert Weingarten's photographs of artists' palettes bridge the gap between realism and abstraction, presenting details of both saturated pigments and the visual landscapes of artists' studios. The images currently on view at the Corcoran Gallery allow a microcosmic view of the materials and methods of more than twenty contemporary painters, including Chuck Close, Jasper Johns, Ed Ruscha, Robert Ryman, Wayne Thiebaud, and Lisa Yuskavage. The museum is located at 500 17th St., NW, Washington, 202-639-1700, and the exhibit runs through October 1, 2006.

Photo Contest

Submitted by Barbara De Louise

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

JPG format. For more info check their web site at: cbf.org/photocontest

Photography Workshop - December 2006 with John Telford

In Arches & Canyonlands National Parks, and
Dead Horse Point State Park

The workshop will begin before sunrise on December 10 and end after sunset on December 14, 2006. The workshop "headquarters" will be in Moab, Utah. The nearest airport is 2 hours away in Grand Junction, CO. This Workshop will be 5 full days, with sunrise and sunset locations each day. Some days there will be an extra shooting location during the day. During the middle of other days, we could rest or further explore the Moab area as we wish individually. Moab gets 1.5 million visitors annually.

We will be photographing in Arches National Park, Canyonlands National Park, Dead Horse Point State Park, "Sacred Canyons" (e.g., native American Indian rock art), and special locations along the Colorado River.

We can stay in 2 bedroom Condos in Moab at very attractive prices. Because I am a repeat customer, I have arranged for special discount pricing for the Workshop participants.

The cost of this Workshop is \$595. Each Workshop participant will be responsible for their own transportation, housing, meals, and other expenses. As a good business practice and to limit my personal potential liability, I will need all participants to sign an "Agreement to Indemnify and Hold Harmless" which I have used for my previous Workshops.

The number of photographers attending this Workshop will be **limited** to only 8, because in some photo locations there is limited space for all the tripods. I've done this Workshop before, and many award winning images have come from my Workshop participants.

This workshop is intended for mid-level to advanced photographers. The bad news is six people have already signed up. If you want to attend (first-come, first-served) send a deposit of \$100 to John Telford at 2604 Beechmont Lane Silver Spring, MD 20906. Email questions to jtelford3@comcast.net

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

Additional Photos From the Glenview Mansion Exhibit Opening



Judy Switt, Joe Miller and Ross Emerson enjoy a good conversation. That's Amy Tannenbaum with her back facing us.



Tatiana Watson and Bill Richards discuss the features of one of the images.



Alan Sislen and Ken Breifel look like they are having their conversation monitored by Ross Pierce's image.



If I didn't know better, I'd think Alex Guo was a newspaper reporter.



Tony Sweet and Sue Milestone peruse the images. Tony was the exhibit judge



Marlene, Ross, Bob and Chuck discuss their opinions of the show; all good I'm sure.



Miranda Chin, exhibit organizer, Someone, Glenview Mansion show coordinator, and Chuck Lee, NBCC president enjoying the show. Someone is wearing a scarf presented to her by Miranda as a gift of appreciation for her work organizing the show.



Sigrid Vollerthun (left), Gordie Corbin (center) and Judy Switt (right) enjoy a break during a busy day at the exhibit.

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