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The Lens and Eye

North Bethesda Camera Club

Volume 41 Number 10

<http://www.nbccmd.org>

Editor: Tom Sullivan: nbcclensandeye@yahoo.com

Summer, 2006

Calendar

July, 2006

- 2 Glenview Open House: 1-4:00
- 11 PCR: Annual Show; 7:00 pm.
- 15,16 New England Council Conference
- 19 Board Meeting: 7:30 pm, Lee's

August, 2006

- 1 PCR: 7:00 pm.
- 13 Picnic; Anita van Rooy's: 4:00 pm.

September, 2006

- 5 PCR: 7:00 pm.
- 6 Print night: 7:30 pm.
- 13 Projection night: 7:30 pm.
- 20 Board Meeting: 7:30 pm.
- 27 Program Night: 7:30;

Got Good Summer Photos?

If you take some good images over the summer, please consider sending samples to me for a future article. The Lens and Eye works best when members contribute!

Annual Awards Dinner - A Good Time For All

Once again the NBCC Awards dinner was a smashing success. Attended by 80 members, spouses, guests and friends the event was a fitting conclusion to the 2005-2006 season. Plaques, certificates and trophies were awarded to the club's top photographers, a showing of competition winning prints and slides was presented and a bounteous feast was served by the ladies of the Faith United Methodist Church. Folks began arriving around 6:00 and the festivities officially began at 6:30 with hors d'oeuvres and dinner. We had wonderful slide and electronic image shows. Photos can be found on pages 6, 7 and 8

Reminder

Make sure you remember to get your membership application for the 2006-07 year to Gordie Corbin before **July 15, 2006!** A form is available on the NBCC web site.

<http://www.nbccmd.org>

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NBCC Annual Picnic, Sunday, August 13

The NBCC annual member's Picnic will be held, as it has for the past several years, at Anita van Rooy's home on Sunday afternoon, August 13th. The festivities will start at 4:00 p.m. and will be held rain or shine. Members, spouses and significant others are invited. Bring your swim suits as swimming is available in the beautiful pool. The event will move indoors in case of rain.

The cost is \$3 per person that will be collected at the picnic. The club will provide hamburgers, hot dogs and cold drinks. Participants are asked to bring a dish to share

such as fruits, salads, pastas, veggies, desserts, etc. Please RSVP to Judy Switt by August 9th to let her know what dish you will be bringing. She can be reached at her work at 703-938-3990, or 301-330-2263 at home. Be sure to bring a dish to share, **chairs**, bathing suits and towels (and \$3).

Directions from Maryland:

Route 28 west (Key West Avenue and Darnestown Road) from Rockville or I-270 to Darnestown (about 9 miles). Turn left onto Seneca Road (Rte 112) at the traffic light. Esworthy Road is the fourth left off Seneca. Within a

half mile you will see Anita's mailbox is on the right at **13932**. The house is out of sight from the road, set back at the end of the long driveway.

From Virginia or DC: From the Capital Beltway or Wisconsin Ave., take River Road (Rte 190) west through the village of Pottomac and continue about 6 1/2 miles. Turn right on Esworthy Road and drive less than 2 miles to **13932** on the left.

Please park along the driveway, not by the garage!

Member Profile

Text and photo by Jean Hanson



Luis Bustillos

Luis was born in Bolivia and came to the U.S.A. in October of 1964 when he was six months old. His family first lived in Langley Park, and then moved to Lanham. Luis attended college at the University of Maryland where he obtained a BS Degree in Biological Science.

Since college he has worked for an environmental lab called AMA Analytical Services, Inc. in Lanham. His company analyzes materials sent from sites all over the world for asbestos, lead, or mold content. Some of the special projects he has personally worked on were samples from the World Trade Center and the Berlin Wall. Luis is one of the first people in the U.S. to be certified by the Pan American Aerobiology Association as a mold Analyst. He continues to study by taking courses on-line. His current interest is in mushrooms and he is taking "Introduction to Mycology" course, offered by the Bellevue Community College in Washington State.

Luis is a bachelor and is still looking for the right woman to share his life. His mother is also hoping for some grandchildren one day. Luis has a married brother who lives in Dallas, but no

nieces or nephews yet. He did have a "grand-dog", a Bull Terrier who loved to go on photo shoots with him, but Caesar passed away late last year.

Luis owns a town home in Burtonsville, which he has furnished and decorated himself. He has rooms in several styles: Contemporary, Oriental and Italian Renaissance and has purchased many of the furniture and accessory items over the internet. His latest addition to his house was having a 7.1 surround sound system installed with a high definition television for his much loved movie viewing. He can also cook and enjoys barbecuing outdoors in all types of weather, even in the snow. He is "old school" when it comes to grilling, using charcoal over propane.

Other interests include bonsai, travel, collecting sports memorabilia and, of course, photography. In addition, he is a certified scuba diver.

A recent trip to the Philippines gave him many opportunities to photograph, even though the weather was not favorable for diving. He managed to capture some beach scenes, sunsets over the mountains, and tigers and lizards at the zoo. He also has taken several trips to Europe, his most recent trip being to Prague and Budapest last year.

Luis Bustillos believes that slide film is the most challenging way to capture images. "You have to get it all right before you shoot," he says, "because no alterations (except cropping with tape) can be made to the finished slide." Yet he, like so many other Club members has converted almost entirely to digital photography.

His camera of choice is a Nikon D70 and his Nikon lenses include an 80-200 2.8 zoom, a 70-180

4.5-5.6 micro zoom, a 24-85 2.8-4.0 zoom with micro capabilities and an 18-70 3.5-4.5 zoom. He uses a Manfrotto tripod with a Manfrotto Proball 468RCs ball-head and he processes his images in Photoshop CS and prints with an Epson 2200. For scanning purposes he uses an Epson3200 Photo scanner.

Other equipment in his bag includes a circular polarizer, neutral density filter, warming filter and a red enhancer. His polarizer is a high quality one, especially designed for use with a digital camera

Luis is self-taught and has never attended a class or photography seminar. He purchases books that catch his eye, and then reads the photographer's comments as to how and where he got the shots. His pet peeve is out-of-focus images, so he almost always uses a tripod or monopod. He carries a variety of equipment in his bag and likes to experiment with lenses and filters. One day he would like to take a class dedicated to filters. His favorite subjects are almost anything out-of-doors: scenery, flowers, and animals. His most un-favorite subjects: people who stare straight at the camera.

Joel Hoffman introduced Luis to the NBCC, where he is now a strong contender in the Novice Color Print category. Joel's step-daughter, Cari Colclough, and Luis are friends.

When asked about his aspirations for the future, Luis says he would "like to win the lottery" so he could quit working and travel and photograph full-time. He would sell some of his images to stock services and take as many tax deductions as possible for all his travel and equipment. Sounds like a good plan to me!

May, 2006, Board Meeting Highlights

Chuck Lee

A large focus of the May Board of Directors meeting was on preparation for the June Awards Event. Other significant items included:

- Appreciation of the work of the Field Trip Committee this past year and its decision to schedule Club photographic opportunities throughout the summer.
- Final planning for the Club exhibit at Glenview Mansion in July.
- Announcement that the winter training course on portraits would be cancelled due to lack of sufficient interest.
- Report that the Club Constitutional amendment passed.
- Request to investigate the possibility of holding next year's Photo Essay Night at a site that would provide better viewing for the large number who attend.
- Decision to eliminate the Novice competition class for both Black and White Prints and Color Slides due to recent minimal Novice participation in these two categories. Novice competition will continue in the Color Print and Electronic Image categories.
- Charge to review competition rules to make sure similar competition categories – especially altered prints and altered electronic images – are as even as can be, and make recommendations at the summer Board meeting for any needed changes.
- Scheduled summer Board meeting for July 19th.

National Park Service to Begin Photo Charges

Alert member Carl Root found the following interesting article:

LIVINGSTON, MT (April 20, 2006) – The **National Park Service**, a branch of the U.S. Department of the Interior, has published new rules authorizing the NPS to begin collecting location fees for video, film, and commercial still photography projects. The new location fees start at \$150 per day and – with monitors and other charges – could exceed \$500 per day. The final draft departmental regulations will be published in the Federal Register within two months and will be open to public comment for at least 30 days. The story was found at:

http://www.nppa.org/news_and_events/news/2006/04/fees.html

Glenview Mansion Exhibit

Miranda Chin

NBCC Juried Members' exhibit at Glenview Mansion Art Gallery, July 2 to August 1, 2006.

Please bring friends and family to the Glenview Mansion Art Gallery this July to enjoy the wonderful images produced by OUR members. The theme of the exhibit is *The Magic of Photography-Abstract and Impressionistic Photographs*.

In addition to the reception from 1-4 pm., Sunday, July 2, there will be a Jazz concert from 2-3pm. This is a great opportunity for a wonderful 'Art and Music' afternoon!!!

Glenview Mansion Art Gallery is located at 603 Edmonston Drive, Rockville, MD 20851. The gallery hours are Mon., Wed., Fri., 9 am-4:30 pm; Tues & Thurs., 9 am-9 pm.

On July 20, Thursday, at 7:30 pm there will be an Artist Talk program. Please do come and hear the stories from your fellow members telling you how these excellent images were created. Enjoy!!!

Annual Water lily Festival



Kenilworth Aquatic Gardens will hold it's Annual Water lily Festival on Saturday, July 15, 2005, 11:00 a.m. – 2:00 p.m. Kenilworth aquatic gardens is located at the corner of Anacostia Ave. & Douglas St., NE., Washington, DC, 20019, 202-426-6905.

Part of the Festival is the annual water lily festival photo contest. Highlights of the rules are: All photos must be mounted and be of the resources within Kenilworth Aquatic Gardens. Photos should be less than 3 square feet. No more than 2 entries. All entries must be brought to Kenilworth Aquatic Gardens at 1550 Anacostia Ave. by **July 13th**. Judging will take place at the Waterlily Festival and announcement of the winners will be at 1:30 p.m. Participants must pick up their photos no later than Saturday, July 23, 2005 during normal business hours. For more information call Kenilworth Aquatic Gardens on (202) 426-6905

The Altered Image

Carl Root

We've been reading articles about digital versus film for a while now, and I would love to be able to somehow write the definitive newsletter article that would put this issue to rest so we can move on to another topic next year. All too often, back and forth discussions generated by these articles have deteriorated into a series of moving targets, shifting from vague concepts of manipulation, to relative degree of difficulty, then quality of output, or cost, perhaps followed by history and tradition – rarely exploring one aspect in detail. The purpose of this article is to encourage photographers who are interested in both the similarities and differences between digital and film to break down the issue into separate procedures in the photographic workflow – preparation (concept), capture, processing, and output.

If you're shooting a bird in captivity, do you attempt to frame the subject in such a way that it might appear to be in the wild? If a stray branch intrudes on your landscape, do you prune it? Do you pick up trash or the infamous Coke can if it happens to fall within your composition? On site "gardening" could produce a pristine scene that never looked that way in real life, but I think most photographers who strive for clean compositions don't give it a second thought because they're interested in showing you what they want you to see, not necessarily a precise and complete record of a time and place. This is a non-issue in most studio set-ups where the hand of the photographer is expected and obvious, but there are environmental portraits, including some newspaper and magazine photographs, that strive for the candid look, even though many of them are posed. Are unwary viewers disappointed if they discover the deception?

When we consider the choice of filters, exposure, shutter speed, film characteristics, focal length, depth of field, etc. in the capture process, we are altering the scene to conform to our concept of aesthetics, albeit usually only in subtle ways. In many cases, we are using available tools to make the image look more like what we saw than what the camera would record as a snapshot in program mode. A graduated neutral density filter is designed to compensate for the inability of the film or sensor to readjust its exposure as it reads especially light or dark areas of the scene the way our eyes do. The same could be said for using filters that compensate for various sources of light that affect the color temperature of the final capture. Does it matter

which tools we use to solve these problems, be they color temperature, contrast range, depth of field, saturation, etc.? Does it matter whether we do them in camera or solve the problems later in the processing stage? During the past year, we've read a few objections that are based on the assumption that proponents of digital solutions aren't aware of these issues when the image is captured and use computer software later to solve these unanticipated problems. The validity of this assumption varies, depending on the photographer's previous level of experience and training and on his or her output standards. For example, an underexposed shot can be salvaged in photoshop, but you can easily end up with a very noisy image. I think the traditionalists are justified in being concerned when they see evidence that camera technique appears to have been given short shrift by someone who expects to correct all image problems in the computer.

But there are quite a few professionals and serious amateurs who wonder why these same traditionalists want to paint all digital camera users and even film scanners with the same broad brush. The use of digital capture, processing, and output in the day-to-day work of most professionals should be ample proof that their choice of tools is dictated by issues of convenience, control of the process, and even economy, in some cases, rather than compensation for poor technique. Time and again, we hear pros tell us that although they are able to correct many problems at the processing stage, their workflow usually demands that they get it right in camera whenever possible, rather than waste valuable time fixing things. The fact that serious amateurs are rarely under similar time constraints should not imply that they are any less inclined to get it right in camera, just as they did when they were shooting film. There is nothing about the use of a digital camera that breeds laziness, as some have implied.



James

(Cont'd on next page)

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Digital processing does, however, offer some advantages over film. If the proverbial Coke can was out of reach and ruined an otherwise perfect composition, time was you would walk away from the shot, cursing your bad luck. Now you can clone out the can and show people what you saw, keeping in mind that in this case, the Coke can is a minor irritant, nothing close to resembling a significant element that defined the scene. How can this be a bad thing, assuming you've explored the usual options of hiding the can behind another element, framing it out, etc? The second option comes into play when the coke can is a significant element, and its removal creates a substantially different composition when it's removed. Ethics come into play in both cases, the former only in some camera club circles and photojournalism assignments where strict rules apply, the latter in cases where the resulting image is presented in such a way where the viewer might be expected to assume that the subject represents a reasonably accurate "truth" at a given time and place. The issue of photographic honesty should be considered in the context of where the final image will be viewed. If you're of the opinion that all photographs have previously been assumed to be accurate, you might want to acquaint yourself with the many well-known photographs which were famously altered – appropriately or not. Then decide for yourself on a case-by-case basis how and when photographic ethics should be considered.

Creating altered images continues to be an option in the darkroom but has also been a popular option using only the camera. Double exposures are rarely intended to be anything other than artistic. My new fisheye lens couldn't capture something accurately if it tried. It's just that the tools and processes that create these fanciful creations or distortions are relatively familiar (especially to other photographers.) Viewers know what aspects of the scene are "true" and which are "false". Or at least they think they do. The direction and intensity of the lighting in my night photographs exposed with colored spotlights on slide film are easy to read, if you look at them carefully instead of jumping to conclusions. If there was one ax that I personally have to grind, it is that in this digital age where dramatically altered images are more commonplace than in the past, too many people assume that if a subject is in any way unfamiliar, then it must be "photo-shopped". No, it may just be outside your visual experience. But

Pandora's box has been opened, and I'm left hoping to find jurors who will spend a little more time looking carefully and a little less time categorizing and jumping to conclusions. Sadly, many viewing venues encourage only a quick read.

But should my dilemma, or the lament of the traditionalist film users, affect how we view someone's fanciful photoshop creation? Hopefully, not. I will respond favorably or not based on its merits, the same way I look at landscapes, portraits, and street shots. Each stands in comparison to other similar shots; cross-genre comparisons are of little benefit to anyone. But now we're getting perilously close to the subject of camera club judging, which is beyond the scope of this article.

We've discussed preparation, shooting, and processing, leaving us with a brief point or two to consider about output. Unless we're shooting slides that will only be viewed using a light table or projector, processing and output are integral parts of a photographic workflow, and the ability to have some control over both aspects should be welcome, regardless of the methods used. Detractors of digital output complain about prints that "look digital." I can think of several responses to that observation. One is that you've probably seen many that don't, but obviously couldn't tell the difference. Another consideration is that digital processing and printing isn't as easy as some might imagine, so a poor print is likely to be the fault of the photographer, rather than an inherent shortcoming of the hardware or software.

When done with care and skill, there are scenes that can be processed and printed to look better than they ever could have been using film, keeping in mind that many film based prints were also intended to look better than what observers of the actual subject would have seen. Witness the popularity of Kodachrome and Velvia. As with all processes and techniques, there are choices to be made as we strive for a balance between the impact generated by the subject and the impact that is dependant on the photographic process. Sometimes a scene calls for restraint. Sometimes exaggerations determine the impact. The challenge before each of us is to be open to new interpretations of subjects and new approaches to concept, capture, processing, and output as we try to expand and clarify our own photographic goals and understand and appreciate what other photographers are sharing with us.

Photographers of the Year for the 2005 – 2006 NBCC Season



Bob Dargel (Left) accepts the Novice Black and White Photographer of the Year award from Ross Pierce.



Ross Pierce awards the Novice Color Print Photographer of the Year award to Bob Dargel (Left).



Ross Pierce congratulates Alan Sislen (Left) as the winner of the George Suzuki Color Print Photographer of the Year.



Tatiana Watson is awarded Photographer of the Year Award in the Altered Print Category. Presenting the award is Ross Pierce



Jack Mazurkiewicz is presented the award for Novice Color Slide Photographer of the Year by Judy Swift.



Kent Mason wins the Una Flynn Color Slide Photographer of the Year Award, presented by Judy Swift.



Tom Field (Right) is awarded Photographer of the Year Award in the Advanced Electronic Image Category, presented by Stu Mathison



Gordie Corbin is awarded Photographer of the Year Award in the Altered Electronic Image Category, presented by Stu Mathison and Tom Field



President Sue Oberthaler presents a gift to the End of Year Judge Jessie Harris. The gift was an autographed copy of Roy Sewall's (Right) book, *Our Potomac from Great Falls through Washington, DC*

Summary of top point getters in all categories:

<u>Category</u>	<u>1st Place</u>	<u>2nd Place</u>	<u>3rd Place</u>
Black and White Prints, Novice	Bob Dargel	Not Awarded	Not Awarded
Black and White Prints, Advanced	Chuck Bress	Bob Peavy	Pat Bress
Color Prints, Novice	Bob Dargel	Luis Bustillos	Ann Jorgensen
Color Prints, Advanced	Alan Sislen	Cynthia Keith	Anita van Rooy
Altered Prints	Tatiana Watson	Anita van Rooy	Bev Gordon
Slides, Novice	Jack Mazurkiewicz	Ann Jorgensen, Bob Dargel (Tie)	Not Awarded
Slides, Advanced	Kent Mason	Chuck Bress	Miranda Chin
Electronic, Novice	Jean Hanson	Gerry Weiss	Melissa Clark
Electronic, Advanced	Tom Field	Les Trachtman, Alex Guo, Alan Sislen (Tie)	Not Awarded
Electronic, Altered	Gordie Corbin	Anita van Rooy	Jim Hawkins

Year End Competition Results

Judge: Jessie Harris

Black and White Prints

Best Milkshake	Carl Root
Katrina Damage	Bob Peavy
South Miami Beach	Bob Peavy
Natalya Kicks Back	Ross Pierce
Ghostly Bridge	Bob Peavy
Heaven's Door	Don Haller
I'm Falling	Don Burgess
Sun Flowers	Bob Peavy
China Village Morning	Chuck Lee
IR New Orleans House and Garden (1st Place)	Ross Pierce

Color Prints

Kittawake Pair	Anita van Rooy
Egret at Sunrise	Evelyn Jacob
Thanksgiving	Luis Bustillos
Last Trip to the Water	Anita van Rooy
Floral Still Life	Don Haller
Rhino and Friend	Anita van Rooy
In the Main Hall	Cynthia Keith
Pancake Rocks	Alan Sislen
Yucca and Dunes	Alan Sislen
Village Elder (1st Place)	Chuck Lee

Altered Prints

Fish or Clam Shell	Les Trachtman
Prada	Tatiana Watson
Self Portrait	Carl Root
Smoky	Tatiana Watson
Rail	Tatiana Watson
Humpty Dumpty	Alan Sislen
Jorge in Red Rocks, Sedona	Ross Pierce
Laundry Day	Anita van Rooy
Banshee Sunrise with Fog	Evelyn Jacob
Suzhou (1st Place)	Bill Ho

Color Slides

White Sands Morning	Chuck Lee
Nature's Line	Kent Mason
Red Hibiscus	Barbara DeLouise
Morning Mist	Kent Mason
Great Wall in Autumn	Miranda Chin
Twins	Bob Peavy
Snow Egret	Miranda Chin
Aspens Above	John Telford
It's Time	Kent Mason
Fern In Ice (1st Place)	Barbara DeLouise

ELECTRONIC Image

Wait for Me	Carol Lee
Dune 1	Carol Lee
Little Li River 2	Alex Guo
Blueberry Delight	Tom Field
Lotus	Alex Guo
Belvedere Dawn	Alan Sislen
Osprey Lunch	Tom Field
Girl in Water	Tom Sullivan
Iwo Jima Capitol Sunrise	Tom Field
Nautilus as Swan (1st Place)	Les Trachtman

ALTERED ELECTRONIC Image

Full Service	Gordie Corbin
Road to Cemetery	Gordie Corbin
Morning Mist	Victoria Restrepo
Take Off Run	Carol Lee
Curved Tulips	Anita van Rooy
Rush Hour	Gordie Corbin
Cemetery in the Fall	Gordie Corbin
Little Church in the Snow	Gordie Corbin
Nature's Miracle	Gordie Corbin
Baby in the Clouds (1st Place)	Anita van Rooy



Newly elected Board for 2006 – 2007.
From right to left: Chuck Lee, President; Tom Sullivan Vice-President; Carol Lee Treasurer; and Bob Dargel, Secretary.



Outgoing President, Sue Oberthaler, receives a gift of appreciation from incoming President, Chuck Lee.



Sue Oberthaler tries on one of her gifts, a captain's hat. Sue and husband Jim intend to do a lot of sailing in their retirement.

Award Recipients and Awards Dinner Photos; June 14, 2006



Ross Pierce is presented the award for the best Black and White Print of the year by judge Jessie Harris.



Chuck Lee won the award for best Color Print of the year. The award is presented by end of year judge, Jessie Harris.



Bill Ho is presented the winner of the best Altered Print of the year by judge Jessie Harris.



Barbara DeLouise (Right) receives the award for best Color Slide of the Year from end of year judge Jessie Harris..



End of year judge Jessie Harris presents the award for best Electronic Image of the year to Les Trachtman.



Anita van Rooy (Right) won the award for best Altered Electronic Image. The award is presented by end of year judge, Jessie Harris.



Cynthia Keith joins Marcia and George Loeb in lively conversation..



Jim and Marian Hawkins share stories with Mike Cline.



Evelyn Jacob and Judy Switt enjoy the company of Bob and Nancy Peavy.



Barbara and Jack Mazurkiewicz share a story with José and Sylvia Cartas as Bill Richards listens in.



A full table with Kent Mason, Alan and Rochelle Sislen and Miranda Chin await the wonderful chicken dinnah..



Bill Ho and Jean Yuan enjoy chatting with Marilyn Jacox and Roy Sewall.

Results of Competition for *May 2006* – Open

Prints

Judge: Clarence Carville

Black and White, Novice – 0 entries

Black and White, Advanced - 9 entries

1st Chuck Bress Trees in Fog
2nd Don Burgess I'm Falling
3rd Carl Root Best Milkshake

Color, Novice – 19 entries

1st John Grupenhoff Antique Motorcycle
2nd Don Burgess Clarksburg Appalachia
3rd Don Burgess Red, White and Green
HM Luis Bustillos Lizard
HM David Davidson Tai Shan at Six Months
HM Ann Jorgensen Spring

Color, Advanced - 34 entries

1st Anita van Rooy Lion in the Mist
2nd Alan Sislen Pancake Rocks
3rd Bill Richards Sea Rust
HM Anita van Rooy Rhino and Friend
HM Cynthia Keith Hawk Alert
HM Cynthia Keith Eucalyptus
HM Bill Richards Sunrise at Font's Point
HM Carol Lee Cruising the Canal
HM Barbara DeLouise Abandoned
HM Alan Sislen Bronze Dunes and Sky

Altered – 14 entries

1st Tatiana Watson Baltimore Alley
2nd Anita van Rooy Misty Lupines
3rd Anita van Rooy Laundry Day
HM Tatiana Watson View #2
HM Dan McDermott Yellow on Blue

"Wallet" List

Please find below a condensed summary of the competition subjects for this year and next. This can be cut out for your wallet or handbag.

	2006-07	2007-08
Sep	Open	Open
Oct	Facial expressions	Angle of View
Nov	Sepia/Red	Open
Dec	Window light	Serenity
Jan	Open; 5 years	Yin/Yang
Feb	Glassware	Something Old
Mar	Animals	Open; 10 Years
Apr	C&O Canal	The Decisive Moment
May	Open	Open

Slides

Judge: Jerry Weinstein

Novice – 9 entries

1st Catherine Honigsberg Lillium Stamens
2nd Bob Dargel Trees
3rd Catherine Honigsberg Golden Capitol

Advanced - 33 entries

1st Kent Mason It's Time
2nd José Cartas Golden Gate Bridge
3rd Miranda Chin The Wave3rd
HM Chuck Lee Old Broom
HM John Telford Aspens Above
HM Barbara DeLouise White Daisy
HM Lester LaForce Cardinal Feathers #1
HM Kent Mason Morning Mist
HM Kent Mason Pine Cone
HM Miranda Chin Great Wall in Autumn

Electronic

Novice – 26 entries

1st Gerry Weiss Myanmar Teak Bridge
2nd Rebecca Ash The Tail
3rd Jean Hanson Beyond the Wall
HM Gerry Weiss Splendid View
HM David Davidson Strasburg Railroad
HM Jean Hanson Chotens and Prayer Flags
HM Ann Jorgensen Canal Colors
HM Rebecca Ash Fern
HM Martha Cain-Grady Roofs
HM Don Burgess Partnership Darby Farm

Advanced - 44 entries

1st Alex Guo Sharp Eyes
2nd Alan Sislen Crooked Old Schoolhouse
3rd Tom Field Taking the Plunge (17986)
HM Bruce Davis Waterfall
HM Carl Root Honda
HM Carol Lee Wait For Me
HM Carol Lee Vertigo
HM Jim Hammack Brookside Rose
HM Bill Richards Curious Cardinal
HM Les Trachtman Lock as Palette in Time

Altered - 16 entries

1st Anita van Rooy Yellow and Pink Tulip
2nd Jim Hawkins Bright Space
3rd Gordie Corbin Kestrel at Rest
HM Ross Pierce Iliia Bell Rock Skin
HM Gordie Corbin Highly Challenged
HM Gordie Corbin Full Service

Star Points for 2005-6

Star certificates are awarded to members who compete in the advanced categories in recognition of their photo-graphic excellence and competitive spirit as demonstrated by cumulative total points in monthly competitions. The levels are as follows:

<u>No. of Stars</u>	<u>Cumulative Points</u>
1	35
2	75
3	150
4	300
5	600
6	1200

This year's recipients are as follows:

Black and White Prints

1 Star	Ross Pierce	42 points
3 Stars	Chuck Lee	157 points
4 Stars	Pat Bress	319 points

Color Prints

1 Star	Les Trachtman	53 points
1 Star	Bill Richards	56 points
2 Stars	Alan Sislen	127 points
3 Stars	Pat Bress	150 points
4 Stars	Cynthia Keith	363 points

Altered Prints

3 Stars	Tatiana Watson	183 points
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Color Slides

1 Star	Susan Milestone	39 points
1 Star	Barbara DeLouise	51 points
2 Stars	Miranda Chin	128 points

Electronic

1 Star	Les Trachtman	46 points
1 Star	Alan Sislen	46 points
1 Star	Alex Guo	46 points
1 Star	Tom Sullivan	45 points
1 Star	Carl Root	45 points
1 Star	Evelyn Jacob	40 points
1 Star	John Telford	38 points
2 Stars	Tom Field	89 points

Altered Electronic

1 Star	Anita van Rooy	71 points
2 Stars	Gordie Corbin	119 points

For some great tips on cleaning your camera yourself, see www.cleaningdigitalcameras.com.

Results For April Projection Competition

(Results were not available for April Lens and Eye)

Slides

Judge: Richard Rohlfing

Novice – 0 entries

Advanced - 28 entries

1 st	Sigrid Vollerthun	The Eye Has It
2 nd	Laura Winslow	Vulture
3 rd	Chuck Bress	Bird in Flight
HM	Miranda Chin	Cattle Heron
HM	Miranda Chin	Snowy Egret
HM	Kent Mason	Great Blue Heron Portrait #1
HM	Kent Mason	Snowy Egret
HM	Jim Hammack	Roof Percher
HM	Laura Winslow	Saddlebill Stork

Electronic

Novice – 14 entries

1 st	Sue Snay	Courting Peacock
2 nd	Jean Hanson	Pigeon March
3 rd	Marty Zober	Crain
HM	David Davidson	Peacock From Behind
HM	David Davidson	Crane

Advanced - 37 entries

1 st	Alan Sislen	Looking Skyward
2 nd	Bob Peavy	Meadowlark
3 rd	Ross Emerson	Hup, Two, Three, Follow Me
HM	Alan Sislen	Brown Pelican
HM	Evelyn Jacob	Wood Duck Abstract
HM	Evelyn Jacob	Osprey With Fish
HM	Tom Field	Osprey Lunch
HM	Tom Field	Modern Heron Fishing
HM	Les Trachtman	Ibis Crossing
HM	Anita van Rooy	Mother and Baby

Altered - 11 entries

1 st	Bill Richards	Nuthatch Pair
2 nd	Carol Lee	Takeoff Run
3 rd	Gordie Corbin	Rush Hour
HM	Gordie Corbin	Cranes in Motion



A view of the audience waiting for the slide and electronic image shows to begin at the Awards banquet.

Final Cumulative Scores for 2005-2006; Thru May, 2006

Black and White Prints

Novice

43 Bob Dargel
20 Haley Pepper

Advanced

90 Chuck Bress
51 Bob Peavy
41 Pat Bress
24 Ross Pierce
24 Chuck Lee
19 Don Burgess
14 Carl Root
6 Don Haller

Altered Prints

98 Tatiana Watson
66 Anita van Rooy
53 Bev Gordon
31 Evelyn Jacob
30 Alan Sislen
26 Jim Hawkins
14 Dan McDermott
12 Victoria Restrepo
9 Carl Root
9 Ross Pierce
9 Lucia Goldman
8 Barbara DeLouise
8 Les Trachtman
8 Bill Ho
6 Alex Guo
6 Bill Richards



Ah, the Good ol' days

Color Prints

Novice

75 Bob Dargel
66 Luis Bustillos
47 Ann Jorgensen
41 Don Burgess
36 Marcia Loeb
25 David Davidson
22 Louise Roy
21 Martha Cain-Grady
18 Rebecca Ash
16 John Grupenhoff
12 Jean Yuan
8 Linda Wang

Advanced

89 Alan Sislen
64 Cynthia Keith
59 Anita van Rooy
48 Carl Root
39 Bob Peavy
38 Bill Richards
28 Evelyn Jacob
23 Carol Lee
22 Don Haller
22 Frank Herzog
21 Les Trachtman
21 Pat Bress
20 Ken Briefel
18 Ross Emerson
18 Barbara DeLouise
16 Ross Pierce
9 Chuck Lee
6 Roy Sewall
6 Cecil Torrico
6 Lucia Goldman



Slides

Novice

84 Jack Mazurkiewicz
45 Ann Jorgensen
45 Bob Dargel
23 Martha Cain-Grady
18 Catherine Honigsberg
10 Haley Pepper
10 Martha Reeser
9 Louise Roy
6 Jean Hanson

Advanced

112 Kent Mason
67 Chuck Bress
62 Miranda Chin
35 Pat Bress
35 Barbara DeLouise
28 Sigrid Vollerthun
24 Lester LaForce
22 Ted Oberman
22 Chuck Lee
21 José Cartas
18 Barbara Mazurkiewicz
16 Bill Richards
15 Laura Winslow
12 Carl Root
12 Mark Segal
12 Ross Emerson
12 Caroline Helou
12 John Telford
6 Sue Milestone
6 Bob Peavy
6 Jim Hawkins
6 Alex Karlin
6 Alex Guo
6 Jim Hammack



Electronic

Novice

55 Jean Hanson
50 Gerry Weiss
47 Melissa Clark
45 Don Burgess
34 David Davidson
28 Jean Yuan
23 Stu Mathison
21 Ira Adler
21 Rebecca Ash
15 Jim Auerbach
14 Mike Cline
14 Marty Zober
10 Marcia Loeb
10 Sue Snay
6 Ann Jorgensen
6 Martha Cain-Grady

Advanced

89 Tom Field
46 Alan Sislen
46 Les Trachtman
46 Alex Guo
45 Tom Sullivan
45 Carl Root
40 Evelyn Jacob
38 John Telford
33 Bob Peavy
27 Bill Richards
24 Don Haller
24 Jim Hammack
21 Ross Pierce
18 Carol Lee
15 Anita van Rooy
14 Roy Sewall
12 Ken Briefel
8 Ross Emerson
6 Dan McDermott
6 Jim Hawkins
6 Janet Myder Hammack
6 Chuck Lee
6 Bruce Davis

Altered

119 Gordie Corbin
71 Anita van Rooy
31 Jim Hawkins
29 Jim Hammack
22 Lucia Goldman
14 Bev Gordon
14 Bill Ho
10 Don Burgess
10 Bill Richards
9 Carol Lee
8 Alan Sislen
8 Alex Guo
6 Carl Root
6 Dan McDermott
6 Victoria Restrepo
6 Evelyn Jacob
6 Ross Pierce

Did You Know? Anita van Rooy

1 - Here is a great tip from Peter Bauer: When reducing motion blur Smart Sharpen works the best IF you know the exact angle of the blur. Prior to opening Smart Sharpen select the Measure tool (under the Eyedropper Tool) and drag it along the angle of the blur, you will see the angle (A) in the option bar and in the info palette. Use this number in the Smart Sharpen's angle field.

2 - If you want to lighten or darken an area in your image make a selection around the problem area and feather it. Press Ctl J (Mac - command J) to turn the selection into it's own layer and then change the Blend Mode to Screen for lightening or Multiply for darkening and adjust the Opacity in the Layers palette to correct the area.

Surprising Survey?

A survey from *Popular Photography* Magazine produced the following results. The survey question was *If, by magic, you could have one of the following, which would it be?*

Complete Mastery of Photoshop - 73%

Lose 10 pounds - 19%

Neither - 8%.

Which choice would you have made?

Two Programs in May

On May 24, 2006, Cezary Raczko treated club members with a presentation of images from his "Round the World" trip/ Not only were Cezary's images consistently beautiful and eye-catching, but his accompanying narrative was very helpful and interesting.



A look at the audience at Cezary's presentation

On May 31, 2006, Don Haller presented a program on *Workflow for Digital Imagery*. The presentation covered many areas including working in Camera Raw mode, image file storage and manipulation,

color adjustments, and more. The audience was very involved asking many questions and offering many suggestions. Don hopes to have a copy of his presentation available for club members sometime during this summah. Details will be provided in an upcoming *Lens and Eye* and on the web site, www.nbccmd.org.

City parks Exhibit

an exhibition of evocative photographs by local artist Victoria Cooper, featuring over 45 images of two of the East Coast's most beloved city parks, Rock Creek Park, Washington, DC, and Central Park, New York can be found at the American Institute of Architects, 1735 New York Ave, NW. The brilliant engineering and masterful artistic vision of Olmsted, known as the father of American landscape architecture, serves as the inspiration for this stunning collection of images. The majority of the exhibition's images relate to the altered landscape of Central Park, complemented by a smaller series of photos of Washington, DC's Rock Creek Park. Although geographically the two parks could not be more different, there exists a continuum of design influence from Frederick Law Olmsted, the father to his son Frederick Law Olmsted, Jr. who was responsible for the design and development of DC's regional park system.

Capturing the image on film is only the beginning. A medium format camera is used to shoot the initial image. In the darkroom, a process known as photo transfer is employed to imbue the prints with soft, muted colors that evoke the 19th-century when these parks were originally designed and created. The transfer print is then scanned for enlargement to create a digital file used for printing the image. Only the highest quality archival inks and paper are used to create the final Pigmented Ink print. For additional information about this and other projects, visit www.Victoriacooper.net

Michael Goulding Exhibit

A solo exhibition of Michael Ian Goulding; *Sensuality: The Female Nude in Black and White Photography*, can be found at the Foundry Gallery, 1314 18th Street NW, Washington, DC 20036, 202-463-0203, through July 2, 2006.



COMPETITION ASSIGNMENTS

SEPTEMBER 2007 TO MAY 2008

September, 2007	OPEN: (Must have been taken on or after June 1, 2006.)
October, 2007	ANGLE OF VIEW: Point the camera up or down at an angle of more than 45 degrees above or below horizontal. (no macro shots) (Must have been taken on or after June 1, 2006.)
November, 2007	OPEN: (Must have been taken on or after June 1, 2006.)
December, 2007	SERENITY: (Must have been taken on or after June 1, 2006.)
January, 2008	YIN/YANG: Two subjects with contrasting characteristics captured in a single image. May be either realistic or abstract. Altered – The relationship between the two subjects must be created by making a collage from two shots. (Must have been taken on or after June 1, 2006.)
February, 2008	SOMETHING OLD: The subject(s), not the photographic treatment. (Must have been taken on or after June 1, 2006.)
March, 2008	OPEN: <u>Ten Years</u> . (Must have been taken on or after June 1, 1997.)
April, 2008	THE DECISIVE MOMENT: The art of unobtrusively shooting people being themselves. Rehearsed performances and organized sports are prohibited. Subject's behavior should be unaffected by the camera's presence – NO POSING! (Must have been taken on or after June 1, 2006.)
May, 2008	OPEN: Altered – No "artistic" Photoshop filter may be used on the subject. (Must have been taken on or after June 1, 2006.)



The board approved the assignments for the 2007 - 2008 season. The topics were selected by a committee of NBCC members including: Carl Root (Chair), Anita van Rooy, Alan Sislen and Sigrid Vollerthun.

How I Got that Shot



With Honors

Image by Andrea Bruce

At the Corcoran Gallery, Thursday, July 27, 2006, 7:00 PM.

Two of the most effective and acclaimed members of the White House News Photographers Association show their work and describe how they captured their prize winning images. Andrea Bruce of *The Washington Post*, was chosen by the Association as the 2006 Photographer of the Year. Her winning portfolio includes a graphic picture story on the earthquake in Pakistan, a striking image from Pope John Paul II's funeral and a wrestling competition in Mexico. Dai Baker of *ITN*, was chosen Television Photographer of the Year for his riveting images of Katrina. His work reveals the great passion he has for his job, one that he says he would probably do for free, just don't tell his bosses.

COMPETITION ASSIGNMENTS - SEPTEMBER 2006 TO MAY 2007

September, 2006	OPEN: (Must have been taken on or after June 1, 2005).
October, 2006	FACIAL EXPRESSIONS: One or more faces. Must be human and alive. Come in close and fill the frame with the face(s). No full figures. No head and shoulder shots. Focus on the mood or emotion shown by your subject. (Must have been taken on or after June 1, 2005.)
November, 2006	BLACK AND WHITE COMPETITION / SEPIA TONED PRINTS: While the subject is "Open" your image should be appropriate for the sepia toning. (Must have been taken on or after June 1, 2005.) COLOR COMPETITION / DOMINANT COLOR RED: Any subject is eligible. However the dominant element in the picture must be the color RED. This does not necessarily mean that the majority of the image must be red...just that Red must be the center of interest or the subject. Not Pink or ORANGE... RED!!! (Must have been taken on or after June 1, 2005.)
December, 2006	WINDOW LIGHT: Your subject must be photographed by the light coming through a window(s)...not a skylight. (Must have been taken on or after June 1, 2005.)
January, 2007	OPEN: TAKEN WITHIN 5 YEARS: (Must have been taken on or after June 1, 2001).
February, 2007	GLASSWARE: Bottles, jars, plates, bowls...etc. Make or find a pleasing composition in which an important element is glassware. For this assignment window glass is NOT eligible. Containers made of plastic or other non-glass materials are NOT eligible. (Must have been taken on or after June 1, 2005.)
March, 2007	ANIMALS – NOT HUMANS The animal must be alive. Domestic, farm or wild animals of any kind are eligible. You may take them at the zoo or aquarium, your backyard or deepest Africa. THE ANIMAL MUST BE THE SUBJECT OF YOUR PHOTOGRAPH. (Must have been taken on or after June 1, 2005.)
April, 2007	C&O CANAL: The towpath, barge, people, related buildings, etc. from Georgetown to Cumberland. Close-ups to scenics – anywhere along the Canal NOT THE POTOMAC RIVER (which also means NOT "GREAT FALLS" ON THE RIVER). (Must have been taken on or after June 1, 2005.)
May, 2007	OPEN: (Must have been taken on or after June 1, 2005).

Listing of Fairs in the Area

Baltimore County 4-H Fair; Aug 25 – Sep 4, 2006; Timonium, MD.

Harford County Farm Fair; July 27 - 30, 2006; Bel Air, MD.

Maryland State Fair; August 25 - September 4, 2006; Timonium, MD.

Carroll County 4-H and FFA Fair; July 29 - August 4, 2006; Westminster, MD.

Howard County Fair; August 5 - 12, 2006; Fairgrounds in West Friendship, MD.

Great Frederick Fair; September 15 - 23, 2006; Fairgrounds in Frederick, MD.

Charles County Fair; September 14 - 17, 2006; La Plata, MD.

Calvert County Fair; September 27 - October 1, 2006; Barstow, MD.

Montgomery County Agricultural Fair; August 11 - 19, 2006; Gaithersburg Fairgrounds, MD.

St. Mary's County Fair; September 21 - 24, 2006; Leonardtown, MD.

Exhibits at Anacostia Museum

Two very interesting photographic exhibits can be found at the Anacostia Museum and Center for African American history and Culture, 1901 Fort Place, SE, Washington, 202-633-4820.

Through Their Eyes: Birney Elementary School Students Photograph Anacostia - Thirteen students of James Gillespie Birney Elementary School in Southeast Washington, D.C., document the Anacostia community and nearby neighborhoods in a photographic exhibition that includes everyday scenes, special events, residents, and places of interest.

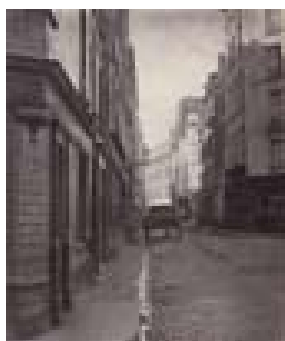
New Orleans Black Mardi Gras Indians: Exploring a Community Tradition from an Insider's View - This exhibition features selected portraits of Mardi Gras Black Indians and their unique traditions by New Orleans photographer J. Nash Porter. Also on view from the museum's collection are Mardi Gras Indian suits. This exhibit runs through August 27, 2006.



Wild Man Vincent, Creole Wild West, 1999
Photograph by J Nash Porter

Photographic Discoveries on Exhibit

In the last few years the National Gallery of Art has significantly expanded its holdings of both 19th- and 20th-century European and American photographs. The exhibit, *Photographic Discoveries: Recent Acquisitions*, presents approximately 70 works by such celebrated photographers as William Henry



Fox Talbot, Eugène Atget, Alfred Stieglitz, Aleksandr Rodchenko. Organized around the theme of discovery, the exhibition demonstrates how photographers sought to understand techniques for making pictures using this new medium. While it reveals how early

photographers explored subjects traditionally depicted by the other arts, such as portraiture, landscape, and still life, it also describes how they came to recognize and exploit the ways in which photography infused these subjects with vitality and meaning. The exhibition also explores how the evolving techniques of photography not only enabled its practitioners to perfect their craft, but also to discover innovative ways of examining and representing the world. The exhibit runs through July 30, 2006, National Gallery of Art, West Building.

Country Music Photographs

Photographer Henry Horenstein captured the end of an era of country music as the first and second generation of country music artists were making their last tours, and a new generation of listeners and performers were embracing them. This exhibition of photographs, *Honky-Tonk: Country Music Photographs*, depicts the fans and performers of country music and the places where they met - outdoor music parks, parking lots, bars and of course, the Grand Ole Opry. This exhibition features photographs of record-signings, concerts and dancing; portraits of Dolly Parton, Emmy Lou Harris,



Ricky Skaggs, Loretta Lynn, Roy Acuff, Curly Ray Cline and Minnie Pearl; and hats worn by Minnie Pearl and Dudley Connell. The exhibit can be found at the National Museum of American History, 14th Street and Constitution Avenue, N.W., Washington, D.C., and runs through September 5, 2006.

Antarctic Exhibit at Natural History

An exhibit of a glimpse of the majestic continent of Antarctica that has captured the imagination of explorers, scientists, and armchair travelers alike can be found at the American Museum of Natural History through September 4, 2006. Award-winning photographer Joan Myers spent October 2002 through January 2003 photographing scientific study and the daily life at McMurdo Station. She also explored the interior of the continent by plane, ship, helicopter, and snowmobile. *Wondrous Cold; An Antarctic Journey*, features 50 stunning color and black-and-white photographs. Large panoramas of Antarctica's austere beauty and inhuman scale are juxtaposed with wildlife, people, and the abandoned huts of early explorers Scott and Shackleton.

Exhibits

Calla, Color and Curve by Carla (Whew)

An exhibit of photographic images by Carla Steckley, *Calla, Color and Curve*, can be found in the Visitor's Center at Brookside Gardens in Wheaton, from June 24 to August 12, 2006, 9 am to 5 pm.

Tomatsu at the Corcoran

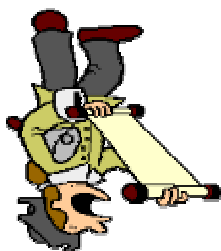
Shomei Tomatsu: Skin of a Nation, a retrospective dedicated to the work of one of Japan's most celebrated photographers, whose pictures explore the rebuilding of the artist's homeland after World War II, it's economic resurgence, the concept of "Americanization" and what it means to the Japanese can be found at the Corcoran Gallery through August 23, 2005.

Irving Penn at the National Gallery of Art

Acknowledged as a master of the technically challenging platinum printing process, artist Irving Penn and his finely detailed, richly textured black-and-white photography are the subject of *Irving Penn: Platinum Prints*, running through October 2, 2005. The exhibit is at the National Gallery of Art's West Building. For more info, call 202-737-4215.

Through a Lens Starkly

National Gallery of Art assistant curator of photography Sarah Kennel surveys various approaches to photo-based work in their selections for In-Focus; Photography Techniques and Trends at the Torpedo Factory. The current vogue for documentary-style work of everyday freaks is represented by Siri Kaur's compelling photo *Julia*, Los Angeles, CA, a portrait of a mom in a bathing suit whose awkward body doesn't quite match her droopy face. The show is at the Target Gallery at the Torpedo Center, 105 N. Union St., Alexandria, VA, through July 17, 2005



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