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The Lens and Eye

Volume 41 Number 3

<http://nbccmd.tripod.com>

North Bethesda Camera Club

November, 2005

Calendar

November, 2005

- 1 PCR: 7:00 pm.
- 2 Print Night: 7:30 pm.
Judge: Beth Haney.
Hospitality: Don Haller, Kathleen Blake,
and Luis Bustillos.
- 3 Visual Design: 7:30 pm, Kent Mason's.
- 9 Projection Night: 7:30 pm.
Judge: Tim Edberg.
Hospitality: David Davidson, Les
Trachtman, and Ann Jorgensen.
Gallery: Anita van Rooy.
- 13 Field Trip: Waterfowl Festival, See p.4
- 14 Photo Critique; 7:30 pm, Kent Mason's.
- 16 Board Meeting: 7:30 pm. Mathison's
- 17 Visual Design: 7:30 pm, Kent Mason's.
- 21 Print Critique: Bresses: 7:30 pm.
- 30 Program/Workshop: 7:30 pm;
Guest: Jim Hammack.
Hospitality: Carol Lee and Haley Pepper

**Please Note: Two Visual Design classes
this month.**

December, 2005

- 6 PCR: 7:00 pm.
- 7 Print night: 7:30 pm.
- 12 Photo Critique; Bresses; 7:30 pm.
- 14 Projection night: 7:30 pm.
- 15 Visual Design: 7:30 pm, Kent Mason's.
- 19 Photo Critique; 7:30 pm, Kent Mason's.
- 21 Board meeting: Location TBD: 7:30 pm.
- TBD Field trip; Washington Nat'l Cathedral.

Please Note: No Program this month.

Competition Assignment:

Curves

A curve or curves must be the dominant element in the image, either alone or as a leading line or lines. (Must have been taken on or after June 1, 2004.)

**Note: Daylight Savings Ends –
Turn clocks back one hour,
Sunday, October 30, 2:00 a.m.**

Program Night: In-Camera Manipulations

Jim Hammack

**(Or, How To Make Weird Pictures
Without Using A Computer Or A
Darkroom Processes.)**

On November 30, Jim Hammack will present a program on how to make images that appear to have been computer manipulated, but without the use of computer or darkroom processes. Things can be done while taking a photograph that cause the captured image to end up as a 'less than accurate' rendering of the original object or scene. With a little bit of experimentation, you can create images that look like they had been manipulated or "distorted" in Photoshop or in elaborate darkroom procedures. This presentation will be an updated version of a similar workshop that Jim presented to NBCC many, many years ago. In fact, it was so popular then that NBCC requested him to give it a second time. The methods, techniques and processes presented will allow you to create "altered image" slides or prints. Many of the manipulations will also work with Digital Cameras and would not require the image to be further manipulated in Photoshop or similar image processing programs.

Jim has won several awards since joining the club using these techniques and has used In Camera Manipulated images in

several Slide Sequence Presentations at NBCC.

In actuality, some of the manipulations are "in the camera", but others are "outside of the camera." Methods being presented includes the use of Filters, Multiple Exposures, Camera Movements During Exposure, Use Of Different Types Of Lighting, Photographing Reflections Of Objects, Infrared Images, Close-ups, Shooting Through Distorting or Diffusing Materials, Slide Sandwiches, etc. Examples of Manipulated Images will be presented and how they were made will be explained.

By the way, only a few of the manipulations presented need cameras that permit multiple exposures, but even if your camera can not do multiple exposures, you can still use the camera set on bulb and a lens cap to take multiple exposure at night. Another way to achieve multiple images on the same piece of film is to use a flash and "pop" the flash several times while the camera shutter is open. Putting different color gels in front of each flash and changing flash location can yield unusual and interesting effects. See page 9 for some photo examples of Jim's work

What's Inside

Member Profile	2
Judge Bios	3
Print Mounting Notice	3
November Field Trip	4
Digital Histograms and Exposure Zones	5
Exhibits Listing	8
October Competition Results	10

Member Profile

Text and photo by Jean Hanson



David Davidson

Among the many new members of the NBCC, David Davidson is one of the few who has already developed his own website. You can access it at www.davids-photos.com. It contains hundreds of images divided into albums, easily accessible as galleries or slide shows. After a field trip or event, David downloads his digital images, selects the best ones, and creates another album on his website. He makes it look easy.

David has been shooting digital since 2000. His first camera was a Nikon Coolpix 990, a 3 mega pixel "point and shoot", useful for recording images but, according to him, not good enough for serious photography. In 2004, his wife, Wicca, gave him a Nikon D70, and his photography took wings.

He has been shooting on the average of once a week since then, using the D70, his 70-200mm vibration reduction zoom, a 90mm macro, and a 12-24mm wide angle lens, in addition to the 18-70mm "kit lens" that came with the D70. His tripod is a carbon fiber Manfrotto with a quick-release ball head. He processes his images in Photoshop CS2 and occasionally prints some on his Epson R1800. He will probably compete this year in Novice Prints and in the Electronic category, both in Novice and Altered. His goal is to be

a frequent competitor and to become a consistent winner.

David was born in Los Angeles in 1943 and lived there for nearly three decades. While in high school, he developed his first interest in photography, took all the darkroom courses, and shot images for the school newspaper and yearbook. He did studio work, portraiture and sports photography. His first "real" camera was a Canon Rebel.

He completed four years of college at the University of Southern California, securing a Bachelor's degree in microbiology. He then earned a doctorate in Optometry from the University of California at Berkeley, and a Master's degree in Physiology from the University of Alabama in Birmingham. He taught for 10 years at the University of Alabama. He then became an administrator at the University of Missouri in St. Louis, residing there for 17 years.

While at Berkeley, he married his first wife, Dorry. They raised two children together, a son, Saul, now 35, who resides in St. Louis; and a daughter, Julie, now 33, who lives in Minneapolis. Saul has given David two grandchildren; Alexis, age 6, and Gabrielle, age 4. In 1994, after 27 years of marriage, David lost his wife to cancer.

In 1996, through mutual friends, David met a woman on line. They communicated electronically for over a year, and then finally met face to face. In 1997, Wicca became his second wife. and with her came his third child, her daughter Becca, who was 7 when David and Wicca married. Becca is now 16.

David had intended to move to North Carolina where his wife resided. However, in August 1997, the National Board of Examiners in Optometry offered him a six month sabbatical in D.C. David accepted it, and it was followed by a permanent offer that was, too good to refuse. Finally, Wicca decided to leave North Carolina and to join David here. They purchased a residence in Chevy Chase and, (at last) set up house-keeping together.

Wicca has been studying art all her life and is an accomplished painter. David characterizes himself as a scientist. Wicca also owns a D70 camera. When David and Wicca set out to photograph the same location together, they often come back with very different results. She sets the camera on "automatic" mode and focuses on composition and on capturing the moment. David is concerned with mastering techniques. Many times, he ends up liking her images much better than his own.

His website contains "his" and "her" albums from various shoots they have been on together. The differences in the images each has selected are interesting to see. David wonders whether an artistic eye is something one is born with, or whether it can be developed. He's hoping it is the later.

David is currently enrolled in a correspondence course at the New York Institute of Photography. He has also taken Photoshop seminars with Katrine Eiseman and has watched all her DVDs and read all her books. He has been on several "Washington Photo Safaris" with David Luria, and benefited from that. He also cites his friend, Don Haller, as being a wonderful source of all types of photo information. He and Don both own D70s and participate in the weekly Nikon user's photo trips.

David would like to be able to sell his photos, either on line, through a gallery, or at craft shows. He feels that, when someone cares enough to buy your image, it confirms that what you saw in the subject to make you take the photo has been recognized and acknowledged by the purchaser. In the meantime, he enjoys getting feedback from the hundreds of browsers who visit his website each week.

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Remember to frequently browse through your hot pink membership book. There are lots of club rules and policies that may need to be refreshed in your mind.

Beth Haney to be Print Night Judge

Jim Hawkins

Beth brings a background of art and design to photography. She worked for many years in pre-press and in graphic design. Beth was part of an award design group featured in Communication Arts, and went on to form her own company. She did photographic illustration and slide shows using traditional methods before widespread use of computers.

Beth has extensive experience in the alternative processes of photography, and has most recently been working with compositing images in Photoshop. She is looking forward to sharing some of this work with NBCC.

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Projection Night Judge Will Be Timothy Edberg

Ira Adler

Tim Edberg, our Projection Night Judge on November 9, spent an earlier career in physics, employing his Berkeley PhD as both researcher and award-winning teacher. His teaching occurs now in the Washington School of Photography and in Prince George's Community College.

For the past 15 years, as a full-time professional, his main interests have been nature and landscape photography. Multi-faceted, Tim also shoots portraits, still-lives, abstracts, and architectural subjects. He is skilled in color (Velvia 100), black and white (Tmax 100), and in working with sizes from 35 mm to 4"x5" format.

Outdoor Photographer and Shutterbug are among his national publications. Among several venues that have shown his work are the Weir and ACCI galleries in California, and Obelyn, Laurel Lake Art, and Art Seen in Maryland. Private, corporate, university, and nature center collections in the U.S. and abroad hold his work. His web site, edbergphoto.com shows the range of Tim's talent, interests, and fine art images. We are delighted that he has, once again, graciously interrupted his busy schedule to serve as a competition judge for the NBCC.

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



Alert for Mounting Prints in Competitions

Sue Oberthaler, President

If you enter prints in the monthly competitions, please pay special attention to the guidelines for print mounting in the (pink) NBCC Handbook. During competition an improperly mounted print can damage other prints that it contacts, and it is also more susceptible to being damaged. We have found that if the tape that is used to hold the print to the mount is not covered, it can adhere to another print. That is why it is a requirement that there be a backing board on any print with an over-mat. This backing board also stiffens the print so that it does not fall over in the light box. Also, watch out for tape used to attach a print to the front of a matte or tape used to attach labels to the back of the mount board. Uncovered tape can leave a sticky residue that gets on adjacent prints.

Tape also causes problems for slides. From #13 of the Competition Rules -- "Use of tape for securing mounts is limited to the Mylar tape made specifically for this purpose. No Scotch, duct, electrical or masking tapes, etc. will be allowed. Removable labels may not be used."

For the protection of all, prints that do not have backing boards or that can damage other prints, will be removed from competition. Also slides that might damage other slides or the equipment or cause delays in the competition will be removed.

So please remember this when preparing your entries. It would be a shame to have your beautiful image eliminated before it has a chance to compete.

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A Note From Barbara DeLouise

A big thanks for your cards, visits and flowers. My greatest frustration is that with a house full of flowers I am unable to photograph them!

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What are the keystrokes necessary to get the copyright symbol?

In Windows you hold down the Alt key and then using the numeric keypad on the right of the keyboard (not the numbers at the top of the keyboard); type "0169" and then release the Alt key. On a Macintosh hold the Option key and press G. Naturally, you'll need to do this when you're editing text, which in Photoshop generally means adding (or modifying) a text layer using the Text tool. © ©

November Field Trip – Waterfowl Festival



This month's field trip will take place on Saturday, November 12th at the Maryland Waterfowl Festival in Easton, Maryland and surrounding venues.

This is the 35th year of the Waterfowl Festival in Easton. This festival is considered the premier wildlife art event in the nation and 19,000 visitors are expected over the weekend. This festival is dedicated to wildlife conservation, the promotion of wildlife art, and the celebration of life on Maryland's Eastern Shore.



We will plan to meet up at the ticketing booth in Easton at noon. Parking is free, but because of the anticipated size of the crowd, parking is a distance away from the center of town. From Baltimore-Washington, DC take 50/301 across the Bay Bridge. Follow Route 50 East into Easton. Follow signs and blue arrows for free parking and shuttle buses to the exhibits.

There will be multiple events occurring simultaneously and because of the diversity of interests among our club members, it is anticipated our group will not remain together throughout the day. Many of the venues are a short car ride from the town center. It is planned that groups of individuals will go together to different activities.

On Saturday, November 12th, the Waterfowl festival opens at 10:00 AM and closes at 6:00 PM. If you choose to arrive early, plan to return to the ticketing booth at noon so that we can form groups of individuals with common interests to photograph the remainder of the day's activities. Tickets for a one-day admission are \$12.

Some of the events taking place include:

- **Sporting Clays Tournament**
- **Kids' Fishing Derby**
- **Nature Activities and Live Wildlife Displays**
- **Raptor Flying Demonstration**
- **Shooting Exhibition**
- **Retriever Demonstrations**

For a more complete review of the weekend's activities, visit the Waterfowl Festival website at:

<http://waterfowlfestival.org/about.shtml>

Please plan to join us for this exciting photogenic event. During the Waterfowl Festival Easton closes its streets, decorates with natural greens, and recruits more than 1500 volunteers to greet visitors with a ready smile and a helping hand. Take advantage of all that Easton has to offer. Also plan to visit neighboring St. Michaels, Oxford and Tilghman Island. Enjoy the festival, the tributaries of the Chesapeake Bay, fine restaurants, and quaint shops lining historic streets.

Electronic Photo Essay Night - March 29, 2006

Stu Mathison

As photography becomes more digital and electronic, so NBCC is evolving with the times. Traditionally, we have conducted a *Slide Essay Night*, which involves substantial time and effort to prepare and present. This year the NBCC Board has decided to have an all-electronic *Photo Essay Night*, reflecting the ease and flexibility of creating and presenting Electronic Slide Shows. The *Electronic Photo Essay Night* will be held on Program Night, Wednesday, March 29, 2006.

The *Electronic Photo Essay Night* is also intended to further the level of knowledge of members in the new technology for presenting "slide shows".

All members are invited to indicate their interest in submitting electronic photo essays to the Electronic Competition Committee, (ECC) which will be coordinating the event and assisting participants.

Electronic photo essays can be prepared using a variety of software programs, including PowerPoint, Photoshop Elements, and ProShowGold. There are many other slide show programs available, but compatibility with the club computer has not been tested. (The preceding three are compatible).

More detailed information will be published next month in the Lens and Eye and on the NBCC website regarding the procedures, the technology, and the esthetics for photo essay night.

Digital Histograms And Exposure Zones

Hans Adler

One problem all film photographers face is knowing whether or not the tonal scale of the scene they are photographing, i.e., the subject brightness range, will fit within the exposure range of the film and paper they are using. The same can be said for digital sensors, which have about the same exposure range as black and white films. With any scene that exceeds the film's or sensor's exposure latitude, either the shadow areas will be underexposed or the highlight areas will be overexposed, or both. In either case, a choice may have to be made as to which of the two areas is more important to the photographer's visualization of what the final image should look like. I, personally, avoid photographing such contrasty scenes knowing from experience that the results will usually be less than satisfactory.

Zone metering can be used to provide information on the contrast range of a scene with both film and digital sensors. In addition, many digital cameras use a histogram display to obtain similar information. This device is designed to depict in graph form not only the density range but also the magnitude (volume) of the various tonal (brightness) values making up a scene. The boundary of the graph on the left side of the camera's LCD histogram display represents the limit of shadow densities recordable by the sensor, and the boundary on the right defines the maximum highlight density cut-off. Over a 6 zone exposure range (this depends on the size of the individual pixels which generally varies between 5 and 20 microns) the left boundary would be indicative of the zone 2½ cut-off point, and the right boundary the zone 7½ limit. All other registered tonal values fall within these two extremes. The histogram's vertical peaks show the cumulative amounts of the various brightness values in the scene.

The horizontal mid-point of the histogram represents essentially a zone 5 (medium gray) value in a correctly exposed scene. Because not all cameras have identical histogram cut-off points for overexposure and underexposure, it might be worthwhile undertaking a few simple exercises with your camera to determine its histogram's range.

Begin by metering a uniformly-toned (and uniformly lighted) subject (a gray card is ideal, but any other color will do) and, using the meter readout, make the exposure and check the histogram. A solitary peak representative of a zone-5 exposure should appear at the mid-point of the graph. Next, underexpose at one-half stop intervals and note the incremental shift of the peak toward the left side of the graph. Count the number of zones (each full stop equals one zone of

underexposure). At about zone 2½ the peak should come close to or abut against the left boundary of the graph. Ordinarily, at this point some shadow detail in a scene will be greatly diminished or lost.

Do the same using one-half stop overexposure intervals. The peak shifts will now be to the right of the zone-5 mid-point and will terminate at the right boundary of the graph at about 2½ stops of overexposure (about zone 7½). The full scale from the left to right boundaries should total about 5 to 6 exposure stops (zones)*

A slightly more involved exercise would be to take a 5 to 6 zone scene (determined with a spotmeter), meter on a gray card in the scene, and note (relative to the zone 5 value) where the scene's shadows and highlights record on the histogram. Make sure important shadows and highlights are well represented in the scene so as to get adequate peak amplitudes. Carry this a bit further by underexposing and overexposing the scene by 1 and then 2 stops, and note the changes.

Different photographic situations may result in similar histograms, therefore it is important to evaluate a scene before coming to any conclusions. For example, peaks spread to the right of center may indicate either an overexposed average scene or a correctly exposed high-key scene. To the left, bunching may indicate an underexposed average scene or a correctly exposed low-key scene. A properly exposed snow scene should show a concentration of peaks on the right side of the graph, whereas a black cat in a coal bin should show bunching to the left. Near-silhouettes against a white sky should show peak concentrations likely crowding the histogram's limits in both areas. If overexposure and underexposure are not corrected in the camera, tonal values may still be adjustable in the computer. Unfortunately, however, the computer cannot restore image detail that wasn't recorded by the sensor.

The value of the histogram lies basically in determining over-or-under exposure. It is tempting to use it in place of the camera's meter. If it were intended as a substitute for good metering procedure, however, digital camera makers could save a bundle by eliminating exposure meters from their cameras altogether.

* If the histogram curve extends too far on the left (underexposure) or right (overexposure) and its "slope" is cut off, the camera is cutting off image data from those areas of the scene (e.g., in a very contrasty scene). If highlights or shadows are important in your photograph, be sure the curve slope reaches the bottom before it hits the side of the graph.

Special Means "Special"

Hans Adler

It's inevitable that whenever anyone expresses an opinion they leave themselves open to a difference of opinion. So it didn't surprise me that my statement in the September Lens and Eye that computer imagery can be accomplished by almost anyone without any special ability came into question. I so seldom get comments on my articles that, perhaps, I should be grateful for any feedback at all and leave it at that, but in this case I would like to justify what I wrote in the event that it may have been misconstrued.

The significance of that statement hangs on the definition of "special". The term is used, according to Webster's Dictionary of Synonyms, to imply being out of the ordinary or conspicuously unusual, uncommon, or exceptional. It is difficult for me to see how the ability to make prints using a computer is "out of the ordinary", "conspicuously unusual", "exceptional", or "uncommon" when so many people (including many of our club members) are doing it these days, and, undoubtedly, the vast majority of prints will be made that way in the future.

My statement has nothing to do with the quality of the work done, but simply suggests that making computer prints does not require special talent or extraordinary ability. That's really not a matter of opinion but an obvious conclusion. Some may do a better job of it than others, but that is beside the point. Personally, I think that the club's work on the whole is admirable, but that, too, is beside the point

Nature's Best Awards

Information provided by Ken Briefel

NBCC member Susan Milestone received a "Highly Honored" award in the Fall 2005 *Nature's Best* magazine, "Landscape" category, for her image *Big Lake in West Dover, Nova Scotia*. Her image can be found on page 113. Additionally, long time friend of NBCC, Tony Sweet also received a "Highly Honored" award in the "Plant Life" category for his image, *Leaf Closeup, Kenett Square, PA*, which can be found on page 28. This is Nature's Best Award's Collector's Edition with winners selected from over 12,000 images. The winner in the camera club category was the San Diego Underwater Photographic Society with Highly Honored awards going to clubs in Seattle and Long Island.

Glenview Mansion Exhibit Call for Entries

It's time to plan for submitting images for the upcoming NBCC exhibit at Glenview Mansion in Rockville, scheduled for July 2 through August 1, 2006. Exhibit coordinator, Miranda Chin will be accepting prints from February 1 through March 8, 2006. The theme of the exhibit is "The Magic of Photography" - images that are abstract or impressionistic. Samples can be viewed at the following web site:
<http://www.rockvillemd.gov/arts/exhibit06/july.htm>.

Before submitting images, it is **very important** that you read and agree to comply with the 'NBCC Exhibits' guidelines printed on page 17 of the "North Bethesda Camera Club 2005-2006" directory (pink version). The prints submitted should be 8" x 12" "proof" prints, i.e. **NOT** original prints at this stage as these prints may be somewhat damaged in the review process. Please no frames and a mat is optional. An NBCC member review committee will be formed in the April - May, 2006 timeframe to select the prints that will be shown in the final exhibit. The following information should be provided with each print submitted: Artist name; Image title; Year taken; and Estimated final print and frame size.

Further details, as they become available, can be found on the NBCC web at: <http://nbccmd.tripod.com> under the "Hot Stuff" tab. For further questions please send an e-mail to miranda.chin@noaa.gov with "NBCC-Glenview" in the subject line.

Show at National Geographic

As a kayaker and rafter, **Mark Angelo** has traveled along hundreds of waterways on six different continents. The head of the Fish, Wildlife and Recreation Program at the British Columbia Institute of Technology, Angelo is also a passionate advocate for conservation of the world's waterways. His presentation, *Riverworld: A Personal Journey to the World's Wildest Rivers*, takes viewers on a visually stunning journey to many of the world's wildest and most remote rivers, as well as addressing the plight of the many indigenous cultures that are dependent on rivers. The event takes place on Thursday, November 3, 2005 at 7:30 p.m., at The Grosvenor Auditorium, 1600 M Street, NW, Washington, D.C.



Adjustments to the 2005-6 Pink Booklet



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Names to add to the Pink Book:

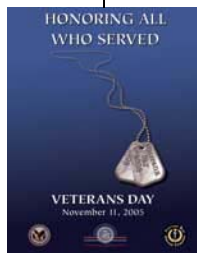
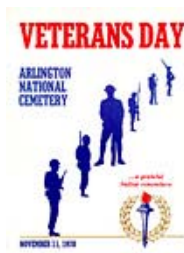
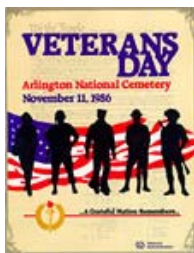
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Photo Contest

Submitted by Barbara DeLouise

The Chesapeake Bay Foundation (CBF) is sponsoring it's 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.



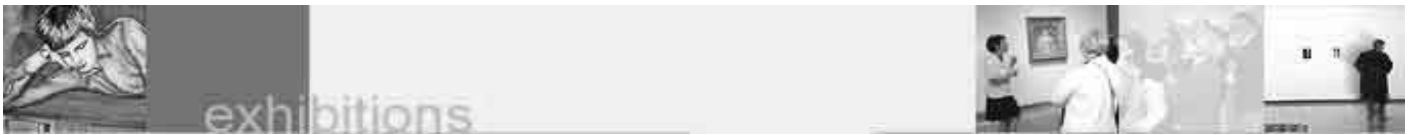
Getting to Know You and Program Guidelines

Les Trachtman

The September Program Meeting had two components; a comprehensive review of NBCC committees and rules, and a "getting to know you" session, that featured favorite gadgets of the participants. All of the committees and club activities (both official and unofficial) were reported on and their relevant rules reviewed. The importance of our guide and membership book (hot pink this year) was stressed as was the website and newsletter as basic info sources. We were reminded of our forthcoming exhibit in July of '06 at the Glenview Mansion on the Magic of Photography. The club will jury it's own work and exhibit 40-60 prints. Exhibition guidelines are in our annual membership/guide book.

As we went around the room introducing ourselves and our approach to photography a number of interesting ideas and gadgets were discussed. At least three of our members recently acquired Nikon digital SLR cameras. There are sufficient users of Nikon digital equipment to have a Practical Users Group formed which now boasts about 60 members from both in and out of NBCC. They take trips together and are interested in teaching other users of the equipment. The group is led by Don Haller and welcomes new members.

Ross Pierce instructed on his favorite matting techniques and Judy Switt demonstrated good slide mounting technique. Ira Adler showed the utility of his table top tripod in the field when carrying a regular tripod was not feasible. He also spoke of the David Middleton website and calendar of where to go for great pictures each month of the year and provided Gordie with the website for the benefit of all. Alan Finklestein brought copies of several Katrin Eisman photoshop books which he found extremely beneficial as instructional aids. Several members spoke of using plastic cutouts, similar to a slide mount, when composing a picture to get a better idea of the actual image than a viewfinder might provide. A number of other ideas were quickly mentioned as time ran out.



Farm Security Administration Exhibit

"**Bound for Glory: America in Color**" - An exhibit at the Library of Congress is the first major exhibition of the little known color images taken by photographers of the Farm Security Administration/ Office of War Information (FSA/OWI). Comprised of seventy digital prints made from color transparencies taken between 1939 and 1943, this exhibition reveals a surprisingly vibrant world that has typically been viewed only through black-and white images. These vivid scenes and portraits capture the effects of the Depression on America's rural and small town populations, and the country's great mobilization for World War II. This exhibition will be on display through November 26, 2005. Call: (202) 707-4604 for recorded information about the Library's exhibitions.

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Nixon Exhibit at National Gallery:

November 13, 2005 to February 20, 2006.

Beginning in 1975 Boston-based photographer Nicholas Nixon (b. 1947) has made one photograph each year of his wife, Beverly (Bebe) Brown, and her three sisters. Nixon takes the photographs under deliberate constraints: the sisters are always positioned in the same order, and recorded in black-and-white film with a large eight-by-ten-inch camera positioned at the subjects' eye level. The resulting 30 photographs, which together create one of the most compelling investigations of portraiture and time in contemporary photography, will be on view in this exhibition. Viewers can study not only incidental changes in background, lighting, and dress, but also the gradual, incremental aging of the women, and changes in their demeanor and relationships with one another. While the photographs have their roots in family snapshots, the rigor of the artist and the commitment of the women to the project transcend their heritage to create a moving testament of human relationships.



Sami - Reindeer People Exhibit

Indigenous photographer Fred Ivar Utsi Klementsen has an exhibit titled **Frost: Life and Culture of the Sami - Reindeer People of Norway** at the American Museum of Natural History, 10th St. and Constitution that runs through April 23, 2006. On view are 29 photographs that document the lives of the Sami -- indigenous people living today in northern Norway, Sweden, Finland, and the Kola Peninsula in Russia. The images show the Sami at home with their families and at work herding their reindeer in traditional ways with a minimum of modern tools. Location: Ground Floor, outside Baird Auditorium. Free!

Also, incidentally, the Nature's Best Photography Awards ceremony is scheduled for November 19, 2005, at the Museum

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Photographs of Sudan at Meridian

The Fall 2005 exhibition at the Meridian International Center will be *Sudan: The Land and the People*, spotlights the photographs of Michael Freeman, based on his forthcoming book with text by former U.S. Ambassador to Sudan, Timothy Carney, and his wife Victoria Butler.

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National Geographic: Masters of Photography

The Masters of Photography series at the National Geographic for November will be *New Visions: The Photography of James Balog*. The work of James Balog, described by *Vanity Fair* as "elevating and inspirational," demonstrates that creativity sprouts from magical, wonderful places. For the last two decades Balog, a contributing editor of *National Geographic Adventure*, has pursued a passionate quest to probe the frontiers of nature photography. The result has been a body of work that has been exhibited by museums and galleries worldwide, as well as in six books, including his most recent, *Tree: A New Vision of the American Forest*. From giant trees to endangered animals, Balog will offer a photographic trip around the world, including stories of heart-stopping adventure as well as the artistic, conceptual and spiritual motivations behind his landmark images. The lecture will be held Wednesday, November 9, 2005, 7:30 pm, at The Grosvenor Auditorium, 1600 M Street, NW, Washington, D.C. 20036, 202 857 7700.

Celebration of Photography in Frederick:

Information provided by Janet Myder Hammack

Catoctin Light is a unique group of individuals dedicated to a common interest - PHOTOGRAPHY in all its many forms, as enjoyed by professionals and casual practitioners. They will be sponsoring the *Catoctin Light Festival* on November 5 & 6, 2005, in Frederick, Maryland for fun and educational events for the whole family! Events include a walking (and shooting) tour of Frederick's Historic District, a local alternative photographic artist will demonstrate non-darkroom, non-digital photographic processes (Learn how you can create photo art without a darkroom or a computer!) and an opportunity to see the wide variety of professionals who collaborate to make a professional model shoot happen.

The best part: All events are **FREE** and open to the public. For more information check:

<http://www.catoctinlight.org/index.html>.

Successful Field Trips

Ken Briefel

The September 24th field trip to the 18th Annual Columbia Grand Prix was attended by: Ken Briefel, Louie Bustillos, Carolyn Helou, Chuck Bress, Lester LaForce, David Davidson and Don Haller

We had an opportunity on a cool, overcast day to shoot both spectators and horses and riders. It was fun, the group seemed to bond well, and all were challenged by trying to get shots without distracting backgrounds like hospitality tents, fences, bleachers and spectators. Some of us shot digital, some shot slides. All shot 35mm, some handheld, some used tripods, and some used monopods. All except Louie stayed from 10 until 4 and even managed to eat lunch together.

The October 16th field trip to the Maryland Renaissance Festival was also well attended and a good time was had by all participants. The weather was perfect, albeit a little breezy. Attending were Chuck Bress, Tom Sullivan, David Davidson, and Don Haller. Don was also accompanied by his wife, mother and father. Lots of shots of people in many varying costumes were the choice of the day. The festival participants were very co-operative in posing for the camera and had interesting stories to tell.

Be sure to sign up for a club field trip soon!! ☺

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The following is reprinted from Tim Grey's column and with his permission.

I am trying to scan all my old negatives from before my digital days and put them on CD's. I am using a Nikon Coolscan. Unfortunately, our house burned in 1985 and while my negatives were all saved, they seem to have accumulated a lot of dust, etc. on them that I cannot blow off. They really need major cleaning before scanning. I called my local photo store and they said they would "try" to clean them, but the price they wanted was exorbitant. Is there any approach that I can use at home?

There is an approach you can use at home. Just keep in mind that any sort of cleanup effort applied to your important originals certainly puts those images at risk. My suggestion would be to test out this method with an image that you don't consider important but that has the same dust and other grime you're not able to clean off with a simple blower.

The solution is to use the PEC-12 cleaner, available from Photographic Solutions, www.photosol.com. This cleaner does an excellent job of cleaning negatives and slides with significant damage to them. I've used it many times with great success. Review the details on the Photographic Solutions website, and get a bottle to try out on a test negative. Simply use a cotton ball or swab that is moistened with PEC-12 to clean off the negative. It works great, and is easy to use.

Below are some examples of Jim Hammack's "In-Camera manipulation" images. Be sure to attend the November 30 Program/Workshop to learn about some of Jim's techniques.



Glass Brick 2



Dripping Sky 2x



Ship on Rocks 1

Results of Competition for October 2005 – Flowers

Prints

Judge: Josh Taylor

Black and White, Novice – 1 entry

HM Bob Dargel Two Old Flowers

Black and White, Advanced - 9 entries

1st Ross Pierce Calla Lily #1
 2nd Bob Peavy Sunflowers
 3rd Pat Bress Carnation

Color, Novice – 18 entries

1st Ann Jorgensen Back Light
 2nd Bob Dargel Three Old Flowers
 3rd Luis Bustillos She Loves Me Not
 HM Bob Dargel Petals
 HM Martha Cain-Grady Multicolor
 HM Luis Bustillos The Line Up

Color, Advanced - 28 entries

1st Don Haller Floral Still Life
 2nd Cynthia Keith Darrell's Fence
 3rd Anita van Rooy Red Peony
 HM Evelyn Jacob Tulip Starburst
 HM Barbara DeLouise Daylily
 HM Pat Bress Sunflowers
 HM Frank Herzog Amaryllis
 HM Cynthia Keith Solomon's Glory
 HM Cynthia Keith Flowers in Water

Altered – 20 entries

1st Jim Hawkins Cardinal Flower
 2nd Evelyn Jacob Golden Poppy Opening -1
 3rd Bev Gordon Swirl
 HM Jim Hawkins Coleus
 HM Anita van Rooy Blue Columbine
 HM Bev Gordon Anthurium
 HM Victoria Restrepo Bouquet with Tulips in a Niche

Did You Know?

Anita van Rooy

1. After you've applied a filter, used a tool such as the Brush, Blur or Dodge tools (any tool that uses a brush shape) or used an adjustment command like Levels, you can use the fade command to gradually reduce the effects. After using any of these tech-niques, look under the Edit menu for the Fade command – it will say "Fade Gaussian Blur", "Fade Brush Tool", "Fade Levels", etc. Drag the slider to gradually fade out the effects of the last step you just did – undo using a slider!

2. When you use a paint tool and want to paint with the color under your brush on a different area of your canvas just hold the Alt (Mac Option) key and the paint brush will change to a color sampler tool setting this color as your foreground color.

Slides

The October slide competition was held too late (October 26) for the results and scores to be included in this issue of the Lens and Eye. They will be reported in the November issue.

Electronic

The October electronic image competition was held too late (October 26) for the results and scores to be included in this issue of the Lens and Eye. They will be reported in the November issue.

Civil War Photography Contest

Information provided by Barbara DeLouise

The Civil War Preservation Trust (CWPT) and The History Channel are teaming up once again to encourage amateur photographers to capture the hallowed ground of America's Civil War battlefields and historic shrines on film. Together, the two national organizations are sponsoring CWPT's tenth annual Civil War photography competition. Again this year, the Center for Civil War Photography also joins in presenting the competition. The Center, a nonprofit group dedicated to educating the public about Civil War photography and its role in the conflict, sponsors the competition's "Then and Now" category.

Images will be judged in six categories and many awards will be given out. To learn more about the details, please check their web site at <http://www.civilwar.org/photocontest.htm>. A \$20 entry fee allows you to submit one image for each category (5) and must be submitted by November 30, 2005.

We live in an area rich with Civil War battles in Virginia, Maryland and Pennsylvania, so this should be a challenge to some of our club members. BD



Cumulative Scores for 2005-2006; Thru October, 2005, for Prints

Black and White Prints

Novice

- 10 Haley Pepper
- 6 Bob Dargel

Advanced

- 19 Chuck Bress
- 18 Ross Pierce
- 15 Bob Peavy
- 14 Pat Bress

Altered Prints

- 22 Anita van Rooy
- 20 Bev Gordon
- 16 Jim Hawkins
- 9 Carl Root
- 9 Evelyn Jacob
- 8 Bill Ho
- 6 Alex Guo
- 6 Victoria Restrepo
- 6 Alan Sisen

Color Prints

Novice

- 28 Luis Bustillos
- 25 Bob Dargel
- 22 Ann Jorgensen
- 15 Don Burgess
- 6 Martha Cain-Grady

Advanced

- 22 Alan Sisen
- 21 Cynthia Keith
- 16 Don Haller
- 14 Carl Root
- 12 Evelyn Jacob
- 9 Les Trachtman
- 8 Anita van Rooy
- 6 Roy Sewall
- 6 Cecil Torrico
- 6 Pat Bress
- 6 Frank Herzog
- 6 Barbara DeLouise

Slides

Novice

- 14 Bob Dargel
- 10 Haley Pepper
- 9 Ann Jorgensen
- 6 Jean Hanson
- 6 Jack Mazurkiewicz

Advanced

- 15 Kent Mason
- 14 Barbara DeLouise
- 12 Carl Root
- 10 Chuck Bress
- 6 José Cartas
- 6 Lester LaForce



Novice Electronic

- 10 Jean Yuan
- 9 Don Burgess
- 8 Jean Hanson
- 6 Melissa Clark

Advanced Electronic

- 14 Tom Field
- 12 Don Haller
- 10 Evelyn Jacob
- 9 Anita van Rooy
- 6 Alex Guo
- 6 Roy Sewall
- 6 Alan Sisen
- 6 Tom Sullivan

Altered Electronic

- 15 Gordie Corbin
- 10 Don Burgess
- 8 Alan Sisen
- 6 Jim Hawkins

Photo Opportunities Are Everywhere

Did you ever say to yourself "If I only lived in Tus-cany"; or "I wish I could vacation in the Canadian Rockies". Well you shouldn't let these restrictions stop you from finding good photo opportunities closer to home. Great photos can happen anywhere a good photographer happens to be.

Look for color – anywhere. Even the grayest of places has its color. Look for neon and other signs at night. They're even better in the rain when you can catch the colors glinting off the streets.

What sticks out? Look for anything out of place. Look for what stands out and ask yourself why it stands out. Make photos to highlight whatever it is that makes something catch your eye.

Many photo classes have an assignment to lock yourself in your bathroom and shoot a whole roll of film. Your first reaction is "this is stupid." Then things start dawning on you as you start seeing details. Eventually you make so many photos you wish you got to use more film.

Photography is all about being able to see. It's not about cameras. Enroll in an art class (painting, drawing, watercolor, sculpture etc.) where you'll find a lot of emphasis on seeing and composition.

Glen Echo Exhibit

The Photoworks exhibit *Wide and Intimate Views* presents the recent works of Barbara Tyröler and Irene Owsley at the Glen Echo gallery, 7300 MacArthur Boulevard. The exhibit runs through November 13, 2005. 301-229-7930.

Candid Corner



Some cameras just can't wait

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