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# The Lens and Eye

Volume 41 Number 1

<http://nbccmd.tripod.com>

North Bethesda Camera Club

September, 2005

## Calendar

### September, 2005

- 6 PCR: 7:00 pm
- 7 Print Night: 7:30 pm.  
Judge: Bob .  
Hospitality: Janet Myder Hammack, Sue Oberthaler and Mike Fleming.
- 14 Projection Night: 7:30 pm  
Judge: Monroe Davids  
Hospitality: Nancy Garwood, Marty Zober and Tom Sullivan.  
Gallery: Carol Leadbetter
- 19 Photo Project Critique: 7:30 pm; Mason's
- 16 Visual Design: 7:30 pm; Mason's
- 21 Board Meeting: Garwood's.
- 24 Field Trip: Cylburn Arboretum.
- 26 Image Critique: Bress's: 7:30 pm.
- 28 Program Night: 7:30 pm; Things Considered.  
Hospitality: TBD.

### October, 2005

- 4 PCR: 7:00 pm.
- 5 Print Night: 7:30 pm.
- 10 Image Critique: Bress's: 7:30 pm.
- 17 Board meeting: 7:30 pm.
- 19 Program Night: 7:30 pm (Upstairs)
- 23 Field trip: Renaissance Festival.
- 26 Projection Night: 7:30 pm.  
**No Photo Project Critique nor Visual Design classes for October.**

## Competition Assignment:

### Open

**Any photograph taken on or after June 1, 2003.**

## Remindah

This will be your last Lens and Eye if you have not paid your dues for the 2005-06 year. Also it will be the last issue mailed to those who selected to receive it be e-mail.

## Program Night Will "Focus" on Good Things

On Sept. 28<sup>th</sup>, the Program Night is titled: *Things Considered*. This will be a two part program, one part covering the essentials of NBCC and the second part addressing members and their interests.

During the first part, most of the activities and opportunities covered in the functioning of NBCC will be briefly reviewed and some time will be used to cover the New Things happening in the club this year.

During the second part, each member will have a chance to introduce themselves and briefly describe their camera equipment, their image processing capabilities, their interests etc. Members are encouraged to bring an unusual *Gadget* that they find helpful and that other members of the club might also find useful. Additionally, the following topics are listed to provide subjects that members may want to address in addition to the above:

- Unusual Gadgets that might interest others in NBCC.
- Books or Web sites that might interest others.
- Workshops or seminars that might interest others in NBCC
- Locations you have been to that might interest others in NBCC.
- Places you would like to go to on Field Trip.

- Topics you are interested in learning about in photography
- Would you like to have a list of NBCC Members who are interested in "spur of the moment" weekday photography when there are opportunities?

This promises to be a very interesting evening with information for both new and "veteran" members. **Be sure to attend!!!**

# Reminder

NBCC's first Electronic Image Competition will take place on "Projection Night" (previously known as Slide Night) on September 14, 2005. We had a trial competition in April, 2005 and it was a big success with over 100 entries. Please go to the NBCC website, <http://nbccmd.tripod.com> for rules and helpful guidelines. If you have any questions that are not answered on the web site, please contact Stu Mathison, Electronic Competition Committee Chairman

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## Member Profile

*Text and photo by Jean Hanson*



### Don Haller

Don Haller is delighted to be a new member of the NBCC. He hopes, through competition, critiques and club activities, to develop his artistic sensibilities and improve the quality of his photographs. He already excels in many of the technical aspects of both film and digital photography, and in using Photoshop to enhance his images.

Don's love of photography began at age eleven when he constructed a box camera from plywood and poster board for a sixth grade science fair project. He used sheet film, exposing it through an aluminum foil lens pricked with a pin. He experimented with different exposure and development times to identify the latitude of various films. The project won a Grand Prize at the science fair.

He obtained his first SLR camera, a Canon AE-1, at age fifteen, while a sophomore in high school. In eleventh grade, he became photography editor of the school newspaper. While in twelfth grade, he assisted the yearbook photography editor. He wanted to become a professional photographer, but was encouraged by his parents to enter college as a business major instead. In 1978, while attending Shepherd College in Shepherdstown, West

Virginia, he decided to change his major to photography. He tested out, with flying colors, for the photography classes he had missed. Unfortunately, he did not return to Shepherd the following semester.

He began, instead, to work for the Westinghouse Electric Company in Baltimore, first as an electrical wireman, and, much later, as a technical instructor at their nuclear facility in Aiken, South Carolina. He has spent, altogether, 20 years with Westinghouse.

During this time, he also acquired a Bachelor of Science degree in Education, with courses in both education and engineering, at the University of Maryland at College Park, and a Master's Degree in Adult Education from the University of Phoenix.

Don is currently working as a consultant to the U.S. Federal Courts in Washington, D.C., creating multimedia tutorials for the IBM software products that are used throughout the court system. He has worked on training and development projects and materials for the Department of Energy, Department of Defense, and Homeland Security. He started out as a classroom instructor, but found his niche with computers and multimedia. He gets to play with all his favorite toys while doing his daily work: Photoshop, Flash, Dreamweaver, and Video Editor.

He was introduced to digital photography in 1996 when building an e-Commerce shopping cart web-site for pet store products. He used a Sony Mavica for the job and made the captures with a 640 x 480 camera that performed well for that era. Soon after, he sold his Canon AE-1 and all its accessories. He has since been through several cameras, including the Olympus C-5050Z which has an almost cult-like status among Olympus digital shooters. According to Don, it was this

camera that began to shape the way he now looks at photography, and open his eyes to the creative possibilities of changes in lighting, aperture, focus and composition.

Recently he purchased a Nikon D70 DSLR and several lenses. His two most used are the Nikon 70-200mm f2.8 DED VR, and a Tamron 28-75mm f 2.8 D Macro. Favorite subjects are flowers, nature and landscapes. Occasionally, he does portraits.

In the autumn of 2004, Don and Mike Parker, another NBCC member, started a Yahoo group for users of the Nikon D70 who reside in the D.C., Maryland, and Virginia areas. It is a "PUG", practical users group, and communicates via e-mail to organize field trips and activities. It has about 70 local members who shoot almost every weekend. Groups have traveled to Maryland's eastern shore, Harper's Ferry and downtown, D.C. You can visit the home page of the PUG at:

<http://groups.yahoo.com/group/nikonDSLpug>.

Don is currently finishing a six unit correspondence course from the New York Institute of Photography. He has also taken advanced Photoshop classes from Scott Kelby, Katrine Eiseman, and Jack Resnicki. When asked if he plans to take any lengthy, photo-oriented trips, he says, "Not until Kathie (his wife) and I have saved up enough cash for a down payment on a house."

In the meantime, he plans to participate in the NBCC competitions, help out on the Field Trip Committee, and assist Kent Mason on the Training Programs Committee. With Don's help, perhaps a class on digital workflow will be added to the NBCC curriculum.

## **Bob Tope will be Print Night Judge**

*Jim Hawkins*

A native of Columbus, Ohio, Bob began his career working in arctic and alpine research around the



world as the Scientific Illustrator for the Byrd Polar Research Center at The Ohio State University. In 1987 Bob was invited to join the staff of *National Geographic* magazine as Senior Designer of the Cartographic Division. Over the years his work has appeared in hundreds of scientific journals, more than a hundred magazine articles, thirty-two

books and four films—one of which, won a bronze metal at the New York Film Festival. Bob has also won numerous awards for his photographs and paintings, many of which are held in the permanent collections of the Smithsonian Institution's National Museum of Natural History, the National Geographic Society and more than a hundred are on permanent exhibit in over two-dozen national parks around the country, as well as in private collections.

Bob served a three-year term as President and Chairman of the Executive Board of Directors for the Guild of Natural Science Illustrators, representing over 1,200 natural science artists in 17 countries worldwide and is a frequent speaker at regional, national and international meetings. He has also served in public relations for the Guild.

Taking an early retirement for *National Geographic* to raise his son, Bob continued to pursue his commitment to conservation from his home-based studio bringing his experience into focus, whether with camera, paint or pen with a unique blend of scientific understanding and esthetically pleasing artistic talent.

An adjunct professor at George Mason University's New Century College, Bob shares his experience

and expertise with students through teaching photography, journaling, and field sketching, as well as by creating multi-disciplined experiential courses in geographically and culturally diverse environments.

Bob's teachings extend beyond the campus to designing and leading wilderness field seminars for the National Park Service based on his holistic approach to understanding the human connection to nature through photography, sketching and writing.

Recently Bob joined the staff at *Nature's Best Photography* magazine as the Associate Editor, a demanding position, which fulfills his passion for expressing the beauty of nature through the art of photography, while inspiring conservation.

Today as an accomplished naturalist, photographer, artist and writer it is Bob's hope that through his publications, exhibits and teaching that the public may gain an appreciation for the natural world and develop an awareness of the importance for preserving the cultural and biological diversity of our fragile planet.

## **Projection Night Judge is Monroe Davids**

Unfortunately the information on Monroe Davids, the judge for "Projection Night", (formerly slide night) was not available at press time

## **Exhibit at the Open Society Institute**

*Moving Walls* a travelling photographic exhibition series sponsored by the Open Society Institute, is an artistic interpretation of the struggles of people committed to tearing down the barriers of political oppression, economic instability and racism. The documentary photographs reflect the transitional conditions of open societies and the promotion and maintenance of democratic values. *Moving Walls* was established by the Open Society Institute in 1997. The work included is selected, by committee, from a number of submitted portfolios.

The *Moving Walls 9* exhibit is open to the public during regular business hours from through October 28, 2005, at OSI Washington, 1120 19th Street NW, 8 th Floor, Washington, DC.

## Treasurer's Year End Summary Report July 1, 2004 – June 30, 2005

<b>Previous balance brought forward</b>	<b>\$ 9,748.72</b>
<u>Income:</u>	
Membership Dues	\$ 5,860.00
Awards Dinner	\$ 1,352.00
Digital equipment contributions	\$ 1,559.00
Sales table	\$ 105.55
Picnic	\$ 104.00
Jim Clark workshop	\$ 1,920.00
<b>Total Income</b>	<b>\$ 10,896.00</b>
<u>Expenses:</u>	
Rent	\$ 3,187.89
Lens and Eye	\$ 1,358.69
Awards Dinner meal	\$ 1,125.00
Equipment purchases	\$ 210.96
Sales table purchases	\$ 782.27
Jim Clark workshop	\$ 1,898.94
Picnic supplies	\$ 102.00
Miscellaneous operational costs*	\$ 1,700.83
<b>Total Expenditures.....</b>	<b>\$ 10,366.58</b>
<b>Ending Balance</b>	<b>\$ 10,278.14</b>

\* Dinners for speakers, printing for board meetings, member appreciation, insurance, PSA membership, web service fee, training, Photo Essay Night, Awards Dinner trophies.

Respectfully submitted  
Charles F. Lee, Treasurer

### Verrrrrrrry Interesting Indeed

*Hans Adler*

Tim Grey's writeup excerpted by our editor in the Summer issue of the *Lens and Eye* appears to reflect the lengths to which some competitors will go to achieve an award. At the least, it seems to suggest that without instructions to the contrary "anything goes" in the effort to produce a winning photograph. At the worst, it indicates that the competition establishment may have little faith in the integrity of photographers in spite of specific guidelines. Hence, RAW images confirming that no computer enhancement has been resorted to are now evidently being required by *Nature's Best* before an image will be accepted.

There has never in the written accounts of photographic history (see Newhall's *The History of Photography*) been such prolific and extensive use of photographic manipulation as is practiced today using computer techniques. Photoshop has assured

virtually no limit to what can be done to modify or "optimize" an original image.

Is it wrong? To answer that we should, perhaps, draw an analog to painting. The artist has at his or her disposal countless ways of depicting and coloring a picture in any way that strikes his or her fancy. We accept that and see no fault in it whatever. Indeed, to the contrary, artists are applauded for their imaginative use of their skills in whatever way they see fit. Should we, in light of this, place limitations on how we accept or treat the photographic image? Some might say "yes" and others "no". Are there differences? Considerably so. One (painting) requires a special talent that many of us lack but admire and envy. The other (computer imagery) can be accomplished by almost anyone without any special ability.

The assimilation of computers into photography comes at a price. The direction in which photography is now going cannot help but raise questions in the minds of observers as to whether any given image is to some extent the product of digital manipulation. Is a particularly striking photograph the result of computer enhancement from an initially average or "so-so" image by the photographer? How much of it is "real" and how much of it has been altered to make the image (and photographer) "look good"?

The point was brought home to me while initially discussing my exhibit last fall at the C&C Canal museum with the ranger in charge. One of the first comments he made was in regard to whether I had used a computer to produce my images, and, when I replied "no", then that I was to be sure to put that in my writeup. Draw your own conclusions.

### Did You Know?

*Anita van Rooy*

1) You can merge all the existing layers in a file into a new layer AND still maintain all the existing layers at the same time. The way to do this is to create a new layer on top of the existing layers (highlight the top layer) by clicking on the new layer icon and then hold the ALT key and in the layers fly-out menu click "merge visible".

2) In the newer Photoshop you can go to Adjustment/Color filters. They are great to make an image warmer or cooler or sepia tone etc. The results are often excellent.





## New Members

James A Auerbach  
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### =====

#### **Suggestion from Tim Grey**

*In October 1999, I attended a Freeman Patterson workshop during which he showed how to make 9 multiple exposures of the same film image. It was easy with my Canon 1v body, but I now have a Canon 1Ds body. Do you know of a way to make multiple exposures of the same image using a digital body?*

With film this was, arguably, much easier. You could "trick" the camera by setting the wrong ISO setting and shoot away. The blending was done automatically because you were actually exposing multiple images right on the film.

With digital it can be a little trickier. There are a few digital cameras that actually allow you to capture multiple exposure images right in the camera, doing most of the technical work for you. If you don't have such a camera, you'll need to capture multiple images and then combine them in Photoshop.

The method I use is to under-expose the images as needed for the final result, so that I'm not clipping excessive highlight detail in the final image (you could do the opposite, but that's not my preference). Then bring all the images into a single document in Photoshop and change the blend mode for all but the Background image layer to Screen (or Multiply if you over-exposed). It's really that simple!

Of course, you'd probably like some more detail on this. Rather than copy and paste all the details here, I'll send you to an article I wrote on the subject, which explains both the exposure compensation and the Photoshop method for creating the final result. The article is here:

<http://www.naturescapes.net/062005/tg0605.htm>

Printed with permission of Tim Grey. For more tips visit his web site at: [www.timgrey.com](http://www.timgrey.com)



*Antelope – José Cartas*



*Three boats – Tom Sullivan*

## **Field Trip: September 24: Cylburn Arboretum**

*Nancy Garwood, Field Trip Committee Chairperson*

Cylburn Arboretum is a 207 acre urban park administered by the Baltimore City Department of Recreation and Parks, Division of Horticulture. It is located within the city limits, but has the feeling of an estate set in the rolling countryside. Collections of Japanese maples, hollies, conifers, Maryland oaks (begun on Arbor Day 1983) beeches, tree peonies, maples and magnolias stand on spacious lawns and many gardens surround the Victorian Mansion. Trails wind through the woodlands, where rare trees, native plants and wildflowers may be studied.



The park opens at dawn and we plan to get there at 7:30 am. The group will be lead by Ken Briefel. He has been there and recommended it. Anyone interested in going should email Ken at [kbriefel@aol.com](mailto:kbriefel@aol.com). When he has a list of those interested a meeting place will be picked for those wishing to carpool to Baltimore. The Arboretum is located at 4915 Greenspring Avenue, Baltimore, MD 21209, 410-367-2217; [www.cylburnassociation.org](http://www.cylburnassociation.org).

Attached are directions to September field trip from the Best Western Maryland Inn on Rt. 95 just off of the Rt. 198 West Laurel Exit. It is a reasonable meeting spot.

From: 15101 Sweitzer Ln Laurel, MD 20707-2957 US., To: 4915 Greenspring Ave Baltimore, MD 21209-4642.

### **Driving Directions**

1. Start out going NORTH on Sweitzer Ln. (0.16 miles)
2. Turn SLIGHT RIGHT onto SANDY SPRING RD/MD-198 E. (0.58 miles)

3. Merge onto I-95 N toward BALTIMORE. (17.04 miles)
4. Take the CATON AVE exit- EXIT 50. (0.14 miles)
5. Take the CATON AVE NORTH exit- EXIT 50B- on the LEFT toward WIKENS AVE. (0.34 miles)
6. Take the CATON AVE NORTH exit- EXIT 50B- toward WILKENS AVE. (0.27 miles)
7. Merge onto S CATON AVE. (1.06 miles)
8. Turn SLIGHT LEFT onto S HILTON ST. (0.75 miles)
9. Stay STRAIGHT to go onto HILTON PKWY. (1.37 miles)
10. HILTON PKWY becomes N HILTON ST. (1.07 miles)
11. Turn RIGHT onto LIBERTY HEIGHTS AVE/MD-26 E. (0.44 miles)
12. Turn LEFT onto DRUID PARK DR. (0.83 miles)
13. Stay STRAIGHT to go onto GREENSPRING AVE. (1.47 miles)
14. End at 4915 Greenspring Ave Baltimore, MD 21209-4642 US

Total Estimated Time: 35 minutes

Total Distance: 25.49 miles



Crooked fence – Stu mathison

### **Suggestion From Barbara DeLouise**

Barbara DeLouise passes on some information about a magazine she likes called *Nature Photography*. Says Barbara, this is a good magazine for people who want to explore macro photography in nature. Published quarterly, the subscription is \$19. a year. Address: Nature Photography, Post Office Box 220, Lubec, Maine 04652. Phone: 207-733-4201. E-mail: [nature\\_photographer@yahoo.com](mailto:nature_photographer@yahoo.com).



## **Waterford Weekend**



The Annual Waterford, VA, Homes Tour and Crafts Exhibit is coming up on October 7, 8 and 9, 2005. The entire village is closed to cars with hundreds of juried crafts persons exhibiting their wares and demonstrating their skill. Also music and dancing, civil war reenactments, citizens in historical costumes, and great food are available. For more information call 540-882-3018, or try their web site at: <http://www.waterfordva-wca.org/waterford-fair.htm>

## **Last Days of Lotte Jacob Exhibit**

An exhibit at the National Museum of Women in the Arts, 1250 New York Ave., NW, 800-222-7270, *Focus on the Soul: The Photographs of Lotte Jacobi*, closes on September 5, 2004. This first major U.S. retrospective of German/American photographer Lotte Jacobi (1896-1990) features over 80 vintage photographs. It includes her widely published images of Albert Einstein, Marc Chagall, and Robert Frost, her theater and dance photographs, and the groundbreaking Photogenics series, which explores the artist's interest in light and movement as vehicles for expression.

## **Just a Few Days Left in Frederick Exhibit**

If you are in the mood to browse an interesting photo exhibit this summer, visit the Frederick Camera Clique's 18th Annual Photographic Competition at the Mary Condon Hodgson Art Gallery at Frederick Community College. The show runs through September 1st. Our neighbor, the Gaithersburg Camera Club, is well represented by several members in the juried exhibit.

Directions: Go North on 270 and keep going as 270 becomes 40 and then 15. Take the Motter Road exit off of Rte 15 (You will see a small sign for the college just before this exit.). Take a right turn on Motter and continue for a little over a mile until you see the college on your left. Continue on Motter past the first entrance to the college to the next traffic light and turn left at this entrance. The gallery is in the building at the edge of the parking lot on your left.

## **Roy Sewall's Book Still Available.**

A reminder that Roy Sewall's coffee table photo book called *Our Potomac, from Great Falls through Washington, D.C.* is available from Roy. This wonderful book would make a great gift for the upcoming holidays.

## **Audobon Prints at the National Gallery.**

John James Audubon (1785–1851) combined his love of nature with his artistic talent to produce some of the most beautiful and lifelike depictions of birds ever created. This exhibition, *Audubon's Dream Realized: Selections from "The Birds of America"*, presents forty-seven of the artist's hand-colored etchings selected from the Gallery's early edition of the publication, *The Birds of America* (1827–1838), one of only two known complete sets preserved in their original, unbound state. Audubon's dream of recording every native bird of North America consumed nearly twenty years of his life and was realized with the publication of this mammoth edition of 435 hand-colored etchings, all based on his vivid life-size drawings. Some of the set's most celebrated and outstanding prints will be on view, including *American Flamingo* (1838), *Carolina Parrot* (1827), and *Ivory-billed Woodpecker* (1829), a species thought to be extinct until its recent sighting in Arkansas. Also included in the exhibition is one of Audubon's great oil paintings, the superb work *Osprey and Weakfish* (1829), a new gift to the Gallery from Richard Mellon Scaife. The exhibit will be available at the National Gallery of Art from September 25, 2005 to April 16, 2006.

## **Something to Think About**

If you are photographing an old house and want to give it an eerie look, try putting a single layer of tissue over the lens.

Here's a great diffusion filter that costs next to nothing. Get a piece of cellophane wrapper. Crunch it up (as crinkly as you desire) and pinch various sized holes in it. Wrap it over the lens and secure with a rubber band. Move it around over the lens so one or more of the holes gives the desired look. For even more effects, try colored cellophane

## **Good Photo Images at NBCC**

*Jim Hawkins*

Life involves change, and during my five years as a member of NBCC, I have observed accelerating change. Advances in technology are primarily responsible. Digital photography has surged in popularity, both for capture of images, and for presentation of images. Kodak, once the world's proud leader in photographic stability (with gradual change) has changed rapidly and dramatically, not always for the best, and this has and will affect us all. For example, their decision last year to discontinue manufacture of slide projectors will drive everyone eventually from slide to digital projection (which has been happening anyway). Kodak and Fuji sale of slide and print film is inexorably diminishing as digital cameras improve in quality and are reduced in price. Kodak is now in the thick of the digital revolution.

As a photographer, I strive to capture in my camera the essence of the subject I am observing. I know that I must rigorously discipline myself to adjust the camera for optimum exposure, focus, steadiness, composition, etc, or the latent image will not produce an expert slide or print --- no matter how I try to improve it later in the computer. If I am shooting slides, I know that there is little I can do to change the slide after it is processed other than to change the dimension of the slide mount. Slide photography surely is the most stringent test of a photographer's shooting skills. With print film, I know that I can make adjustments in my computer with Photoshop to correct for some mistakes I made in the taking of the image, or to enhance the image I see on the monitor with various magical tools. I have yet to take many digital photos, but I know that digital capture offers even greater opportunities to manipulate the original latent image via the computer.

Three years ago, we introduced the "Altered Category" at NBCC to differentiate images that were essentially true to the original scene from those which had been purposely enhanced in the computer in an effort to make the final print more "pleasing" in one way or another. In my judgment this has been a useful way to unleash our creative skills as graphic designers. In print competitions, I like to enter one or more prints "unaltered" and one or more prints "altered" --- up to the limit of four. This

has given me additional enthusiasm for "picture taking" and for "manipulating" and added to my joy in competing. I rejoice when I see an image come up on my computer that may become a prizewinner when printed --- whether it is "straight" or "altered". I also rejoice when I see images at NBCC competitions that are better than mine. I have learned a whole lot from the splendid work of others.

On September 14 we will introduce (in addition to the usual slide competition) a new competition category --- digital projection --- that will also provide for "straight" and "altered" classes. I intend to submit one or two digital images to be projected, either "straight" or "altered". I also intend to submit one or two conventional slides for the slide competition. Once again, I think this a positive step forward for NBCC --- it adds to the fun. Who knows where it will take us five years from now!

These changes have not taken place haphazardly, or without contention. At Board Meetings we have had spirited discussions about the merits of any change. Fortunately, these have taken place in a spirit of good will --- what will be best for the Club for the long run --- and in my judgment the changes have had beneficial results. There are wise people on our Board.

I believe that the images the Club is producing today are as a whole superior to those we presented five years ago. I feel honored to be a member of such a distinguished and passionate group of creative photographers and artists!

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### **Something to Think About (Part 2)**

Hose job, Thinking of getting a soft-focus filter? Try nylon first. Take a nylon stocking (preferably white) and stretch it over the end of your lens. The tighter you stretch the fabric, the less intense the effect. Experiment---try colored stockings to add a desired color cast.

It's a good idea to protect your lens with a clear filter---but only if it's a good one. Some telephoto pictures get sharper if you add a UV-blocking filter (or, better yet, a skylight filter, which more strongly blocks UV light). More important, the clear filter protects the lens from damage. But, like your camera lens, a UV or skylight filter must be multicoated to reduce reflections.



## **Courses With Kent Mason**

Kent Mason will be conducting two classes this next year. **Visual Design** will focus on basic photographic skills such as Equipment (tripods, lenses, etc.), Exposure, Focus (depth of field, sharpness, etc.) and Working in the Field (preparing for photographic excursions, etc.). It will be held on Thursday nights. For a complete schedule and topic list see the NBCC web site under the "programs" tab. The course fee will be \$85.00.

**Photo Project Critique Group** is for the more experienced and advanced photographers who want to set their own photographic goals with the group helping them achieve their desired out-come. The goals may be short or long term. For example, short-term goals may be to critique a group of individual slides for learning purposes or for an NBCC subject competition or for a one-time event. Long-term goals could be the review and critique of groups of images over a period of time to create a body of work that could be used to produce a slide show, an exhibit, an article, a book, etc. Slides prints or digital images are all suitable for critique. The first meetings will be on September 13 and November 8. The course fee will be \$35. As of this writing, there are a few openings in each course.

## **Classes by Colleen Henderson**

Our 2005 end-of-year judge, Colleen Henderson, will again hold digital photography classes in her home-based studio in Bethesda, MD. Classes include *Basic Photoshop, Professional Editing and Printing, Using Your Digital SLR and RAW Files; What Why and How*. For more details and registration information check out Colleen's web site: [www.colleenhenderson.com](http://www.colleenhenderson.com) or contact her at: [colleen@colleenhenderson.com](mailto:colleen@colleenhenderson.com); 301-229-1305.

## **NBCC loses Two Members**

It is with sadness that we report that two of our members, Vernon Tise and Jesse Oroshnick have recently passed away. Both were long time members and Jesse did participate in competitions once in a while and joined the lunch crew whenever he could. They will be missed.

## **Reminders to Notify Us of Your Changes**

Please remember when you change your e-mail, notify Gordie Corbin so she can make sure you continue to be included in the club "mass" e-mailings. Also, if you prefer not to receive these messages, please notify Gordie,

## **Photo Workshops at Meadowlark Gardens**

Josh Taylor and Corey Hilz of the Northern Virginia Photographic Society will offer two courses at Meadow Lark Gardens this fall.

On Saturday, September 10, 2005, from 10:00 A.M. to 12:00 P.M., Josh will lead a special two-hour workshop on photographing flowers and gardens. This workshop includes an illustrated lecture, graphic handouts, and an outdoor shooting session with the instructor. The presentation and shooting session will inspire photographers to create striking photographs worthy of showing, sharing, and selling.

On Saturday, October 22, 2005, from 10:00 A.M. to 12:00 P.M., Corey will explore how to visually construct your images with effective use of color and natural light. An illustrated lecture will show you how to expand your photographic vision with artistic interpretations of your subject. Corey will demonstrate the technical and creative aspects to developing images with impact. Participants will find the principles discussed applicable to all areas of nature photography, from landscapes to flowers to abstracts. After the presentation he'll finish with an outdoor photography session.

To register call Meadowlark Botanical Gardens: 703/255-3631. Cost is \$50.00 per participant. Meadowlark Botanical Gardens, 9750 Meadowlark Gardens Ct., Vienna, VA, 22182



*Highland Light – Tom Sullivan*

***Irving Penn: Platinum Prints*** will continue through October 2, 2005 National Gallery of Art's West Building, Constitution. Ave. between 3rd & 7th Sts., Washington DC, NW, 202-737-4215.

## **Summer Photos:**

Some of our members were active during the summer months. These pages show some examples of the images they captured. Hint: Try viewing these on the web site (<http://nbccms.tripod.com>) **IN COLOR!**



*Kayaker at Great Falls – Ken Briefel*



*Neonstein 1 – Carl Root*



*Paddle boats – Tom Sullivan*



*Moonrise at the Lincoln Memorial – Tom Field*



*Omani knife – Marcia Loeb*



*Sailboat reflection – Tom Sullivan*



*Hippos – José Cartas*





*Zebras – José Cartas*



*Folk Festival – Marcia Loeb*



*Ffence and tree – Stu Mathison*



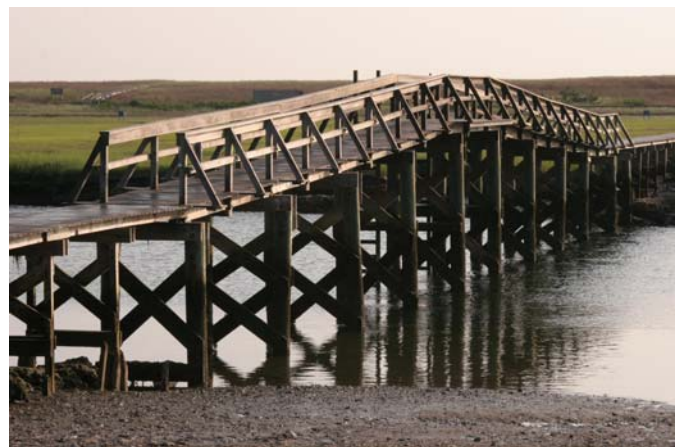
*Canoe and fireworks – Tom Field*



*Hummingbird at feeder – Stu Mathison*



*Chez three bears –Carl Root*



*Yarmouth bridge - Tom Sullivan*



## 2005 – 2006 Executive Board, Standing, and Special Committees

<b><u>President</u></b> <b>Sue Oberthaler</b>	<b><u>Vice President</u></b> <b>Chuck Lee</b>	<b><u>Secretary</u></b> <b>Bob Dargel</b>	<b><u>Treasurer</u></b> <b>Carol Lee</b>	<b><u>Directors</u></b> <b>Jerry Gordon   Joel Hoffman</b> <b>Kent Mason   Ross Emerson</b> <b>Bob Peavy   Janet Myder Hammack</b>
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Voting Members in **Bold**

<b><u>Program</u></b> <b>Jim Hammack</b> Jim Hawkins Evelyn Jacob Bev Gordon Tatiana Watson Ira Adler	<b><u>Print Competition</u></b> <b>Bill Richards</b> Ross Pierce  <b><u>Slide Competition</u></b> <b>Judy Switt</b> Jim Hammack  <b><u>Exhibits</u></b> <b>Miranda Chin</b>	<b><u>Electronic Competition</u></b> <b>Stu Mathison</b> Jim Oberthaler Tom Sullivan Tom Field Alan Sislen  <b><u>Webmaster</u></b> <b>Tom Sullivan</b>	<b><u>Hospitality</u></b> <b>Mike Fleming</b> Laura Winslow Ann Jorgensen Linda Wang Louise Roy  <b><u>Membership</u></b> <b>Gordie Corbin</b>	<b><u>Field Trips</u></b> <b>Nancy Garwood</b> Ken Briefel David Davidson Don Haller  <b><u>Bulletin Editor</u></b> <b>Tom Sullivan</b>
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<b><u>Gallery</u></b> Hans Adler	<b><u>PSA Representative</u></b> Janet Myder Hammack	<b><u>Membership Booklet</u></b> Gordie Corbin	<b><u>Technical Advisors</u></b> Film – Hans Adler Digital – Tom Field
<b><u>Training Programs</u></b> Kent Mason, Don Haller	<b><u>Community Outreach</u></b> Joel Hoffman	<b><u>Club Equipment</u></b> Jim Hammack Tom Field   Judy Switt	<b><u>Competition Image Review</u></b> Joel Hoffman   Kent Mason Judy Switt   Sue Oberthaler
<b><u>Videotape Library</u></b> Carl Root	<b><u>Sunshine Committee</u></b> Helen Berkson	<b><u>Print Night Sales</u></b> Virginia & Jim Render	<b><u>Awards Dinner Coordinators</u></b> Marcia Loeb José Cartas
<b><u>Church Liaison</u></b> Janet Myder Hammack	<b><u>Publicity</u></b> Lee Goodwin	<b><u>Slide Night Sales</u></b> Ira Adler	



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