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The Lens and Eye

Volume 39 Number 9

<http://nbccmd.tripod.com>

North Bethesda Camera Club

May, 2004

Calendar

May, 2004

- 4 PCR: 7:00 pm.
- 5 Print night: 7:30 pm.
Judge: Judith Goodman.
Hospitality: Joe Maris, Mike Ciine and Alex Guo.
- 12 Slide night: 7:30 pm.
Judge: Richard Rohlfing.
Hospitality: Cezary Raczko and Jean Hansen.
Gallery: Jerry Raines.
- 13 Visual Design: 7:30 pm, Kent Mason's.
- 17 Print Critique: 7:30 pm, Bresses.
- 18 Slide Critique: 7:30 pm, Kent Mason's.
- 19 Board Meeting: 7:30 pm; Lee's.
- 23 Field Trip: Big Meadows, VA.
- 26 Program: 7:30 pm, Gary Silverstein and Dave Carter.
Hospitality: Chuck and Carol Lee.

June, 2004

- 1 PCR: 7:00.
- 21 Print/Slide Critique: 7:30, Bresses.

Competition Assignment:

Open

Any photograph taken on or after June 1, 2002.

Reminders!

It's membership renewal time. The deadline for sending in your membership renewal form is **July 15, 2004**. The form can be found on page 11 of this issue and on the NBCC web site.

Also the Awards Dinner will be held on June 2, 2004, 6:30 pm. The Reservation form can be found on page 13

Judith Goodman Will Be Our Print Night Judge

Judith Goodman is a fine art photographer and sculptor whose work has been exhibited nationally.

She also works as a commercial photographer with her husband and partner Frank Van Riper in the Washington-based Goodman/Van Riper Photography.

Judith's photographic work has hung in the Corcoran Gallery of Art, the Baltimore Museum and the Tisch Gallery at NYU. She and her husband currently are working on a joint photography book project, *Serenissima: Venice in Winter*. Work from that project will be shown in September at the Robert Rentz Gallery in Richmond, Va.

Goodman's fine art studies began at the Corcoran School of Art and continued at the Maine Photographic Workshops where she undertook master class study with Arnold Newman, Olivia Parker, Lilo Raymond and Christopher James.

A member of the Washington Sculptors' Group, Judith has exhibited her sculpture around the country. One of her sculptures, "Sanctuary," may be seen in the current WSG show at Washington Square in downtown DC at Connecticut Ave. and L Street.

Jim Hawkins

Richard Rohlfing To Be Slide Night Judge

We are happy to welcome Richard and Ann Rohlfing back to North Bethesda to judge our May slide competition. Members of the Bowie-Crofton Camera Club, the Rohlfings have been involved with photography for a number of years in both the commercial and teaching fields. They have presented programs to camera clubs and civic groups on a variety of subjects, and have taught classes and workshops on general photography, large format, close-up, travel and portraiture.

Operating a 17-year photography business under the name R.A.R.E. Photographic (Richard and Ann Rohlfing Enterprise) their clients have ranged from a manufacturer of underwater robotic machinery to a restorer of carousel horses.

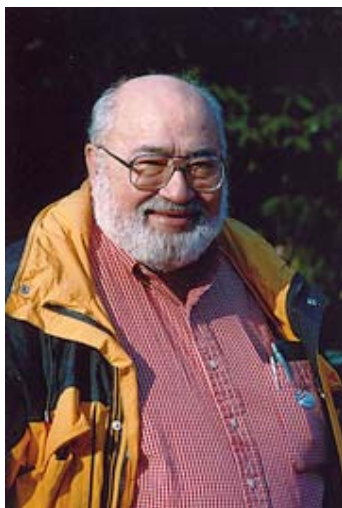
To document a unique Maryland tradition of quilting Richard and Ann photographed 160 quilts with a 4 x 5 camera using transparency film, setting up a portable studio in six different areas of the

(cont'd on p.3)

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In Memory of Joe Razza



This issue of *The Lens and Eye* is dedicated to the memory of Joe Razza, one of NBCC's most involved, well known, and beloved members, who died on April 8, 2004

Joe began his life sharing the notoriety of a famous day in United States history. Joe was born in Brooklyn, New York, on October 29th, 1929, also known as

Black Tuesday, the start of the Great Depression. It is reported his mother said "When Joe was born the bottom dropped out." Some say Joe's birth balanced the bad news of the stock market crash. Joe showed an early interest in photography when he borrowed his father's Brownie camera to use in high school journalism and photography courses where he learned about darkroom and enlarging techniques. Joe apparently was a good student as is shown by his long litany of quality photographic work throughout his life.

Joe was ordained as a priest in his early years, but soon left the priesthood. He left his New York Park Slope neighborhood to attend Catholic University as a philosophy major, but also took courses in journalism. Upon graduation he then worked for the National Association of Life Underwriters as a writer, editor and photographer. In this job, Joe interviewed insurance agents, followed pertinent legislation and wrote articles about underwriters making news in the industry. His natural ability to take quality portraits added to the articles he wrote. He also was dispatched to conventions where he captured the proceedings both editorially and photographically. He did extensive traveling performing this job and retired in 1994 as editor and photographer. Joe was an avid reader and student of photography. If you wanted to know about some photographer, Joe usually could tell you all about him/her and their works.

Joe joined NBCC in the early 90's and immediately joined the *Lens and Eye* team. He must have quickly impressed people since he served as President shortly thereafter for two terms, 1994 – 1995. He then served on a multitude of committees

including Field Trip Chairman, Workshop Chairman, Outreach Chairman and Director. Joe's wry wit and awful puns made him a joy to be around. Joe also volunteered for many special purpose groups such as the Executive Board nominating committee, the assignments committee, review of rules, clarification of rules, recording winners of print competitions and many, many more. He also shared his experience by teaching photography classes to high school students and senior citizens in Rockville.

One of Joe's most important projects was as the leader of the Phabulous Photographers, a camera club outreach program sponsored by Potomac Community Resources to teach photography to people with developmental disorders. Joe was the inspiration for the monthly gathering where PCR members presented and displayed their photos and NBCC members provided reviews and helpful hints. Joe's expertise and wry wit provided the foundation for his presentations whether he was explaining the next month's assignment or providing tutorials on photographic topics. Joe received the Priscilla Sullivan award for volunteer community service, presented by County Executive Doug Duncan, for his work with the Phabulous Photographers.

On Tuesday, April 13, a crowded memorial service was held at the Bradley Hills Presbyterian Church to celebrate his life. A succession of speakers including friends, business associates, camera club members and family, recalled his good deeds, his good humor and his plain goodness.

In closing let us fondly remember his most famous quote which was his opening salutation in his phone calls: "Razza here...What's happennin'?" I am also reminded of a quote by Albert Pike: *What we have done for ourselves alone dies with us; what we have done for others remains and is immortal.* Joe certainly left a lot for us.

Joseph C. Razza 1929 – 2004

Joe is survived by a son, Joseph C. Razza, III, two daughters, Renata Razza and Connie Razza and a sister, Jean Moore. He is also survived by his long time companion, Audrey Beck. Joe's family and his Camera Club friends will miss him very much. Donations can be made in Joe's name to the Potomac Community Resources, 9200 Kentsdale Drive, Potomac, MD, 20854.

Text by Tom Sullivan; Photo by Joel Hoffman

Richard Rohlfing (continued from p.1)

state in order to photograph quilts from each area. The result of this effort is a large coffee table type book entitled *A Maryland Album* chronicling Maryland history from 1634 to 1934 through its family quilts.

The Rohlfings use Nikon equipment, and after years in the chemical darkroom they have moved into the digital environment. Ann uses a Nikon D100 while Richard is shooting with a Nikon Coolpix 5700. He especially enjoys architectural subjects, portraiture, and macro photography, while Ann prefers landscape, nature and flowers for her subjects.

We look forward to having the Rohlfings with us in May to critique our members' work and help us improve our skills as photographers.

Barbara DeLouise

NBCC Prepares for Next Year

As we approach the end of the current Club year (our 39th), it's important that we take time to reflect on what we are doing as a group and to begin our planning for next year and beyond. NBCC, like many other camera clubs, is in a transitional phase. The new and developing digital technology is steadily driving changes in the world of photography. Most if not all of us would agree that we have been affected in some way by these changes. What impact will they have in the future, not only on us as individuals but also on our Club? . . . in five years? . . . ten years? Can anyone really say?

As you know, NBCC has already modified its competition rules to better accommodate digital processes, particularly with regard to prints. Recently we have begun to see digitally manipulated images entered in slide competition. Does this mean that NBCC should create a separate competition category for "Altered Slides" much the same as we have done for "Altered Prints?" Or, should NBCC prohibit digitally enhanced imagery from being entered in slide competition at all, maintaining traditional "purity" of this category? Or, should we simply leave the rules as they are for the time being? Do you have an opinion? These and other issues seem best re-solved through the collective wisdom of our many talented members with their diverse interests and perspectives. You are encouraged to express your views in writing to officers and Board members of the Club.

A year ago, NBCC's Board modified the Club's monthly meeting format, acting with the benefit of considerable input provided by the membership. This past year may not have been a good test of those adjustments, due to several meeting date conflicts with the Church's schedule as well as a couple wintry weather cancellations – thus, we were short-changed on educational opportunities associated with our Program Nights. Nonetheless, you may have suggestions that you would like to make about how the Club's meeting format or related activities might be improved. You will be given an opportunity to communicate your ideas as part of the application form that all of us are asked to complete annually to renew our NBCC membership for next year. Meanwhile, please feel free to pass along your ideas in writing at any time, especially right now. You can email your thoughts to bobpeavy@comcast.net or, as noted, contact any Board member. (We prefer written comments as these can be shared more easily among relevant committees and the Board.)

This is also a good time to consider whether you could take an active role on one of the Club's committees for next year -- an excellent way in which to become better acquainted with other Club members and to be involved in NBCC's evolution. Committees are the engine that moves the Club forward. We need lots of help from members. Committees for the 2004-05 season will soon be formed and some, like the Program Committee, will begin their work over the Summer to prepare for our initial meetings in the Fall. Spreading the Club's tasks among many helps to ease the burdens on each. We hope you'll be able to contribute, regardless of whether you have any comments at this time.

Bob Peavy, NBCC President

Save the Date

NBCC Annual Picnic

August 15, 2004

At Anita van Rooy's House

Details in the Summer Lens and Eye, scheduled to be published in late June.

Retro Fill Flash (Expert's Corner)

It happens often, especially if you allow yourself to take a photograph in sunlight; shadow areas tend to lack detail and lighter areas tend to be blown out. A word of warning, shadow detail is more easily recovered by digital fill flash than recovery of lost detail in the highlights. To avoid this you should err on the side of underexposure. Given that caveat, how do we best enhance detail in the shadow areas? The idea is simply that we want to adjust the exposure levels in the shadow zones. There are several ways to recover detail exclusively in the shadows.

A plausible sounding approach is to use Photoshop Elements with its Fill Flash feature. However, you will soon learn that Fill Flash alone is quick to lose detail, especially in the highlights. Applying Fill Flash to the entire image, or even to isolated shadow areas, is a mistake. And, it is not at all obvious how to select the shadow areas. Remember what experts say is the only good way to use Brightness/Contrast? "Immediately after opening - click the Cancel button." The same goes for Fill Flash – don't use it. Why? Fill Flash provides only brightness and saturation control. Boosted brightness would need to be offset by added contrast and that is not available, and even if it were, it would not be an optimal approach.

Back to the first paragraph, "how do we best enhance detail in the shadow areas?" Think of it this way: if you have a landscape with shadow detail that you would like to enhance *and* a nice sky with clouds, you need to be able to adjust the shadow areas while making no change in the highlight areas.

A powerful approach is to define the problem with reference to the image histogram. This is a clever little graph that provides a summary picture of the distribution of pixel (light) values in an image. If you are not familiar with histogram you are missing something. To get on top of it, try filling an empty (white) image window with black and white gradients while varying the opacity. After each trial, call up a Levels histogram (Ctrl L) and, when finished, Cancel. Note that digital cameras can also provide histograms. Understanding the histogram helps you to evaluate your light settings and to critique the light values in a digital image file before (and after) you make any adjustments.

From left to right along the histogram horizontal axis are shown the number of pixels at each value level from shadow to mid-tone to highlights on a

scale from 0 to 255. This is one reason why image adjustments are best begun with Levels - because it provides a companion histogram. (Notice that the Levels histogram is not affected by your use of Levels. To see the histogram change after a Levels adjustment you have to close Levels and then open it again.) To enhance shadow detail, we must select and thus isolate the image values on the shadow side of the histogram, meaning the range from black to middle gray. The selective isolation of shadow values makes it possible to make adjustments to the shadows without changing the highlights.

There are several ways to select a range of shadow values. The easiest way in Photoshop is to use Color Range where you can Select for Shadows, Mid-tones and Highlights. These categories divide the histogram into thirds. (Got that? - think about it.)

Here is the one approach: First, set Color Range to Select > Shadows. When you "Okay" this, the shadows will be selected. Next, by calling up a Levels adjustment layer, you can adjust only the shadow tones. Notice in the Levels Layer palette that a mask on the right accompanies the levels icon on the left (a small histogram). The dark areas in the mask attenuate the Levels adjustment, while the light areas allow it. Grey areas mean partial. When you are finished with this, you can deselect and use a Curves Layer for a final overall tweaking.

I prefer to work a little more broadly in the lower half rather than the lower third of the histogram. The following is an adaptation of a procedure you can find on the web by looking for "Photoshop Claw." Here it is:

- Q (quick mask)
- Ctrl – Alt – ~ (tilde)
- Shift – Ctrl – I (inverse select)
- Ctrl I (invert)
- Layer > New Adjustment Layer> Levels
- Q (exits quick mask)
- Ctrl D (Deselect)

This procedure selects a range from darkest shadows to middle tones. Your next step is to apply the Levels correction with the Levels layer; it opens by double clicking on the Levels icon you have just placed on the Layers palette.

What does "Ctrl-Alt-tilde" do? I have yet to see a good explanation. But the proof is in the pudding. Look at the Levels histogram – does it represent the shadows? Yes, it does, and it uses quick mask to make that happen.

A second approach can be made with both Photoshop and with Photoshop Elements where similar tonal selections are possible. Here's how. Open your image and make a copy layer with Layer > New > Layer by Copy. Bring up the Hue/Saturation adjustment palette and reduce the copy layer's Saturation to -100 to completely desaturate this layer. Click OK.

Now, using the Magic Wand, select the shadow areas by clicking in a middle to dark gray area using a wand tolerance between 50 and 64. The Contiguous box should not be selected. You can gage your selection by calling up a Levels palette (Ctrl L) and inspecting the Histogram. Make a note of the range of dark values selected and then click Cancel. Try different tolerances or clicking locations until the Histogram shows that only from near black (far left) to near middle-gray (center) tones have been selected. This is a hit or miss approach that you can do more precisely as follows. Open the Info palette with the options set to provide HSB readings. Then, move the Magic Wand and do not click until you find quartertones indicated by a brightness (%B) of about 25%. Keep that selection and delete the desaturated layer. The selection shadows are now referred to your original background layer. At this point you may feather your selection by 5 or 6 pixels.

Now, open an Adjustment Layer with Levels and move the white and middle sliders until the tonal balance appears to be correct. This should improve the detail in the shadow areas without washing out highlights. As an optional last step, you can try for an overall correction with Levels, or Curves (Photoshop only) to see if that would provide any improvement.

Which is the best approach? The answer depends on the picture. It is not difficult to invent other approaches. For example, you can adjust the shadow areas after selecting them with the magic wand, then feather and simply use Levels. Let me leave you with a challenge: what do you think might be done to correct tonality exclusively in clouds or other high-lights? Tell me in an email. Or send me an email with comments on this article. I welcome your feedback!

Dave Freeman

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**Renew
Your
Membership**

Night Photography for Program Night

Gary Silverstein and Dave Carter have both had an interest in night photography for many years. The reason is simple. The light at night seems to give magical qualities to otherwise ordinary scenes. Their show includes a discussion of the many techniques useful in night photography as well as many examples of how to find interesting subject matter.

Gary has been taking night photographs for many years. His favorite subjects include old houses, street scenes, people, cityscapes, and fireworks. Gary works as a research analyst for Westat, a social science research firm in Rockville. He also operates Night Visions, a photographic business that specializes in night photography.

Dave is an associate professor of psychology at Georgetown University where he teaches, among other things, a course called Psychology, Photography, and the Visual Arts. He is a former president of the Northern Virginia Photographic Society. He also edited Fotofax, the monthly NVPS newsletter.

Gary and Dave have, over the past several years, run a night photography workshop for their camera club. The workshop included several field trips each year, sessions devoted to discussing technique, and critique sessions. We look forward to having them here at NBCC.

Carol Lee



Memorial Day - May 31, 2004

May Field Trip: Whitetail Deer Fawns at Big Meadows in Shenandoah National Park

On Sunday 23rd of May we'll meet in the Big Meadows area of Shenandoah National Park in Virginia to photograph whitetail deer fawns.

The Big Meadows area is located at mile 51 on Skyline Drive, a leisurely 20 mile drive south from the Thornton Gap Entrance Station. The area contains the Byrd Visitor Center, gift shop, camp store, restaurant and gas station. A mile north is the Big Meadows Lodge and Campground.

The meadow itself is one of the best places in the park to photograph whitetail deer and late May is the perfect time to photograph fawns. The fawns are spotted and can walk within a few hours of birth, but they will spend a lot of their time hidden in tall grasses or brush, waiting silently and still for their mother to return and feed them. The young blend in well with most surroundings because their coats are speckled with white. The best times to find and photograph them, as with most wildlife, are early in the morning and late in the afternoon. In the meadow area, Skyline Drive runs east to west. For best results start your walk from the east end of the meadow in the morning and from the west end in the afternoon. You're most likely to see deer if you follow the tree line on your walk. To get frame filling shots you'll need a telephoto lens in the 200mm+ range.



Shenandoah is also known for its waterfalls which can be spectacular in spring and two of the most accessible are in the Big Meadows area. Dark Hollow Falls at Mile 50.7, just east of Big Meadows, are 70ft high and a 1.4m roundtrip hike from the parking lot. The trail is moderate (440ft elevation change) but even if you don't make it all the way down you may find ample photographic opportunities along the stream the trail follows for most of its length. Just west of Big Meadows are Lewis Falls at mile 51.4, 81ft high and a moderate 2.0m roundtrip (795ft elevation change).

Sunset spots in the area include the Blackrock area, a short walk from the south end of the Big Meadows Lodge parking lot and Naked Creek Overlook at approximately mile 53. Fog, very common in spring, can make any one of the overlooks along the drive into a great sunrise or sunset location.



The format of the field trip is very open. You may choose to arrive and leave on the same day, spend the night or even make it into a two-night weekend getaway as the writer has. If you choose to make it into an overnight trip, the Big Meadows Lodge (800)-999-4714 is the most convenient place to stay. At the time of writing it still has more than 40 rooms available starting at \$82 + tax. We'll meet at the Wayside Restaurant next to the Byrd Visitor Center for a late lunch at 2pm on Sunday.

A few words about safety. Even though deer in the Big Meadows area are habituated to people they are still wild and unpredictable animals so keep your distance. Where there are deer there are ticks so wear long pants and periodically check yourself for hitch-hikers. Be aware also that Shenandoah National Park has the highest concentration of black bears in North America. While you're unlikely to run into one, stay alert at all times. Depending on the weather in the days leading up to the field trip, parts of the meadow may be underwater, don't try to cross it, it may cover a much larger area than is immediately apparent. Standing water also attracts mosquitoes so bring and apply insect repellent. Finally, don't forget sunscreen and plenty of film.

Useful links:

<http://www.nps.gov/shen/index.htm> (official park information)

<http://www.nps.gov/shen/pphtml/maps.html> (various maps)

<http://www.americanparknetwork.com/parkinfo/content.asp?catid=69&contenttypeid=33>

<http://www.visitshenandoah.com> (general park information and lodging info)

If you have any questions or need directions feel free to contact me by phone on (202) 494-9713 or by email at cezary@crphotography.net.

Cezary Raczko

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Brookside Gardens is offering photographers special access to their Butterfly Show on selected days from 8-10:00 AM, before the doors are opened to the public. Normally tripods are not allowed or highly discouraged, but for these occasions they will be allowed. There is a \$20 charge for each day. The dates are: May 22, June 26, July 24, August 28, and September 11, 2004

Member Comings and Goings

Lees win awards.

Both Carol and Chuck Lee won awards in a juried competition sponsored by the Chevy Chase Womens Club. Carol won a first place with one of her colorful canyon images, and Chuck won honorable mentions for two black and white images.

New Business by Former Members

Two former NBCC members, Haley Pepper and Mauricio Fonseca, have started a new business, Rainforest Adventure Center Expeditions. There are two components to the company. First they run trips to Costa Rica for school groups, cooperative groups, families, and photographers. The second part of the company is to offer trips in the US (Costa Rica and Panama) on sail and power boats. They are arranging trips for photography clubs, groups and individuals to sail and live aboard a boat. Some recommended locations include the Intercostal Waterway, Chesapeake Bay and Erie Canal. Living aboard a chartered boat provides a unique sense of community and opportunity for the sharing of ideas. More information can be found at: www.rainforestadventurecenter.com

Invitation to IPS/IMF Exhibit

The International Photographic Society of the IMF and World Bank has cordially invited the members of the North Bethesda Camera Club to attend the opening reception of its juried 34th Annual Photographic Exhibition. The reception will take place on Monday, May 3, from 6:00 to 8:00 pm in the Gallery of the International Monetary Fund, located at 700 19th Street, NW, Washington, D.C.

For security reasons, a photo ID will be required to enter the IMF building, and your name must appear on the guest list at the security desk. Thus, if you plan to attend, please contact Bob Peavy by Friday, April 30 (301-986-8778, or bobpeavy@comcast.net) so that your name may be included on the guest list.

Parking is not available in the IMF building itself, and is scarce in the area around the building, though after 6:00 pm it should be easier to find a parking space on nearby streets or in parking garages. Metro is an option – the IMF building is a moderate walk from Farragut North or West (depending on the red vs. blue line, etc.)

As many of you know, several NBCC members are also prominent members of the International

Photographic Society, including Jose Cartas who is currently its president. Those of us who have attended the annual reception in the past can attest that the exhibit is inspirational, impressive and very enjoyable. Hope to see you there.

Bob Peavy

Course in Contemplative Photography

As Monty Python would say: "And now for something completely different".

The Shalem Institute and Shambhala Meditation Center of Washington, DC are co-sponsoring *Contemplative Photography A Workshop in Creative Seeing*. In this course, the camera is used as a tool to synchronize the eye and mind. When eye and mind are in the same place, your perception becomes clear and the world more vivid. Through talks and hands-on exercises (with and without the camera), you will become familiar with the elements of vision: color, light and form, and texture, lines and patterns. You will also learn to recognize the "flash of perception"-where the ordinary magic of the phenomenal world is revealed and can be captured on film. Each day will end with a slide review of that day's work.

The workshop dates are as follows: Introduction and Slide Show: Friday, May 28, 8:00-9:30 pm at the Shambhala Center 8719 Colesville Road, Suite 210, Silver Spring, Maryland Workshop: Saturday-Sunday, May 29-30, 8:30 am -5:00 pm at the Shalem Institute 5430 Grosvenor Lane, Suite 100, Bethesda, MD (301-897-7334). For more information their web site is:

<http://www.shalem.org/progs.html#photog>

The fee for the course is \$120 (does not include film or processing). Friday night talk is open to the public, no charge.

Evelyn Jacob

Address Update:

Caroline Helou
4620 North Park Avenue, #1205W
Chevy Chase, MD, 20815-4596



Exhibits

Exhibit by the Hammacks

James Hammack and Janet Myder Hammack invite you to their Photography Exhibit at the Kensington Row Bookshop. The bookshop is located along "Antiques Row" at 3786 Howard Ave. in Kensington, Maryland, one block east of Connecticut Ave.



The shop's two floors house used, rare and out-of-print books. Our nearly 60 photos are displayed throughout the shop on both levels. Happy hunting. Hours are 10-6 Mon.-Sat. and 12-5 Sunday. The shop's phone number is 301 949 9416. The exhibit runs from April 1 to May 31.

Recent Photos of Duncan Whitaker

An exhibit of Duncan Whitaker's recent photos, *Down East, Photographs of the Maine Scene*, is being shown at the Creative Partners Gallery, 4600 East West Highway, Bethesda, MD, 20814, 301-951-9441. Duncan's intimate images capture the essence of the Maine scene with simplicity and clarity, be it the coastal waters, harbors, working boats or lobster pots. They offer the viewer a fresh and different way of seeing the familiar.

The exhibit will run from May 4, through May 29, 2004. A reception will be held on Friday, May 14, from 6:00 - 9:00 pm. Additional information can be obtained from the Creative Partners web site at: <http://www.creativepartnersart.com/>; or Duncan's web site at: <http://www.whitakerphotography.com/>.

**Remember to Renew
Your Membership by July 15**

Ansel Adams On-Line Exhibit

In 1943, Ansel Adams (1902-1984), America's best-known photographer, documented the Manzanar War Relocation Center in California and the Japanese Americans interned there during World War II. In *"Suffering under a Great Injustice": Ansel Adams's Photographs of Japanese-American Internment at Manzanar*, the Prints and Photographs Division at the Library of Congress presents for the first time side-by-side digital scans of both Adams's 242 original negatives and his 209 photographic prints, allowing viewers to see his darkroom technique and in particular how he cropped his prints.

Adams's Manzanar work is a departure from his signature style of landscape photography. Although a majority of the photographs are portraits, the images also include views of daily life, agricultural scenes, and sports and leisure activities. When he offered the collection to the Library in 1965, Adams wrote, "The purpose of my work was to show how these people, suffering under a great injustice, and loss of property, businesses and professions, had overcome the sense of defeat and despair [*sic*] by building for themselves a vital community in an arid (but magnificent) environment. . . . All in all, I think this Manzanar Collection is an important historical document, and I trust it can be put to good use." Additional information can be found at:

<http://lcweb2.loc.gov/ammem/aamhtml/aamhome.html>

Shankman Annual Open House

Spring is finally here and Bert Shankman is having his annual Spring Open House on Sunday, May 2, 2004, 12 – 6 pm. The show is titled "*Old Roses... Re-Created*". Bert grows almost all of the flowers which he photographs. Last fall he and his wife planted over 1,000 new bulbs and many will be in bloom in time for the Open House. Bert's address is: 3609 Patrick Henry Drive, Olney, MD, 301-774-0655.

In his new studio you will be able to see how he prints his pictures using the latest giclee technology. As always though, his images are about feelings. The technology is a means to an end. For more information visit his website at:

www.photo-secession.com .

**Awards Dinner – June 2, 2004
6:30 PM**

Results of Competition for April 2004 – Nature in the Wild

Prints

Judge: Tomothy Edberg

Black and White, Novice – 4 entries

Tatiana Watson Lady duck

Black and White, Advanced - 15 entries

1 st	Sue Oberthaler	Roots
2 nd	Bob Peavy	Lift off
3 rd	Chuck Lee	Turret Arch
HM	Chuck Bress	Choptank shadow
HM	Chuck Bress	Swan and branches

Color, Novice – 17 entries

1 st	Tatiana Watson	Divine imperfections
2 nd	Bill Richards	Chaffinch in rain
3 rd	Luis Bustillos	Mantis
HM	Louise Roy	Sligo Creek water reflections
HM	Ann Jorgensen	Standing still

Color, Advanced - 39 entries

1 st	Carol Lee	Mesa sunrise
2 nd	Carl Root	Brookside profile
3 rd	Dan McDermott	My dear little fawn
HM	Anita Van Rooy	Look out
HM	Bob Peavy	Mom and youngster
HM	Laura Winslow	Dolphin dawn
HM	Carol Lee	Indian paintbrush
HM	Carol Lee	Antelope Canyon sunrise
HM	Cynthia Keith	I came to cast fire
HM	Cezary Raczko	Mirage

Altered – 10 entries

1 st	Gordie Corbin	Smokey Mountain tree
2 nd	Marianne Davis	Squiggles 2
3 rd	Gordie Corbin	Smokey Mountain sunrise

National Geographic Culture Shock Week:

Explore National Geographic's *Culture Shock Week Photo Gallery and Contest*, photos from around the world showing unusual life styles of dynamic and infinite cultures at:

<http://click.nationalgeographic.email-publisher.com/maab9dyaa56kracB9xibeKRPKM/>

Also, a week full of special shows on the National Geographic channel from April 19 to 23 at 9 p.m. Each night beginning at 9 p.m. ET/PT, step outside your world and experience some of the world's most fascinating cultures. From ancient customs to forbidden rituals, dare to explore humanity like never before with five nights of eye-opening documentaries. What is shocking to you is a normal way of life for others.

Slides

Judge: Middleton Evans

Novice – 33 entries

1 st	Ken Briefel	Dragonfly
2 nd	Mike Cline	Wallflower
3 rd	Ann Jorgensen	West Virginia spring
HM	Mike Cline	Mono Lake swift
HM	Barbara Mazurkiewitcz	Fragile grace
HM	Jack Mazurkiewitcz	Natural bricks
HM	Jack Mazurkiewitcz	Elephant Rock
HM	Bill Richards	Little River reflection #2
HM	Bob Dargel	Natural model
HM	Barbara DeLouise	Doe cleaning baby deer

Advanced - 60 entries

1 st	Miranda Chin	Mesa Arch
2 nd	Tom Sullivan	Hand in the sand
3 rd	Anita van Rooy	Mongoose family
HM	Anita van Rooy	Last rays
HM	Cezary Raczko	Moose
HM	Laura Winslow	Triplets
HM	Dan McDermott	Dearly beloved
HM	Carol Lee	Firelight
HM	Mark Segal	Marscape
HM	Kent Mason	Raindrops on maple leaf

Did you Know?

1: To change the SIZE of the paintbrush, pencil or clone stamp , even the eraser and history brush, hold the Left Bracket Key to decrease the size and the Right Bracket Key to increase the size. To change the SOFTNESS of the brush shift - left bracket makes it softer and shift - right bracket makes it harder.

2: To find the exact center of a layer choose View>Show Rulers and then use the Free Transform Command(Control T). You can now drag the guides out of the Rulers and they will snap to the grabber handles of the center point.

Then don't forget to hit the Esc. key to get rid of the Free transform. If you only have a background layer you must copy this first (always a good idea)

Anita van Rooy

Cumulative Scores for 2003 - 2004

Black and White Prints

Novice

- 47 Will Grupenhoff
- 19 John Grupenhoff
- 10 Roy Sewall
- 10 Ken Briefel
- 8 Roger Langsdorf

Advanced

- 76 Sue Oberthaler
- 63 Chuck Bress
- 49 Pat Bress
- 26 Lee Goodwin
- 20 Chuck Lee
- 16 Marianne Davis
- 15 Carl Root
- 14 Bob Peavy

Altered Prints

- 79 Gordie Corbin
- 60 Anita van Rooy
- 33 Tatiana Watson
- 27 Jim Hawkins
- 22 Carol Lee
- 16 Bev Gordon
- 6 John Grupenhoff

Color Prints

Novice

- 97 Bill Richards
- 58 Barbara DeLouise
- 42 Tatiana Watson
- 26 John Grupenhoff
- 20 Richard Huang
- 20 Will Grupenhoff
- 10 Marcia Loeb
- 6 Bob Dargel
- 6 Ken Briefel
- 6 Len Friedman
- 6 Louise Roy
- 6 Alex Guo
- 6 Jesse Oroshnik

Advanced

- 88 Marianne Davis
- 79 Carl Root
- 45 Carol Lee
- 39 Anita van Rooy
- 38 Gordie Corbin
- 22 Jim Hawkins
- 20 Ross Pierce
- 18 Les Trachtman
- 18 Cynthia Keith
- 14 Joe Razza
- 12 Bob Peavy
- 12 Pat Bress
- 6 Roy Sewall
- 6 Dan McDermott
- 6 Laura Winslow

Novice Slides

- 74 Bill Richards
- 64 Mike Cline
- 64 Barbara DeLouise
- 41 Les Trachtman
- 32 Jean Hansen
- 30 Sue Milestone
- 28 Ken Briefel
- 24 Shereen Kopp
- 23 Alex Guo
- 20 Will Grupenhoff
- 18 Barbara Mazurkiewicz
- 15 Bob Dargel
- 14 Ann Jorgensen
- 12 Jack Mazurkiewicz
- 10 Louise Roy
- 9 Jin Gong
- 8 Larry Berlin
- 6 John Grupenhoff
- 6 Karen Coates
- 6 Marcia Loeb
- 6 Luis Bustillos
- 6 Stu Mathison
- 6

Advanced Slides

- 66 Carol Lee
- 54 Miranda Chin
- 49 Bob Peavy
- 49 Caroline Helou
- 40 Anita van Rooy
- 38 Carl Root
- 33 Tom Sullivan
- 26 Chuck Bress
- 22 Lester LaForce
- 18 Pat Bress
- 15 Kent Mason
- 15 Jim Hammack
- 14 Janet Hammack
- 14 Gordie Corbin
- 12 José Cartas
- 12 Ross Emerson
- 12 Jim Hawkins
- 12 Laura Winslow
- 9 Joel Hoffman
- 6 Cezary Raczko
- 6 Dan McDermott
- 6 Susan Helzer
- 6 Judy Swift
- 6 Sigrid Vollerthun



For Sale:

Brand new never used 10 x 24 ft gorgeous deep green & brown Old Masters Cloudscape muslin produced by Omni Photographic. Price \$165.00. Retail for \$225.00. [They sent me the wrong color & I'd prefer not to have to pack it up & return.]

Nikon 105 mm F2.5 Manual Focus lens, used, \$135

Nikon 135 mm F2.8 Manual Focus lens used "bargain" \$89.00

Sigma Zoom Wide Angle-Telephoto 28-105mm f/2.8-4.0 Aspherical Autofocus Lens for Nikon AF-D Like New \$99

Ross Pierce Tel 301-827-6158 (days), 301-530-7958 (evenings), email: photoshootermd@yahoo.com

Brookside Gardens Field Trip

The April field trip to Brookside Gardens was a special event in that it was the last field trip planned by Joe Razza. The day was beautiful and several NBCC members took advantage of the brilliant display of tulips in all phases of opening and colors.



Brookside Flowers Tom Sullivan

As usual, the Brookside Gardens staff did a superb job of planting

beautiful arrangements of varieties and color combinations. In addition to the tulips other bloomers included pansies and hyacinths. There were also some stragglers of early bloomers; daffodils, jonquils and forsythia. Those who stayed until the opening of the conservatory were treated to a magnificent indoor spectacular of blooming wonders.

Andrews Annual Open House

The Andrews Air Force Base Air Show will take place on May 15-16 and will include the Navy Blue Angels, Canadian Snowbirds jet demonstration team and the U.S. Army Golden Knights parachute demonstration team For information call 301-981-4424.

NORTH BETHESDA CAMERA CLUB APPLICATION FOR MEMBERSHIP – 2004-2005

Checks and completed applications from present members must be received by July 15 to assure membership renewal. Membership will then be opened to those on the waiting list.

PLEASE PRINT LEGIBLY AND FILL IN COMPLETELY even if this is a renewal!

Renewal ___ New Membership ___ Date of Application _____ Change of Address? _____

Name(s) _____ Spouse or "Significant Other" _____

Address _____ City _____ State _____ Zip _____ + _____

Home Phone (____) _____ E-Mail Address _____

Occupation _____ Employer _____ Business Phone (____) _____

I AM APPLYING FOR:

Single Membership: \$50.00 ___ (\$25 after 1/1/5 ___)

Family Membership: \$90.00 ___ (\$45 after 1/1/5 ___)

I PLAN TO COMPETE IN:

Black & White: _____

Color Slides: _____

Color Prints: _____

Altered Prints _____

How did you learn about NBCC? _____

Have you ever belonged to/or are currently in another camera club? _____ Which one? _____

What traditional Camera equipment do you use? (Make & Model) _____

Do you use a digital camera? _____ (Make and Model) _____

Do you have a traditional darkroom? _____ Do you have a "digital" darkroom? _____

IF YOU HAVE A DIGITAL DARKROOM, PLEASE ANSWER THE FOLLOWING QUESTIONS:

Do you use it for printing competition prints? _____

Do you use it for manipulation? _____ for image enhancement? _____

Do you use Photoshop in your digital darkroom? _____ or other similar software? _____

WOULD YOU BE WILLING TO SERVE ON A COMMITTEE? _____

Would you be willing to give a few hours during the year helping with "Community Outreach"? _____

If you have suggestions for speakers, fieldtrips, workshops, or other ideas to improve NBCC please write them on the back!

CHECKS SHOULD BE MADE OUT TO: NORTH BETHESDA CAMERA CLUB.

Please mail to: Ms. Gordie Corbin, 4 Dunwich Manor Place, Gaithersburg, MD 20877

Back of application form; Please provide any suggestions and/or ideas here.

North Bethesda Camera Club
39th Annual Awards Dinner
Wednesday, June 2, 2004
6:30 P.M.

Faith United Methodist Church
6810 Montrose Road
Rockville, Maryland

\$20.00 per person



Menu

*Hors d'oeuvres & punch
Chicken Scarborough
Couscous, green beans
Rolls and salad
Surprise dessert
Coffee and tea*

Reservations must be made **by Wednesday, May 26**

Make checks payable to North Bethesda Camera Club
Turn in form and check to Bob Peavy at a club meeting, or
Mail to: Bob Peavy, 4620 North Park Avenue, Apt. 206W, Chevy Chase, MD 20815.



Number of reservations: _____ Amount enclosed: _____ @ \$20 per person

Names of persons attending as you would like them to appear on the name cards:

2003 – 2004 Executive Board, Standing, and Special Committees

President
Bob Peavy

Vice President
Sue Oberthaler

Secretary
Tom Field

Treasurer
Chuck Lee

Directors
Jerry Gordon Joel Hoffman
Kent Mason Jim Hammack
Janet Myder Hammack

Voting Members: ***Bold and Italic***

Program
Jim Hawkins
Carol Lee

Barbara DeLouise
Andy Gordon
Bill Richards

Publicity
Barbara DeLouise

Print Competition
Sue Oberthaler
Roy Sewall

Slide Competition
Judy Switt
Jim Hammack

Hospitality
Mike Fleming
Beverly Gordon
Bunny Ostrower
Jean Hanson
Lucia Goldman
Mark Segal
Al Goldman
Margaret Colaianne

Membership
Gordie Corbin

Bulletin Editor
Tom Sullivan

Exhibits
Ross Emerson
Miranda Chin

Field Trips
Chuck Bress
Dan McDermott
Cezary Raczko

PSA Representative
Janet Myder Hammack

Set-ups
Tom Field
Carl Root
Michael Cline
Cezary Raczko

Community Outreach
Joel Hoffman

Training Programs
Kent Mason
Carl Root

Webmaster
Tom Sullivan

Club Equipment
Jim Hammack
Tom Field
Judy Switt

Gallery
Hans Adler

Print Critiques
Pat and Chuck Bress

Church Liaison
Janet Myder Hammack

Membership Booklet
Gordie Corbin

Sunshine Committee
Helen Berkson

Print Night Sales
Virginia & Jim Render

Slide Night Sales
Duncan Whitaker

Technical Advisors
Film – Hans Adler
Digital – Sue Oberthaler, Dave Freeman

Competition Image Review
Joel Hoffman
Judy Switt
Kent Mason
Sue Oberthaler

Awards Dinner Coordinators
Nancy Peavy
José Cartas



First Class Mail

North Bethesda Camera Club
8208 Scotch Bend Way
Potomac, MD, 20854

