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# The Lens and Eye

Volume 40 Number 1

<http://nbccmd.tripod.com>

North Bethesda Camera Club

September, 2004

## Calendar

### September, 2004

- 1 Print night: 7:30 pm.  
Judge: Caroline Sheen.  
Hospitality: Stu Mathison, Mike Fleming  
and John Grupenhoff.
- 7 PCR: 7:00 pm
- 8 Slide night: 7:30 pm  
Judge: Henrik de Gyor.  
Hospitality: Tatiana Watson and  
Laura Winslow.  
Gallery: Cezary Raczko.
- 13 Photo Project Critique: 7:30 pm; Kent  
Mason's.
- 16 Craft of Photography: 7:30 pm; Mason's
- 19 Field Trip: Joe Miller studio; 2:30.
- 20 Print Critique: Bress's: 7:30 pm.
- 22 Board Meeting: Gordon's.
- 29 Program Night: 7:30 pm; Tom Field,  
Digital Photography.  
Hospitality: TBD.

### October, 2004

- 5 PCR: 7:00 pm.
- 6 Print night: 7:30 pm.
- 13 Slide night: 7:30 pm.
- 18 Print Critique: Bress's: 7:30 pm.
- 20 Board meeting: 7:30 pm.
- 27 Program Night: 7:30 pm.
- TBD Field trip: TBD.  
No Photo Project Critique nor Craft of  
Photography classes this month.

### Competition Assignment:

#### Open

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

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*The magic of photography is  
metaphysical. What you see in the  
photograph isn't what you saw at the  
time. The real skill of photography is  
organized visual lying –*  
Terrence Donovan

## Program Night Will "Focus" on Digital Photography

This month we are pleased to have one of our own members give a presentation on a subject that is of interest to many club members. Tom Field will lead an interactive presentation covering technical and practical aspects of digital photography. He will move from the basics of digital science and imaging technology into real photography we can all do, and then into some special techniques that promise to be interesting. There will be some demonstrations as time allows. The program is geared to "experienced" film photographers. Some discussions will assume an understanding of photography concepts such as exposure latitude, color temperature, focal length and perspective. This will not be an introduction to photography. Some of the topics Tom will cover include the following:

- How digital differs from film;
- A brief purchasing guide from point 'n' shoot through digital SLRs and beyond to help those shopping for a digital camera;
- Options for sharing your digital photographs;
- Considerations for travel with digital cameras;
- Some special techniques;
- Tips on buying a computer for desktop darkroom;
- What does the future hold for photography.

Tom is hoping this program will have a lot of audience involvement with questions and answers. This will allow participants to "nudge" the discussion toward their interests. It is not intended to be a lecture. Also, there is not a lot of Photoshop in this program. A couple of workflow demonstrations will illustrate Photoshop techniques pertinent to digital cameras.

This is not a hands-on workshop, but participants can feel free to bring their digital cameras if they have questions or feel they can add to the discussion. Please feel free to send questions or suggested topics to Tom in advance of the presentation at: [tfield@erols.com](mailto:tfield@erols.com).

Tom has a background in electrical engineering and physics. He has experience with Canon's EOS-1Ds, 10D, D60, Pro1, and G5. Although Tom started with film photography, he no longer uses or even owns a film camera. Tom assembles special computers for his digital darkroom, and uses a wide variety of software applicable to digital photography.

This promises to be a very enjoyable evening; mark it on your calendars and **Bring a Friend!**

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## Member Profile

### Caroline Helou



Caroline Helou has been a member of the NBCC for several years, but has only recently become an active competitor. From this year's slide competitions, you may remember her stunning abstracts, taken in an auto junkyard in South Africa, and her vegetable photos (taken in her kitchen) without realizing that this petite lady was the versatile photographer.

Caroline is employed full-time at the International Monetary Fund and is a longtime member of the International Photographic Society there. Her educational background is in Psychology and International Relations. She studied in Lebanon, France, and at Tufts University in Boston. She initially worked as a translator, but was later hired by the IMF. She hopes to retire in the near future to have more time devoted to photography.

Her interest in photography began at age 12 in Lebanon, her country of origin. Her first possession was a Canonette 28, with one fixed lens, given to her by her father on her seventeenth birthday. She has always used Canon equipment and still owns most of what she has acquired through

the years. She now uses only professional quality lenses. Her favorite is a 100 x 400 mm zoom which she carries with her everywhere. Her present camera is a Canon EOS A1. She is still strictly a film photographer but hopes to explore digital cameras and Photoshop soon.

"Photography is my passion and my life." says Caroline, who records both the sad and joyous moments with her camera. At first her photos were strictly documentary, mostly of people and places. Now she is more interested in the emotive qualities of an image, how she feels about the subject, and how the viewer responds to her rendition of it. She was originally self-taught and very self-critical, discarding more of her images than she kept. In recent years, however, she has taken classes from Joseph Miller and Freeman Patterson. With Joe, she became aware of looking at things differently. She praises Freeman for his artistic sense and for the spirituality he instills in his images. She particularly loves his books.

Spontaneity is the key to Caroline's photo style. She will often start photographing one subject, only to be intrigued by another and then change her plans. She has been known to interrupt preparations for dinner to take pictures of a melon or some asparagus that has caught her eye. She is also intrigued by how light changes during the day and how it, in turn, changes the appearance of objects.

This year has been rather disruptive for Caroline as she sold her condo in Chevy Chase, bought a new condo "higher, and with better light" in the same building, and is currently doing an extensive renovation. She bemoans how little time she has had to

devote to her photography - even though she has been to the Shenandoah several times and managed to attend John Telford's trip to Glacier National Park - but no jaunts to Brookside or Lily Ponds, two favorite locations. She hopes the renovation will be complete by the end of the year.

A collection of 24 flower prints that Caroline had done over a 5 year period were recently selected for exhibit in a gallery in Colonial Williamsburg. They were all Iris prints, and a few Cibachromes. Many of them were made while Caroline was visiting her mother who, after a long period of illness, passed away in 1999. "The flower is a story of life, birth and death", says Caroline. "Nothing is lasting; photographs allow us to take the moment with us.

*Text and photo by Jean Hanson*

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### Welcome New members

Martin Zober  
12014 Shagbark Drive  
Rockville, MD, 20852-4147  
301-468-0269  
[martyezober@comcast.net](mailto:martyezober@comcast.net)

Nancy Garwood  
17716 Garrett Drive  
Gaithersburg, MD, 20878  
301-258-0047  
[nagarw103050@aol.com](mailto:nagarw103050@aol.com)

Linda Galantin  
18122 Cashell Road  
Rockville, MD, 20853  
301-774-7289  
[cvmlinda@earthlink.net](mailto:cvmlinda@earthlink.net)

Geraldine (Gerri) Wilson  
14125 Sturtevant Rd  
Silver Spring, MD 20905  
301-384-9694

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## **Caroline Sheen will be Print Night Judge**

Caroline Sheen is Photography and Illustration Editor at the *Air & Space/Smithsonian Magazine* in Washington, DC. Before judging, she plans to show us a few never been seen images from 100 years of Flight. She will also begin the presentation with a very brief selection of her work as a freelance photographer in New England, New York City and Washington, DC.

Caroline graduated from Arizona State University and the University of California at Santa Barbara. She started as a graphic artist and medical Illustrator at the University of California Medical Center in San Francisco. When she realized she preferred photography to sitting at a drawing table, she spent 6 months on a self assigned 8 month trip in West Africa making photographs in 10 countries.

She worked for a newspaper in Brattleboro Vermont, and then moved to Washington DC, freelancing mostly on Capitol Hill. She then made the transition to picture editor at National Geographic Book division and then to *National Geographic Traveler Magazine*.

When she learned of the start-up of a Smithsonian sister publication, *Air and Space*, she joined the staff and became the picture editor in 1992 and has been there ever since. She is presently concentrating on getting her pilot's license in Virginia.

*Jim Hawkins*

## **Slide Night Judge is Henrik de Gyor**

Henrik G. de Gyor is a digital photojournalist on staff with Post Newsweek Tech Media in Washington, DC, as well as several other *Washington Post* affiliates in Maryland. He has shot both the popular sporting events and the less publicly known sports as well.

He is also an Adjunct Professor in the Photojournalism Bachelor of Fine Arts Degree Program at the Corcoran College of Art and Design. Previously, he had worked for several other newspapers in the Washington area. Henrik is Belgian and currently resides in Bethesda, Maryland.

*Jim Hawkins*

## **NBCC Annual Financial Report**

### Income:

Dues	\$ 5,860.00
Awards Dinner	\$ 1,200.00
Sales	\$ 105.55
Slide Critique Fees	\$ 150.00

Total Income.....\$ 7,315.55

### Expenditures:

Rent	\$ 3,000.00
Newsletter	\$ 1,301.21
Awards Dinner	\$ 1,878.88
Membership Directory	\$ 206.91
Supplies/Equipment	\$ 446.17
Other	\$ 759.85

Total Expenditures.....\$ 7,593.02

Please note: If additional information is required, please contact Chuck Lee, NBCC Treasurer.

## **Pamela Zilly Exhibit Relocates**

Pamela Zilly has moved her exhibit at the Torpedo Factory to Studio 225 for the months of August and September, 2004.

## **Did You Know?**

1) Did you know that hitting the "X" on your keyboard will swap your foreground and background colors. This is very helpful when you are painting in either Quick mask or on a layer mask and have to constantly change from black to white.

2) If you have an underexposed picture there is an easy remedy. Copy that layer (Ctl J or drag the layer to the icon at the bottom of the layer palette that looks like a piece of paper with a corner folded, the second from the right.) Then go to the blending mode in the layers palette (the box under the word "layers") and change the mode from "normal" to "screen" by clicking on the downwards pointing arrow. If that is too much, you can use the opacity slider to adjust it. This also works for an overexposed image but instead of changing the blending mode to "screen" you now change it to "multiply".

## Developing In Black And White

In spite of the incessant march of photography away from traditional procedures toward digital, there is for black and white work still much to be gained from printing in the darkroom and knowing how chemical processes work and how negative characteristics are affected by them. Not too long ago, several magazines were still available dealing with these topics. Today, only one survives, and even that is a shadow of its former self and increasingly emphasizes digital methods.



It has been stated that although film development is a chemical process, one need know little about photographic chemistry to be proficient in black and white work. There is some truth to this, but to get the most flexibility and benefit from such work, there is, nevertheless, considerable advantage to having some knowledge of what photographic chemicals do and accomplish.

Most of the commercial black and white film developers available today contain a mix of chemicals whose exact identity and proportion is known only to the manufacturer. The proprietary nature of these developers makes it difficult for the user to evaluate how the developer is likely to interact with various films and what the characteristics of the negatives are likely to be. The manufacturers are of little help in this regard inasmuch as they all make similar claims for their products even though there are noticeable differences in the results. No manufacturer is likely to admit that its film is less fine-grained than that of its competitors or that its developer does not yield as crisp or sharp a negative. These are, therefore, judgments that the user will have to make by working with a variety of products on a regular basis. Then, too, proprietary formulas may occasionally be modified, which can introduce an element of confusion when the user discovers that there is suddenly something different about the results being obtained.

Photo magazine articles and letters to the editors have over the years given valuable insight into the composition and properties of various developers. This information was especially useful when a new product was first introduced. Even then, some time usually elapsed before users were made aware of the developer's advantages or drawbacks. The Kodak tabular grain films and T-max developer are a case in point. It was quite a while after they were first introduced before it became generally known that this combination was hard to work with because these films were highly sensitive to agitation and slight changes in development time and temperature, making contrast difficult to control. This led some workers to conclude that perhaps softer development was needed. Kodak's relatively new X-tol developer is now recommended for use with the T-max films, and one can only guess that this was the reason for its introduction. Tech Pan film and Technidol have had a similar history. Today, I suppose, such evaluations are available through the internet and should prove useful if they are.

From talking to those I know, it appears that the average darkroom worker is unlikely to get involved enough with black and white processing to devote much attention to developer properties and how films are affected by them. It is naturally easier to simply use the products that are available on photo store shelves, follow the manufacturers' instructions, and accept the results. The times I've asked anyone about the developer and film they used, the answer usually was T-max film and developer. Why? If you use this combination, do you know why? Actually, I've counted roughly twenty developers (most likely not all available from local photo shops) suggested for use with T-max 3200 and nearly an equal number for use with T-max 400 and 100. Ilford, Fuji, Agfa, Kodak make films that offer similar choices. Which to use? Well, that should depend on the results you want, and making that decision requires some knowledge of the properties of various developers. and how they affect films, or, lacking that, a lot of dedicated experimentation.

Black and white workers who are able to prepare their own developing solutions are more likely to get the negative (and print) properties they're after, especially if they know what can be achieved with particular formulations. There are certainly enough developers that can be made from scratch to control grain size, acutance, contrast, tonal gradation, and highlight and shadow density (detail). The formulas are available if you know where to look and have access to the pertinent literature.



Two key qualities to consider in selecting a developer are sharpness and graininess. Another is contrast, as witnessed with T-max film. Fine grain and acutance are essentially mutually exclusive. You generally get one while sacrificing the other. Fine grain is produced most often by solvent developers which eat away at the emulsion halides, thereby producing a smaller silver grain. Kodak's D-76 and Ilford's ID-11, both very similar, work this way and yield relatively fine-grain negatives. Microdol-X does too. All three are solvent developers. For portrait work (especially women and children) fine grain is preferred to high acutance, which produces too much sharpness in the features. These three developers are, therefore, well suited for this kind of work. Architectural subjects, on the other hand, benefit from high acutance.

High-acutance developers produce maximum grain sharpness. Crawley's FX-1 developer is a good example. This can be made from scratch (although with meticulous preparation) from metol, sodium sulfite, sodium carbonate, and potassium iodide, all relatively easily obtained. The Beutler and Neofin Blue formulas are two others. All three coax the maximum sharpness out of film and produce engraving-like gradation. The trick is to keep solvent action to a minimum. You can come close with Rodinal (my favorite developer), which you'll find on most photo store shelves. It's not quite as sharp a developer,

but it does a good enough job to produce crisp 16 x 20 prints from 35 mm negatives with the right films.

Finer grain than can be achieved with D-76 or Microdol-X is attainable with less common developing agents such as p-phenelenediamine (PPD) and related compounds and also by using solvents such as thiocyanate. The PPD compounds are highly toxic and must be used with care. These super-fine-grain developers, unfortunately, have drawbacks such as very slow speed, poor sharpness, and a tendency to produce fog with modern films. Under the right conditions, however, they have the potential for delivering extremely fine-grain negatives with remarkable gradation.

Many printers who have not yet been enticed out of the darkroom by a computer will probably wonder why they should bother with scratch developers when there are products on photo store shelves that produce very acceptable negatives. I can only answer by saying that each particular film/developer combination yields a distinct negative quality. The differences may be considerable or they may be subtle, but they can give variety to the appearance of your prints. I have used various films and developers for this reason in my work.

*Hans Adler*

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### **Field Trip: September 19, 2004**

Our September field trip will be in two parts. First we will visit Joe Miller's re-born Center for the Photographic Arts in Gainesville, VA. Joe is a well respected photographer, mentor, advocate and promoter of fine art photography in the VA/MD/DC area. Joe likes to describe his new facility as "a Phoenix, rising from the ashes...whose purpose is to promote photography as an art form." In addition to holding regular workshops and critique sessions "The Center has an exhibition gallery with a permanent collection of images which elevate photography to a level of artistic expression." Included are many of Freeman Patterson's works.



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Joe will give us a personal interpretation of the what makes these images tick. You won't want to miss this; Joe is a very entertaining speaker and presents a unique interpretation of the qualities of images. The talk will begin at 2:30 pm. and will end at approximately 4:00 pm.

Following the presentation we will head off to the west for an approximately 20-30 minute drive to some photo opportunities in this area. A more detailed map of the destination(s) will be provided to participants at the end of Joe's talk. We should catch the "good" light as sunset will be about 7:15 pm at this time of year in this area. We will plan to have dinner in the area, a field trip tradition.

Directions to Joe Miller's studio: From the beltway, go west on Rte 66. Take exit 47B off 66, Rte 234. This is also the exit for the Mannassas Battlefield. After crossing Rte 29, go approximately 4.5-5.0 miles; (You will go past Rte 659, then Aldie Rd, both on the right) turn left on Catharpin Rd. Go approximately 1/2 mile to Joe's driveway on the left: 4811 Catharpin Rd, Gainesville, VA, 20155-1318, (703) 754-7598

## Exhibition by Hans Adler.

An exhibit of 32 color images showing impressionist views of the C&O Canal and its environs, from Georgetown to Shepherdstown, will be displayed by Hans Adler at the C&O Canal National Park, Great Falls Tavern Visitors Center, MD. The show will run from early August at least through September, 2004. The visitor's center is located at 11710 MacArthur Blvd., Potomac, MD, 20854, (301-767-3714) and is open from 9 AM to 4:45 PM, seven days a week.

## Waterford Weekend



The Annual Waterford, VA, Homes Tour and Crafts Exhibit is coming up on October 1, 2 and 3, 2004. Photographers are again invited to exhibit their works on Oct. 1, 2 and 3. Framed submissions are due Friday, September 24 and Saturday, September 25, 10 a.m. - 2:00 p.m. Submissions must be picked up on Sunday, October 3, 5:30 to 6:30 p.m.; or Monday, October 4, 10 a.m. to 12 noon. There is an entry fee of \$15; and a 20% commission is retained by the Waterford Foundation. Benefits include \$1,000 in reward money, plus the chance to sell your works. Categories include portrait, abstract, landscape, still life, nature/animals, architecture, photojournalism, and historic American building. For more information call 540-882-3018, or try their web site at:

<http://www.waterfordva-wca.org/waterford-fair.htm>

Barbara DeLouise

## 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 Gaithersberg 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.

## Two Exhibits at the Phillips Closing Sept 5.

*August Sander: Photographs of the German Landscape* provides a rare glimpse of exquisite landscapes and nature photographs from the 1930s and 1940s by a photographer better known for his documentary portraits of Germans from every walk of life. From intimate close-ups of trees to panoramic forests and mountain views, the 30 photographs in the exhibition form a portrait of the German landscape of the 1930s and 1940s,

*Aaron Siskind: New Relationships in Photography* presents extraordinary abstract photographs from the late 1930s through the 1980s by one of the most influential American photographers and teachers, juxtaposed with paintings by Franz Kline, Jackson Pollock, and Willem de Coning from the museum's renowned permanent collection. The exhibit provides an extraordinary opportunity to view over 45 of Siskind's radically cropped, black-and-white abstract photographs.

Both of these exhibits will close on September 5, 2004, at the Phillips Gallery, 1600 21<sup>st</sup> St. NW, 202-387-2152.

## Assignment Modification

The NBCC Board has approved a modification to the December, 2004, assignment to read "**A photograph of any subject taken on or after June 1, 1999.**" The words "...but the image must never have been entered in any NBCC competition..." have been removed.

## **Photo Club Transition**

The following is reprinted from Tim Grey's column and is presented with the permission of Tim Grey.

*Our photo club like many others is in the process of making the transition from slide projection to digital projection. In our photo contests we would like to allow digital projection to compete along with slide projection. Given the current state of digital projection technology, do you think this is possible? If so, what should we be looking for in a digital projector that will match or exceed the sharpness and color of projected slides. If not, what do you see as the issues and if/when do you think the technology will improve to make it possible. Aside from overall workflow issues, one problem we have seen with projecting images from multiple sources is inconsistent color. Is it possible to have a common color profile used by all the members that would give greater consistency when projected on a specific projector?*

For projection work I would recommend using the sRGB working space as a way to ensure consistent color. However, this won't work unless the users have calibrated their monitors. Without calibrated displays, everyone is adjusting the images to different standards. For example, if you asked everyone to adjust a completely gray image so it is perfectly neutral, referencing only the monitor display and not using a measurement of actual values, you'd probably end up with a slightly different version of gray from each person. If everyone had a calibrated display, the results would be much closer, since the only variable is each person's judgment of neutral. So, the first thing you'd want to do is require that everyone calibrate their monitor, preferably using the same package for better consistency. I fully realize this is easier said than done, but this will help tremendously.

With the images optimized on similarly calibrated monitors, consistency will improve considerably. Having everyone convert the images to sRGB will also help, so that there is a common palette of colors available. The sRGB color space is most appropriate for monitors and digital projectors, so this is the best choice for this purpose.

A profile for the projector could certainly help, and you could have all of the photographers soft proof and adjust based on that profile. However, I think the most important issue here is getting consistency in terms of calibration and working space for the images. You should then be able to achieve a much better match between images. The problem

here is that the profile would need to be updated over time based on any changes, including changes among the computer used to project the images, and changes in the performance of the projector or replacement of the projector. This could quickly become more trouble than it is worth if there is a lot of variability here.

This doesn't address the fact that digital projectors still have a way to go before they can be considered an ideal solution for photographic images, but these steps will help you produce the best result considering the limitations involved.

*How's that for something to think about? (Editor)*

## **Rockville Arts Place Has Moved**

This summer the Rockville Arts Place (RAP) moved to 9300 Gaither Road, Gaithersburg, Maryland, while its former location on East Middle Lane in Rockville is transformed into Town Center. RAP's new facility includes a photography darkroom and studio, a glass studio, ceramics studio, painting-/drawing studio, and a studio just for young children.

The darkroom is open to the public on Tuesdays from 10am-2pm, Wednesdays from 5:30pm-9:30pm, Saturdays from 10am-5pm, and Sundays from 1pm-5pm. Fall photography classes include Introduction to 35mm, Fundamentals of Black and White Photography, Photographic Composition, Infrared Film, Lith Printing, Photography Master Class, Simple Studio Lighting Techniques, Digital Camera Use and Printing, Basic Photoshop Manipulation, and Photographing the Small World. For information on the photography classes and classes in other arts, as well as directions to the new location, etc., see the RAP Web site at:

[www.rockvilleartsplace.org/](http://www.rockvilleartsplace.org/) Chuck Lee

## **"Wallet" List**

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

	<b>2004-05</b>	<b>2005-06</b>
Sep	Open	Open
Oct	Hands	Flowers
Nov	Unusual point of view	Curves
Dec	Open; 5 yrs	Open
Jan	Motion	In-camera manipulations
Feb	Simplicity	Silhouettes
Mar	Still life	Open
Apr	Natural patterns	Birds
May	Open	Open



## Honduran Adventure

For ten days in July, my wife Carol and I experienced what Habitat for Humanity International calls a unique alternative-vacation adventure. Joining with twelve others, we went to Honduras to learn and contribute while expanding our knowledge of an unfamiliar culture. The vehicle for this experience – *a la* Jimmy Carter -- was the working with a low-income home owner and his neighbors in the building of his new house.



Girl and house

When a couple of friends from our church proposed the idea and were asking about the skill sets we could bring to such a project, I volunteered to photographically document the event. I contacted the Habitat headquarters in Americus, Georgia, to find out what

types of pictures they would need for publication and their preferred format. I decided to take color slides, scan them into Photoshop, and send them a disc. Carol's planned role on site was to do the heavy lifting. To better understand what she was to lift, she took a basic course in Spanish at Montgomery College in the spring.



John and Sam

Although I occasionally stepped out of the bucket brigade to photograph it and often selected the camera as my tool of choice, I tried not to abuse my perceived privilege and always took my turn doing what needed to be done.

However, my real work began when I got home -- organizing the hundreds of slides for a show at a church dinner and sending requested images to Habitat officials and my fellow workers. I also e-mailed pictures to the two gracious Honduran families who allowed me to come into their homes and photograph their dirt-floor kitchens with wood-burning earthen ovens, their outhouses, and the wells where they washed clothes. Those families, living on the top of a mountain without electricity, have a Hotmail address because four months ago their children gained access to solar-powered laptops at their one-room elementary school through a government rural community enrichment program.

A Habitat adventure is definitely unique. For those who would like to experience firsthand the burden of substandard housing, learn about the culture of another part of the world, and use their photography to make a difference, I highly recommend a Habitat project as a personally satisfying vacation alternative.

*Chuck Lee*

## Happenings at the July Board Meeting

The following topics were discussed at the July Board meeting:

*The final schedule for 2004-2005 was announced and will be published in the membership booklet and on the club's web site under the "Calendar" tab.*

*The membership booklet is being worked on so send any last minute changes to Gordie Corbin.*

*The board has some concerns that members need to make sure they are aware of the club's competition rules as found in the membership booklet and on the web site. There may be some "near violations" starting to creep in at the competitions. We will try to emphasize these rules in the Lens and Eye and at club meetings.*

*At its next meeting, the Board plans to consider the desirability of establishing two ad hoc committees to address the following subjects: (1) Updating the Club's Constitution, which was last revised in 1975; and, (2) Studying the technical, operational and other aspects of creating a competition category for projected digital images. If either or both committees are appointed, all members will have ample opportunity in the weeks and months ahead to provide input to each of these committees. Meanwhile, if you have an interest in being considered as a candidate for membership on either committee, you are encouraged to contact Bob Peavy to be added to the list of hopefuls at: ([bobpeavy@comcast.net](mailto:bobpeavy@comcast.net)).*



## **2004 Club Picnic:**

The 2004 NBCC club picnic took place on Sunday, August 15<sup>th</sup> at Anita van Rooy's house. Over 35 members, friends and spouses attended the event. The weather was perfect, clear, dry and pleasant.

Judy Switt did yeoman's work for the preparations and as usual stood by the cooking chores.

Other club members pitched in and helped with the cooking. Everyone who attended brought some dish and the report was that everything was delicious including the ever popular gourmet hamburgers and hot-dogs.

The picnic is a great time to relax and talk to other club members about anything that comes to mind from photography to

current events. This year was no exception; lots of mingling and catching up on what's happening with the activities of folks we may not have seen for a while. This is a great club event that should not be missed.

*Tom Sullivan, with input from  
Les Trachtman*

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## **Courses With Kent Mason**

Kent Mason will be conducting two classes this next year. **Mastering the Craft of Photography** 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.

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## **Classes by Colleen Henderson**

A former judge and speaker at NBCC, Colleen Henderson will again hold digital photography classes in her home-based studio in Bethesda, MD. Classes include Basic and intermediate Photoshop, B&W Digital Printing, Camera and Com-position and more. For more details and registration information check out: [www.colleenhenderson.com](http://www.colleenhenderson.com) or contact her at: [colleen@colleenhenderson.com](mailto:colleen@colleenhenderson.com); 301-229-1305.

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## **Kenilworth Gardens Photo Contest**

Kenilworth Garden's annual photo contest winner this year is none other than NBCC member, Ann Jorgenson. Yeah Ann! Nice going. Her entry was a



*Lotus bud Ann Jorgenson*

photo of an unopened lotus bud amongst the greenery of lotus leaves. Outstanding photo. Congratulations to Ann

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## **NBCC Member in Cape Cod Publication**

While vacationing at Dennisport, MA, on Cape Cod, NBCC member and "*Lens and Eye*" editor Tom Sullivan provided images to the Dennis Chamber of Commerce for their annual report. Tom's photo of a set of rowboats tied to a dock in calm water with good reflections was selected for the table of contents page.

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## **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

## Summer Photos:

Some of our members were active during the summer months. These two pages show some examples of the images they captured. Hint: Try viewing these on the web site IN COLOR!



*Kells Bay - Tom Field*



*Scene from Steptoe Butte 1 Barbara DeLouise*



*Pacific View 14 Marcia Loeb*



*Puffin Convention Anita van Rooy*



*Mountain Goat Mount Evans Mountain Wilderness Cezary Razcko*

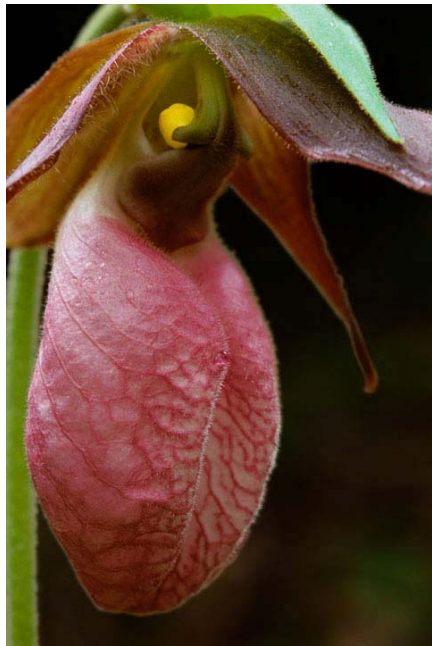




*Atlantic Puffin – Machias Seal Island - Cezary Raczko*



*Dragonfly on Lotus – Tom Sullivan*



*Pink Lady Slipper - Bill Richards*



*Brown Anole, Sanibel Island - Cezary Raczko*



*White Green Mosses - Bill Richards*



*Kayaks Ready to go – Tom Sullivan*



*Rowboats - Tom Sullivan*



## 2004 – 2005 Executive Board, Standing, and Special Committees

<b><u>President</u></b> <b>Bob Peavy</b>	<b><u>Vice President</u></b> <b>Sue Oberthaler</b>	<b><u>Secretary</u></b> <b>Tom Field</b>	<b><u>Treasurer</u></b> <b>Chuck Lee</b>	<b><u>Directors</u></b> <b>Jerry Gordon</b> <b>Joel Hoffman</b> <b>Kent Mason</b> <b>Jim Hammack</b> <b>Ross Emerson</b>
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Voting Members in Bold

<b><u>Program</u></b> <b>Jim Hawkins</b> (Chair) <b>Barbara DeLouise</b> <b>Carol Lee</b> Les Trachtman Tatiana Watson Carl Root	<b><u>Print Competition</u></b> <b>Sue Oberthaler</b> Roy Sewall Bill Richards John Grupenhoff  <b><u>Slide Competition</u></b> <b>Judy Switt</b> Jim Hammack	<b><u>Hospitality</u></b> <b>Mike Fleming</b> <b>Laura Winslow</b> <b>Beverly Gordon</b> Marcia Loeb Stu Mathison Bob Dargel	<b><u>Membership</u></b> <b>Gordie Corbin</b>  <b><u>Bulletin Editor</u></b> <b>Tom Sullivan</b> Jean Hanson (Member profile)  <b><u>Exhibits</u></b> <b>Miranda Chin</b>	<b><u>Field Trips</u></b> <b>Chuck Bress</b> Dan McDermott Cezary Raczek Tom Sullivan  <b><u>PSA Representative</u></b> <b>Janet Myder Hammack</b>
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**Publicity**  
**Lee Goodwin**

<b><u>Print/Slide Set-ups</u></b> Carl Root Michael Cline Cezary Raczek  <b><u>Gallery</u></b> Hans Adler  <b><u>Training Programs</u></b> Kent Mason, Carl Root  <b><u>Videotape Library</u></b> Carl Root	<b><u>Webmaster</u></b> Tom Sullivan  <b><u>Club Equipment</u></b> Jim Hammack Tom Field Judy Switt  <b><u>Community Outreach</u></b> Joel Hoffman  <b><u>Print Critiques</u></b> Chuck and Pat Bress	<b><u>Church Liaison</u></b> Janet Myder Hammack  <b><u>Membership Booklet</u></b> Gordie Corbin  <b><u>Sunshine Committee</u></b> Helen Berkson  <b><u>Print Night Sales</u></b> Virginia & Jim Render  <b><u>Slide Night Sales</u></b> Ira Adler	<b><u>Technical Advisors</u></b> Film – Hans Adler Digital – Sue Oberthaler, Tom Field  <b><u>Competition Image Review</u></b> Joel Hoffman Judy Switt Kent Mason Sue Oberthaler  <b><u>Awards Dinner Coordinators</u></b> Nancy Peavy José Cartas
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North Bethesda Camera Club  
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