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The Lens and Eye

Volume 41 Number 7

<http://nbccmd.tripod.com>

North Bethesda Camera Club

March, 2006

Calendar

March, 2006

- 7 PCR: 7:00 pm.
- 8 Print Night: 7:30 pm.
Judge: Monroe Davids.
Hospitality: Martha Cain Grady,
Martha Reeser and Marcia Loeb.
- 15 Projection Night: 7:30 pm.
Judge: Susan Soroko.
Hospitality: Ross Pierce, Mike Cline,
Sigrid Vollerthun and Caroline Helou.
- 21 Field Trip: Udvar-Hazy Air Museum.
- 22 Board Meeting: 7:30 pm. Sullivan's
- 27 Print Critique: Bresses: 7:30 pm.
- 29 Photo Essay Night: 7:30 pm

Note: No Visual Design nor Photo Project Critique classes for March.

April, 2006

- 4 PCR: 7:00 pm.
- 5 Print night: 7:30 pm.
- 6 Visual Design: 7:30 pm, Kent Mason's.
- 8, 9 Field trip. SCCA at Summit Point
- 17 Photo Critique; 7:30 pm, Kent Mason's.
- 19 Board meeting: Lee's: 7:30 pm.
- 20 Visual Design: 7:30 pm, Kent Mason's.
- 24 Print Critique: Bresses: 7:30 pm.
- 26 Projection night: 7:30 pm.

Competition Assignment:

Open

Any photograph taken on or after June 1, 2004.)

Reminder

The NBCC awards banquet will be here before you know it.

Save the date:
Wednesday, June 14th, 2006.

Photo Essay Night March 29, 2006

Stu Mathison

Preparations are underway for an exciting night of stories and images in the form of digitally projected photographic essays on March 29th. We will have more than 15 photo essays covering topics ranging from the mundane to the sublime. Members that have submitted their photo essays for review are now polishing them, along with their musical and/or narrative backgrounds. While the "final" date for submissions has passed, there remains room for a small number of additional photo essays. If you have not yet notified the Electronic Image Committee of your intention to submit a photo essay, please let us know as soon as practical. And please submit your photo essay as soon as practical. We need time to test and review the essays, and prepare a program for the evening. Detailed guidance for preparing photo essays is posted on the NBCC website.

Members are welcome to invite guests to Photo Essay night, and are encouraged to do so. The evening is not a competition, but rather is intended to entertain and inform, and to "show off" a wide range of photographic images by club members.

Thanks to those members that have invested substantial effort in

preparing and polishing their photo essays. And thanks to the individuals that have assisted in preparing for this event. We are all looking forward to a lively evening.



New Member

Sue Snay
9505 Aspenwood Court
Montgomery Village,
MD 20886
301-977-5259
rssnay@aol.com

Address Change:

Cezary Raczko
20389 Medalist Drive
Ashburn, VA 20147 (*telephone and e-mail remain the same*)

2007-8 Assignment Committee

A committee to identify the competition assignments for the 2007-2008 year has been established. The members are: Carl Root (Chairman), Anita van Rooy, Alan Sislen and Sigrid Vollerthun. If you would like to offer a suggestion for a competition topic, please contact one of the committee members.

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Member Profile

Text and photo by Jean Hanson



Melissa Clark

Melissa describes herself as a “recovered lawyer.” Her recovery consists of a second career as a landscape designer and a newly-discovered passion for photography.

She was born and raised in Decatur, Georgia (a suburb of Atlanta). After high school, she enrolled at Agnes Scott College, an all-girls school, and attended classes there for two years. She began to be curious about other, more diverse points of view, and decided to transfer to Williams College in Williamstown, Mass. Williams, a traditionally all male school, had just turned co-ed. Melissa had been an English major at Agnes Scott and the English department at Williams was highly recommended to her. She received her BA degree in 1972.

She then enrolled in law school at Vanderbilt University, and received her Juris Doctor in 1975.

After graduating from Vanderbilt, Melissa worked as a law clerk for a Federal Appellate Court judge. She decided to move to D.C. and involve herself more with government law. In 1976, she secured a position with Covington and Bur-

ling practicing general federal litigation. For three years, she represented clients in Federal District Courts and before different government agencies. She also spent six months working as a pro bono lawyer with the District of Columbia’s Neighborhood Legal Services Program sponsored by Covington.

Then, in 1979, she moved to the U.S. Justice Department, first working as an assistant to the head of the Civil Division and then as a civil appellate lawyer, arguing cases in the Courts of Appeals. She served in this position until 1985, when she retired to raise a family.

In 1980, while with the Justice Department, Melissa married her husband, Mike Hemmer, an attorney she had met while in private practice. They parented two sons: Alex, born in 1985, and Adam, born in 1989. Their marriage lasted 23 years. Following their divorce, Melissa’s ex-husband moved to Omaha, Nebraska, where he is now General Counsel for the Union Pacific Railroad.

While functioning as a “stay-at-home” mom, Melissa became an ardent gardener. She decided to attend a special program in Landscape Design at George Washington University. In 2001, she received her certificate in Residential Landscape Design.

Her first client was referred to her by the company she had hired to mow her lawn. This first job was an extensive landscape “make-over” for under \$25,000, which subsequently won an award, in 2004, from the Association of Professional Landscape Designers. The company she had hired to install her winning design, Landscape Projects, Inc., in Bethesda, later hired her as an in-house designer.

Melissa maintains her own website, www.madgardner.net, and has taken all the photographs displayed on the site. She also supplies images for the website of the local chapter of the Association of Professional Landscape Designers, www.dcmdva-apld.org. As part of her job with Landscape Projects, Inc. she takes shots of many of the company’s installations, and maintains its website as well, www.landscapeprojects.com.

Melissa began taking photographs while in college, mostly for fun. She has never had a formal class and is self-taught. On her 50th birthday, her husband gave her a trip to tour the gardens of England. To record what she saw, Melissa purchased a Nikon N80 with two lenses: a 20-105 mm zoom and a 50 mm. She shot 30 rolls of film and still has the images.

In 2003, she became interested in digital capture and purchased first a Nikon D100, then a D200. She has added a Nikon 18-200 mm zoom lens with image stabilization and a Takina 12-24 mm wide angle lens to her kit. She also uses a Nikon 70-108 mm zoom macro. Her tripod is a Manfrotto and she processes her images in Photoshop CS. Her printer is an Epson 1270.

Melissa first attended the Gaithersburg Camera Club, but found that its 7 P.M. meeting time and the long distance from her home didn’t work well with her busy schedule. She transferred to the NBCC and has been very pleased with her choice. She usually enters her images in Novice Electronic and has won several ribbons. She is currently attending Kent Mason’s class and finds it very helpful.

In May 2005 Melissa participated in a master garden photography workshop at the Chanticleer Gardens in Pennsylvania. She was required to submit a portfolio to gain admission and was very pleased to be accepted. She prepared an article on her experience which appeared, together with some of her images, in the summer 2005 issue of *The Lens and Eye*.

With her mentor, GWU professor, Elin Haaga, Melissa is currently working on a potential book proposal "How to Design a Garden You Will Love". She is also preparing photographs of her prize winning landscape project to be used in the March issue of *Bethesda Magazine*. According to Melissa, accomplished landscape photographers, such as local author and photographer Roger

Foley, can charge up to \$2000 a day for their services.

In the future, Melissa hopes to expand her photographic horizons through travel. She is waiting until her younger son, Adam, is off to college. In the meantime, she wants to learn more about both the technical and artistic aspects of photography. These interests, the care of her son, and a new career fill a very busy life.

Monroe Davids will be Print Night Judge

Jim Hawkins

Monroe has been a photography enthusiast for some 37 years. He first got interested in photography while traveling through Europe. He was teaching Geography at the time, and wanted to share his trips with his students. He was taking slides with various 35mm cameras from his early Minoltas to his early Nikons. He traveled every summer, and now has about 20,000 slides to his name.

Monroe has been the Staff Photographer for Voyageur, an international student travel company, for the past twelve years. He travels to Europe twice a year following Voyageur groups and focuses in on students, adults, scenery and the culture. His images appear on govoyageur.com.

Monroe also does a great deal of photo work for other tour related organizations such as Julian Tours of Alexandria, VA, The National Tour Association of Lexington, KY and The Tourism Cares for Tomorrow Foundation of Canton, MA.

He free-lances and does a great many weddings, Bar and Bat Mitzvahs, golf tournaments, corporate events, golf tournaments, and family gatherings. He is doing more and more digital photography, and finds himself buried in Photoshop way too often. He knew that when he had to go for physical therapy for an ailment called "tennis elbow". Actually, it was finally labeled: "Photoshop-elbow-wrist-ailment". Physical therapy and doing shorter stretches on the computer solved the problem. Monroe advises "Don't do it all at once!"

Monroe says "Photography is a love that is so very personal, and many people fail to understand it. Sharing images is a very special way to share part of your soul. Take 100 and share 1. But you have to decide on only one - a lonely one - but it truly

makes a statement. It might be 'I want to be there' or 'How lovely is that?' or 'WOW'".

Finally, each year he decides what his one image is going to be. That one image becomes his holiday card. He now has people who collect them. He gets notes back because he sends out holiday card images. His recipients know that he is sharing his soul.

Projection Night Judge – Susan Soroko

Ira Adler

In addition to her experience as President and Director of FOLIO, Inc., Susan Soroko lectures on stock photography to area colleges, has written on the topic of stock photography for ASPP (The American Society for Picture Professionals) and reviews photography books for *The Picture Professional Magazine*. FOLIO, Inc., is a Washington area based stock photography agency located in Falls Church, Virginia. FOLIO, Inc. leases the usage rights to contemporary images from a library of nearly 300,000 color transparencies and digital images.

Susan served as the National President of ASPP, has served on the Northern Virginia Community College Photography Curriculum Advisory Committee, and is currently an appointee of the Arlington County Arts Commission. As an active member of ASPP, she has moderated chapter and national programs and has been a panel member for local and national meetings.

Susan graduated from Massachusetts College of Art with a Bachelor of Fine Arts degree in Photography and Art Education. She taught photography at a Boston area high school before moving to Washington DC and getting involved in stock photography.

Reader Feedback

Chuck Bress

"Concentration on a limited subject compels a photographer to stretch his or her imagination and explore all the options of light, composition and technique. It's a bit like the first day in English Composition class when the teacher asked you to write 1000 words about your observations of an orange." - Edward Weston

Several of the finest photographers in our club, as well as in other clubs, adhere to this philosophy, especially in several related subjects.

They attempt to delve into a subject at repeated and separate occasions using different lenses, cameras, weather, exposures, positions, times of day, seasons, etc. The images may be "somewhat similar" or "separate and different," but this is subjective and open to interpretation.

Museum and gallery curators will most often call for those type of images that have this common theme and strong threads to relate to each other and show a style. Explore the subject they say. Camera clubs should not stifle creative exploration of a subject. If they do so, then they are at odds with most museums, galleries and collections of fine arts.

My Take on Photoshop - A Rebuttal

David Davidson

Joe Miller, in his editorial published in the January 2006 issue of "The Lens and Eye", praises Photoshop as "truly amazing software", but then goes on to argue that images created with Photoshop are not photographs but rather should be described as computer art. A counter argument can be made that Photoshop gives the digital photographer the ability to alter an image that has been captured on an electronic sensor in much the same way that a darkroom gives the film photographer the ability to alter a print created from silver halide crystals on a negative. The argument eventually boils down to the degree to which an image can be altered before the final product is no longer considered a photograph. The North Bethesda Camera Club continues to wrestle with that definition, with new criteria for its "altered" category being published in 2005.

I am a photographer working entirely with digital equipment. I'm also a member of NAPP (the National Association of Photoshop Professionals) and continue to hone my skills in the use of Photoshop. Every photograph I display gets manipulated to some degree using Photoshop, whether that photo-

graph is documenting a vacation, a family get-together, or is an image that I am preparing for competition. Some people would argue...*if the manipulation done to an image using Photoshop is no more than could have been done in a darkroom, then the resulting image is still a photograph.* I say that attitude is nonsense. Just like a film photographer will use a darkroom to its greatest advantage to improve the quality of an image, I'm going to use every digital tool available to me to improve my images. So...call it computer art if you want. I consider myself a photographer and I enjoy the wealth of tools the digital world has provided to me. I assure you that becoming an expert in the use of Photoshop takes every bit as much effort, training and talent as darkroom photographic manipulation requires (if not more).

Photography is an evolving technology and throughout this past decade we have witnessed a tremendous advancement in that technology. It seems only reasonable that the definition of photography must also evolve. If the definition of photography does not evolve hand-in-hand with the evolution of photographic technology, then the definition will become as obsolete as an old brownie camera.

A Judging Paradigm Shift?

On March 8 our scheduled judge for the print competition had to cancel at a late date leaving no time to find a substitute. As a result NBCC reverted to a system that was used in the past in similar situations. Three NBCC members not participating in the competition were selected from the audience to form a panel. Ken Briefel, Roy Sewall and Tom Field judged the images and posted their individual scores using paddles with numbers one through five on them. The total was recorded and the images with the highest totals were the winners. The system worked very well and Ken, Roy and Tom deserve a round of thanks for a job well done.



Program for Posting Photos On-Line

Ken Briefel

Please be aware of a very nice, easy to use Photo and Video Hosting Program called *Phanfare*. I have been using it for over one year, after having used PBase to post photos online. *Phanfare* is very simple and fast to use and is designed and operated by people who are committed to evolving the product and providing great customer service. In fact, as I write this, it is Sunday morning and I have had 3 responses to a question I emailed this morning. This is typical.

Phanfare is not a free service (annual fee is \$54.95/monthly fee is \$6.95 after 30 day free trial) so there are no advertisements or pop-up offers to buy prints. They offer discounts for referrals. What you do get is incredibly easy and fast uploads of files up to 20MB to your own website. Photos may be viewed individually or within a slideshow which can include panning and zooming, as well as music. Visitors may view, download original size images, or even buy prints from a number of linked sites, including Kodak, Shutterfly, and others. (Currently, it isn't set up to let you set your own selling price.) These are choices you determine.

(Cont'd on p. 5)

Phanfare also offers a free service to schools and non-profits which I have utilized for high school sports pictures.

For anyone interested in a good way to post their photos to the web, this is a site worth visiting: www.phanfare.com.

What is *Phanfare*?

Phanfare is a service that allows you to create personal online photo and video albums. Start by downloading and installing the *Phanfare Photo* software on your computer. Then add photos and videos simply by dragging the files into the main window of *Phanfare Photo*. Your photos and videos will appear almost instantly on your website for viewing by family and friends.

All customers get their own unique web address for their albums. Your *Phanfare* website will be at <http://yourusername.phanfare.com>. *Phanfare* also helps you manage your photos with ease. Their editing tools help perfect your photos at the click of a button. Security options, such as password protection, let you choose the level of protection you want for your albums. And features such as Phanfare's email invitation tool and RSS publishing support make it easy to notify friends and families .



Cardinal in Snow – Anita van Rooy



Sue Oberthaler's Screen Door



March Field Trip – Udvar Hazy

Our March field trip will be to The Udvar Hazy Center. It will on Tuesday..... yes, that is correct a weekday...Tuesday, March 21st at 8:30 am. We will be allowed in for 2 hours with tripods. After that only monopods can be used. There is no charge to enter the museum but there is a \$12 fee for parking per car. We will meet at a TBD place to scale down the number of cars. We will shoot with tripods until 10:30 and after that you can shoot with a monopod of take in an Imax Theater Show. We can have lunch there or pick a place nearby.



The Steven F. Udvar-Hazy Center near Washington Dulles International Airport is the companion facility to the Museum on the National Mall. The building opened in December, 2003, and provides enough space for the Smithsonian to display the thousands of aviation and space artifacts that cannot be exhibited on the National Mall. The two sites together showcase the largest collection of aviation and space artifacts in the world.



The aircraft are displayed on three levels. Visitors can walk among the aircraft and view them from above. Some of the artifacts on display are the Lockheed SR-71 Blackbird, the fastest jet in the world and the newly restored space shuttle Enterprise. You can watch the planes take off at Dulles from the Donald D. Engen Observation Tower. They have an Imax Theater, flight simulators

and a museum store. If you are interested in attending please contact Nancy Garwood. Her info is in the membership directory.

Check out more about the center at <http://www.nasm.si.edu/museum/udvarhazy/>

Library of Congress; February Field Trip

NBCC had a VERY successful field trip to the Library of Congress on January 21. About 35 enthusiastic NBCC members participated. According to David Davidson, the field trip organizer, some of the club



“old timers” reported this was the largest turnout for a field trip in their memory.



After the LoC most of the participants went to Bullfeathers, a local restaurant for lunch. Everyone attending reported having a very good time.



Don Haller's Snow Dog

Photographic Insight: 1

Hans Adler

I don't photograph digitally but I am curious about what makes digital tick and how these ticks are similar to and different from those of film. In the process, I've learned that a good grasp of film photography can be very helpful in understanding the nuances of digital work. It may not be necessary for club competition, but if you're a novice anxious to get on the digital bandwagon and serious about your work, you would do well to pick up a good book or two on film photography and learn something about the basics of photography. You'll find that a lot of digital concepts and functions are carryovers from film and that much more has been written about photographic principles in books on film than you're apt to find in any of the current crop of digital books. I'm not talking about Photoshop stuff or electronic manipulations for getting images into a digital form, just the elements involved in taking pictures. To hopefully be useful, and for whatever other purpose it may serve, these Photographic Insights articles will contain snippets of basic information relevant to both film and digital photography.

- f-stops: f-stop numbers can be confusing particularly when reference is made to "larger" or "smaller" f-stops. Does the writer mean that the f-stop number is numerically bigger or that the lens aperture size is larger? Unfortunately, sometimes you can't tell. Why would an f-stop of f/4 let more light through to the film than an f-stop of f/16 when 4 is obviously a smaller number than 16?

The simplest way to understand f-stops is to make note of the f-stop equation and do a little math yourself. Here's the relationship: $f = \text{lens focal length} / \text{aperture diameter}$. With a constant focal length, you'll note that as the diameter of the lens aperture gets larger, the f-stop number gets smaller. For example, with a 50 mm lens an aperture diameter of 25 mm (about 1 inch) will give you an f-stop value of f/2 ($50/25 = 2$). With a smaller aperture diameter of 12.5 mm (about 1/2 inch) the f-stop value numerically will be f/4 ($50/12.5 = 4$). And with a still smaller diameter of 6.25 mm (about 1/4 inch) the f-stop calculates out to be f/8. Try making a few calculations yourself for different lens focal lengths. You'll find, for instance, that for a 100 mm lens the aperture diameter will have to be larger than for a 50 mm lens in order to let the same amount of light reach the film; i.e., a 25 mm aperture diameter on a 100 mm lens will give you the same f-

stop value (exposure), namely f/4, as a 12.5 mm aperture on a 50 mm lens.

Any given f-stop value will let the same amount of light pass to the film regardless of what lens you're shooting with or camera format you're using. If it weren't that way, light meters would be virtually useless since you'd need a different one for every lens and camera format you were using. A very useful system isn't it? And it was devised for use with film cameras and, naturally, carried over to digital photography.

- Digital Noise: Don't take my word for it, but any book you read on digital photography will tell you that as the ISO setting gets higher the camera's noise level (grainy image look) also increases, often to the point of being obtrusive (in your photos). That's because the higher ISO settings electronically amplify the background (noise) signal along with the picture-producing signal. This is why compact and point-and-shoot digital cameras usually restrict their ISO settings to relatively low values (usually 400 or less). The more advanced digital SLR systems apparently have a lower noise-to-signal output, so their ISO limitations are ordinarily not as restrictive, some going up to ISO 1600 or above. Even with these cameras, though, the higher the ISO number the more noise you get (it may just not seem as obvious). Now if only the digital engineers could figure out a way to eliminate noise altogether, you wouldn't have to be concerned about where you set your ISO (at least from the standpoint of noise) or how much time you're going to have to spend at the computer to obliterate it.

Film isn't that much different except that "noise" is a function of chemistry (actually grain size and structure) rather than electronics. The higher the film ISO number, the more grain you get. Chemists have been able to flatten the silver halide crystals in black and white films* (T-Max for example) thereby producing finer grain (less noise) than conventional films of the same speed. It must have taken them a while to figure out how to do it because it's a relatively recent innovation. Grain-wise there may not be much more that can be done, but if chemists can make carbon buckeyballs** out of sheets of graphite, I wouldn't rule it out. Anyway, there's very little likelihood of that happening what with film sales plunging because of digital inroads into photography.

- Pixel Count: Don't be misled by pixel count as an indicator of better resolution. Digital SLRs with fewer pixels will usually outperform most compact models

having more pixels. The size of the sensor and pixels is apparently what makes the difference (a significant part of it anyway). When checking out megapixel ratings, look into the sensor size as well before you buy. Of course, no self-respecting club member would consider working with anything less than a digital SLR (not that there's anything wrong with that), and if you're a true photo buff, hang the expense and make sure it's got a full-frame 35 mm size sensor. But there are certainly lots of excellent more-sensibly-priced "crop-factor" cameras available that would make you proud to show off your images. If you're patient, wait a while and the makers will sell you an even "better" one. With all the advances in technology, I don't know how I ever managed to get along with the quarter-century-old battleship I'm still photographing with.

● Signs Of The Times: It seems inequitable that "slide essays" were excluded entirely this year from the club's best attended and most entertaining event, having been replaced by a "only-digital-need-apply" program. We shared the spotlight last year, remember? No reason was given other than that it was a Board decision based so it seems on NBCCs evolving with the times into the electronic age (to the exclusion of what else maybe?). If this decision was reached because the two members (you know who they are) who have spearheaded our "slide essay nights" in the past (giving unselfishly of their time and effort) have, themselves, decided that they no longer could or wanted to continue, then so be it (and many, many thanks for a job well done). On the other hand, - - -

* The technology has, I understand, been carried over to color film.

** Spelling not guaranteed.

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Snappers To Defy Police Ban

Lester LaForce

Lester found this article in the Australian Associated Press news stream. Seems like this problem is wide spread, eh mate. The original can be found at: <http://www.news.com.au/story/0,10117,17859754-28793,00.html>

January 18, 2006 POLICE directives about what could and could not be photographed were an abuse of power and should be ignored, Liberty Victoria has said. The civil liberties body made the statement after a report in a Melbourne newspaper said a member of the Geelong Camera Club

received a visit from police after he photographed gas storage cylinders at the city's Shell oil refinery.

Club member Hans Kawitski was told not to photograph industrial installations and was ordered to inform members of the camera club to follow his lead. Liberty Victoria said its advice to photographers would be to ignore the directive. "The police have got no place making such warnings," president Brian Walters SC said. "Merely to threaten is exceeding police powers and is an abuse of power. "If you were a serious terrorist you wouldn't be openly taking photographs. Taking photos of public objects is a normal and quite understandable part of a modern society."

Mr Walters said police had been spooked by politicians and had acquired "an inflated fear of terrorism". "We currently have thousands of cameras set up to watch citizens, but if citizens themselves take photos, the authorities take that as some sort of risk," he said.

If you'd like to read the rest of this article, check out the web site above.



Millie in Snow – Anita van Rooy



Red Car in Snow – Tatiana Watson



exhibitions



Exhibit at Bradley Hills Church

An exhibit of the unique work of NBCC member Victoria Restrepo, combining photography and painting, will be on display in the gallery in the Bradley Hills Presbyterian Church, 6601 Bradley Blvd., North Bethesda, February 18 - March 27. For information, call Barbara DeLouise, 301-530-3479. (Church is located one block south of the Fernwood Road intersection with Bradley Blvd.).

Venetian Masquerade At Creative Partners

An Exhibit of Photographs of the carnival of Venice by Maurice Asseo can be found at the Creative Partners Gallery, 4600 East-West Highway, Bethesda, MD, 301-951-9441, from March 7, 2006 through April 8, 2006. Carnival is at heart a game of hidden identity. Timeless, aesthetic and fantastic in their design and conception, masks have always allowed people to conceal their own reality and, in doing so, to break through the cultural barriers of age, gender and class.

The carnival of Venice, like other carnivals around the world, evolved from the dissolute celebrations of Isis in Egypt, the Dionysian Bacchanalia and the Roman Saturnalia. Traditional Venetian masks owe a lot to the masked plays that preceded the commedia dell' arte. Today's costumes are very elaborate and often extremely colorful; yet subtle details evoke the shadows of intrigue and equivocation that are in the air as remnants of centuries of Venetian politics. Venetian masks are not masks of comedy but rather of tragedy. Maurice Asseo has visited more than eighty countries and has extensively photographed in the USA, Turkey, France, Brazil, Morocco, Egypt, India, Nepal, Bhutan, Western Europe, Canada, and West Africa. He has had solo exhibits here and abroad. He is also a prolific producer of photo-essays, consisting of a slide projection complemented with a narration and music.

An artist's reception will be held on March 10, 6:00 – 9:00 pm and a multimedia slide show will be shown on Wednesday, March 15, at 6:30.

Bowles Showing at Tai Sophia Institute

Natural Therapy, an exhibition of photographs by Ellicott City artist Christine Kent Bowles, will be on

display through May 13, 2006, on the Tai Sophia Institute campus, 7750 Montpelier Road, Laurel, Maryland (off Rt. 29 and Johns Hopkins Road – 5 miles south of Columbia). Featured in the exhibition are original color photographs that reflect the therapeutic aspects of the natural world including images of flowers, intimate landscapes, waterfalls and streams, and reflections.

Bowles says, "My goal is to capture my passion for the details in the natural world — the vast array of colors, textures, lines, patterns and shapes, along with light, space, and motion, on film. My love of nature precedes my love of photography, tracing back to the early 1990s when I discovered hiking and backpacking. The pristine splendor of mountains, deserts, woodlands, and streams stole my heart." Examples of her work can be found at her web site: <http://www.ckbphotography.com/>.

Orchids in an Art Deco Garden

Remember, the US Botanical Garden's orchid exhibit continues through April 2, 2006. The exhibit is a fantasy garden of orchids where sleek, geometric, art deco obelisks resembling the high style and simple elegance of the 1930s provide the perfect foil for the extravagant flowers. Wrought in aluminum of arches, parallel lines, and repeated hierarchical rhythms, the garden structures focus your attention on the nuances of color, fragrance, and curve.

Masters of Photography Series

Dominating most of Europe before the advent of the Roman Empire, the ancient Celts were driven to the fringes of Europe, where they fought to maintain their languages and traditions against assimilation. To trace this heritage and his own, photographer **Jim Richardson** journeyed through the lands of today's Celtic realm—from the Gaelic-speaking coast of western Ireland, to the islands of Outer Hebrides north of Scotland, to Brittany in northwest France—for an article in the March 2006 *National Geographic*. There he discovered a revival not just among the Celts themselves but among other Europeans who admire the Celts as symbolic of independence, creativity, and reverence for nature.

He will give a talk on his experiences at the National Geographic Explorer's Hall, March 2, 2006.

Results of Competition for February, 2006 – Silhouettes

Prints

Judge: Three Musketeers

Black and White, Novice – 2 entries

1st Bob Dargel Church and Sky

Black and White, Advanced - 9 entries

1st Bob Peavy Hikers
 2nd Chuck Bress Silhouettes in the Park
 3rd Pat Bress Silhouette of Woman on Crooked Street

Color, Novice – 11 entries

1st David Davidson Push-Me, Pull-You
 2nd Martha Cain-Grady Montreal
 3rd Marcia Loeb At Sunset
 HM Luis Bustillos Birds

Color, Advanced - 21 entries

1st Cynthia Keith In the Main Hall
 2nd Carol Lee Guard
 3rd Anita van Rooy Last Trip to the Water
 HM Alan Sisen Birds in-Flight
 HM Ross Emerson St Paul from the Tate Art Gallery
 HM Ross Emerson Steel Work Near Sundown
 HM Ross Emerson May Thy Rod and Reel Comfort Thee

Altered – 8 entries

1st Tatiana Watson Silhouette
 2nd Anita van Rooy Goose and the Moon
 3rd Tatiana Watson Leisure

Did You Know?

Anita van Rooy

1: In CS2 you can see your document's color space and more in the Info Palette (Window > Info). Just click on the fly-out menu and choose Palette Options. Next click on Document Profile and click OK. Now when you choose the Info Palette it will show the document's color space.

2: In Actions if you use Image Size to resize large groups of images you have to create separate actions for horizontal and vertical images. There is however a way to resize a folder of both horizontal and vertical images to a specific target size: just use File> Automate>Fit Image, then enter the same value for the maximum dimension in the Height and Width fields and all images will be resized correctly and Photoshop will do the rest. For example, if you use 800 pixels for Height and Width, a vertical image will be 800 pixels tall and a horizontal image will be 800 pixels wide.

Slides

Judge: Richard Nowitz

Novice – 11 entries

1st Martha Reeser Crest Reach
 2nd Martha Cain Grady Window #1
 3rd Bob Dargel Light Expression
 HM Martha Cain Grady Garden Fence

Advanced - 19 entries

1st Chuck Lee White Sands Morning
 2nd Chuck Bress Man Sweeping
 3rd Chuck Bress Silhouette/Fog and Trees
 HM Pat Bress Jefferson Memorial
 HM Kent Mason Red Dawn Reflection
 HM Lester LaForce Hunt Valley #3

Electronic

Novice – 16 entries

1st Jean Hanson Bay Bridge Sunset
 2nd Stu Mathison Hummingbird and the Smokies
 3rd Melissa Clark Black Pot Beach Subset
 HM Gerry Weiss End of the Day
 HM Ira Adler Little Compton Sunset

Advanced - 37 entries

1st John Telford Fisherman
 2nd Bill Richards Moose
 3rd Tom Field Iwo Jima Capitol Sunrise 18902
 HM Evelyn Jacob Maine Lighthouse at Sunset
 HM Alex Guo Peacock Dance
 HM Tom Sullivan Girl in Water
 HM John Telford Window Arch
 HM Jim Hammack Sunset Sea Oats
 HM Les Trachtman Silhouette and Shadow
 HM Chuck Lee Bosque Blastoff

Altered - 18 entries

1st Anita van Rooy Heron
 2nd Gordie Corbin Bosque at Sunrise
 3rd Anita van Rooy Vulture at Sunset
 HM Jim Hammack Bright Stroll
 HM Jim Hammack Sunset Pier
 HM Bill Ho Shi Shi Sunset



Sledding – Sue Oberthaler

Cumulative Scores for 2005-2006; Thru February, 2006

Black and White Prints

Novice

25 Bob Dargel
20 Haley Pepper

Advanced

62 Chuck Bress
43 Bob Peavy
31 Pat Bress
24 Ross Pierce
10 Don Burgess
6 Carl Root

Altered Prints

61 Tatiana Watson
41 Bev Gordon
31 Anita van Rooy
26 Jim Hawkins
24 Alan Sislen
9 Evelyn Jacob
9 Carl Root
9 Ross Pierce
8 Barbara DeLouise
8 Les Trachtman
8 Bill Ho
6 Alex Guo
6 Victoria Restrepo



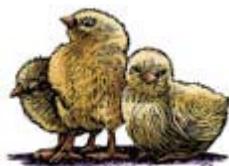
Color Prints

Novice

56 Bob Dargel
42 Luis Bustillos
41 Ann Jorgensen
28 Marcia Loeb
24 Don Burgess
21 Martha Cain-Grady
18 Rebecca Ash
16 Louise Roy
12 Jean Yuan
10 David Davidson
8 Linda Wang
6 John Grupenhoff

Advanced

68 Alan Sislen
37 Cynthia Keith
33 Bob Peavy
28 Carl Root
25 Anita van Rooy
21 Les Trachtman
21 Pat Bress
18 Ross Emerson
16 Don Haller
16 Ross Pierce
14 Ken Briefel
12 Barbara DeLouise
12 Evelyn Jacob
12 Bill Richards
9 Carol Lee
6 Frank Herzog
6 Roy Sewall
6 Cecil Torrico
6 Lucia Goldman



Slides

Novice

65 Jack Mazurkiewicz
45 Ann Jorgensen
36 Bob Dargel
15 Martha Cain Grady
10 Martha Reeser
10 Haley Pepper
9 Louise Roy
6 Jean Hanson

Advanced

60 Kent Mason
59 Chuck Bress
32 Miranda Chin
29 Barbara DeLouise
26 Pat Bress
18 Lester LaForce
18 Sigrid Vollerthun
16 Bill Richards
14 Ted Oberman
12 José Cartas
12 Carl Root
12 Mark Segal
12 Ross Emerson
12 Caroline Helou
10 Chuck Lee
6 Sue Milestone
6 Bob Peavy
6 Barbara Mazurkiewicz
6 Jim Hawkins
6 John Telford
6 Alex Karlin
6 Alex Guo



Electronic

Novice

41 Melissa Clark
39 Don Burgess
32 Jean Hanson
28 Jean Yuan
17 Stu Mathison
15 Ira Adler
15 Jim Auerbach
15 Gerry Weiss
10 David Davidson
10 Marcia Loeb
6 Marty Zober

Advanced

69 Tom Field
45 Tom Sullivan
38 John Telford
34 Les Trachtman
31 Carl Root
26 Alex Guo
24 Don Haller
22 Evelyn Jacob
21 Ross Pierce
21 Bill Richards
14 Roy Sewall
12 Ken Briefel
12 Bob Peavy
12 Jim Hammack
9 Anita van Rooy
6 Jim Hawkins
6 Carol Lee
6 Dan McDermott
6 Alan Sislen

Altered

85 Gordie Corbin
61 Anita van Rooy
16 Jim Hawkins
14 Bill Ho
14 Bev Gordon
12 Jim Hammack
10 Don Burgess
8 Alan Sislen
8 Alex Guo
6 Evelyn Jacob
6 Dan McDermott
6 Victoria Restrepo
6 Carl Root
6 Lucia Goldman

Holocaust Survivors Photos

The Maryland Humanities Council, 108 W. Centre St., Baltimore, MD, will host an exhibit of photos of holocaust survivors, *Portraits of Life*, from 1-4 pm., on Thursdays through April 13. Group tours led by holocaust survivors will be available with advance notice, 410-685-0095. The show is free.

Kodak Press Release

Kodak digital sales made up 54% of total revenue for 2005, marking the first time in the company's history that digital revenue exceeded film. The news came on the same day that the company reported that total losses for this year could top \$1 billion, after the fifth consecutive quarter of losses - due mainly to the restructuring that the shift to digital required. On the positive side, sales of Kodak digital cameras are up.

2005 – 2006 Executive Board, Standing, and Special Committees

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



First Class Mail

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