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The Lens and Eye

North Bethesda Camera Club

Volume 40 Number 6

<http://nbccmd.tripod.com>

Editor: Tom Sullivan

February, 2005

Calendar

February, 2005

- 1 PCR: 7:00 pm.
- 2 Print night: 7:30 pm.
Judge: Steve Uzzell.
Hospitality: Bert Finklestein, Dan Haller,
and Anita van Rooy.
- 7 Photo Project Critique; Kent Mason's.
- 9 Board Meeting. 7:30 pm, Corbin's
- 10 Craft of Photography: 7:30 pm, Mason's.
- 16 Program Night: 7:30; Tom Field.
(Room 205-6).
Hospitality: Carol Lee and
David Davidson
- 21 Critique Night at the Bresses: 7:30 pm.
- 23 Slide night: 7:30 pm.
Judge: Joe Miller
Hospitality: Barbara Mazurkiewicz,
Janet and Jim Hammack.
Gallery: Shereen Kopp
- 20 Craft of Photography: 7:30 pm, Mason's.
- TBD Field Trip: Museum of American Indian

March, 2005

- 1 PCR: 7:00 pm.
- 2 Print night: 7:30 pm.
- 9 Slide night: 7:30 pm.
- 16 Board meeting: Sullivan's: 7:30 pm.
- 21 Bresses Critique: 7:30 pm.
- 23 Program Night: 7:30 pm
- TBD Field trip. TBD

Competition Assignment:

Simplicity

Often the strongest photographic composition is a simple one. Exclude extraneous detail. Select and isolate. (Must have been taken on or after June 1, 2003.)

Please carefully note the schedule for slide night and program night for February; they are different from the normal schedule!!

Tom Field to be Program Night Presenter

Tom's program will be an interactive session covering technical and practical aspects of digital photography. It will build on what was covered at his last club program in September, 2004. Some review of the previous material will be provided if needed. Exactly what gets covered will depend on participation and questions from the attendees. Remember, if you have any suggestions for topics, let Tom know.

His tentative list of topics to be covered includes the following:

- A discussion about the upcoming pilot Electronic Competition night to be held in April. Tom will provide some suggestions on processing your images for electronic display (using a digital projector). He'll walk through the process of conducting the competition: bringing images on CD, loading them into the laptop, displaying them for the judge, eliminating some, and declaring winners. The purpose is to get everyone ready to participate in April.
- Some Photoshop demonstrations of techniques that apply to digital camera photos; in particular: blending and stitching. Blending allows you to take several shots on a tripod while changing exposure or focus, then combine them as layers in Photoshop to achieve greater exposure range or depth of field

than otherwise possible. Stitching is a term for combining a mosaic or panorama of multiple shots, and is useful for creating very high resolution images for large prints.

- Discussion of digital capture topics such as:
 - Digital camera workflow suggestions.
 - White balance: review of what it is, and when to use it.
 - Okay, you've captured thousands of digital images; Now what.
 - Noise issue: when to increase ISO speed versus extending shutter times.
 - Storage and retrieval: memory cards, getting images out of your camera into your computer, and safeguarding your work.
 - Misunderstood terms: pixel size and dpi.
 - Updates from material previously covered – things change rapidly!

Tom has a background in electrical engineering and physics. He currently uses Canon's EOS-1Ds and Pro1 digital cameras and does not own a film camera. Tom assembles special computers for his digital darkroom, and applies a wide variety of software to digital photography.

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Member Profile

Stu Mathison



Stu Mathison brings decades of technological and managerial skills to his present interest in photography. He was encouraged to join the NBCC by his neighbor, Les Trachtman, and is part of a committee, with Jim Oberthaler, Tom Fields, and Tom Sullivan to introduce digital projected competition into the Club.

Stu was born in Brooklyn but moved, at an early age, to Eastchester, New York. His interest in photography began in high school when his family took a six week tour of some of the U.S. national parks. His father, an acoustical tile salesman by profession, gifted Stuart with a "Nikkomat", plus wide angle and a telephoto lenses (but no tripod) so he could document the trip. The camera was totally manual and Stuart used it to shoot Kodachrome slides.

During his college and graduate school years, Stu had no time for photography. He earned a BS degree in Engineering Physics from Cornell University, and a Master's degree in Management at MIT's Sloan School. He also

spent one year in the NYU Law School, but decided not to pursue that degree.

His subsequent years of employment, with AT& T, IBM, Arthur D. Little, Inc., and Bolt, Beranek and Newman, Inc. honed his business skills, but left little time for hobbies. During this time, he also met and married his wife, June, a fellow Cornell University graduate.

The Mathisons came to the D.C. area in 1973 when Stu became one of the founders and Vice President of Strategic Planning and Development for the Telenet Communications Corporation in Reston, Virginia. Telenet was merged with Sprint and Stu then became part of Sprint International, the international arm of Sprint Corp. He and his wife raised their family: a girl, Robin, who is now an attorney and mother of two children; and a boy, David, now an MD, doing a pediatric residency.

After Sprint International was merged into a joint venture company called Global One, Stu served an additional two years as Vice President for New Business Initiatives with Global One. He retired from Global One when the company moved the headquarters from Reston to Brussels, and then founded his own company, Broadreach Associates International, a consulting firm to the telecommunications industry. He now has somewhat more time for his hobbies of bicycling and sailing, as well as photography.

In 1998, he purchased a Nikon N80, with a flash attachment, tripod, and Tamron 28-200 zoom lens. He uses this for family photos, and to document vacation and business travel. Recently he acquired a Nikon D70 along with the 18-70 and 70-300 Nikkor

zoom lens and he is learning the basics of digital capture and of the Photoshop Elements Program.

Stu sees photography as a "combination of technology and art." He was initially overwhelmed by the quality of images taken by the NBCC members. He has since participated in Kent Mason's "Art of Photography" course and is now in the "Craft of Photography" group.

Some enjoyable recent experiences include hikes in Yellowstone Park and the Grand Tetons, where he carried his equipment in a backpack and did some shooting of whatever caught his attention. At Thanksgiving, he accompanied his son to an impromptu touch football game where he enjoyed the speed of his digital Nikon in capturing sports action.

Based on his history of learning and accomplishment, it is probably only a matter of a short time before Stu masters the medium of photography and becomes a skilled competitor.

Text and photo by Jean Hanson

Eliot Cohen Information

Eliot Cohen is a well known and respected photographer and teacher in the Washington, DC, area. Links to his Photoshop and digital photography classes can now be found on his website, www.eliotcohen.com. You will also find information about workshops that Eliot is doing outside of the Washington, DC, area. This year he has workshops in Santa Fe, NM; Martha's Vineyard, MA; and a cruise up the Amazon River in Peru. You are also welcome to contact Eliot for additional information.

Steve Uzell to be Print Night Judge

Passion, perspective and preparation: bringing all three to every assignment is Steve's goal. It seems that he's always been interested in the image – any kind of image, in any medium. After the University of Missouri Journalism School and active duty, he started in the photography business as the assistant to the editor of National Geographic and a member of their photographic staff. In 1975 he decided to follow his own course, and has been privileged to work for a roster of great clients who have sent him to all 50 states and 19 countries on assignment. He is very fortunate and most grateful that his work has garnered international acclaim and won numerous honors, including ten awards from Communication Arts. Along the way he's photographed two books, *Maryland*, and *The View From Sterling Bluff*.

Using his striking photographs as illustrations of his metaphor about possibility and creativity, Steve inspires audiences to take advantage of his experience and vision to make any venture an adventure. In any project he undertakes, Steve lays the foundation for magic to happen; "Chance favors the prepared mind," said Louis Pasteur. Our eyes will only ever see what our mind is prepared to comprehend. He spends six months of the year traveling the world for his clients; the remainder teaching and delivering his presentation "*Open Roads Open Minds: An Exploration of Creative Problem Solving*". More information about Steve can be found on his web site at: <http://www.steveuzell.com/>

Jim Hawkins

Slide Night Judge Will Be Joe Miller

Joe Miller, a long time friend of NBCC, will judge the February slide competition. A member of the Northern Virginia Photographic Society, Joe has judged competitions throughout our region including the annual Meadowlark Exhibit on Nature Photography as well as serving as Year End Judge for our own club. In addition, Joe has authored articles for the NVPS publication series on improving one's photography skills. He has taught classes on being a more creative photographer in Northern Virginia Community College and in his own Photographic Center near Gainesville, VA, where a number of our members have taken his workshops.

As a student of Freeman Patterson, and subsequent friend, Joe Miller introduced many photographers in this area to the concepts and vision of Patterson, and continues to promote photography that goes beyond recording the visual world into the realm of

photography as a medium for fine art. Toward this end Joe pushes the photographer to explore the visual world in new ways, to look beyond the familiar in seeking subjects, and to free the imagination by "breaking the rules" in the treatment of subject matter.

We look forward to welcoming Joe Miller to the club as we continue to hone our skills in this month's challenging competition theme, "Simplicity."

Barbara DeLouise

Adjustments to the 2004-5 Yellow Booklet



New Members

David Davidson
7600 Connecticut Ave.
Chevy Chase, MD
20815
301-654-6006
dwdod@verizon.net

Frank Herzog
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Gaithersburg, MD 20882
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Linda Wang
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Morgan Louie
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mlouie1898@comcast.net

Mike Parker
473 9A Elmer Derr Rd.
Frederick, MD 21703
301-473-8983
cameraguy21773@yahoo.com

Address/E-Mail Changes:

Hans Adler has no e-mail at the present time.

Bill Richards wrichards@syrres.com

Local Classes in Photography

Following is a sampling of the opportunities for photography classes in the area:

Rockville Arts Place:

<https://www.rockvillearts.com/rockvillearts/>

Glen Echo Park

<http://www.glenechopark.org/classes.htm#Top>

Montgomery County Continuing Education

Catalogs available at most libraries or call 301-517-5005.

Montgomery College

<http://www.montgomerycollege.edu/wdce/>

Expanding Hyperfocal Distance Numbers

For those of you who do a lot of landscape-type photography and have a grasp of the hyperfocal distance concept, here is a short-cut way of determining hyperfocal distance values for f-stops that happen not to be included for the lenses listed in available tables.

The H.D. (in feet) for a 50 mm lens for a 35 mm camera is 8.6 feet at f/32. This, of course, means that if you focus at infinity, your image should be acceptably sharp from 8.6 feet to the horizon. If, instead, you focus your lens at the H.D. (8.6 feet), the image will be acceptably sharp from one-half of 8.6 feet (i.e., 4.3 feet) to the horizon (infinity).

Starting with the H.D. value of 8.6 feet for a 50 mm lens at f/32, if you want to find the H.D. value for f/22 (one stop more exposure), multiply 8.6 by 1.414 (the square root of 2) which gives you 12 feet. For f/16, multiply the 12 feet by 1.414 and you get 17 feet (thus the H.D. value for this lens at f/16 is 17 feet). For the rest of the f-stops (i.e., f/11, f/8, etc.) continue this progression and you should end up with H.D. values of 24 feet for f/11, 34 feet for f/8, 49 feet for f/5.6, 69 feet for f/4, 97 for f/2.8, 137 for f/2, and 194 for f/1.4. You can use the same procedure for getting H.D. values for any focal length lens. You must, of course, have at least one H.D. value to start from. Don't expect to find this suggestion in just any photo book. I haven't in those I own. So make a note of it for future reference.

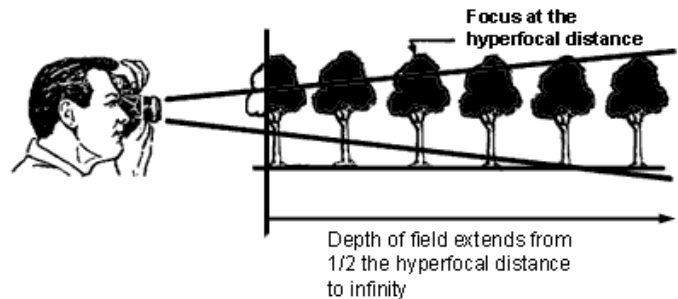
To go in the reverse direction, multiply your known H.D. value by 0.71. For example, knowing the H.D. value for the 50 mm lens at f/8 to be 34 feet, multiply 34 by 0.71 to get the H.D. value at f/11, which gives you 24 feet; then 24 by 0.71 is 17 feet for f/16, and 17 x 0.71 is 12 feet for f/22.

Those of you who have a copy of George Lepp's "*Tech Tips - Special Guide*" (printed by *Outdoor Photographer*) will note that his H.D. numbers differ from those above. This is because he uses a Circle of Confusion value of 0.001 inches (.025 mm) rather than the conventional .03 mm. The latter number is used by Alfred Blaker (an authority on depth of field) as well as by lens manufacturers for determining the depth-of-field values inscribed on their lenses. For a previous discussion of this aspect of H.D. see Tom Sullivan's write-up in the December 2003 Lens and Eye and mine in the January 2004 issue.

Lepp's tables give H.D. values only for F/11,16,22, and 32. If you want to use his numbers, you can

calculate H.D.s for the larger-aperture f-stops using the above method for the lenses he lists.

I continue to see unsharp foregrounds and backgrounds in landscape-type competition images where they should be sharp, which to me is an indication that this simple, valuable technique for assuring front-to-back sharpness is not being used to good advantage.



Hans Adler

Some Film/Digital Comparisons

Sometimes it seems that what I write about in my articles goes beyond the background of club members and at other times that I'm writing stuff that most readers already know. Is there a middle ground? I would hope so. It would be nice to know that there is some information in these articles that someone can learn and benefit from. Will knowing how to interpret and use log exposure/density curves be useful? Well, maybe not, but Ansel Adams made good use of them and produced some superlative images. On the other hand, if you don't understand how hyperfocal distance works (in spite of all I've written about it) you're missing out on the benefits of one of the easiest concepts to understand and apply to good advantage in your photography. I feel it helps to be curious about all aspects of photography. I know I am, or at least have been. But I admit that you can take good pictures with a minimum of knowledge, and I wouldn't fault anyone for skipping all the details and getting on with just taking pictures.

I abhor the complexities of modern-day film cameras. I know how they work, and I wouldn't use one if someone made me a present of it. I prefer taking the easy and simple route with my vintage "set three dials and shoot" camera. Believe me, the rest of you are doing it the hard way! I don't do digital work for this and other reasons, but I'm still curious about how digital cameras work. Not the

(Cont'd on p. 10)



Bob Dylan's Rolling Thunder Review

In the autumn of 1975, Bob Dylan and his *Rolling Thunder Review*—a ragtag variety show that Dylan envisioned as a traveling gypsy circus—toured twenty-two cities across the northeast United States. Among the members of this group were Joni Mitchell, Mick Ronson, Allen Ginsberg, Arlo Guthrie, Joan Baez, Scarlet Rivera, T-Bone Burnett, Roger McGuinn, and Ramblin' Jack Elliott. Ken Regan was invited to join the Review as the tour's exclusive photographer. Accompanying Dylan everywhere, Regan documented with his camera one of the most extraordinary tours of the legendary musical artist. This exhibition celebrates the thirtieth anniversary of the *Rolling Thunder Review*. The exhibit is at the Govinda Gallery, 1227 34th Street NW, Washington DC, 202-625-0440, through February 28, 2005.

Scenes From Montgomery County

The Montgomery County Department of Public Works is sponsoring a travelling exhibit of the winning photos in the *Keep Montgomery County Beautiful Amateur Photography Contest*. The winning photos are currently on exhibit at the Quince Orchard Library, 15831 Quince Orchard Rd, Gaithersburg, through the latter part of January, 2005. The exhibit will move to the Damascus Library on either January 28 or February 7 and will remain there until the end of February, 2005. After that the exhibit will continue to be displayed at additional libraries, regional service centers and other locations.

Exhibit by the Lees

NBCC members Carol and Chuck Lee will have prints entered in the American Art League exhibit at the Friendship Heights Village Community Center, 4433 South Park Avenue, Chevy Chase, Maryland, during the month of February, 2005. Be sure to visit and view their fine work.

Meadowlark Exhibition

The Third Annual Meadowlark Nature Photography Exhibition, hosted by the Northern Virginia Alliance of Camera Clubs, will be held at Meadowlark Botanical Gardens, 9750 Meadowlark Gardens Court, Vienna, VA (703) 255-3631, ext. 304, February 12 & 13, 2005, 10am-4:30pm daily. More information can be found at: www.meadowlarkphotoexhibit.com

Photos of Iraq at UMd

Even though thousands of pictures have been taken during the U.S. occupation in Iraq, Maj. Benjamin Busch doesn't think many Americans have really seen the country. The Marine took hundreds of photos of his own during his 13-month tour following the invasion of Iraq, and is displaying 100 of them at University of Maryland University College Conference Center and Hotel in College Park, Md., through April 10, 2005. He thinks they show an unfiltered look at everyday Iraqis, and their reaction to the war.

Photographic Society of America (PSA)

Established in 1936 the PSA has brought together professional and amateur photographers of all ages and levels of achievement. NBCC has been a member of the PSA as a club for many years. Did you know that you too could join PSA? As a PSA member, you would have access to many opportunities that the society offers to individual members in 73 countries.

A look at the PSA web site reveals that the Society exists "to help photographers at every level of proficiency to continue learning about the art and science of photography, the latest techniques and technology, as well as the limitless opportunities that exist for the amateur, semi-professional, and professional photographers within our Society." The PSA offers opportunities to publish articles in the monthly *PSA Journal*; to have images critiqued by experts; present shows and workshops at local, regional, and national meetings; exhibit work and attain star ratings and use Recorded Lecture Programs as well as Study Sets through PSA Divisions. The PSA also offers opportunities for displaying work on the Internet, in the *PSA Journal*, and in International Exhibitions throughout the year.

PSA is organized into divisions offering services and activities that provide members with opportunities to learn, teach, and otherwise share in the specifics of the subject craft. Divisions include: Color Slides; Electronic Imaging (Still & Video); Nature; Photo Journalism; Photo Travel; Pictorial Print; and Stereo. For details, links to related sites and views of PSA members' photos, go to www.psa-photo.org. If you would like to meet NBCC members who belong to PSA, just ask Janet Myder Hammack, NBCC's PSA liaison. To find out about local activities, contact the PSA Mid-Atlantic Chapter Chair, Lois Christeller at Lchristeller@worldnet.att.net

Touring China

Control your itinerary and travel with a native of the foreign country you want to visit. These twin pole-stars guided the planning of a three-week fall photography adventure to the Middle Kingdom (between heaven and the deep, or China, as westerners call it) that Carol and I shared with Miranda Chin, John Telford, and Nancy Brantner. Thousands of captured images and countless memories later, we all concur that adhering to such cardinal principles contributed greatly to our success.



Miranda outstanding in her field

We developed our itinerary by identifying scenes we wanted to photograph ourselves. Miranda was able to shop our dream plan on the Internet with tour companies in China that specialize in escorting photographers.



The Great Wall of China

Our starting point was Beijing. This host city of the 2008 Summer Olympics had a number of interesting “must-sees” and served as an operational base for visiting both a quaint old village and the Great Wall. However, to photograph the Great Wall at sunrise, we stayed overnight at a government retreat center about 250 miles northeast of Beijing.

Shanghai was a one-night stand. Large cities tend to look alike all over the world, except maybe Hong Kong where we ended our tour with two days of shopping, riding their wonderful subway, and wishing we could stay longer.



Urban commuter

About half of our whirlwind adventure was spent in the countryside visiting 500-year old villages that had only recently been opened to visitors. Although we did not see many westerners, we frequently saw notices that Bill Clinton and family had preceded us.



Li River fisherman

At every stop, the food was excellent. We ate in restaurant private rooms and had fresh vegetables, sea food, and various meats. The key to our successful culinary experience was the small size of our group and our request to eat local specialties. To remain healthy, we adhered to a ritual of wiping all plates, glasses, and chop sticks with alcohol swabs before each meal. Doubtless, this obsession was unnecessary. In reality, the most effective prophylactic measures were the use of bottled water supplemented with large quantities of Chinese beer.

The following are a few of the general impressions I formed of China: cleanliness is a passion bordering on obsession (except for public restrooms in the countryside); long-hour days of hard work are commonplace; there are a lot of Chinese and they all like to tour their own country; the people are friendly and eager to practice their English; older women don't like to be photographed by "foreign devils"; pre-school children (one per family) are predominantly male and are usually carried by a grandmother; everyone has a cell phone (and I mean everyone); big cities look like big cities, but in the rural areas people live and work the land as they have for generations; Colonel Sanders is more visible than McDonalds or Starbucks; and did I say that there were a lot of Chinese?



Washing clothes

China is definitely a place you should consider adding to your "must-visit" list. However, like touring most foreign countries your photographic pleasure would be greatly enhanced if you could form your own group and pair up with someone who speaks the language and knows what food to order.



Village elder

Text and Photos by Chuck Lee

NOTE: Chinese New Year is February 9th. Again this year Lakeforest Mall in Gaithersburg will be celebrating the occasion with activities and displays from January 31 through February 13, coordinated by NBCC's own Ned Li. Photographs by Miranda Chin, John Telford, Carol Lee and Chuck Lee will be on display.



New Year's celebration - Tom Sullivan

NBCC Images Submitted to Nature's Best (Cont'd from the January Issue)

NBCC entered the annual Nature's Best photographic contest for 2004. Below is the second of two installments of these images. The first installment was in the January Lens and Eye. ENJOY!



Diamond blenny in pink-tipped anemone - Rhoda Steiner



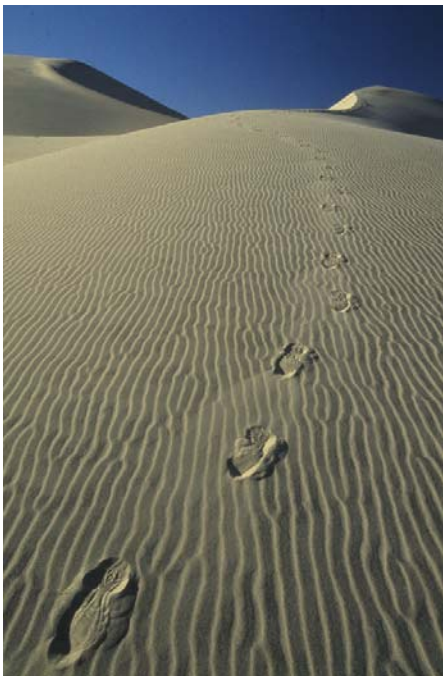
Happy hippo - Anita van Rooy



Fall splendor - Ross Emerson



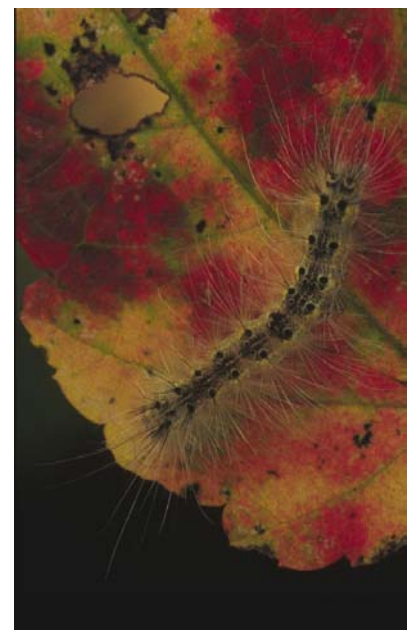
Equilibrium - Cezary Raczko



Almost there - Cezary Raczko



Lupines - Miranda Chin



Bon appetit - Carl Root



Sandhill cranes - Kent Mason

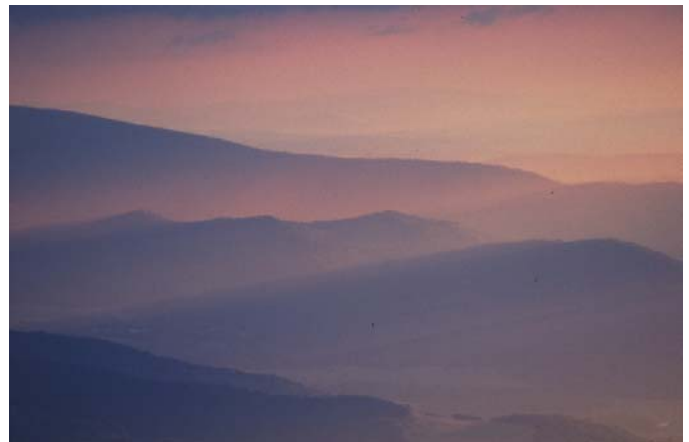


Canyon - Carol Lee

Try looking at these images on the web site. They are spectacular in color! <http://nbccmd.tripod.com>



Morning at Loch Fyne - Bill Richards



Pink dawn - Kent Mason

The January *Lens and Eye* had the first installation of these images consisting of nine entries.

Did You Know?

1 The eraser tool has a similar function as the history brush? Normally the eraser tool erases to the background color but there is a check box in the option bar for "Erase to History", which will erase back to what the image looked like when you opened it.

2 If you want your palettes out of the way, press Shift-Tab to hide them. Shift -Tab will bring them back again. The Menu Bar, the Option Bar, and the Tool Bar will still be visible.

Anita van Rooy

Digital Flash

SanDisk has today announced a unique SD card that has a hinged portion, which flips over and the card becomes a USB 2.0 Flash Drive. This piece of engineering means that you can flip the card out of your camera and straight into your computer without the need for any card readers or cables. "Clever". SanDisk expects to be able to produce this new card in capacities of up to 1.0 GB. They will have more detail and initial samples at the upcoming PMA 2005 show.

Results of Competition for **January 2005** – Motion

Prints

Judge: Jill Bochicchio

Black and White, Novice – 4 entries

1st Don Burgess Leaky faucet

Black and White, Advanced - 13 entries

1st Chuck Bress Dominos with six hands
 2nd Sue Oberthaler Virtuoso
 3rd Jim Oberthaler The pitch
 HM Pat Bress Oakland A's pitcher

Color, Novice – 15 entries

1st Ken Breifel Racing
 2nd Ken Breifel Pitcher
 3rd Ann Jorgenson Moving along
 HM Mike Fleming Full speed ahead
 HM Ann Jorgenson Wings up – flaps up

Color, Advanced - 37 entries

1st Tatiana Watson Open book
 2nd Carl Root Carl's dining car
 3rd Alex Guo Ribbon dance
 HM Anita van Rooy Up up and away
 HM Anita van Rooy Zebra flight
 HM Bob Peavy Skimboarding
 HM Susan Milestone Swift River, NH
 HM Tatiana Watson Family time
 HM Carl Root Aunt Gert's metronome
 HM Chuck Bress Double trouble

Altered – 15 entries

1st Jim Oberthaler En route
 2nd Tatiana Watson Thirsty
 3rd Tatiana Watson Autumn wind
 HM Bev Gordon Margaret's garden
 HM Marcia Loeb Workout

Candid Corner

You ought to try coming to the club member's lunches; you never know when you might get a complimentary dental exam.



Slides

Judge: Theresa Airey

Novice – 20 entries

1st Barbara Mazurkiewicz Swirl
 2nd Ira Adler Moss Glen Falls
 3rd Ken Briefel Landsdowne Falls
 HM Ann Jorgenson Flight
 HM Ira Adler Cascade Brook
 HM Ira Adler Crawford Notch
 HM Jack Mazurkiewicz Rolling floor

Advanced - 40 entries

1st Pat Bress Trapeze#1
 2nd Lester LaForce Butterfly#3
 3rd Chuck Bress Triple chase
 HM Mark Segal Emergence
 HM Chuck Bress Sprinkler #3
 HM Bill Richards Vortex
 HM Tom Sullivan Down the line
 HM Kent Mason Challenging the river
 HM Kent Mason Tom in action
 HM Janet Myder Hammack Fountains

(Cont'd from p. 4)

button-pushing details, but what makes digital photography similar to and different from film photography.

I've learned so far that digital and film cameras make exposures in similar ways. They both use similar automatic functions and metering modes. Shutters and apertures work pretty much the same way. And both film and digital sensors use the same ISO speeds. Differences begin to show up in what it is that gets exposed to light and how and in what form the information gets out of the camera. There are also a lot of little things that some of us may not give much thought to.

One interesting (to me) feature of digital cameras, for example, is that a digital sensor responds to light linearly all across the tonal scale. With film, in comparison, density responds linearly largely only in the midtones. In both the shadows and highlights the film's response gradually falls off. In other words, the toe and shoulder regions of the film's characteristic exposure/density curve are not linear. That's an important factor in many of the considerations that go into black and white film exposure and development. What are the consequences? Simply that film doesn't have much ability to show the small differences in the dark and bright areas of a scene but that these will show up in your digital pictures. (Cont'd on p.11)

Cumulative Scores for 2004-2005; Thru January, 2005

Black and White Prints

Novice

28 Don Burgess
20 Barbara Mazurkiewicz
18 Bob Dargel
10 Jean Hanson

Advanced

70 Sue Oberthaler
59 Jim Oberthaler
28 Chuck Bress
27 Pat Bress
9 Lee Goodwin
8 Bob Peavy
6 Will Grupenhoff

Altered Prints

49 Bev Gordon
37 Carl Root
33 Tatiana Watson
17 Dan McDermott
15 Marcia Loeb
10 Alex Guo
10 Jim Oberthaler
6 Gordie Corbin
6 Jim Hawkins
6 Anita van Rooy

Color Prints

Novice

56 Ken Briefel
43 Bob Dargel
26 Ann Jorgensen
14 Alan Simmons
14 Marcia Loeb
10 Don Burgess
8 John Grupenhoff
6 Stu Mathison
6 Louise Roy
6 Mike Fleming
6 Haley Pepper

Advanced

59 Carl Root
47 Tatiana Watson
33 Anita van Rooy
24 Laura Winslow
18 Bill Richards
18 Susan Milestone
16 Carol Lee
15 Marianne Davis
15 Chuck Bress
14 Bev Gordon
14 Dan McDermott
14 Bob Peavy
12 Barbara DeLouise
8 Sue Oberthaler
8 Alex Guo
6 Gordie Corbin
6 Jim Hawkins
6 Bob Turner
6 Will Grupenhoff
6 Ross Emerson

Novice Slides

52 Jack Mazurkiewicz
47 Ira Adler
40 Barbara Mazurkiewicz
26 Ken Briefel
25 Marcia Loeb
18 Mike Cline
18 Ann Jorgensen
18 Haley Pepper
15 Les Trachtman
6 Jean Hanson
6 Louis Bustillos

Advanced Slides

50 Lester LaForce
48 Chuck Bress
32 Kent Mason
27 Susan Milestone
23 Carol Lee
22 Mark Segal
22 Pat Bress
21 Tom Sullivan
18 Janet Myder Hammack
16 Carl Root
12 Sigrid Vollerthun
12 Jim Hawkins
6 Alex Karlin
6 Bill Richards
6 José Cartas
6 Evelyn Jacob
6 Barbara DeLouise
6 Caroline Helou
6 Joel Hoffman



(Cont'd from p. 10)

One of the features of digital cameras that is highly touted is the ability to examine your picture on its monitor (LCD screen) within seconds of having taken the shot. There is no conceivable way of doing that with conventional film cameras. But LCDs are not all they're cracked up to be. Although you know that you've got an exposure, you can't really tell whether there are any exposure problems. That's why they build histograms into these cameras (it would be nice if they had them on film cameras too.), and why over-exposed areas blink at you in some models.

Another point of comparison is that both film and digital sensors produce "grain" (it's called noise in the latter). I can, however, choose my film to give me grain when I want it for moody effects. Digital noise, on the other hand, is one of those things you almost always want to get rid of, and, of course, you usually can with the right computer software, but

that's just another bother to contend with. White balance is a very useful, and often necessary, feature of digital cameras. If you plan to do much shooting under different light sources, it's a good idea to know how films and color temperatures work together for comparison.

Getting back to camera complexity. Camera screens nowadays can have as many (or is that as few) as 20 different pieces of information for you to digest, and the viewfinder as many as 27. That's a total of 47 (I've actually counted that many on one digital camera model). While you're still thinking about which ones you're going to have to jiggle, much less find the right dials to do it with, I've already finished taking my pictures. Sorry about that!

Hans Adler

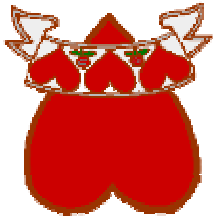
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