



© 1989

# The Lens and Eye

Volume 39 Number 4

<http://nbccmd.tripod.com>

North Bethesda Camera Club

December, 2003

## Calendar

### December, 2003

- 2 PCR: 7:00 pm
- 3 Print night: 7:30 pm  
Judge: Dennis Capolongo.  
Hospitality: Barbara DeLouise,  
.Anita van Roy and Bob Williams
- 10 Slide night: 7:30 pm;  
Judge: TBA  
Hospitality: Luis Bustillos, Les  
Trachtman and Martha Cain-Grady.  
Gallery: José Cartas.
- 13 Field Trip: DuPont Circle.
- 16 Slide Critique: 7:30 pm, Kent Mason's.
- 17 Board Meeting: 7:30 pm; Emerson's.
- 18 Visual Design: 7:30 pm , Kent Mason's.

### January, 2004

- 6 PCR: 7:00
- 7 Print night: 7:30
- 13 Slide Critique: 7:30 Kent Mason's
- 14 Slide night: 7:30
- 15 Visual Design: 7:30 Kent Mason's
- 21 Board meeting: 7:30, Kent Mason's
- 28 Program night; TBA
- TBD Field trip: Luray Caverns

## Competition Assignment:

### Open

**Any photograph taken on or after June 1, 2002.**

**Please note: Have you filled out and returned your survey form about your activities in the digital world yet? The form was in the November *Lens and Eye* and is also available on the NBCC web site. If you haven't completed it, please do so and return to Sue Oberthaler or another board member.**

## Dennis Capolongo to be Print Night Judge

Originally from New York City, Dennis has been a professional photographer for over 28 years. From managing the studios of famous commercial and fashion photographers, he quickly made the transition to photojournalism when he sold his first story on the homeless living beneath the city. He worked freelance at first then full time for Black Star, a major international photo/news agency in NYC covering both regional and international events.

His photographs have appeared in *TIME*, *LIFE*, *New York Magazine*, *New York Times-Magazine*, *Newsweek*, *McLean's*, etc., as well as in various newspapers around the globe.

He relocated to Washington soon after getting married, where he worked independently as a corporate/industrial photographer for a wide range of local and national ad/design agencies while keeping his position at Black Star. Among the clients he is proud to have worked for are: American Combustion, Barton Cotton, BASF, IBM, Merrill Lynch, NEC, PG&E, and SONY.

In late 1996 he founded Northwind Films Inc. in partnership with River-run Moving Pictures, devoted entirely to TV commercial production. Together they produced TV spots for First National Bank of Kentucky, GE, Kroger Foods, KFC, McDonalds and many more.

Jim Hawkins

## Slide Night Judge TBA

At press time for this issue of *The Lens and Eye* the judge for slide night had not been finalized.

## Candid Corner

We start a new feature in this month's *Lens and Eye*, the *Candid Corner*. Here we will show some photos of members taken in the middle of action shots. Below is an example to start the process.



Barbara DeLouise will do anything to get the image. Photo by Anita van Rooy

If you have any shots of members in action please send them to me and we'll try to get them in an issue: [sullyinmd@comcast.net](mailto:sullyinmd@comcast.net).



## What's Inside

Member Profile .....	2
Exposure Metering Systems .....	4
Field Trip .....	5
Report from PhotoPlusExpo .....	6
Hyperfocal Distance Chart .....	7
September Competition Results .....	8
Cumulative Competition Tally .....	9

## Member Profile

### Lee Goodwin



"I think I inherited the gene for photography because my grandfather was an amateur photographer," Lee Goodwin said. "I guess when I was nine or 10 years old, he took me into his darkroom and taught me to develop film and make prints."

Lee recalls that his grandfather had a darkroom and a huge collection of cameras that he sometimes bought in stores or from people who needed money. "I remember that when I was barely old enough to walk going down with him to his darkroom and hanging out."

Lee joined the North Bethesda Camera Club about four years ago. For several years he was on the board of the Washington Center of Photography and someone suggested he look in area camera clubs. He learned about NBCC for a flyer in a Penn Camera Store. He came to a meeting and joined the following year when there was an opening in membership.

In Baltimore Polytechnic High School, Lee and his best friend

were the school's yearbook photographers, shooting a Pentax Spotmatic. He said, "One of the fun things about being with the yearbook was that we had access all over the place that you couldn't ordinarily go to. We could even go up on the roof to shoot pictures."

His photography slipped into the background for a time while he was at Dartmouth. However, in his senior year, he took a photo course and renewed his interest. While attending the University of Michigan's law school, he bought a Canon FTb along with some really sharp Canon lenses. (One of his daughters is still using that camera.)

With the advent of family and career, Lee got away from anything more than occasional photography. However, one daughter became interested in the craft and asked him to build a darkroom. He did and by the time he completed it, his daughter had moved on to other pursuits. With a completed darkroom in his house, Lee decided that he would use it.

Currently, he uses a Mamiya 7 for black and white landscape photography. He said that he will use a red or orange filter to darken the sky. He makes 11" by 14" or 16"x20" prints. His film of preference is Kodak's T-Max 100 that he processes in Ilford's fine grain liquid developer. He uses Ilford's liquid paper developer "just because it's more convenient than other soups."

For prints he uses both fiber based and resin coated papers, depending on the end use of the photographs. If he plans on selling an image through a gallery, he prints on fiber based papers. "For myself I usually use resin

coated paper because I don't get that much time in the darkroom and it's faster and I like the speed of it." He said that in a typical three-hour darkroom session, he produces final prints for two images. He tones all his prints adding, "I think toning makes a difference, even on RC paper. People say it doesn't, But I think I can tell."

Over the years, Lee has had several exhibits. Some of the early ones were at the Colorfax stores around Washington, DC. He has had prints accepted in a Corcoran Museum juried exhibit. Currently, his photographs are on display at Great Falls Tavern on the C&O Canal. To support his photography, Lee is an attorney specializing in energy law with Thelen Reid and Priest with offices in New York, San Francisco and Washington, DC.

*Text and photo by Joe Razza*



***Please feel free to provide any comments, suggestions, corrections, etc., for The Lens and Eye to Tom Sullivan at [sullyinmd@netzero.com](mailto:sullyinmd@netzero.com)***

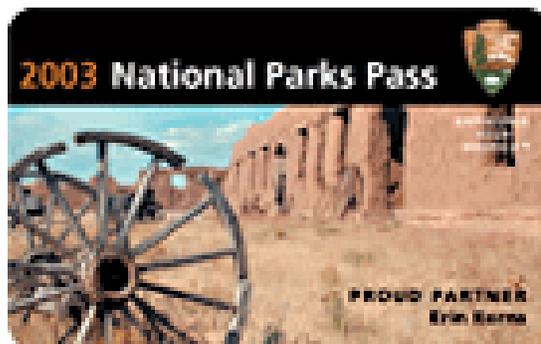
***We welcome your input.***

## National Parks Pass

Ever want to have your photograph on a national symbol; well here's your chance. The National Park Service is having a contest to select the image that will appear on the national Parks Pass that grants entrance to all the National parks in the country. Boy, can it get any better?

The photograph must be at any of the 387 U.S. National Parks and must be taken between January 1, 2003 and December 31, 2003. The Grand Prize winning photograph will be featured on the 2005 pass and the winner will receive a trip for four to any national park. Other prizes include various combinations of cameras and film. Photographs plus associated entry information must be postmarked by January 5, 2004 and received by January 20, 2004. The photograph may include any feature(s) of a National Park, for example: monuments and memorials, statues, buildings, battlefields, plants,

animals, people, and/or scenery. All National Park Service rules must be followed when taking photographs.



2003 National Parks Pass

For additional information visit the NPS web site at: <http://www.nationalparks.org/Planyourparktrip/PlanYourParkTrip-photocontest.shtml>

## Times Are Changing

Lots of NBCC members are converting to the digital world . Need Proof:



Before



After

## Exhibit of Blues Photos

A very interesting collection of photos of blues musicians can be found at an exhibit at the Govinda Galleries, *Between Midnight and Day: The Last Unpublished Blues Archives – Photographs by Dick Waterman*. The collection features many well known artists such as Mississippi John Hurt, Skip James, Junior Wells, B.B. King and others. The exhibit runs through December 13, 2003. Govinda Galleries is at 1227 34<sup>th</sup> St., NW, Washington, DC, 202-333-1180. Examples of Waterman's work can be found at: <http://dickwaterman.com>.

## Exhibit by Eudora Welty

The National Museum of Women in the Arts is hosting an exhibit of the photographs of Eudora Welty, through February 29, 2004. In addition to her photographs, she was considered one of the 20<sup>th</sup> century's classic storytellers. Most of the photographs were taken during the 1930's, According to Suzanne Marrs, a Welty scholar, her photos " show people who are poor, clothes are tattered, whose houses are unpainted. But the people aren't defeated. They have a kind of resilience that is admirable." The Museum is located at 1250 New York Ave, NW. Admission is \$8; seniors \$6. Check their web site at: <http://www.nmwa.org/exhibition/>

Tom Sullivan

## **Exposure Metering Systems**

Metering with automatic single-lens-reflex (SLR) cameras has become highly computerized and sophisticated, involving three basic types of metering systems, namely multizone metering, center-weighted metering, and spot metering. To make best use of each system requires some knowledge of the fundamentals of photography so that a considered choice may be made as to which system to use for a particular situation. For those who have no such background, the multizone metering system offers the greatest likelihood of coming up with a high percentage of successful exposures. It does this by statistically removing the guesswork from the metering process. But it is not infallible.

**Multizone Metering:** In the multizone metering mode (Nikon calls this matrix metering), the scene is divided into a number of segments, usually 5 to 10 or more (the number varies with the camera model), each of which is metered simultaneously and independently and then analyzed to arrive at a computer-assisted decision as to what exposure to make. All of this is done with virtually no input from the photographer. Hence, it is the metering method of choice for photographers who lack sufficient knowledge to make appropriate use of the other methods.

A typical multizone metering system readout may be based, for example, on the assumption that the upper metered zones, if bright, will consist largely of sky, and the computer will, accordingly, factor this into the exposure calculation. In addition to zone brightness distribution, multizone metering also makes use of other variables such as subject position and contrast, and, in at least one camera, color temperature. The exposure may also be pegged to the subject area in sharpest focus. The computer compares this information against literally thousands of preprogrammed scenarios and selects an exposure readout it considers will give the best result.

Unfortunately, some lighting situations may fool multizone metering systems into cranking out an incorrect exposure. This is particularly true for back lighted or fairly dark or bright scenes where the main subject makes up only a small part of, and contrasts with, the overall image area. These are scenes that ordinarily result in (and require exposure correction for) under- or overexposure with other metering methods as well. Camera makers admit that this potential for error is why they recommend resorting to exposure bracketing in such situations. At least

one prominent photographer has found that, in his experience, multi-zone metering works well for scenes having a very short exposure (luminance) range, but where a scene consists largely of contrasty highlight and dark areas, it is best to rely on alternative methods.

**Center-Weighted Metering:** Exposure meters in the early manually-operated and automated exposure cameras made use of a variety of sensitivity patterns, such as "full-frame averaging", "center-weighted metering", "bottom weighted metering", and "semi-spot metering". With full-frame averaging, the meter responded equally to light coming from all parts of the picture area, and with center-weighted metering, the meter gave more weight to the central portion of the frame than to the edges. The advantage of center-weighted metering was that the meter could be oriented so that it was influenced to a lesser degree by bright areas above (such as the sky) or around a central subject, or by a bright background such as beach sand or snow that would otherwise skew the meter reading toward underexposure. Bottom-weighted meters, on the other hand, were more sensitive to (influenced by) the center of the frame and the area (usually foreground) below. The idea behind these patterns was that the sky presented the greatest exposure problem, and it was thereby largely eliminated from the meter reading. Semi-spot metering involved taking a reading from a small area in the center of the viewfinder. If you knew the size of the spot in your viewfinder, you could target on a middle-gray (18 % gray) tone in the scene, which would give you a correct exposure. Only center-weighted and spot metering seem to have survived with time, chiefly in a refined form.

Center-weighted meters average the brightness values measured within a scene. If this average is middle gray (18 % gray) in tone, the meter will yield a correct exposure. Consequently, getting a correct exposure depends to a large extent on a photographer's ability to recognize an 18 % gray (or "average") scene. A lot, therefore, is riding on his or her judgment as well as familiarity with the meter's sensitivity pattern.

Regardless of how light or dark any single-toned subject, or the light mix, seen by the meter happens to be, the meter will yield a reading to produce an image of middle gray (18 % gray) value. Consequently, a predominantly dark subject (e.g., a black cat) or a very bright subject (e.g., snow) will each be rendered a middle gray by their respective meter readouts. The dark subject will, therefore, be over-

## **Exposure Metering Systems (Cont'd)**

exposed and the light subject underexposed, and corrections will have to be made to obtain a proper exposure. Many; scenes consist of a mix of light, dark, and intermediate tones that average to middle gray, resulting in a fairly high percentage of successful photographs. The exceptions create the problems. Whether you photograph in color or black and white the exposure considerations are the same.

**Spot Metering:** As the term implies, in spot metering the metered area is a much smaller target. Hand-held and many in-camera spot meters measure only a single centrally located image area. If this area is 18 % gray in tone, the indicated exposure will be correct. With some automatic cameras, however, spot metering may coincide with the meter's focus-detection areas, typically about five, and will shift to correspond with the focus area selected. Such systems commonly involve simultaneously locking in the focus point and meter

reading and then, if necessary, readjusting for composition prior to making the exposure. Successful use of spot metering relies on proper recognition of the tonal value of the metered target, and requires some experience and knowledge on the part of the photographer of how to make exposure adjustments if needed.

Spot meters are especially useful for metering scenes where there is a wide range of contrast, as in backlighting, or which for other reasons do not lend themselves particularly well to multizone or center-weighted metering. For example, snow interlaced with some brush may provide an interspersed mix of dark and light tones that may not average out to middle gray. In such a situation, the spot meter can be targeted on a small patch of snow showing through the brush and the reading compensated for by opening up about 1½ stops to keep the snow from being rendered as an 18 % gray tone.

*Hans Adler*

---

## **Field Trip: DuPont Circle Historic District, Saturday, Dec. 13<sup>th</sup>**

The Dupont Circle Historic District, roughly bounded by Rhode Island Avenue, NW; M and N Sts., NW, on the south; Florida Avenue, NW, on the west; Swann St., NW, on the north; and the 16th Street Historic District on the east is one of D.C.'s lesser known photographic treasures. This vibrant community offers shooters a variety of exquisite architectural subjects including colorful storefronts and restaurants, palatial mansions, three-and-four-story row-houses as well as excellent opportunities for street photography. The chess players and fountain in the main circle are not to be missed!

The Dupont Circle area offers photographers another attraction, a thriving gallery district. Of particular interest are the Troyer Gallery (1710 Connecticut Ave. NW, 11am-5pm, 202-328-7189), Kathleen Ewing Gallery (1609 Connecticut Ave. NW, Suite 200, 12pm-5pm, 202-328-0955), Gary Edwards Gallery (9 Hillyer Court NW, 202-232-5926, 12pm-5pm) and Tartt Gallery (2017 Q St. NW, 202-332-5652). For a more complete list of art galleries in the area see

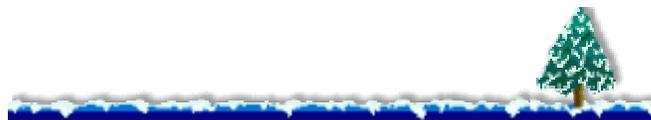
<http://www.artgalleriesdc.com/text/galleries.html>.

We will meet for lunch at 12:30pm at Cafe Parma (1724 Connecticut Ave. NW, 202-462-8771). After lunch we will head out and try and capture the unique atmosphere and architecture of Dupont Cir-

cle on film and digital in the warm afternoon light. If we are unlucky with the weather we will instead do a walking tour of the local art galleries listed above.

Bring lenses from the ultra-wide, for the unique perspective they offer regardless of your choice of subject, thru normal and short telephotos for busy street scenes, to medium telephotos for the intricate architectural detail and tight portrait shots. You will need good technique, fast lenses and fast film (high ISO for digital shooters) if you plan to shoot street scenes handheld or a tripod if your interests lie in architecture or if you plan on shooting in low light. And don't forget to experiment, try long exposures around twilight blurring street traffic (the sun will set at 4:46pm).

For additional information contact Cezary Raczko at 202-494-9713 or by email at [cezary@crphotography.net](mailto:cezary@crphotography.net).



## **Tony Sweet's Schedule**

Tony Sweet has published his 2004 workshop schedule. Details can be found at:

<http://www.tonysweet.com/workshops/workshops.html>

## Digital Highlights from PhotoPlusExpo

At the end of October, on Halloween weekend, I attended the PhotoPlusExpo trade show held annually at the Javits Center in New York City. It featured hundreds of exhibitors of consumer and professional photographic cameras, related gear and many seminars. Here are some highlights.



South Street Seaport in New York City

New printers of dazzling archival quality were being demonstrated prior to their January 2004 release. The **Epson Stylus Pro 4000**, a redesigned Epson 3000 with a 17-inch bed width, matches its rave review in PCPhoto this past October. For those who can get by with 8"x10" prints watch for the Epson Stylus Photo R800.

In the digital pixel race, note the following: **Nikon** cameras are holding at 6Mp, which is comparable to 35mm film resolution. For medium format with an SLR, **Canon** and **Kodak** offer SLRs with up to 11

---

## Things You Can Do With Your Digital Cam

Taking photos with a digital camera has the big advantage that it costs almost nothing after the initial investment.

- Household inventory; take pictures of all the valuable items you have for potential insurance reasons.
- Take pictures recording the steps in a home project, for example, reupholstering a chair, fixing a clock, vacuum cleaner, washing machine or automobile, etc.
- In a class take pix of instructor and board.
- Take photos of workman doing a project around your house. If you're having a deck built, take photos of the progress.
- If you have any situations where you have a chance to see the structure in your walls and/or ceilings, take some photos. These

Mp. For the few camera clubbers needing more, there are the Canon 1Ds (11-Mp) and a 22-Mp back (at \$22,000!) for your Hasselblad.

**Photoshop CS** (Creative Suite, or PS CS) is the V.8 release. The CS acronym is a lure to buy related Adobe products (Illustrator, InDesign, etc.). The Photoshop upgrade alone is \$169. It now requires machine-specific licensing via the Internet with Adobe. You can install it on two of your machines, e.g., a desktop and a laptop, providing they not used simultaneously.

Here are some of the key advances: PS CS will handle high bit scanned images and RAW camera files on layers. Many scanners and recent 5 or 6 Mp pixel cameras provide RAW (16 bit) data - this important option radically extends the tonal range. The File Browser features a beefed-up Preview among other improvements. Adjustments such as white balance (daylight, tungsten, etc.), or adding an 81 warming filter, etc., thus can be done after a picture is taken. Many other filter effects can also be used or combined, including a lens blur filter.

The PS CS offering seems to lean more toward a professional designer, and less toward an amateur photographer, for whom PS Elements might be adequate. Camera clubbers may want all that PS CS offers, especially the new metadata wrinkle, so if you already use PS6 or 7, then PS CS would be your logical next choice. For more info, go to <http://www.adobe.com/products/photoshop/newfeatures.html>

*Text and Photo by Dave Freeman*

---

could be very valuable if you do any more work in that area so you know where the studs and/or joists, wiring, plumbing and heating vents are located.

If you have any other ideas let me know and we'll make them available in this column.

*Tom Sullivan*

## When is the Moon Available at Twilight?

If you're looking for that shot where the moon is close to the horizon at the time of twilight, then look for the time of month of the full moon. The moon rises at sunset (plus or minus a few minutes) on the day of the full moon. The day after (before), moonrise is approximately one hour later (earlier), 2 days = 2 hours later, etc. The moon is *virtually* full on those 4 nights. It works for sunrise also.

*Tom Sullivan*

**Thoughts on Digital Storage.**

There has been lots of discussion in many forums on what is the “Best” CD for long term storage of image files. My thought is, “It is irrelevant.” How long do you think we will be keeping our files on CD’s, or even DVD’s? Can anyone remember the 5½” floppy discs? That wasn’t so long ago. Looking for CD’s that will keep data for 100 years is not worth the effort in my opinion. In 5 or 10 years we will be in the next generation of storage media and it will be difficult to find a CD writer or reader, just like the 5½” floppies. So what’s the solution? Go out and get a reliable maker’s CD product, like Sony, Maxell, etc. There will come a time when you will be converting all the files on these CD’s to the next generation media. *Tom Sullivan*

Man goes into hairdresser’s, he has only three hairs on his head. Hairdresser says “what would you like done?” Man says, “side parting please.” Tries that and a hair falls out, so man says, “just make it a middle parting. Tries that and another hair falls out. Hairdresser says “sorry”. Man says, “It’s ok, just leave it a mess.”

**Bert Shankman Holiday Open House**

Bert Shankman will be holding his annual Open House, Show and Sale on Sunday December 7, 2003, from 12:00 – 6:00 pm. at 3609 Patrick Henry Drive, Olney MD, 301-774-0655. More than 100 pictures will be on display including his newest works. His new studio is a wonderful place to view his prints. You will be able to see how he prints the pictures using the latest Giclee technology. However, his images are about feelings, the technology is a means to an end. To see a “Press Release” and additional information visit his web site at:

[www.photo-secession.com](http://www.photo-secession.com)



A scene on the National Zoo Field Trip

**Hyperfocal Distance Chart**

I have noticed a lot of talk about hyperfocal distance in various discussions in the club this year. As a review, hyperfocal distance is defined as the point of focus where half that distance to infinity *appears* “sharp”. If you set your focus at the hyperfocal distance, then all the objects from ½ the hyperfocal distance to infinity will be “in focus”. That is how you get the neat pictures of a small rock in the near foreground to be in focus, while the beautiful mountains in the background are also sharp.

The following chart shows the hyperfocal distance (in feet) for several lens focal length and f-stop combinations. For example, with a 50mm. lens set at f/11, the hyperfocal distance is 20 ft. Everything from 10 ft (1/2 of 20ft) to infinity will be “in focus”.

**Hyperfocal Distance Chart**

		<u>Focal Length</u>								
		<u>20</u>	<u>24</u>	<u>28</u>	<u>35</u>	<u>50</u>	<u>90</u>	<u>135</u>	<u>200</u>	<u>300</u>
	<u>2</u>	26	38	51	80	164	531	1,196	2,625	5,905
	<u>2.8</u>	19	27	37	57	117	380	854	1,875	4,218
	<u>3.5</u>	15	22	29	46	94	304	683	1,500	3,375
	<u>4</u>	13	19	26	40	82	266	598	1,312	2,953
<u>f-Stop</u>	<u>5.6</u>	9.4	13	18	29	59	190	427	937	2,109
	<u>8</u>	6.6	9.4	13	20	41	133	299	656	1,476
	<u>11</u>	4.8	6.9	9.4	15	30	97	217	477	1,074
	<u>16</u>	3.3	4.7	6.4	10	21	66	149	328	738
	<u>22</u>	2.4	3.4	4.7	7.3	15	48	109	239	537
	<u>32</u>	1.6	2.4	3.2	5.0	10	33	75	164	369

Remember to disengage your camera’s “autofocus” mode when setting up a hyperfocal shot. *Tom Sullivan*

# Results of Competition for November 2003 – Tools/Machines

## Prints

Judge: Gary Landsman

### Black and White, Novice – 7 entries

1 <sup>st</sup>	John Grupenhoff	Hook
2 <sup>nd</sup>	Will Grupenhoff	Train #1

### Black and White, Advanced - 12 entries

1 <sup>st</sup>	Marianne Davis	Modern times
2 <sup>nd</sup>	Chuck Bress	Bicycle shadows
3 <sup>rd</sup>	Bob Peavy	A wrenching standoff
HM	Carl Root	Biker

### Color, Novice – 23 entries

1 <sup>st</sup>	Barbara DeLouise	Driveshaft
2 <sup>nd</sup>	Bill Richards	R&T diesel engine #1
3 <sup>rd</sup>	John Grupenhoff	Bicycles
HM	Bill Richards	R&T steam engine #1
HM	Len Friedman	Water works
HM	Tatiana Watson	Golden tools
HM	Louise Roy	Frozen hozen
HM	Barbara DeLouise	Front wheel

### Color, Advanced - 21 entries

1 <sup>st</sup>	Marianne Davis	Canal scoop
2 <sup>nd</sup>	Carl Root	Tools of the fisherman
3 <sup>rd</sup>	Marianne Davis	Tractor study
HM	Carl Root	Green Machine
HM	Les Trachtman	Pitchfork shadows
HM	Marianne Davis	Derrick hook
HM	Anita Van Rooy	Yesterdays

### Altered – 9 entries

1 <sup>st</sup>	Jim Hawkins	Gyroscope
2 <sup>nd</sup>	Gordie Corbin	Harold's saw blades
3 <sup>rd</sup>	Gordie Corbin	Pliers and chain

## Glenview Mansion Call For Entries

Glenview Mansion has issued a call for entries to artists and photographer interested in being selected for exhibition in 2005. Submit slides representative of what you propose to exhibit (minimum 10/maximum 20) no later than January 9, for a juried selection process. For more information contact the director of the arts program, Kathleen Moran at [kmoran@rockvillemd.gov](mailto:kmoran@rockvillemd.gov).

Barbara DeLouise



## Slides

Judge: Marshall Dupuie

### Novice – 25 entries

1 <sup>st</sup>	Bill Richards	R&T diesel engine #4
2 <sup>nd</sup>	Mike Cline	Get a grip
3 <sup>rd</sup>	Les Trachtman	Engine block
HM	Bill Richards	The old car in the woods
HM	Les Trachtman	Driving power
HM	Les Trachtman	Rake and shadows
HM	Karen Coates	Rusty Lock
HM	Barbara DeLouise	Abandoned machinery

### Advanced - 67 entries

1 <sup>st</sup>	Miranda Chin	Fire hydrant
2 <sup>nd</sup>	Bob Peavy	Wrenches #4
3 <sup>rd</sup>	Carol Lee	Golden tool
HM	Caroline Helou	Colorful machinery
HM	Caroline Helou	Pinch point
HM	Bob Peavy	Screwdriver #1
HM	Tom Sullivan	Hose
HM	Janet Hammack	Pliers
HM	Jim Hammack	Pinkin' shears
HM	Carol Lee	Double vision

## Stuff on the web

Here are some places to go on the web to see some excellent images and ideas:

As a follow up to Carla Steckley's stimulating presentation on the first program night in October, here are a few real nice infrared sites:

- <http://www.atsf.co.uk/ilight/photos/index.html>
- <http://home.twcny.rr.com/scho/newpics/galleries.html>
- <http://homepage.mac.com/scho/MySlideshow/slideset.html>

Photoshop articles, particularly monitor calibration:  
<http://www.computer-darkroom.com/>

Beautiful photos of Alain Briot:  
<http://www.beautiful-landscape.com/>

A site devoted to panoramic image taking:  
<http://www.panoguide.com/>

A large grouping of several sources of 9-11 photos:  
[http://digitaljournalist.org/issue0110/seeing\\_intro.htm](http://digitaljournalist.org/issue0110/seeing_intro.htm)

Tom Sullivan



## Cumulative Scores for 2003-2004

### Prints

#### Black and White, Novice

- 37 Will Grupenhoff
- 10 John Grupenhoff
- 10 Roy Sewall
- 8 Roger Langsdorf

#### Black and White,

##### Advanced

- 38 Chuck Bress
- 20 Lee Goodwin
- 16 Marianne Davis
- 16 Sue Oberthaler
- 16 Pat Bress
- 15 Carl Root
- 6 Bob Peavy

#### Color, Novice

- 44 Bill Richards
- 37 Barbara DeLouise
- 26 John Grupenhoff
- 20 Richard Huang
- 6 Bob Dargel
- 6 Len Friedman
- 6 Tatiana Watson
- 6 Louise Roy

#### Color, Advanced

- 48 Marianne Davis
- 36 Carl Root
- 17 Carol Lee
- 14 Joe Razza
- 12 Anita Van Rooy
- 12 Bob Peavy
- 12 Cynthia Keith
- 10 Jim Hawkins
- 9 Gordie Corbin
- 6 Roy Sewall
- 6 Dan McDermott
- 6 Les Trachtman

#### Altered

- 54 Gordie Corbin
- 26 Anita Van Rooy
- 19 Jim Hawkins
- 6 Bev Gordon
- 6 John Grupenhoff

When is the best time to shoot a vertical format image?

*Right after shooting the horizontal.*



### Slides

#### Novice

- 43 Mike Cline
- 35 Bill Richards
- 24 Barbara DeLouise
- 20 Les Trachtman
- 14 Sue Milestone
- 12 Jean Hanson
- 12 Will Grupenhoff
- 9 Jin Gong
- 8 Larry Berlin
- 6 Karen Coates
- 6 Shereen Kopp
- 6 John Grupenhoff

#### Advanced

- 34 Caroline Helou
- 27 Bob Peavy
- 26 Carol Lee
- 18 Pat Bress
- 16 Carl Root
- 14 Gordie Corbin
- 10 Miranda Chin
- 8 Chuck Bress
- 6 Anita van Rooy
- 6 Ross Emerson
- 6 Tom Sullivan
- 6 Jim Hawkins
- 6 Janet Hammack
- 6 Jim Hammack
- 6 Susan Helzer
- 6 Judy Switt
- 6 Sigrid Vollerthun



One photo out of focus is a mistake, ten photos out of focus is an experimentation, one hundred photos out of focus is a style.

~ Author Unknown



## Address and E-mail Changes

None this month

*Please remember, if you change your e-mail be sure to let Gordie Corbin, our membership chairperson, know about it. She keeps all the information up-to-date so that we may get relevant messages to our members.*

### Roy Sewall and the Potomac Conservancy Enter a Book Agreement

On November 9, NBCC member Roy Sewall and the Potomac Conservancy signed an agreement for the production of a coffee table photo book called "The Potomac Waterfront – from Great Falls to Haines Point."

The Potomac Conservancy protects lands vital to the health, beauty, and enjoyment of the Potomac River and its tributaries. One of its primary goals is to educate, inspire, and engage the public in the Potomac.

Roy has been shooting the Potomac River in this area for over two years. In addition to his photographs, the book will include works by NBCC member Tom Field, contributing photographer. Text associated with each photo will be brief and will include historical notes and anecdotes.

The agreement initiates market research that will determine the expected demand for the book. If both parties are satisfied with the results of this research, they will then enter into a contract under which the book will be designed, printed, sold, and distributed. The goal is to have the book available in time for Christmas 2004.

The Potomac Conservancy will take the lead in marketing and selling the book, and will focus on its individual and corporate members. All proceeds after expenses will go to the Potomac Conservancy, a not-for-profit organization.

Roy says, "The Potomac Conservancy is a highly effective environmental protection organization with a critical mission. This project is a fantastic opportunity to support them and to get my first photo book published. The photographs range between art and journalism. Each image is designed to help tell the story of a walk along this remarkable area of the Potomac."

Why did the chewing gum cross the road?

*Because it was stuck to the leg of a chicken*

## 2003 – 2004 Executive Board, Standing, and Special Committees

**President**  
***Bob Peavy***

**Vice President**  
***Sue Oberthaler***

**Secretary**  
***Tom Field***

**Treasurer**  
***Chuck Lee***

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

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

**Program**  
***Jim Hawkins***  
***Carol Lee***

***Barbara DeLouise***  
Andy Gordon  
Bill Richards

**Publicity**  
***Barbara DeLouise***

**Print Competition**  
***Sue Oberthaler***  
Roy Sewall

**Slide Competition**  
***Judy Switt***  
Jim Hammack  
Ruth Crozier

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

**Membership**  
***Gordie Corbin***

**Bulletin Editor**  
***Tom Sullivan***

**Exhibits**  
***Ross Emerson***  
Miranda Chin

**Field Trips**  
***Joe Razza***  
Chuck Bress  
Dan McDermott  
Cezary Raczko

**PSA Representative**  
***Ruth Crozier***

**Set-ups**  
Tom Field  
Carl Root  
Michael Cline  
Cezary Raczko

**Gallery**  
Hans Adler

**Training Programs**  
Kent Mason  
Carl Root

**Webmaster**  
Tom Sullivan

**Club Equipment**  
Jim Hammack  
Tom Field  
Judy Switt

**Community Outreach**  
Joe Razza  
Joel Hoffman

**Church Liaison**  
Janet Myder Hammack

**Membership Booklet**  
Gordie Corbin

**Sunshine Committee**  
Helen Berkson

**Print Night Sales**  
Virginia & Jim Render

**Slide Night Sales**  
Duncan Whitaker

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

**Competition Image Review**  
Joel Hoffman  
Judy Switt  
Kent Mason  
Sue Oberthaler

**Awards Dinner Coordinators**  
Nancy Peavy  
José Cartas

*Seasons Greetings*



First Class Mail

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

