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The Lens and Eye

North Bethesda Camera Club

Volume 39 Number 6

<http://nbccmd.tripod.com>

February, 2004

Calendar

February, 2004

- 3 PCR: 7:00 pm.
- 4 Print night: 7:30 pm.
Judge: Bill Geiger.
Hospitality: Janet Myder Hammack,
Luis Bustillos and John Grupenhoff.
- 11 Slide night: 7:30 pm.
Judge: TBA.
Hospitality: Cezary Raczek, Marilyn
Jacox and Tom Sullivan.
Gallery: Joe Razza.
- 15 Field Trip: Reenactment in Alexandria.
- 16 Print Critique: 7:30 pm, Bresses.
- 17 Slide Critique: 7:30 pm, Kent Mason's.
- 18 Board Meeting: 7:30 pm, Hammack's.
- 19 Visual Design: 7:30 pm, Kent Mason's.

March, 2004

- 2 PCR: 7:00.
- 3 Print night: 7:30.
- 10 Slide night: 7:30.
- 14 Field trip: St. Patrick's Day Parade.
- 15 Print Critique: 7:30, Bresses.
- 16 Slide Critique: 7:30, Kent Mason's.
- 17 Board meeting: 7:30, Sullivan's.
- 18 Visual Design: 7:30, Kent Mason's.
- 24 Program: Edmund Stawick.
- 31 Slide Essay Night: 7:30.

Competition Assignment:

Symmetry

An image in which the symmetrical composition is arranged around a central vertical or horizontal axis, with all the shapes and lines on one side of the axis being identical or nearly identical to all the parts on the other side. (Must have been taken on or after June 1, 2002).



Bill Geiger to be Print Night Judge

Bill Geiger began taking photographs at age 32. Just before a night club he managed, the Cellar Door, bombed, he borrowed a 35mm Minolta from a friend, and drove across the USA shooting everything that threatened to smack into the viewfinder. One photo from the Grand Canyon was later framed and hung in the basement stairwell of a group house where he resided. Eventually a house guest noticed it and inquired as to its authorship. Feigning nonchalance, Geiger spoke up. "You know," declared the visitor, "One just can't take a bad picture of the Grand Canyon." That guest was never invited back.

While an assistant, Mr. Geiger worked with and was strongly influenced by a number of National Geographic photographers including Victor R. Boswell, Jr., Joseph H. Bailey, Annie Griffiths Belt and Martin Rogers. He hung out his shingle in 1986 and began a career combining editorial and corporate photography. His work has appeared in the following publications: *Mid-Atlantic Country, Preservation, Smithsonian, National Geographic* (one picture), *U. S. News & World Report, Parade, Archaeology, Civilization, Cooking Light* and *The Atlantic Monthly*. Favorite assignments

(cont'd on p.3)

Slide Night Judge TBA

Identification of the judge for slide night was not available at press time.

Attention Print Competitors:
When you submit prints for competition, all prints must be mounted. If overmats are used, they must be securely attached to the back mount board. Check Rule 9 of the competition rules.

Field Trip – Feb 15

The NBCC field trip for February will take place on Sunday, February 15, 2004, from 10 a. m. until 3 p.m. at Ft. Ward Park, Alexandria, Virginia (4301 West Brad-dock Road, near the intersection of N. Howard Street). The subject will be the one-day Revolutionary War Encampment of more than 250 troops from reenactment units along the Atlantic Coast. They represent authentic regi-ments that fought in the Revolu-tionary War on both the Ameri-can and British sides.

NBCC members will find the en-campment both photogenic and

(cont'd on p.3)

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Member Profile

Jean Hansen



Although she's been around cameras and darkrooms for many years, Jean Hansen became seriously interested in photography fairly recently. She recalls that her father gave her a Brownie box camera when she was 11 or 12 years old. Her dad, a veterinarian in Buffalo, NY, was a pilot and an amateur photographer. He flew a Piper Cub and, while flying, often photographed the countryside. He developed the film and made prints in his own darkroom. With his guidance, Jean processed her black and white photographs.

She recalls that most of her photography was pretty well confined to taking pictures of her parents, her brothers and sisters and her friends. After completing high school, she earned a bachelor of fine arts degree from Pratt Institute in Brooklyn, NY. She married a fellow student and they moved to Washington, DC, while he completed his education as a physician. The family moved to Cincinnati and Staten Island, NY, for his internship and residency.

During those years, they had five children and Jean was a stay-at-home Mom. When the children had grown, she became an interi-

or designer and taught the home fashion forum classes for Montgomery Ward. She then ran a wholesale showroom in Bethesda and held various other jobs in interior design. Jean eventually went to work with Mastercraft Interiors, where she built a career of nearly 30 years doing interior design and selling furniture.

Dr. Hanson had a darkroom in his basement and took pictures of the children. At that time, Jean really left all the photographic chores to him. When he passed away, she started taking pictures of the children, initially with a Polaroid camera. She then bought a Yashica with an exposure meter that worked by lining up arrows. Jean said she enjoyed using it on a trip she took with her sister through California, New Mexico and Arizona.

"My next camera was an Olympus point and shoot that took wonderful photographs easily. When it eventually broke, she bought a Minolta that she didn't particularly like.

After she met Lester LaForce, he suggested that she join the North Bethesda Camera Club. "When I joined the camera club," Jean said, "I realized that my point and shoot pictures were really not very good."

Her next camera was a Canon Rebel and nearly simultaneously decided to hone her photographic skills. So far, she has completed courses in basic photography, studio photography and photo-journalism at Montgomery College. She also had a course in Photoshop, and enjoys its potential for enhancing creativity.

She increased her inventory of photographic gear when her son-in-law sold her a Canon Élan and several lenses "at an unbelievably low price." The len-

ses included a wide angle lens, a 75mm to 300mm image stabilizer lens and a 100mm macro lens. On Lester's advice, Jean also bought a tripod with a ball head. In addition, she has a flash and several filters.

"I don't really want to accumulate a lot of equipment," she said. "However, the Canon digital Rebel is enticing because I'm impressed what can be done with Photoshop." She added that she'll enroll for another Photoshop class soon.

Jean said, "I really love the club. I haven't done a lot of competition in the club lately. It's really hard to do the assignments, go to school and work full time."

She's greatly impressed by people who are doing cross media things with Photoshop and Illustrator, using photographs as part of the composition. "In some ways," Jean noted, "this is continuing my fine arts beginnings at Pratt Institute. That's what I hope to get out of it."

Text and Photo by Joe Razza



Changes/Additions:

Ruth Crozier
415 Russell Avenue
Apt. 812
Gaithersburg, MD 20877
301-987-6558

Bev and Gerry Gordon
gsgordondds@comcast.net

Roy Sewall and Tom Field
<http://www.photocentric.net>

Bill Geiger (continued from p.1)

have included Chesapeake Bay skipjacks, the Nevada Test Site and a piece on the late photographer, O. Winston Link. Geiger has worked on two books at the Washington National Cathedral. Most of his work these days is corporate portraiture.

Mr. Geiger sports a degree in English literature from the College of William & Mary and has three children who are tireless in their attempts to educate him properly. Mr. Geiger resides in Washington, DC.

You can visit his website: <http://billgeigerphoto.com>.

Jim Hawkins

A Note from the President

Often we take for granted the things most familiar to us. Thus, we tend to forget about the excellent relationship between our Club and our thrice-monthly meeting place, the Faith United Methodist Church. Those who have been NBCC members for a decade or more will recall that we moved our meeting location to the Church in 1994. (Previously, the Club met at a Presbyterian Church in Bethesda which offered members a grand total of three on-site parking spaces.) We have been treated well in that time and, unlike other outside users of the Church's facilities, we have been permitted a considerable amount of storage space for "gear" belonging to the Club, such as slide screens, projectors, stands and the like. We have also been allowed access to the Church's kitchen, to aid our refreshment needs, their digital projection and TV monitor equipment and their piano, and the Church has tolerated our sometimes tardy (beyond 10:30 pm) closing up. Our Club's Church liaison representative, Janet Myder Hammack, does a great job of keeping open the channels of communication between us, and in helping to resolve issues as and when they arise.

To facilitate good ongoing relations, the Club's Executive Board recently approved offering a gift to the Church of a new, pull-down slide screen to be installed at the front of the main meeting hall (called Fellowship Hall) which, coincidentally, is where our Club holds most of our meetings and thus the new screen would be available for our use as well. The Church has accepted our offer, so the new screen will be installed soon. This should assist with a more efficient set-up (and closing down) of Fellowship Hall on our meeting nights when slide or digital projection is required.

Field Trip (continued from p.1)

interesting. You will find the reenactors generally quite cooperative because they enjoy having their pictures taken and sharing their enthusiasm about history in general and the Revolutionary War in particular. Dress warmly because February weather in this area can be "airish."

Bring plenty of film and extra batteries. We will get together for lunch at some point. If you have any questions call me at 301-340-6352.

Joe Razza, Committee Chairman

Recently the Church has indicated that it is again considering (as it did in mid-2000) rental rates charged to outside organizations such as NBCC who utilize Church facilities. The Church, like other property owners who for years allowed outsiders to rent their facilities at relatively nominal rates – NBCC was charged only \$35 per meeting until Fall 2000 – has more recently joined the many institutions who pursue as many revenue sources as possible to offset their increasing costs. Potentially, the Church's review of this subject could lead to a proposal to increase the rental for using Fellowship Hall, though as yet they have indicated nothing specific in this regard. We'll inform the membership of any developments. Meanwhile, we'll continue to enjoy our Club's learning, sharing and social activities, thanks in significant part to a meeting site that well accommodates our needs.

Bob Peavy

Eliot Cohen Workshops

Eliot Cohen is planning two digital photo workshops on the island of Martha's Vineyard each designed for 8 - 12 participants. The first on May 17 – 21, 2004, is for beginning digital photographers with limited camera and Photoshop experience; and the second on May 24 – 28, 2004, for photographers who are familiar with camera operations and have a reasonable familiarity with Photoshop. The fee for either workshop is \$895. This does not include travel and accommodations which participants should arrange on their own. Editing will be done on participant's laptop computers and Eliot will have a larger screen (and projector) for demonstrations. For additional information on the workshop as well as links to accommodations and information about Martha's Vineyard visit the following web link:

<http://www.eliotcohen.com>

Digital Problem Solving

Digital photography provides opportunities, as this article will reveal, for systematic thinking as well as for coping with no obvious system when things go awry. Two personal cases in point – the compliant digital camera, and an epic battle against a printer that got left behind in the dustbin of technological advancement. First, the joy of using a smart camera.

Part 1. Thinking ahead with a smart camera

As a senior member of the Appalachian Mountain Club, I hike up to 50 miles per month, and I am experienced enough to be systematic about my hiking and wild flower photography. My day-pack is survival-oriented and its contents fall into five categories. Food and water (my rate is 8 miles per liter) come first. I also carry spare clothing, a first aid kit, a small GPS and a cell phone, and an easily carried Olympus 5050 with spare batteries, spare memory card and maybe an attachment lens. For details, just ask.

I also carry a small plastic sheet so I can compose a picture while kneeling. Unlike my departed hero, Fred Maroon, I take fewer than his 40 minutes to capture a flower. The macro capability of my camera allows a full frame close-up of a one inch subject, so no other auxiliary lens is really needed. The “film type” (ISO, color profile) can be dialed in, and the equivalent of 12 rolls of film weighs less than an ounce.

A key aspect of repetitive photography is the harnessing of camera functions to match shooting conditions. With film, that includes film type but with digital you pre-set the ISO, contrast, and saturation. Instead of using filters, you can pre-set the white balance for shade, sun, cloud conditions, etc. You can also pre-set for macro lens and small aperture for close-up work. My 5050 offers up to eight “my mode” pre-sets, where each can represent any combination of up to 32 different camera functions.

I hope it dawns on you that this complexity can lead to important simplifications. For example, when I have cloudy or shade conditions (my preference for wildflowers), I simply set my 5050 dial to my pre-set mode, a combination of the six functions named above, with the remainder left in their default settings.

To summarize, while a good digital camera may appear complicated at first, when you get down to using it, the logical differences between it and a film

camera are slight, with two exceptions. Great flexibility is packed into a digital camera, so you can leave all those film varieties and most of your lenses at home. And, any of your settings as a group can be called on with a single setting. To summarize, we are taking systematic advantage of a digital camera with programmable settings to simplify your shooting.

Part 2. The Printer from Hell

Some problems in the digital realm require a less obvious strategy when it comes to being systematic. One plan of attack is couched in the form of some early computer games that go something like this. The player will be P and the computer C. Messages are typed and shown on the screen.

- C. You are in a cave. Try to get out.
- P. Find door
- C. No door
- P. Find window
- C. Found window
- P. Open window
- C. Window does not open
- P. Break window
- C. Window is broken
- P. Climb out
- C. Impossible. There is a wall.
- . . . continues

The strategic elements here are (1) being unwilling to give up, and (2) accepting the premise that one or more answers, though invisible, can be found if you work through the maze. Please note that the computer voice gives answers but no clues; you have to rely on educated guesswork.

Here is a similar maze that arose in dealing with my printer. Early in 2003 my computer, C1, is replaced by a newer one, C2. Both are Macs; the latter has the new operating system (OS X). Immediately following the upgrade, my printer is no longer functional; it is an Epson 3000 (high quality, expensive, durable, 17 inch bed, 1999 vintage). First off, it needs a new ink cartridge, which is installed, but that turns out to be a harbinger of further problems. Besides the two Macs, I also have an eMachine (PC), which we'll call it C3. Here is the goal – to print images from the new computer. Are you ready? To put this all together, you think up all the possibly feasible ideas and then proceed. The odds for idea failure are high, so you are now approaching Exasperation City. Here is the step-by-step.

P. January 2003: Try to download printer driver – none available. I call the local Epson repair center. They report many similar complaints. Months later, I ask if there is *any* way to connect my computer to my Epson 3000. I was told no. So I try using the older OS and older driver in my new C2.

C2. A mistake - file corruption ensues

P. October, 2003: Printer driver now available. Requires USB or Firewire, connections that do not exist on my printer. (Remember, they said no.)

P. Try printing from older OS in my older Mac, C1

C1. Prints blotches (Expletives deleted at Editor's request)

P. Connect the 3000 to C3, a PC with adequate memory for printing though insufficient for processing.

C3. Prints images as letters and numbers

P. Get XP's printer driver wizard to install printer driver on C3.

C3. Images now print as images.

P. Connect C2 to C3 with ethernet cable.

C2 and C3. Refuse to talk to each other.

P. From an article by Mike Musgrove in the Washington Post (12/20/03): a cross platform etherlink is quite tricky. However, it might work if you purchase extra software. Then, luckily, a Google search turns up with *joelshoemaker.com*, and that provides an easy step-by-step approach.

C2 - C3 The ethernet link works the first time – PC and Mac now talk to each other!

Here is the set-up: C2–(etherlink)–C3–Printer. At this point: C2 processes the images, C3 runs the printer, and the etherlink transfers files with real but tolerable delay. This set-up is of course a kludge, but it provides a working answer to the problem.

I note the January 8, 2004 listserv from Tim Gray that says “. . . manufacturers are slow to update drivers for new operating systems, sometimes not providing new drivers at all.” And he suggests: before doing a system upgrade “. . . be sure everything will (hopefully) function properly . . . after the upgrade.” Sound advice. But the critical component, a direct connection between C2 and printer is still missing.

Can the C2-C3-printer kluge be improved? I wonder. I decide to seek some personal assistance beyond the Epson website to meet my needs.

Maybe I can throw money at the problem (without buying a new printer!). I telephone Epsonstore.com. and learn that adapter cards, which sell for \$200 will allow my C2 to connect to the printer via (1) ethernet or (2) firewire. In mulling this over I note this means a move from a freeware driver to a costly card, an overkill (and, I worry, might not work). I call Epson again, and Wayne in Toronto tells me about a \$40 adapter kit: a cable with both USB and parallel fittings that will connect my computer to the printer. Moreover, the kit includes the long-sought driver! And, yes, I am told, this will be compatible with my operating system, OS X (10.3). That could be the final answer, a direct C2 to printer connection.

The kit arrives, and guess what. There is another hurdle. The 3000 can print from the C2 but the critical controls are missing (to set resolution, paper type, color management, paper-ink profiles, etc.). I flounder around for awhile and call Epson tech service, normally a \$10 charge for tech service but the kit is under warranty, so the call is free. I learn that in making the computer select the printer I have to choose between “Stylus Color 3000” and “Stylus Color 3000.” I fail to see the difference between these identical options. (Remember, “. . . there is a wall?”) William in tech service tells me these call up different drivers; one calls the driver that came with the computer and does not allow for printer management, and the other calls the Epson driver that does allow it. But where is the color management control? William guides me to Photoshop's File > Print Preview where I find the needed controls. This works! The problem is now solved.

What lessons emerge? Complex questions can have simple answers? Tenacity, perseverance, patience can pay rich dividends? Know the limits of your own ability to solve a problem? Finding the right way to phrase the right question to the right resource seems to be the real issue. . . and challenge. I now am happy. I do not have to discard a perfectly good printer because of an unsolved problem. I experienced the thrill of asking enough questions to hack my way to getting the problem solved. And, if you knew the way to the answer in the first place, you could call this a trivial problem.

It wasn't a real wall outside that window after all.

Dave Freeman



2005-2006 Competition Assignments

Hi NBCC Members,

I trust you enjoyed the holidays. As we move forward in the New Year, Club members should be aware that a committee has been formed for the purpose of making recommendations to the Executive Board concerning future Competition Assignments -- not for next year (these are already published on page 9 of your blue Membership Booklet), but for the following Club year, 2005-06. Consistent with past practice, the Club will continue with a mix of "Open" and "Assigned Subject" competitions during the course of the year. So, the primary objective of the committee will be to consider potential assignment topics for 2005-06, select from among these topics and present their recommendations to the Board. If any member of NBCC has a relevant suggestion or comment that he/she wishes to place before the committee, I encourage you to contact one of the committee members in the near future. The committee members are Ross Emerson, Carol Lee, Joe Razza (chair), Bill Richards and Anita van Rooy. The committee will be reviewing a wide array of possibilities, so I'm sure they will be delighted to

have your suggestions -- the sooner the better, of course.

Thanks. *Bob Peavy*

Course Offered by Dave Freeman

Starting in late March, Dave Freeman is offering a short course on the basics of digital photography. Six evening sessions held weekly will cover control of image acquisition, image processing with Photoshop/Photoshop Elements, output to printer and projector - including PowerPoint, and basics of color management. For more information, please contact him: df29@umail.umd.edu or 301-762-7329.



Hats and Accessories Exhibit

There's nothing quaint about Washington photographer Michael Cunningham's images of African American women at the Anacostia Museum. Each of his images comes with a first-person commentary and several themes emerge. The show, *Crowns: Portraits of Black Women in Church Hats*, runs through February 29, 2004. The Museum is located at 1901 Fort Place, SE, 202-287-3306.

Tom Sullivan

Carl Root at Bradley Hills

The work of Carl Root will be exhibited in the Gallery of the Bradley Hills Presbyterian Church, 6601 Bradley Blvd, 2:00 - 4:00 p.m. weekdays, 301-365-2850; weekends by appointment, 301-530-3479. The exhibit will run from January 26 to February 28, 2004.

Barbara DeLouise

**PRESIDENTS'
DAY**

Exhibit at the Botanic Garden

Photographs of Andrea Baldeck can be found in the exhibit *Closely Observed: Photographs of the Natural World* in the West Gallery of the US Botanic Gardens, 100 Maryland Ave, SW, through March 27, 2004. Ms. Baldeck's black-and-white photographs of flowers, leaves, and vegetables show the plants in close-up, intimate detail, dramatically revealing many subtleties that could be overlooked in color portraits. For more information visit their web site at: <http://www.usbg.gov/>

The Beatles! Backstage and Behind the Scenes.

This exhibit at the National Museum of American History features more than 60 never-before-published black-and-white photographs of the "Fab Four" that chronicle their 1964 appearances on The Ed Sullivan Show in New York and Miami and the band's train journey from New York to Washington, D.C. Included are images by photographic portraitist Mike McCartney of rock-'n'-roll legends, his family in Liverpool, and self-portraits. Mike McCartney has performed with his brother Paul's group, Wings, and with Jimi Hendrix, Elton John, and Spencer Davis. Through July 5. Third floor west.

Note from the Editor:

Hey all you silent majority club members out there. *The Lens and Eye* is YOUR newsletter. I am always looking for ideas, suggestions for articles, recently taken photos, etc., from members, to include in the monthly issues and for the club's web site. It would be especially neat to hear from those other than the "usual suspects", i.e. those we don't hear much about. If you have ideas or photos to share please contact me, preferably by e-mail, so I won't forget, (sullyinmd@comcast.net) or phone (301-983-4383) to give me your gems.

Interesting Web Sites:

<http://www.cameratradersltd.com/html/subcat59.htm>

Good explanation of filters and what they do; Focuses on Hoya filters.

http://freespace.virgin.net/eddy.sethna/thoughts_on_judging.htm

Very interesting article on photography judging. Site provided by Carl Root.

<http://www.willcrockett.com/infocenter/sa009.html>

Have you ever taken a photo of a person wearing glasses and found "eyeglass glare", reflections of windows, lamps, etc.? This a tutorial for Photoshop on how to take this glare out.

<http://www.kenrockwell.com/tech.htm>

Lots of interesting articles. You can surely find something interesting and informative in this collection.

http://www.pcphotomag.com/content/2004/janfeb/sli_deshows_projecting.html

PCPhoto magazine has an interesting article on a hot topic these days: projecting slideshows

<http://freespace.virgin.net/eddy.sethna/colour.htm>

For a look at some real neat images and examples of the power of Photoshop try this site.

Last Chance To Sign Up For Courses

Classes at Montgomery County Adult Education and Montgomery College Workforce Development and Continuing Education begin soon so act fast if you want to take advantage of these opportunities. Information can be found on their web sites:

www.mcps.k12.md.us/adulted and

www.montgomerycollege.edu/wdce respectively.

Chinese New Year Celebration

There is still time to catch some of the Chinese New Year celebration activities at the Lake Forest Mall in Gaithersburg. Demonstrations and performances are scheduled for January 31 and February 1. For details and times check the web site at:

<http://www.ccacc-dc.org/>

Booklets for Sale

The stock of booklets prepared by the Northern Virginia Alliance of Camera Clubs has been replenished and is now available at the club sales desk every meeting. For the cost of \$1 per booklet, members can find helpful information on the following subjects:

- *Some Notes On Visual Design,*
- *Some Important Principles of Composition,*
- *Getting the Most from your Camera Club,*
- *Some Thoughts on Portraiture,*
- *How to Stop Making Good Prints and Start Making Great Prints,*
- *Photographing Wildflowers and Other Small Subjects,*
- *Black Light Photography,*
- *Night Photography,*
- *Multiple Exposure Photography,*
- *How to Improve Picture Sharpness,*
- *Tips for Better Photography,*
- *Breaking the Rules,*
- *Special Effects Photography,*
- *Composition and Visual Design,*
- *Selecting 35mm Camera Equipment,*
- *How to Judge Judging,*
- *Surviving Photographic Competitions,*
- *Black and White Infrared Photography,*
- *Photographing Insects, and*
- *Polaroid Transfer Process.*

Chuck Lee



Results of Competition for January 2004 – People at Work or Play

Prints

Judge: David Neff

Black and White, Novice – 5 entries

1 st	Will Grupenhoff	Play ball
2 nd	John Grupenhoff	Elmer's barn

Black and White, Advanced - 14 entries

1 st	Sue Oberthaler	Ship shape
2 nd	Sue Oberthaler	Six Feet
3 rd	Chuck Lee	Touching up the lady
HM	Chuck Lee	Sharpsburg
HM	Sue Oberthaler	Fresh catch

Color, Novice – 17 entries

1 st	Bill Richards	Liquid gold
2 nd	Barbara DeLouise	Bouncing Billy
3 rd	Bill Richards	Carderock climber #1
HM	Alex Guo	Parade
HM	Will Grupenhoff	Havana courtyard
HM	Jesse Oroshnik	This one is mine

Color, Advanced - 30 entries

1 st	Gordie Corbin	Farmer Pittman
2 nd	Gordie Corbin	F16
3 rd	Ross Pierce	San Diego skateboarder
HM	Anita Van Rooy	Sailboarding
HM	Laura Winslow	Girder guys
HM	Ross Pierce	Dewey Beach skimboarders
HM	Ross Pierce	Polynesian dancers
HM	Carol Lee	Marching to glory
HM	Carol Lee	A magic evening
HM	Carl Root	Train I ride

Altered – 12 entries

1 st	Beverly Gordon	Chicken delight
2 nd	Anita Van Rooy	Mower
3 rd	Tatiana Watson	Guitarist
HM	Tatiana Watson	Sleepwalk Batista

For Sale

Bronica 645 ETRS medium format camera, mint condition with one magazine back. Can be had with or without a metering prism. Contact: Erwin Siegel, Alexandria, Virginia at 703-960-6726. This camera provides large negatives for great prints. The price with a meter prism is \$1400 and the price without the meter prism is \$1000.

Also, I'm looking to get a Nikon FM 2 chrome body only (no lenses needed) and will consider a trade of one of my medium format cameras for it. Call for details.

Slides

Judge: Les Henig

Novice – 27 entries

1 st	Bill Richards	Shoemaker
2 nd	Bob Dargel	A day at the beach
3 rd	Will Grupenhoff	4 wheeler
HM	Barbara DeLouise	Kayaker
HM	Jean Hanson	Caribbean fest #1
HM	Les Trachtman	Making adobe bricks
HM	Marcia Loeb	Old and young
HM	Barbara Mazurkiewicz	Taking a break
HM	Barbara Mazurkiewicz	Politics at play

Advanced - 63 entries

1 st	Bob Peavy	Summer splash
2 nd	Jim Hammack	Evening stroll
3 rd	Lester LaForce	Jack's boat house #3
HM	Bob Peavy	Morning run
HM	Miranda Chin	Motion
HM	Tom Sullivan	Yellow galore
HM	Laura Winslow	Coming out
HM	Kent Mason	Check it out
HM	Carol Lee	Wistful
HM	Chuck Bress	Biker

Camera Equipment for Sale – Kent Mason

All equipment is Like New Minus or Excellent Plus condition; Exceptionally nice; Glass very clean.

Lenses for 35mm Pentax camera::

Tokina 80-200, f2.8; with shade, caps, case - \$350

Tokina 150-500 f5.6; shade, caps, case and three slip in filter case - \$495.

Pentax 100-300 SMC f4.5-5.6 FA - \$100.

Tokina 2x teleconverter; New in box with case and caps – \$50.

Pentax AF 280T Swivel Flash (GN92) – \$85.

Pro Flash, ARMATAR Model LR200 with Quantum Turbo Battery with charger and case - \$485.

Contact Kent Mason, 301-871-9066 if interested.



Cumulative Scores for 2003 - 2004

Black and White Prints

Novice

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

Advanced

- 59 Sue Oberthaler
- 44 Chuck Bress
- 25 Pat Bress
- 20 Lee Goodwin
- 16 Marianne Davis
- 15 Carl Root
- 14 Chuck Lee
- 8 Bob Peavy

Altered Prints

- 73 Gordie Corbin
- 35 Anita van Rooy
- 27 Jim Hawkins
- 16 Bev Gordon
- 14 Tatiana Watson
- 6 John Grupenhoff
- 6 Carol Lee

Color Prints

Novice

- 74 Bill Richards
- 48 Barbara DeLouise
- 26 John Grupenhoff
- 25 Tatiana Watson
- 20 Richard Huang
- 20 Will Grupenhoff
- 6 Len Friedman
- 6 Bob Dargel
- 6 Louise Roy
- 6 Ken Briefel
- 6 Alex Guo
- 6 Jesse Oroshnik

Advanced

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

Novice Slides

- 59 Bill Richards
- 49 Mike Cline
- 36 Barbara DeLouise
- 26 Les Trachtman
- 20 Will Grupenhoff
- 18 Jean Hanson
- 18 Shereen Kopp
- 15 Alex Guo
- 14 Sue Milestone
- 12 Barbara Mazurkiewicz
- 10 Louise Roy
- 9 Jin Gong
- 9 Bob Dargel
- 8 Larry Berlin
- 6 Karen Coates
- 6 John Grupenhoff
- 6 Marcia Loeb
- 6 Luis Bustillos



Advanced Slides

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The following is reprinted with permission from Tim Grey's Digital Darkroom Questions (DDQ) e-mail service. His web site is at: www.timgrey.com/ddq/

Tim Grey

Are the images produced by scanning slides better than images produced by scanning negatives? If so what do I have to do to improve the images from negatives?

Yes, the images scanned from slides are considerably better than those obtained by scanning negatives. There isn't a simple solution, short of considerable editing in Photoshop. There are a variety of differences between the two. Because negatives have greater latitude, there's a tendency to have a more "muddy" resulting image, although that is relatively easy to fix. The bigger issue seems to stem from the orange mask used on negatives. This can create all sorts of odd color problems. In general, I find that negatives look much more drab and "old" when compared to similar images captured on slide film.

It is a source of frustration to me, to the point that I simply don't like scanning negatives. When I do have to scan negatives, I know I'm going to have to spend a lot more time in Photoshop trying to get the color just right, often requiring that I target adjustments to specific areas of the image to deal with particular color issues.

Savings on Books Through Ross Pierce

Ross Pierce reports that he carries an inventory of new and some out-of-print photography books in mint condition and can obtain any *Twin Palms*, *te Neues Stern Portfolio* series, and several other publishers' photography books at a substantial discount. For example, he currently has an extra new copy of Joyce Tenneson's *Illuminations* that lists for \$45 available for \$25.00 plus tax. For a partial listing of titles currently in stock, visit Ross' website at www.parallaxphotoweb.com

Ross Pierce

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