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The Lens and Eye

North Bethesda Camera Club

Volume 39 Number 5

<http://nbccmd.tripod.com>

January, 2004

Calendar

January, 2004

- 6 PCR: 7:00 pm
- 7 Print night: 7:30 pm
Judge: David Neff.
Hospitality: Joe Razza, Carol Lee and Bill Richards.
- 10 Field Trip: Luray Caverns.
- 13 Slide Critique: 7:30 pm, Kent Mason's.
- 14 Slide night: 7:30 pm,
Judge: Les Henig.
Hospitality: Jean Hanson, Marcia Loeb and Lester LaForce.
Gallery: Mark Segal.
- 15 Visual Design: 7:30 pm, Kent Mason's.
- 19 Print Critique: 7:30 pm, Bresses.
- 21 Board Meeting: 7:30 pm, Kent Mason's.
- 28 Program Night: 7:30 pm
Charles Mann: Equine photography.
Hospitality: Cezary Raczko, Marcia Loeb and Howard Deutch.

February, 2004

- 3 PCR: 7:00
- 4 Print night: 7:30
- 11 Slide night: 7:30
- 15 Field trip: Re-enactment in Alexandria
- 16 Print Critique: 7:30, Bresses
- 17 Slide Critique: 7:30, Kent Mason's
- 18 Board meeting: 7:30, Hammack's
- 19 Visual Design: 7:30, Kent Mason's

Competition Assignment:

People at Work or Play

One or more persons (of any age) participating in any type of work or play. (Must have been taken on or after June 1, 2002).



David Neff to be Print Night Judge

Founded in 1998, David Neff Photography Inc., also known as Dave Takes Pictures, one man pretending to be a corporation, specializes in editorial and lifestyle photographs with a "playful, bold style." It all began back in the 60s, Dave was born and raised in a suburb of Philadelphia, educated at Rochester Institute of Technology in the 80s, and into the world of commercial photography beginning in the mid 90s.

He likes to look for offbeat uses of lighting, color and set design in a lot of his work. Occasionally he is asked to do more traditional photographic assignments, but the majority of clients and especially agencies want something distinctive that sets them apart. He guesses it all began with a strange sense of humor, mixed with a bit of childhood trauma, perhaps suppressed hyperactivity or a bit too much of a special education program gone awry. One day he learned how to harness the power, and it all made sense or perhaps he was just able to convince a few art directors that he knew what he was doing enough for them to trust him with their advertising budget. In the end, he gets to advertise a product usually something intangible anyway without having to show the product but rather an attitude. *(cont'd on p.3)*

Les Henig Will Be Our Slide Night Judge

Les Henig is a Certified Professional Photographer with 30 years of wide-ranging experience in the field. Originally trained as a photojournalist, he has worked for local newspapers, managed an industrial photo department for a major corporation and, as Les Henig Photography, has completed countless assignments for many Washington area businesses. A great people photographer, he has created heirloom quality portraits for hundreds of area individuals and families. He is sought after by engaged couples for the limited number of weddings he photographs each year.

Working with a wide range of corporate and individual clients, he continues to create award winning work with the client's needs always foremost in consideration. For most of the past 15 years, he has photographed the cover stories for *Builder/Architect Magazine*. His work has appeared in *Builder*, *Professional Builder*, *Luxury Homes*, *Home and Design*, *M.D. News* and other magazines. *(cont'd on p.3)*

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Member Profile

Bob Dargel



About a year ago, Bob Dargel joined the North Bethesda Camera Club because of a conversation he had with NBCC Treasurer Chuck Lee. Bob is an engineer working with a small company specializing in using digital video cameras to make precision measurements. He moved to Rockville from Connecticut about three years ago after retiring from General Dynamics.

Discussing NBCC, Bob said, "I've been greatly impressed with the club. Although I've associated with photographers, I had never belonged to photo clubs. I don't think I've ever been in a room where there is so much photographic talent as when I go to the NBCC meetings."

Although he's new to camera clubs, he's no newcomer to the world of photography. When he was eight or 10 years old, his parents gave him a baby brownie. His older brother was already taking and developing pictures with a Bantam 828 and later with a Speed Graphic. Their father built a darkroom in the basement of their home complete with a Federal enlarger. And like so many others, Bob became enchan-

ted watching the magic of prints appearing on paper in the developer.

After high school, he was in the Air National Guard and bought his first 35 mm camera while in basic training in Lackland Air Force Base in Texas. "I took a lot of pictures of anything and everything. I was like a kid in a candy store." Bob said. After returning from service, he worked as an electronics technician and set up a darkroom in the bathroom of his apartment and "got seriously into black and white printing."

While attending college in Wisconsin, he used the school's darkroom. One of his photographs appeared on the local newspaper's front page as a contest winner. "It was a great way to start off," he said.

In his professional life, Bob worked as an engineer for 28 years for the Connecticut-based Electric Boat Co. designing submarines. While working and raising a family, he ran a weekend wedding and sports photography business. He really liked outfit he used, a Mamiya Press 23 camera along with a Metz 402 flash. "All it is is a box with a rangefinder, a changeable back and a lens," said Bob. "I've probably done 100 weddings over the years. In fact, the Little League teams and players photography proved to be very lucrative, actually." He stopped those activities when he moved here.

"I found that I lost my eye for photography," Bob said. "I could take beautiful wedding pictures and photos of kids wearing their baseball, basketball or football uniforms, but I was losing the ability to see simple objects as elements of a good fine art photograph. After three years away from wedding photography, I'm

getting back into fine art photography."

Bob's current adventures in photography include getting back into digital photography. He owned an early digital camera, a Kodak DC120. He recently bought the Minolta 7HI because of an NBCC presentation about infrared photography. "I've played around with digital a lot," Bob said. "I enjoy it for at least three reasons: I didn't need to set up a darkroom immediately; the instant gratification of seeing results immediately and being able to reshoot a picture that didn't come out just right."

Bob said that he's processing the images now using Photoshop. He's looking for a replacement for his Epson 960 possibly with the new Canon i9000. Even as he discussed digital photography, he added, "In fact, going back to a film camera, I find that I don't have the confidence I once had."

In addition to the digital Minolta 7HI, he has a Canon T90. "I really like the camera even though it's very heavy," Bob said. "As you carry all the equipment around to shoot, it gets heavier and heavier. I'm going to keep it because I want to go back to slides. Of course, an advantage of the weight is stability."

Commenting on a trip to Yosemite, Bob noted, "I basically used one of two lenses: a 200 mm telephoto and a 35~80 zoom. That did pretty well. I did use a tripod because that's the first piece of equipment you need to get pictures. The time you take with a tripod makes the difference between a snapshot and a carefully composed photo."

Text and Photo by Joe Razza

Remember, if you're going to the Bress' print Critique, please call a few days ahead.

David Neff (continued from p.1)

His corporate clients include Goodyear, Quaker State, Muzak, Bank of America, First Union, Transamerica, Georgia Pacific and Springs industries, among others. In addition, he has had work appearing in *Financial Times*, *Red Herring*, *Institutional Investor*, *Forbes*, *Mediaweek* and *Sierra Magazine*.

David says "What does a photographer do for fun you ask? Do I take pictures? Well, occasionally I have been known to travel for fun and actually carry a camera too, but for the most part if I can avoid my social responsibility of documenting the world I could be found building furniture, rock climbing, hiking or wandering art galleries and wishing I could be an illustrator so I could go to work in the morning carrying a pencil instead of 1,100 lbs of equipment."

For more information, visit David's website at www.davepix.com

Andy Gordon



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/.

My question is a slight twist on previous DDQ inquiries about whether data loss occurs when JPEG files are opened and closed with or without alteration. When the photographer creates a digital photograph in portrait (vertical) format, the downloaded image is rotated 90 degrees. I use a Canon PowerShot S30 and obtain the images in JPEG format. If I open a JPEG file obtained in vertical format and rotate it 90 degrees to achieve proper orientation without any other alteration before saving it, is there data loss with this operation?

In general, yes, there is a loss of quality in a JPEG rotation when you re-save the image. The reason is that the values for the 16x16 grids that are typically used to describe pixel values have shifted, and in some cases (if the pixel count for height and width isn't evenly divisible by 16) the distribution of pixels within the grids will change. Some programs allow you to perform lossless JPEG rotation, but this is

Les Henig (continued from p.1)

A past president of the Maryland Professional Photographers Association, he has been awarded the Fellow of Photography degree both for his service to the organization and for continued excellence of prints entered in competition. Long active in professional associations, he served on the board of both the Southeastern Professional Photographers Association and the Professional Photographers Society of Greater Washington.

Barbara DeLouise



Anita van Rooy's backyard during the last snowstorm

really just a matter of changing the rotation flag in the JPEG file that instructs the software in what orientation to display the image.

While there is a loss of quality in a JPEG rotation (when you save the image in JPEG again), this isn't something I'd worry about too much. In general, it is best to save the rotation for after you have opened the image in Photoshop to begin optimizing it. That way, the loss of quality doesn't apply because at that point you'll be saving the image as a TIFF or PSD with layers, not a JPEG. However, I wouldn't worry too much about this loss of quality. If you're comfortable using JPEG capture rather than RAW capture in terms of image quality, you've probably been more than happy with the results you're getting with JPEG. The loss caused by rotation and re-saving is so minimal, you'd have an exceedingly difficult time trying to see any effect of this loss of information.

Happy New Year 

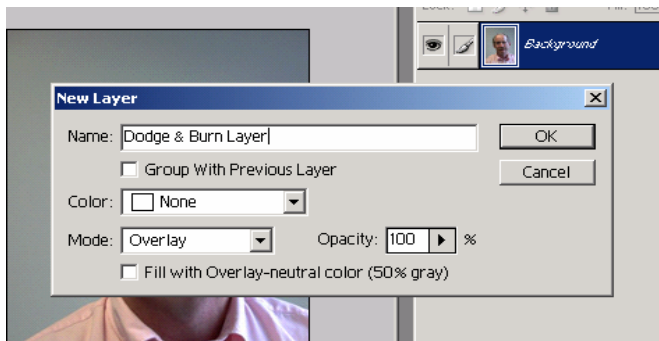
Dodging and Burning in the Digital Darkroom

In the chemical darkroom, “burning” is a technique that lets you darken an area of the print by giving it extra enlarger exposure, while “dodging” lightens an area of the image by blocking some of the light from the enlarger. The Photoshop Burn and Dodge tools are intended to provide the digital equivalents of these darkroom techniques. However, I’m going to urge you to avoid using these Photoshop tools. These tools directly change the pixel values of the image. If you dodge or burn too much or in the wrong area, it is very difficult to adjust or reverse what you have done.

Here is a technique that allows you to use a layer to easily darken or lighten areas of your image. It does not modify the pixels of your image (until you flatten the layers), and can be adjusted or even discarded if you not like the adjustments.

Open your image in Photoshop (Version 5, 6, 7, or CS). Make sure the Layers palette is showing. (On the menu bar, click Windows > Layers.)

Create a new layer (Layer > New > Layer). In the New Layer dialog box, set the mode to Overlay.



Select the brush tool. Then choose a brush with soft edges and a size to suit the area you will be adjusting. Set the opacity to a low value – about 15%.

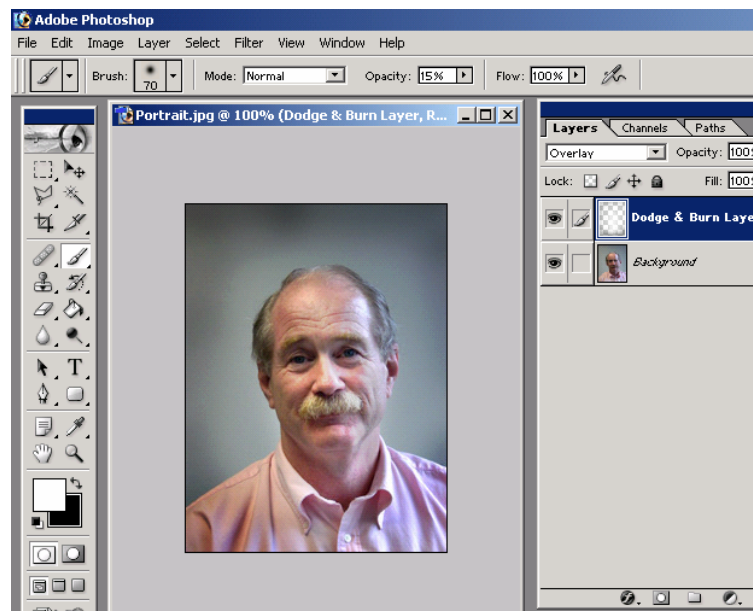
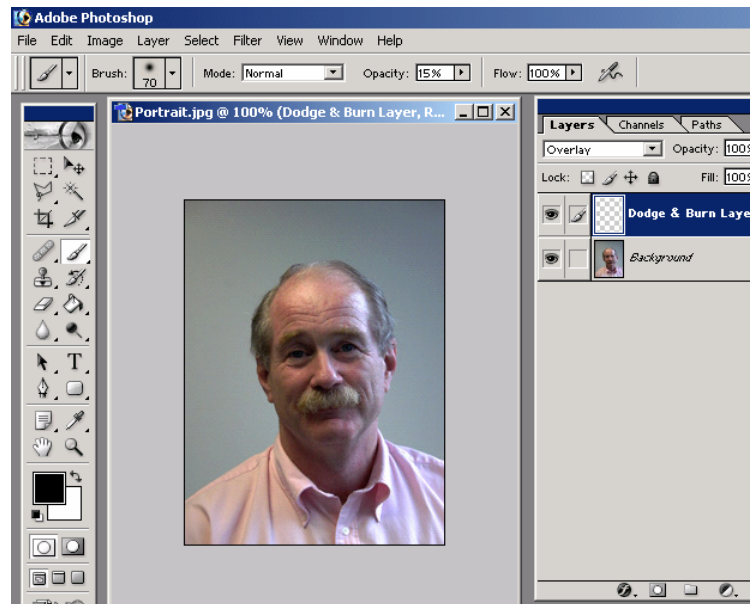
Paint on the image with black to darken (i.e., burn). Paint with white to lighten (i.e., dodge). Set the foreground and background colors to the default values of black and white by pressing the ‘D’ key. The foreground color of black will be used by the brush. Now paint with the brush and click to darken.

If you press the ‘X’ key, you switch the foreground and background colors. Now with white as the foreground color, paint the areas you want to dodge or lighten.

You can switch back and forth, dodging and burning using this same layer. If you make a mistake, you can paint with the opposite color or

select the eraser tool and remove the dark or light brush marks from the adjustment layer and the unadjusted image will show. You can also delete (drag to trash) the entire adjustment layer and all the burning and dodging adjustments will be removed.

Below are the before and after versions of a portrait where the edges were darkened and the face was lightened.



You can see what the adjustment layer looks like by clicking off the Eye icon to the left of the image.

Sue Oberthaler

Slide Essay Night - March 31

Every year in March, NBCC presents a "Slide Essay Night." This is an evening of entertainment for our members, their families and friends and other clubs around the area. Approximately 15 Club members present short vignettes which have been choreographed to music and programmed using the Club's dissolve unit and tape recorder.

These may be of any subject with music (and script if desired). Scheduled help will be available from Judy Switt and Gordie Corbin

This event is open to all members of the Club. Because there are so many people who would like to participate, the Board has voted to handle the entries as a "juried exhibit." This will allow some control over the quality, quantity and subject matter of the shows so that Slide Essay Night can be "the best that it can be." This is not a competition and no awards are given. However, overall composition and quality of images will have a definite effect on our selections. No essay may exceed 5 minutes in length, but may be shorter. There is one exception: A combined effort by two or more persons may be up to 8 minutes.

This is NOT "Travelogue Night". This is to be a "body of work". Imagine that you are presenting an exhibit of your best images of a favorite subject. If you have presented a slide essay in the past, this year's essay should be a **NEW** subject.

If you would like to participate, please bring 10-20 sample slides of your chosen subject in a protective sleeve to Judy Switt at any of the Club meetings on or before January 14. After that date, participants will be selected and evenings will be scheduled to program the essays. If you cannot meet this deadline, let us know of your intentions so we can make special arrangements to view your slides.

We have prepared some guidelines for putting a slide show together and some specific instructions for the NBCC Slide Essay night. For a copy of these guide-lines, please contact either Gordie Corbin via e-mail at: gordie.corbin@erols.com or Judy Switt by phone at 301-926-2477. We look forward to hearing from you.



Judy Switt setting up a presentation with Jim and Janet Myder Hammack

Program Night

In January Charles Mann will be coming to our club to talk about his specialty, photographing horses. Charles will also give us tips for how to "change with the market." His work is completely digital."

Charles Mann is a commercial, equine and stock photographer based in Adelphi, MD. His interest in photography began while taking photos for his high school yearbook and for local newspapers in Frederick, Maryland. Charlie worked as studio manager for stock photographer Jon Feingersh in Rockville for seven years doing everything from set building to shooting.

In 2000, he set out on his own and has traveled around the world photographing sports at the Olympics, World Equestrian Games and Pan-American Games. He has been selected as one of only three U.S. media to cover the equestrian events at the 2004 Olympics in Athens, Greece.

In addition to being published regularly in more than 30 magazines and Web sites around the world, his work has appeared in numerous books, calendars, greeting cards and posters. He also works with top advertising agencies, supplying photos to clients such as Purina, Rolex, Meril and Bayer.

Charlie's ultimate goal is to be supported by stock photography sales of his 5-year-old golden retriever, Buddy. For more info visit his web site:

www.cmphoto.com/cards.htm

Andy Gordon

At the National Building Museum

The exhibit, *Stories Of Home Photographs By Bill Bamberger* is at the National Building Museum through March 7, 2004. "The meanings of 'home' and homeownership are interwoven with our dreams for the future and of the past." For more information visit <http://www.nbm.org/home.html>:

Reader Feedback

We have received some feedback from readers on a few articles in the December Lens and Eye.

Hyperfocal Distance

Tom Sullivan's hyperfocal distance table in the December issue of *The Lens And Eye* has prompted me to make a few additional comments on the subject. First, the numbers in the table apply only to 35 mm cameras. If you shoot with a different format, you'll need a different set of numbers.

Secondly, Alfred Blaker, who has written extensively on the subject of depth of field (of which hyperfocal distance (H.D.) is a special case defining the condition for obtaining maximum depth of field from infinity forward) uses a circle-of-least-confusion diameter of 0.03 mm for 35 mm cameras. Using that number, the H.D. value for a 50 mm lens at f/11 would be 25 feet (not 30), and the range of image sharpness would extend from 12½ feet to infinity. Note that Tom's number in his text, i.e., 20, does not agree with that in his table, i.e., 30, but an editor is entitled to a goof once in a while just as long as it's in his own article.

The numbers in Tom's table were seemingly derived by using a different circle-of-confusion diameter. To put Tom's numbers more in line with Blaker's, multiply them by 0.84. A point not to be overlooked is that Tom's numbers, whatever the source, actually give you a bit of near depth of field sharpness insurance, and that may be the reason for them. Some writers even recommend that you close down a half or whole stop just to play it safe when foreground sharpness is critical.

H.D. tables are impressive, but not very practical for lenses beyond about 55 mm. Lenses typically do not give focusing distance information beyond about 30 feet, and most of the H.D. numbers for lenses are much larger than this. There are no practical ways (that I know of) for determining those distances inasmuch as commercial rangefinders* do not measure over the range most photographers are likely to be shooting.

As Tom indicated, 1/2 the H.D. value gives you the nearest point of acceptable image sharpness. Another useful relationship is that if you focus at infinity, the range of sharpness will extend from the H.D. value to infinity. Also, focusing between the H.D. distance and infinity will change your near depth of field limit from between 1/2 H.D. and H.D.

* There may be one exception, but I have not made any inquiries yet.

Hans Adler

Editor's Comment :

Hans has made some good points. The numbers do apply only to 35 mm cameras and additionally they do NOT apply to digital cameras. The calculation of hyperfocal distance in the digital world is very camera specific. Unfortunately I did make a boo boo in my example. It should have read: I did use a circle of confusion of 0.025 mm. for the chart. Although the HF distance will be slightly longer, the image sharpness will be higher with this value. I felt our club members would feel more comfortable with the increased sharpness.

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Thoughts on Digital Storage

Tom Field provides a few comments to the article on digital storage. "I suggest keeping two copies of all files. CDs are not perfect for a variety of reasons. Typically I have one copy of an image on the hard drive and one on backup DVD or CD. If I erase a "keeper" image from the hard drive, I put it onto more than one archival disc (e.g., two different CDs). And whenever I burn a CD or DVD, I do a full bit-for-bit compare to make sure the data all went onto the disc okay. But they can still be damaged later or exhibit read failures in a different CD/DVD drive -- hence the two copies. I think it's much easier to lose (destroy) an image stored on CD than to destroy a slide."

=====

Response to Full Moon Article

Cezary Raczek provides the following comments to the Full Moon Article: "For photography I find the day BEFORE full moon is generally optimal for moonrise at twilight. It looks mostly full anyway, and we really want the moon up in the sky a bit (so it's visible) at twilight so the moon details don't burn out, the sky is pretty blue, and the foreground might get a little light from the sky. On the night of the full moon, the sky is photographically black by the time the moon appears. Finally, most of us tend to ignore dawn twilight and moonset, but they might be easier to shoot -- at least you can see exactly where the moon is in order to get set up ahead of time. I suppose that the perfect time for photographing moonset at twilight would be the day after full moon.

Field Trip – Luray Caverns – Jan 10

Do you like caves? An opportunity for photographing a cavern's interior has been made for you. January 10 is the date. I've contacted Luray Caverns and they are going to let us in at 2 PM. They will provide a guide and let us use our cameras and tripods in the cave for several hours. If you are interested I would like to hear from you. Send an e-mail to mapmcd@aol.com.

We'll probably leave here around 10 AM and return after dinner. It takes about 2 or more hours to get there. In the winter the cave is very comfortable. Temperature is about 56 degrees.

Rule 2 for Similar Images Clarified

Most of us have observed similar images displayed during NBCC competitions, as either prints or slides, or both. Recently several members have inquired whether re-entry of the same or a similar image is prohibited by Rule 2 of the Club's competition rules. The guidelines contained in Rule 2 are as follows:

No image may be submitted more than three times. When an image has won an award in NBCC competition, it may never be resubmitted in any form in any category. A closely similar photograph of the same winning image may not be submitted in any category during the current competition year.

Rule 2 provides that when an image wins an award, not only may that image "never be resubmitted" in competition in any form, but also a "closely similar" image may not be submitted "in any category during the current competition year." Thus, a competitor is bound by NBCC's honor system to refrain from entering an image that is "closely similar" to an image which he or she entered previously and which won an award during the same Club year. (An "award" includes 1st, 2nd or 3rd place, or Honorable Mention.)

The Competition Image Review Committee endeavors to enforce this and other competition rules to the extent feasible, to ensure fairness among all competitors, but the ultimate responsibility for complying with the rules falls on each individual competitor. It should be noted that the "closely similar image" rule is inherently difficult to enforce for several reasons. First, many Club members attend the same workshops and field trips, or go shooting together. Thus, closely similar images may be displayed which are actually created by different photographers. Rule 2 does not apply to this situation.

Second, many great photographers emphasize the importance of returning to re-shoot a scene or

I would suggest using artificial light film. Ektachrome 64 or 160 is available. Time exposures are recommended. Perhaps one could combine the exposure with a flash to light up the foreground. Again cave photography is tricky. There is a lot of contrast created by differential lighting. Digital photography should also work but set the exposure for warmer lighting 4k or lower. There is an entrance fee \$17 also add \$2 or more as a tip for the guide. Additional information can be obtained from the web. Use Luray Caverns as the search word.

Hope to see you there.

Dan McDermott.

subject matter, over time, on multiple occasions. Presumably, follow-up images will have the potential to be more effective, and creative, than earlier ones – which is consistent with the Club's purpose of encouraging members to grow and improve in their craft. In the context of competition, however, Rule 2 provides a limitation – if an earlier photograph won an award, a "closely similar" image, even if it was shot in a follow-up effort, may not be submitted during the same year.

And, finally, it should be noted that the same image may be entered in competition up to three times, so long as it has not previously won an award. Thus, Club members may observe repeated displays of the same or similar images due to the fact that they have not received an award from the judge.

When Club members have questions or concerns about NBCC's competition rules, we encourage you to raise these with the Competition Image Review Committee members and/or the Print or Slide Competition Committee members.

Bob Peavy

Candid Corner

It looks like Judy Switt got caught in an explosion in a flypaper factory



Results of Competition for December 2003 – Open

Prints

Judge: Dennis Capolongo

Black and White, Novice – 4 entries

1st Ken Briefel Chicago Sidewalk

Black and White, Advanced - 12 entries

1st Sue Oberthaler Leaf abstract
2nd Pat Bress Museum walk
3rd Sue Oberthaler Fence
HM Chuck Bress Mel's shop

Color, Novice – 22 entries

1st Tatiana Watson Harpers Ferry
2nd Tatiana Watson Circles on the ground
3rd Will Grupenhoff Banana man - Trinidad
HM Bill Richards Stonehenge silhouette
HM Bill Richards Ardilistry Bay, Islay
HM Will Grupenhoff Havana homeless #2
HM Ken Briefel Swallow Falls

Color, Advanced - 28 entries

1st Gordie Corbin Palouse red barn #50
2nd Carol Lee Bryce in the morning
3rd Carl Root Trestles
HM Jim Hawkins Glory of spring
HM Anita Van Rooy Dewey rose
HM Cynthia Keith Fountain of the water of life
HM Marianne Davis Shadows
HM Carl Root Cracked lens
HM Pat Bress Green & gold columns

Altered – 12 entries

1st Gordie Corbin Roaring Fork cabin
2nd Gordie Corbin Red barn #25
3rd Jim Hawkins Kensington lily
HM Carol Lee Canyon spirit

Address, phone or e-mail Changes

Sue Milestone Pat and Chuck Bress
6408 Bonnie Brae Rd. 3709 Glen Eagle Drive
Eldersburg, MD, 21784 Silver Spring, MD, 20906
spmilla@adelphia.net 301-603-1964

Anita van Rooy Les Trachtman
avanrooy@comcast.net lestrachtman@yahoo.com

Velvia 100 Review

We've all heard of the introduction of Fuji's new Velvia 100 slide film. Folks are drooling at the possibility of having the wonderful Velvia features in a higher speed variety. For an in-depth review of this new product, check the following web site:
<http://www.nyip.com/tips/velvia2003.php>

Tom Sullivan

Slides

Judge: Don Becker

Novice – 45 entries

1st Louise Roy Christmas cactus
2nd Alex Guo Lily
3rd Bill Richards Dark sky at Loch Striven
HM Bill Richards Don't go in the water
HM Mike Cline Yosemite zen
HM Barbara DeLouise Phoenix
HM Shereen Kopp Snake head
HM Shereen Kopp Fantail
HM Alex Guo Butterfly
HM Louie Bustillos Seal

Advanced - 65 entries

1st Carl Root Glade Creek #6
2nd Joel Hoffman Leaf bubbles
3rd Lester LaForce Bay Bridge #2
HM Bob Peavy Evening glow
HM Ross Emerson Grand Canyon
HM Lester LaForce Blue bird #8
HM Tom Sullivan 50's tail light
HM Chuck Bress Tom's Brook
HM Miranda Chin Vintage car
HM Miranda Chin Dead Horse Point

Note from Jerry Raines

Jerry Raines, who is wintering over in the warm climes of Florida, sends us information on an article in the *Pittsburgh Post-Gazette*. about an exhibit by his late aunt, Esther Buble (1921-98). She was the first woman to win Popular Photography's annual photo contest (1954), and who had multiple *Life Magazine* covers to her credit, among many other achievements. Some of her photos are on permanent exhibit at the Library of Congress. For info:

[http://www.post-](http://www.post-gazette.com/ae/20031213thomas1213p3.asp)

[gazette.com/ae/20031213thomas1213p3.asp](http://www.post-gazette.com/ae/20031213thomas1213p3.asp)

Happy holidays & warm wishes from Florida, Jerry

Try The Comparometer™

If you're thinking of buying a digital camera, then you should visit the following web site and try out the *comparometer*™:

<http://www.imaging-resource.com/IMCOMP/COMP01.HTM>

This feature, developed by the Imaging Resource folks, allows you to select two cameras you are interested in and then it shows side by side images taken by these two cameras so you can compare their results. The site also has in-depth information on some digital cameras and many other neat features.

Tom Sullivan

Cumulative Scores for 2003 - 2004

Black and White Prints

Novice

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

Advanced

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

Altered Prints

- 73 Gordie Corbin
- 27 Jim Hawkins
- 26 Anita van Rooy
- 6 Carol Lee
- 6 Bev Gordon
- 6 John Grupenhoff

Color Prints

Novice

- 56 Bill Richards
- 39 Barbara DeLouise
- 26 John Grupenhoff
- 25 Tatiana Watson
- 20 Richard Huang
- 14 Will Grupenhoff
- 6 Bob Dargel
- 6 Ken Briefel
- 6 Len Friedman
- 6 Louise Roy

Advanced

- 54 Marianne Davis
- 50 Carl Root
- 27 Carol Lee
- 19 Gordie Corbin
- 18 Anita van Rooy
- 18 Cynthia Keith
- 16 Jim Hawkins
- 14 Joe Razza
- 12 Bob Peavy
- 6 Dan McDermot
- 6 Pat Bress
- 6 Roy Sewall
- 6 Les Trachtman

Novice Slides

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

Advanced Slides

- 34 Caroline Helou
- 33 Bob Peavy
- 26 Carol Lee
- 26 Carl Root
- 22 Miranda Chin
- 18 Pat Bress
- 14 Lester LaForce
- 14 Gordie Corbin
- 14 Chuck Bress
- 12 Ross Emerson
- 12 Tom Sullivan
- 9 Joel Hoffman
- 6 Anita van Rooy
- 6 Jim Hawkins
- 6 Janet Hammack
- 6 Jim Hammack
- 6 Susan Helzer
- 6 Judy Switt
- 6 Sigrid Vollerthun



Predictions for 2004

Thom Hogan is a photographer and writer who specializes in Nikon equipment. He publishes an annual report of predictions for the upcoming year. His latest is *What Will Happen in 2004* which can be found on his web site at:

<http://www.bythom.com/2004predictions.htm>

He has some interesting predictions and I think it's worth a peek. Happy reading. This should stimulate a lot of lunchtime discussions.

Tom Sullivan

Colleen Henderson Workshops

Colleen Henderson, a previous judge at our club, is launching a new series of digital workshops for photographers interested in learning Photoshop 7 and fine art digital printing techniques in her studio in Bethesda, MD. Class size will be small, limited to 6 students, to facilitate individualized instruction. For more information go to her web site at:

www.colleenhenderson.com. Click the link titled "Photoshop Classes".

Tom Sullivan

Epson One Day Event

The 2004 Epson "Print Academy" is a one-day event that will be filled with **all-new** presentations, how-to-tutorials, demonstrations and **brand-new** videotaped interviews with master photographers and printmakers including Bruce Dale, Bob Krist, Greg Gorman, Jay Maisel, Jack Reznicki and Mac Holbert from Nash Editions. It is scheduled to come to the Washington area on May 8 and 9, 2004. Further information can be obtained at:

http://www.epson.com/cgi-bin/Store/PrintAcademy/pa_landing.jsp

According to the web site the event sold out early wherever it went.

Bill Richards

Airport Screening

The latest information on the effects of airport screening devices on unexposed film can be found at the official Transportation Security Administration's web site at:

http://www.tsa.gov/public/interapp/editorial/editorial_1035.xml

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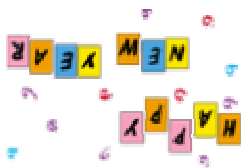
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