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The Lens and Eye

Volume 40 Number 2

<http://nbccmd.tripod.com>

North Bethesda Camera Club

October, 2004

Calendar

October, 2004

- 5 PCR: 7:00 pm.
- 6 Print night: 7:30 pm.
Judge: Ruth Harwood.
Hospitality: Jim and Virginia Render,
Joan Lawson and Susan Milestone.
- 13 Slide night: 7:30 pm.
Judge: Sherwin Kaplan.
Hospitality: Lester LaForce and
Tom Sullivan.
Gallery: Hans Adler.
- 18 Print Critique: Bresses: 7:30 pm.
- 20 Board Meeting: 7:30 pm.
- TBD Field Trip:
- 27 Program Night: 7:30 pm.
Guest: TBA.
Hospitality: Bob Dargel.

Please Note: No Craft of Photography nor Photo Project Critique classes this month

November, 2004

- 2 PCR: 7:00 pm.
- 3 Print night: 7:30 pm.
- 8 Photo Critique; 7:30 pm, Kent Mason's.
- 10 Board meeting: Oberthaler's: 7:30 pm.
- 11 Craft of Photography: 7:30 pm, Mason's.
- 17 Slide night: 7:30 pm.
- 18 Craft of Photography: 7:30 pm, Mason's.
- TBD Field trip.

Competition Assignment:

Hands

A hand or hands must be the subject of the photograph. Be creative. (Must have been taken on or after June 1, 2003.)

Rule Reminder: 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.

Ruth Harwood to be Print Night Judge

Ruth Schilling Harwood grew up in Minnesota and graduated from Vassar and the Rhode Island School of Design. She is currently, the assistant director at Montpelier Cultural Arts Center in Laurel, Maryland. For 25 years she taught photography, primarily at the university level (locally at Montgomery College in Rockville and Mount Vernon College in Washington, DC). She has also curated several exhibitions, was a board member of the Washington Center for Photography and conducted her own freelance design and photography business.

After studying art and printmaking as an undergraduate, she went from etchings to the black and white photographic print. Using light as the paintbrush, there has always been an emphasis on expanding the accepted boundaries of what a photographic print can be in her work. Whether experimenting with film or print, questioning how we select and use our visual environment has been an ongoing concern of her photographs. For the last ten years she has worked both digitally and with conventional silver processes.

Jim Hawkins

News Flash – For a Preview of the new Photoshop Elements 3.0 visit: <http://www.adobe.com/products/photoshopelwin/main.html>

Slide Night Judge will be Sherwin Kaplan

Sherwin Kaplan has been a member of the Northern Virginia Photographic society since 1986 and has served in various NVPS Board positions, including President in 1990-91. He uses Nikon 35 mm equipment, shoots color slides exclusively and specializes in nature, wildlife, macro, travel and landscape photography. His film of choice is Fuji Velvia, although he uses Fuji's Provia F 100 in high contrast situations. He has not yet entered the digital age. He uses a tripod for just about everything.

He has been NVPS' "Photographer of the Year" six times in the Advanced Slides competition category, won NVPS' "Slide of the Year" twice in that category and, when he competed in GWCCC competitions, won numerous awards, including First Place in Master or Advanced competitions in the Architectural, Pictorial and Nature categories. Three of his slides were included in the submission to *Nature's Best* International Photo Competition

(cont'd on p.3)

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Member Profile

Ken Briefel



"Let's meet at Brookside Gardens" suggested Ken Briefel, when we finally connected on the phone to schedule his member profile interview and photoshoot. By the time I arrived at 9 A.M. on a sunny Saturday morning. Ken had already been there more than two hours, shooting dragonflies and goldfinches in one of the gardens.

Ken now shoots exclusively digital. He has a new Canon ID Mark II camera with a 300 mm F/4 lens and two teleconverters, wonderful for capturing images of birds up to 50 feet away. He also has another favorite lens, a 180mm macro, useful for photographing dragonflies. He shoots everything in Raw, processes it in Photoshop CS, and prints with an Epson 2200, using archival inks. He mats the best images and often gives them as gifts to friends and clients.

Ken lived his early life in Virginia. One of his father's many occupations was that of professional photographer. Oddly enough. Ken was not attracted to photography during his high school and college years. He attended Ryder College (now Ryder University) in

New Jersey and acquired his first camera upon graduation. It was a Miranda SLR. He also purchased a "point and shoot" to document a cross country trip undertaken by himself and a friend.

Since then, he has tried black and white photography and the wet darkroom but doesn't like the time it takes to develop and print, and the imprecision of the medium. "You can spend several hours in the dark and not do as well as taking it to a pro," he says.

Before switching to digital. Ken shot Velvia 50 slide film and used two Canon bodies and several lenses. Favorite subjects were landscapes, nature, and his sons, Jason and Stephen's soccer games. Since he is self-employed (he and a business partner manage a medical and surgical supply company). Ken has the kind of flexible hours that allow him more time for his hobby. His wife, Ronette, although not herself a photographer, is tolerant of Ken's interests.

Ken thrives on group seminars and feels that he has learned a great deal both from the instructors and the participants. One of his earliest adventures was a "Popular Photography" magazine photo trek in West Virginia. Fifty participants shot film from 5 A.M. to 10 P.M. several days in a row, under the direction of Bruce Dale, Steve Brown, and Reed Hofrman. One of Ken's images from another excursion, Annapolis Phototrek 2001 was selected to appear in "Popular Photography" magazine. See page 32 of the August 2004 issue.

Another memorable experience for Ken was a weekend spent with Joe McDonald and his wife,

Mary, at their working farm in Pennsylvania. Here participants were guaranteed to "nail" exposure. Ken says that he did.

Ken has studied with Tony Sweet: Eastern Shore and Black Hills Regional Park excursions, and attended a workshop with Josh Taylor, shooting orchids at the National Botanical Gardens. A three day workshop at Point Reyes National Park in January 2001 with Eddy Salloway was memorable both for its lack of creature contorts (they bunked in the unheated Life Boat Station), and the presence of the "Macro Queens" - three women whose flower images Ken pronounced "exquisite."

Ken cites macro photography as one of his favorite solitary activities. "You sit, you look, and you see things. Then you start taking pictures. You see things other people miss. You entertain yourself with what you see."

When not sitting and quietly observing. Ken enjoys an active life, meeting with clients, traveling with his family, and coaching basketball and baseball. He has a great smile and was a willing subject for the portrait shoot.

Text and photo by Jean Hanson

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Fall Foliage; The Ozarks?

Have you ever considered the Ozark region for fall color? Some folks highly recommend it. The timing of the colors follow New England and the Shenandoah. Following is a link that may help you decide or consider on visiting the Ozark Region on your next Fall Foliage expedition.

<http://www.ozarkmntns.com/foliage/>

Slide Night Judge: Sherwin Kaplan (Cont'd)

which won First Place in the Camera Club category for NVPS in 2003. As a result, one of his images was published in the magazine and exhibited in the Smithsonian Institution. He has also judged and presented programs at numerous camera clubs and other forums in the Washington, DC area.

When not involved in photography, Sherwin is an attorney in the Washington office of Thelen Reid & Priest specializing in litigation, pension and health law matters.

Jim Hawkins

Photo Op

The Maryland Renaissance Festival is a recreation of a 16th century English village named Revel Grove, and is set on a beautiful 25-acre wooded site with 85 acres of free parking. The village consists of craft and food booths, five pubs, eight major stages, a Jousting Arena and lots of games.



Every day is a Festival Day in Revel Grove, in honor of a visit by Henry VIII and his Royal Court. As such, the village will have entertainment, crafts, food, and frivolity fit for a king!

The Maryland Renaissance Festival is located on Crownsville Road, in Anne Arundel County in Crownsville, MD, just outside of Annapolis. The festival runs on weekends through October 24, 2004, from 10:30 a.m. to 7:00 p.m. Tickets are \$17.00; Seniors over 62 are \$15.00.

Photographer Eddie Adams Dies

Pulitzer-winning photographer Eddie Adams died on Sunday, September 19, 2004, at the age of 71. He was a photojournalist whose half-century of arresting work was defined by a single frame -- a Pulitzer Prize-winning Associated Press photo of a communist guerrilla being executed with a pistol to his head in a Saigon street during the Vietnam War.

Henri Cartier-Bresson Has Died

Regarded as one of the greatest photographers of his time, Henri Cartier-Bresson was a shy Frenchman who elevated "snap shooting" to the level of a refined and disciplined art. His sharp-shooter's ability to catch "the decisive moment," his precise eye for design, his self-effacing methods of work, and his literate comments about the theory and practice of photography made him a legendary figure among contemporary photojournalists.

His work and his approach have exercised a profound and far-reaching influence. His pictures and picture essays have been published in most of the world's major magazines during three decades, and Cartier-Bresson prints have hung in the leading art museums of the United States and Europe (his monumental 'The Decisive Moment' show being the first photographic exhibit ever to be displayed in the halls of the Louvre). In the practical world of picture marketing, Cartier-Bresson left his imprint as well: he was one of the founders and a former president of Magnum, a cooperative picture agency of New York and Paris. For more information see the National Public Radio web site at:

<http://www.npr.org/features/feature.php?wfid=3816733>

Selected Quotes of Henri Cartier-Bresson

Above all, I craved to seize the whole essence, in the confines of one single photograph, of some situation that was in the process of unrolling itself before my eyes.

Photographers deal in things which are continually vanishing and when they have vanished there is no contrivance on earth which can make them come back again.

The creative act lasts but a brief moment, a lightning instant of give-and-take, just long enough for you to level the camera and to trap the fleeting prey in your little box.

To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event.

To take photographs means to recognize -- simultaneously and within a fraction of a second - both the fact itself and the rigorous organization of visually perceived forms that give it meaning. It is putting one's head, one's eye and one's heart on the same axis.

Exposure Latitude: Concepts and Misconceptions

"Exposure latitude" is an occasionally misunderstood concept that has sometimes been applied indiscriminately to film and digital exposure. The problem arises from the mistaken impression that "exposure latitude" is an inherent property of film (or digital sensors) that assures an acceptable image despite film underexposure or overexposure; in other words, that film has a built-in margin for exposure error. The following example is intended to correct the misinterpreted (inconsistent) use of the term. Some knowledge of the zone system will make it easier to understand the explanation.

With a short-scale (flat) scene, e.g., falling on zones 4, 5, and 6, film can tolerate a change in exposure in either direction and still show detail (separation of density values) in the negative. In this case, the film can be described as having some room (latitude) for exposure variation (on purpose or in error). As scene contrast (brightness range) increases, however, its tonal range occupies more of the exposure scale, e.g., zones 3, 4, 5, 6, and 7, and there is less (or even no) room for exposure deviation. With a normal range scene, important shadow areas fall on zone 3, middle gray on zone 5, and highlights on zone 7. With such a scene, one stop less exposure would cause a shift of the shadows to a zone 2 value resulting in a loss of shadow detail. In this case, the film has no latitude for underexposure. Similarly, one stop more exposure would shift density values from zone 7 to zone 8, with a concomitant loss of highlight detail. Consequently, there is no latitude for overexposure. It should be apparent from this that the exposure latitude of film is highly dependent on a scene's brightness (contrast) range.

All film, whether black and white or color, has a wide "exposure range" over which it is capable of producing measurable (with a densitometer) changes in density. With conventional black and white films this can be as much as 10 or 11 stops of exposure. The exact range for a given film can be determined by examining a film's characteristic (exposure/density) curve, which varies for different film/developer combinations. Not all of this density is useful, however, because much of it does not yield discernible image detail under normal printing conditions.

Other Aspects: When considering "exposure latitude", the question arises, latitude for what? The term has been used to denote the film's tolerance

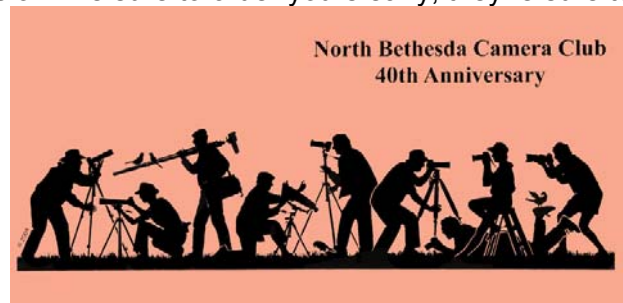
for underexposure and overexposure before shadow and highlight detail is lost (see above). The term "wide exposure latitude" has been used as an expression of the full extent of exposures yielding the maximum measurable density range that a given film is capable of producing. And "exposure latitude" has been used in reference to the range over which film (or a digital sensor) can be underexposed and overexposed and still produce an acceptable image. As applied to transparency film, the range usually is one stop of underexposure, and, perhaps, ½ stop of overexposure before colors become too dense or begin to take on a washed-out appearance. In the case of digital cameras, it has been claimed* that the image sensors have an exposure latitude of about 6 stops, which gives about 2½ to 3 stops leeway in each direction from the correct metered exposure (on a middle, 18%, gray value). This implies that if the metered exposure setting is, say, f8, you can expose anywhere from f2.8 to f22 and still get an acceptable image. Perhaps this is correct (I don't know since I don't use a digital camera), but in this case two thoughts come to mind: (1) why bother with metering, and (2) you would have to be very tolerant of (not care about) the quality of your images. Such a wide latitude in permissible exposures would, furthermore, negate the value of the histogram (found in many digital cameras) as a useful tool.

* I will gladly provide reference to the source of this information.

Hans Adler

40th Anniversary Mug Features Presidents

A special edition of the NBCC mug to commemorate our 40th anniversary will soon hit the streets. The logo will highlight silhouettes of the last nine *currently active* presidents of the club as shown below. Be sure to order yours early; they're sure to



be a big seller. It is hoped that they will be available for the October Meetings.

Remember this logo can be viewed in full living color on our web site: <http://nbccmd.tripod.com>.

Optimizing Windows XP for Digital Imaging

The following is reprinted from Tim Grey's column and is presented with the permission of Tim Grey. He has produced a free guide for optimizing Windows XP for digital imaging.

An understanding of what affects system performance and what factors can best improve that performance can be invaluable. In this document you'll learn about the fundamental issues that affect system performance for digital imaging on a computer running Windows XP. Even if you're a digital imaging expert with a strong knowledge of computers, you'll probably learn some helpful tips in this document. It covers the full range of hardware for a computer dedicated to digital imaging, as well as a discussion of key software issues for Windows XP and the software you'll be using to optimize your images. As a result, you'll be prepared to configure an optimal system that offers peak performance for digital imaging.

Digital imaging places significant demands on computer hardware and software, simply because the tasks performed need to process significant amounts of data. A typical 6-megapixel digital SLR camera produces images with pixel dimensions requiring 18 megabytes. If the photographer takes advantage of RAW capture capabilities, resulting in a 16-bit file, that size doubles to 36MB. Resizing the image for a 20"x30" print results in a file of around 150MB in 8-bit, or 300MB in 16-bit.

Joe Miller Workshop

Joe Miller is offering a Photography as Art workshop to all NBCC members. The workshop will be in two sessions, first a program session, then a presentation session, both held at Joe's Center for the Photographic Arts, Gainesville, VA (near Manassas). The program session will be held on Saturday, October 30, from 2:00 PM - 4:00 PM. The presentation session will be held on Saturday, December 4, from 2:00 PM - 5:00 PM. There is no charge for this particular workshop which is limited to 12 people.

The Program Session on October 30, will consist of a discussion of some characteristics of good visual art, an analysis of what one should consider as one looks through the viewfinder in making a photograph to be considered art, and Joe's critique of images in the permanent collection in the Center which he considers to be art -- and why. At the presentation session on December 4, the participants will present three images (either slides or prints) that they consider art -- and explain why. As always, every participant must make a presentation. The only reason not to make a presentation requires a death certificate.

For photographers who are either still shooting film or needing to digitize images from their existing library of film captures, the numbers can be even larger. A typical 35mm film scanned at 4000 dpi in 8-bit will result in a file of around 55MB, with a 16-bit scan producing about a 110MB file.

When these files are optimized with photo-editing software, values for millions of individual pixels must be recalculated. This requires not only storage space for all those pixel values, but computing power to actually crunch the numbers. When dealing with such a significant amount of data, small details affecting overall performance issues can have a significant impact on the time required to perform various tasks. These gains are especially notable for tasks that place a particularly high demand on the system. For example, complicated filters are processor and memory intensive, while file read and write operations call for improved data transfer performance.

Various tasks in a digital imaging workflow call upon different hardware and software components. By improving overall performance in as many areas as possible you'll ensure optimal overall performance for these demanding tasks.

To download a free copy of this document go to?

<http://www.microsoft.com/windowsxp/using/digitalphotography/expert/optimizedsystem.mspx>

If NBCC members are interested in participating in the Photography as Art workshop, please e-mail Joe at: furnfoto@aol.com. This will be a very challenging workshop as it does not emphasize the usual technical aspects of photography, but rather the feelings, emotions, wonder and mystery that art photography can evoke.

The September field trip that included a visit to Joe Miller's studio and a follow up photo shoot in the Rector-town, VA, area was a huge success. Twenty members of NBCC participated in the Miller Studio visit where we were treated to Joe's "critiques" of the images in his gallery. They represented works of many local photographers as well as many images from the renowned photographer, Freeman Patterson, a close friend of Joe's.



Adjustments to the 2004-5 Yellow Booklet

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Guidelines for Image Review: Photo Project Critique Group

Participants in the Photo Project Critique Group have a wide variety of goals and, thus different needs in terms of critique. Three critique options are provided.

1. Individual Image Critique Option:

Description: Each individual image is critiqued using the following process.

- a) What do you like about the image?
- b) How could it be improved?
- c) Is it strong enough to be included as a competition image, portfolio image, dependent on the makers project goal?

Number for Critique:

Up to six (6) slides or prints may be critiqued per session per participant should he or she choose the individual image critique option.

2. Series Critique Option:

Description: A series of images (more than one) are reviewed at one time and, depending on the total number of images in the series, one (1) to three (3) are selected as the strongest image. The reasons for selection of the strongest images are given. No critique is provided for the image not selected.

Number for Review: Up to eighteen (18) slides or up to twelve (12) prints may be reviewed per session per participant. No more than six series may be submitted. For example:

- a) 6 series of 2 images each (total 12).
- b) 6 series of 3 images each (total 18).
- c) 4 series of (a) 10 images (b) 5 images and (c) 3 images for a total of 18.

For prints the maximum number of images in any one series is limited to 6 simply because our space to handle them is limited.

3. Body of Work Critique:

Description: Participants clearly and succinctly state their goal. The body of work is then presented twice without interruption or discussion. Ten minutes maximum is allowed for this step. After completing the presentation group members are given 3 minutes of silence to organize their reaction/assessment of the presentation and prioritize their suggestions. Then, each participant presents one assessment/suggestion on a round robin basis until everyone's critique has been expressed or 15 minutes has elapsed whichever comes first.

Scheduling: Participants will be provided the opportunity for Body of Work Critiques at the end of each session, time permitting. These need to be scheduled in advance. One or two Photo Project Critique meetings will be scheduled during the month of May solely to accomplish Body of Work Critiques.

Modification of these Guidelines:

The above guidelines will be modified in subsequent group critique sessions based on our experience with them and what seems to work most effectively for us.

Exhibit of the Works of Roger Fenton

The works of Roger Fenton, one of the most important photographers of the nineteenth century, will be presented in an exhibit at the National Gallery of Art from October 17, 2004 to January 2, 2005. *All the Mighty World* contains a full range of Fenton's achievements from the first works that brought him to the attention of Queen Victoria and Prince Albert, to his photographs of the Crimean War, and finally to his studies of English cathedrals, country houses and landscapes.

Aviation Photography Competition

The Freedom Museum at Manassas Regional Airport, VA, is holding it's First Annual Aviation Photography Competition on October 15th and 16th, 2004. Sponsored by the Manassas Warrenton Camera Club, the competition is open to the public and all entries must have an Aviation theme. For details and additional information visit the web site at:

<http://www.mwcc-photo.org/news.htm>

Reminder: Check out the Lens and Eye on our web site. <http://nbccmd.tripod.com>. Everything's nicer in color!



exhibitions



Native American Photographers Exhibit

Three Native American photographers exhibit their photographs at the Kathleen Ewing Gallery. Zig Jackson contributes shots of Native American war vets at sites such as San Francisco's City Hall. Victor Masayesva portfolio includes a wild-eyed, money munching kachina montage personifying the Indian casino. Hulleuh Tsinhnahjinnie's contribution includes a digitally manipulated meeting of astronaut and child. The show runs through October 9, 2004. The gallery is located at 1609 Connecticut Ave. NW, Washington, DC, 202-328-0955 and is open Wednesday to Saturday, noon to 5 pm. For more information check the web site at: http://www.kathleeningallery.com/exhibition_schedule.html

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Also at the Kathleen Ewing Gallery

Black and white pinhole photographs of urban parks by Bruce McKaig will be on view October 22 - November 27, 2004: An opening will be held on Friday, October 22.

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Coming Very Soon - Arctic Wildlife Talk

Norbert Rosing is a unique writer-photographer who has drawn acclaim for his inspiring and intimate images of Arctic wildlife. You can enjoy a presentation by him on September 29th, 7:30 pm, at Grosvenor Auditorium, 1600 M Street, NW, Washington, DC, 202-857-7700.

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Faces of Africa Lecture and Exhibition

Carol Beckwith and Angela Fisher have spent three decades following a dream to record the ancient cultures of the 53 countries of Africa. This quest has taken them to some of the most remote parts of the continent, where they have gained access to sacred ceremonies and traditions little known to the outside world. They will discuss their book, *Faces of Africa*, on October 6 and 7, 2004, 7:30pm, at National Geographic's Grosvenor Auditorium, 1600 M Street, NW, Washington, DC, 202-857-7700. On both days the companion exhibit will be available for viewing. Check their web site for details: <http://www.nationalgeographic.com/lectures/2004fall/masters.html>.

Special Single Photography Event

This fall National Geographic will publish a sequel to last year's *New York Times* bestseller *Through the Lens: National Geographic Greatest Photographs*. This new publication and companion exhibition at the National Museum of Natural History, *In Focus: National Geographic Greatest Portraits*, showcases the people of the world in a powerful retrospective of portrait photography spanning more than ten decades of images by more than 150 photographers. On Thursday, November 4th, 2004, 7:30 pm, book editor Leah Bendavid-Val joins celebrated photographers Sam Abell, Robb Kendrick, and David Alan Harvey for an evocative, insightful look at every aspect of the portraitist's art and craft. The session will be in Grosvenor Auditorium, 1600 M Street, NW, Washington, DC, 202-857-7700. Tickets range from \$13 to \$20. Check the web site for details: <http://www.nationalgeographic.com/lectures/2004fall/masters.html>

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Workshop at Botanical Garden

Josh Taylor, photographer and instructor, will hold a workshop, *Understanding Your Camera: Photographing Flowers* at the National Botanical Garden on four Saturdays, October 30 and November 6, 13 and 20. Learn how to use your camera while photographing flowers at the USBG. This workshop is designed for the novice photographer with a 35mm film or digital camera. Emphasis is on the use of camera functions, such as when and how to use exposure modes (P, AV, TV), auto focus, flash and basic camera handling. This workshop will emphasize proper techniques for creating images using compositional elements and basic photographic equipment. Sessions will include an illustrated slide-lecture, time in the Garden Court to take pictures and a formal critique of participants' photographs. Check their web site for details: <http://www.usbg.gov/education/events/index.cfm>.

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Digital Glossary

For a glossary of some common terms in the digital photography world try this web site: <http://www.dpreview.com/learn/?/glossary/>

Results of Competition for September 2004 – Open

Prints

Judge: Caroline Sheen

Black and White, Novice – 3 entries

1st Barbara Mazurkiewicz Let's have a seat

Black and White, Advanced - 22 entries

1st Jim Oberthaler Window view, Antigua
 2nd Lee Goodwin Closed on "D" Street
 3rd Jim Oberthaler Please be seated
 HM Sue Oberthaler Sugar factory
 HM Sue Oberthaler Faded splendor
 HM Will Grupenhoff Cuban bus # 3
 HM Pat Bress Old bridge

Color, Novice – 15 entries

1st Bob Dargel Old tulip
 2nd Ken Briefel Peacock closeup
 3rd Alan Simmons Zebrinsky Point
 HM Alan Simmons Wagon wheels/Lupinas
 HM Stu Mathison Bison chief

Color, Advanced - 47 entries

1st Carl Root Cable "Midget" 35
 2nd Marianne Davis Crossroad
 3rd Sue Oberthaler Roadside visit
 HM Dan McDermott Amber
 HM Gordie Corbin Reflection design
 HM Marianne Davis Oblique building
 HM Carl Root Burnt orange
 HM Barbara DeLouise Spring wheat emerging
 HM Susan Milestone Mystic Cove
 HM Susan Milestone Blue poppy

Altered – 20 entries

1st Alex Guo Kiss
 2nd Bev Gordon Upstairs chair
 3rd Dan McDermott The trees
 HM Carl Root Sunburst
 HM Bev Gordon 3 keys
 HM Gordie Corbin Barbara's daylily
 HM Jim Hawkins Birches

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Think About It.

Never pass a shot and think "I'll get that later". It won't be there later. It NEVER is. The light changes, or the sun moves a degree, and it's gone for reasons you will never know. When you see it, shoot it.

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Epson 1270 for sale

Bob Peavy has a used (about 4 years) Epson 1270 printer for sale. It is in good condition and he will sell it on a first-come basis for a mere \$100. Call Bob at 301-986-8778, or e-mail him at: bobpeavy@comcast.com.

Slides

Judge: Henrik deGyor

Novice – 30 entries

1st Ken Briefel Orchid
 2nd Jack Mazurkiewicz Navajo country
 3rd Barbara Mazurkiewicz Cottonwood in grey
 HM Ira Adler Dingmans' Falls
 HM Mike Cline Redfish Lake
 HM Mike Cline Redfish boats
 HM Mike Cline Idaho stoncrop
 HM Ann Jorgensen Lily pad and frog
 HM Jack Mazurkiewicz Towards the light
 HM Jack Mazurkiewicz Stormy water

Advanced - 63 entries

1st Chuck Bress Cabin – Jackson
 2nd Lester LaForce Chincoteague #3
 3rd Susan Milestone Big Lake
 HM Kent Mason Young sandhill crane
 HM Jim Hawkins Calla
 HM Pat Bress White barn
 HM Chuck Bress Schwabacker Landing
 HM Evelyn Jacobs Red explosion
 HM Lester LaForce Blue bird #4
 HM Lester LaForce Worthington valley #3

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Weekend Photography Field Workshops

The Washington School of Photography will hold three special Weekend Photography Field Workshops.

Fall Colors in the West Virginia Highlands

October 11-13, 2003

Magic of the Eastern Shore

November 7-9, 2003

Spectacular Shenandoah

June, 2004 (dates to be announced)

Led by professional photographers, each workshop includes a pre-tour orientation packet, indoor instruction to help you get the most from your trip, and plenty of time in the field at pre-scouted locations with on-site advice, demonstrations and tips. Beginners through working pro's are welcome. Transportation to and from the Washington area and snacks in the field are provided; participants are responsible for their own lodging and meals (blocks of rooms have been reserved). Workshops are limited to 10 participants for plenty of individual instruction! Check their web site at:

<http://www.wsp-photo.com/workshoptours.htm>

Cumulative Scores for 2004-2005; Thru September, 2004

Black and White Prints

Novice

10 Barbara Mazurkiewicz

Advanced

18 Jim Oberthaler
12 Sue Oberthaler
9 Lee Goodwin
6 Will Grupenhoff
6 Pat Bress

Altered Prints

15 Bev Gordon
10 Alex Guo
8 Dan McDermott
6 Carl Root
6 Gordie Corbin
6 Jim Hawkins

Color Prints

Novice

14 Alan Simmons
10 Dargel
9 Ken Briefel
6 Stu Mathison

Advanced

16 Carl Root
15 Marianne Davis
12 Susan Milestone
8 Sue Oberthaler
6 Dan McDermott
6 Gordie Corbin
6 Barbara DeLouise

Novice Slides

21 Jack Mazurkiewicz
18 Mike Cline
10 Ken Briefel
8 Barbara Mazurkiewicz
6 Ira Adler
6 Ann Jorgensen



Advanced Slides

21 Lester LaForce
16 Chuck Bress
8 Susan Milestone
6 Kent Mason
6 Jim Hawkins
6 Pat Bress
6 Evelyn Jacob



I am a Photographer

Words mean something. I believe that "Photographer" is an honorable word. More than half a century ago I was drafted into the Army and assigned to Heidelberg, Germany. There I purchased my first 35 mm camera at the base PX. In order to record my experiences in that part of the world previously unknown to me, I used Kodachrome slide film, then the standard for color film.

What I liked then (and now) about being a photographer was what appeared through the lens appeared on the slide, or, if I chose to have a print made from the slide, then what appeared through the lens appeared as a print. I felt I was always being tested as a photographer. Often I failed.

If I was careless as a photographer and didn't notice unsightly objects that somehow intruded into my picture space, my image reminded me of my neglect. If I was impatient and wouldn't wait for clouds to appear, then my image reported a bald sky. I was content then (and now) to let my abilities as an image maker depend on my skill, or lack thereof, as a photographer.

Now the photographer is a vanishing species. With the rapid explosion of technology, image making is no longer the domain of the photographer, but has become the domain of the user of electronic devices and software programs. The final image is the result of a bit of cloning here, some layering there, importing this or that, all often far removed from what the lens saw, if indeed a camera lens ever saw any of the image.

This is not to say that the final result may not be visually excellent. Wonderful images can be produced by the gifted and talented sitting at a computer. But they are not photographers. They are synthesizers. The result is not photography. The result is imagery. Words do, indeed, mean something. Photographers are dead. Long live photographers.

Joe Miller

Note from Jim Hawkins

Steve Gottlieb, extraordinary photographer and friend, has established a location in Chesapeake City, MD, where he will be giving workshops for seniors and singles. A schedule and other details can be found on his web site at: www.horizoncreativeescapes.com. Some of his own splendid work is on display as well.

Candid Corner

Ever wonder how Dan McDermott gets his fabulous deer photos?



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