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The Lens and Eye

Volume 40 Number 3

<http://nbccmd.tripod.com>

November, 2004

North Bethesda Camera Club

Calendar

November, 2004

- 2 PCR: 7:00 pm.
- 3 Print night: 7:30 pm.
Judge: Josh Taylor.
Hospitality: Nancy Garwood and
Stu Mathison.
- 8 Photo Project Critique; Kent Mason's.
- 10 Board Meeting. **(Date Change)**: 7:30 pm
Oberthaler's.
- 11 Craft of Photography: 7:30 pm, Mason's.
- 15 Bresses Print Critique: 7:30 pm.
- 17 Slide night: 7:30 pm. **(Date Change)**
Judge: Dennis Capolongo.
Hospitality: Mark Segal and Bob Peavy.
Gallery: Hans Adler.
- 18 Craft of Photography: 7:30 pm, Mason's.
- 20 Field Trip: Bombay Hook, DE.

November Notes: No Program Night this month. Also, there will be two Craft of Photography classes this month.

December, 2004

- 1 Print night: 7:30 pm.
- 7 PCR: 7:00 pm.
- 8 Slide night: 7:30 pm.
- 13 Photo Critique; 7:30 pm, Kent Mason's.
- 15 Board Meeting: DeLouise's: 7:30 pm.
- 16 Craft of Photography: 7:30 pm, Mason's.
- 20 Print Critique: Bresses
- TBD Field trip.

Note: No Program Night in December.

Competition Assignment:

Unusual Point of View

An image which depicts the subject in a "different way", perhaps from an uncommon angle or perspective, or by creative framing or photographic technique. (Must have been taken on or after June 1, 2003.)

Reminder

**Daylight Savings time starts
October 31!**

Josh Taylor to be Print Night Judge

Josh's photography background includes over 30 years experience in newspaper and magazine photography, teaching, and leading workshops. He's been involved with the Smithsonian Studio Arts Faculty, Corcoran School of Art and Design, Penn Camera retail sales, Arlington Public Schools and the *Northern Virginia Sun* Newspaper (photographer). He led workshops at the National Arboretum, Botanic Gardens, Green Spring Park Gardens, and the National Horticultural Society Garden School. He has lectured at the Capital Hill Garden Club and Cheverly Garden Club.

He has received awards from the following: VEMA Photo Expo, the National Zoo Photography Contest, Northern Virginia Photographic Society (Photographer of the Year, 1992), Waterford Foundation Photography Competition and the Stephenson Printing Calendar Competition.

His accomplishments include being a Fujifilm Talent Team Member and President of Northern Virginia Photographic Society (1994). and Coordinator of Virginia Educational Media Association's Photo Expos (1992-94). He is also the writer of *Photo-Notes* column in the Mediagram (VEMA Newsletter).

(cont'd on p.3)

Slide Night Judge will be Dennis Capolongo

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

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

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

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Member Profile

Tatiana Watson



Tatiana has been an artist for as long as she can remember; only her medium of expression has changed. She has sketched and painted, studied architecture, made her living as a fashion designer, and is currently employed in graphics and publication production. It is through her photography, however, she feels that she best expresses her inner self.

She was born in Khabarovsk, located in the far east of Russia. Since both her parents held jobs, she was primarily raised by her grandmother. This resourceful lady made most of Tatiana's clothes, taught her to sew and cook, and encouraged her granddaughter's artistic talents.

For her thirteenth birthday, her grandmother gifted her with a Smena camera (see below). This was a famous, cheap, Russian



camera, costing, at the time, only 15 rubles. It was totally manual,

had a plastic body and one fixed lens. With this crude device, Tatiana took pictures for many years.

An event photographer, who happened to be visiting her high school, gave her some rudimentary instruction on how to develop film. She had no thermometer and had to judge the water temperature by "feel". Needless to say, she ruined about 70% of her photos. After some practice, she was able to create acceptable images.

Tatiana married quite young and moved with her husband, to Kiev. Here she worked with a government agency as an architect, bidding on contracts. A daughter, Kseneya, was born during this time. Soon after, Tatiana and her husband broke up, and she became a single Mom, and sole support of herself and her daughter. To make ends meet (her government job paid very little) she worked as a "private clothes stylist" on the weekends, designing and sewing fashions for an ever growing clientele. Her living space and her workroom shared the same small apartment. In the 1990's, when inflation was at its peak in Russia, it became very difficult to keep the business going and to make enough money to survive.

Hoping to improve her situation, Tatiana moved to Moscow in 1993, and then to the USA in 1994. She has been a resident of Maryland ever since.

Even though she still fondly recalls the landscapes of the Ukraine, Tatiana thinks America is very beautiful. With her American husband, she took a dozen or so trips across the U.S. between 1994 and 1998. She used a point-and-shoot Olympus camera to record her impressions. (The Smena got stolen.) She en-

joys photographing scenery, but is more attracted to urban areas for their graphic qualities and because "there is always something interesting to see in what you might normally overlook."

She shoots with an Olympus C50-50, crops and edits in Photoshop CS and prints on an Epson 2200 printer. She emphasizes line, composition and color in her work and feels that "everyday life can be beautiful." She is firmly committed to digital photography and hopes to purchase a Canon 20D soon.

Tatiana is a firm believer in human freedom. She is against violence and is particularly emotional about Nationalist movements that promote the destruction of a race, sect, or ethnic group. She has taken her camera to several protest marches and captured some powerful images. She likes best to work without a tripod so as to shoot spontaneously whatever catches her eye. Later she crops the results and makes some adjustments in Photoshop.

Tatiana is very grateful to Barbara Root, (Carl's wife), one of her co-workers, for suggesting that she visit the NBCC. She was impressed by the professionalism and the creativity of the members when she came as a guest. She decided to join and to learn, without any thought of winning in the competitions. She had started her creative photography only a year ago and was truly surprised to be the second place winner in the 2003 novice color print category. This year she has moved into the advanced category "to test myself", and is doing very well. She completed Kent Mason's "Visual Design" class and is continuing with the "Craft of Photography" and "Print Critique." Her plans for the future include

composing a website of her favorite photos. Her ideal job would combine photography and graphic design, perhaps supplying the images for and directing the output of her own company.

Footnote: Tatiana wished to supply her own portrait which, I believe she set up and her husband shot. I think she looks very glamorous in those sunglasses, sort of like a young Jeanne Moreau.

Text and photo by Jean Hanson



November Field Trip: Snow Geese at Bombay Hook National Wildlife Refuge

On the weekend of November 20th/21st we will go to the Bombay Hook National Wildlife Refuge on the Delaware shore to witness and photograph the spectacle of snow geese migration.

While any time of the year is a good time to visit the refuge, the arrival of Snow Geese in October makes the winter months perhaps the most interesting season for photographers. The sight and sound of thousands of snow geese blasting off in warm late afternoon or early morning light is an unforgettable experience. November is also the peak of waterfowl migration which should ensure a plethora of subjects for telephoto equipped photographers.

Bombay Hook National Wildlife Refuge is located in Kent County, Delaware, a little over 2 hours by car from Bethesda. It is open daily from sunrise to sunset. The Visitor Center and Refuge Store is open from 9 am to 5 pm on weekends during the winter months. A fee is charged of \$4.00 per car per day to tour the refuge.

The format of this trip is open but I would recommend spending at least one afternoon and one morning driving the wildlife loop. The writer plans to arrive on Friday night and depending on conditions stay until sometime on Sunday. There is a large number of places to stay on Route 13 north of Dover. I found the best rate at the Red Roof Inn Motel at 652 N Dupont Hwy, Dover, (302) 730 8009 at \$53.99 per night available through www.redroof.com or any of the large travel sites like www.orbitz.com.

We will meet at 6pm on Saturday in the lobby of the Red Roof Inn Motel before heading out to town for

Dennis Capolongo (Cont'd)

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

Les Trachtman

Josh Taylor (Cont'd)

His shows and exhibitions include the Corcoran School of Art and Design, Arlington Courthouse, Arlington Public Library, Fuller

and d'Albert Gallery, Holiday Inn (Ballston) and the Northern Virginia Photographic Society Gallery Exhibitions.

Josh's education includes a B.S. from Virginia State University, an M. Ed. from University of Virginia and postgraduate studies at the University of Maryland

He is a member of the North America Nature Photography Association and the Northern Virginia Photographic Society.

Les Trachtman

dinner. Depending on interest we may also choose to meet for brunch on Sunday.

The Historic Downtown Dover, only 10 or so miles south of the refuge, is a great place to spend the midday hours on Saturday / Sunday.

For more information about the refuge see <http://bombayhook.fws.gov> and <http://www.friendsofbombayhook.org>.

Directions to the refuge: Take Route 50 East from I-495 over the Chesapeake Bay Bridge, Take 301 North, Take Route 300 East to Smyrna, Take Route 13 South, Turn left on Route 12 East (Smyrna-Leipsic Road) until it merges with Route 9 (5 miles), Turn left on Whitehall Neck Road which ends at the Refuge entrance.

If you have questions or need more detailed directions contact me by phone on (202) 494 9713 or by email at cezary@crphotography.net. Cezary Raczek



The Digital Black and White Print

How do you avoid getting a color cast that is a dead giveaway that this black and white photo is a digital print? The goal of black and white photographers is to digitally print a black and white photo that is indistinguishable from a chemical darkroom print. We'll discuss the workflows and some new products that make this goal attainable.

The first step for any digital printing (black and white or color) should be to insure that you are viewing an accurate representation of the image by calibrating your monitor. This will even help you get better prints from the standard paper profiles that come with your printer. (Monitor calibration tools are sold by ColorByte, Monaco, and Gretag Macbeth.)

Next you need to decide if you want to try to print both color and black and white on the same printer or if you will devote a printer to black and white printing.

It is difficult to get a neutral black and white print on an inkjet printer using color inks. If you print with black ink only, you will not get even light tones because these tones are produced by spacing out the black ink dot pattern. To get smooth gradations, the grayscale image should be in RGB mode and printed using color inks. The shades of gray will really be made up of dots of many colors. This is what causes a color cast and also metamerism (different tints in different types of light). To get the best prints (B&W or color) from your color printer you should have a custom print profile for each type of paper you use. But even these custom profiles may not be optimized for black and white images.

The solution is to use a RIP. (RIP stands for Raster Image Processor.) It is software that takes the place of the print driver. It prepares the image for printing and also controls how the printer applies the inks to the paper. It gives you the controls to produce the best possible print from your color inkset. ImagePrint by ColorVision is a popular RIP that can be used with several different Epson desktop printers. The "lite" version sells for \$495, but this software can save you from purchasing custom print profiles for each paper you use. Profiles can cost over \$100 each.

<http://www.colorbytesoftware.com/imageprint.htm>

The color cast and metamerism problems are solved if you don't use color inks, but print with grayscale inks. These inks consist of black and shades of gray that replace the CMYK ink positions in the printer. Epson doesn't make any grayscale

inks so you have to purchase them from other vendors.

Before switching to grayscale inks, you must use special flushing cartridges to clear out the original color inks. It is not reasonable to switch back and forth between grayscale and color inksets, so you will have to devote this printer to black and white work. Older Epson printer models, such as 1160, 1270, 1280, 1200, 2000P work well as black and white printers. There used to be a problem using non-Epson inks in Epson printers that use cartridges with computer chips, but there are now a variety of solutions to that problem.

Since the standard Epson print driver and profiles will not work well with non-Epson grayscale inks, you can use a RIP to print, or you can buy a "system" that includes both inks and printer driver that will handle black and white printing. Here are choices that are currently available.

1. PiezographyBW ICC is a system of grayscale inks (called Piezotones) available in different tones (warm through cool) with special ICC print profiles that allow them to be used with the standard Epson print drivers. They are currently selling the "iQuad" system that includes the inks and 3 ICC custom-made profiles for your own printer/paper combinations. The cost will range from \$300 to \$600.
<http://www.inkjetmall.com/store/bw2/bw-buy.html>
2. MIS Associates sells a variety of grayscale inks, available in different tones. They even have an inkset that does not need a RIP, Photoshop plug-in, or ICC profile. It uses the standard Epson print driver. They also sell a type of inkset that allows you to vary the tone of each print by simply adjusting curves in Photoshop. MIS inks are the most reasonably priced grayscale inks.
<http://www.inksupply.com/index.cfm?source=html/bwpage.html>
3. Lyson has recently announced its "Daylight Darkroom" system which consists of grayscale inks, a special Lyson print driver, Lyson inkjet paper designed to work with the inks, cleaning cartridges for initially clearing away the color inks, and an optional protective spray. The notable feature of the Lyson inks is they can produce archival **glossy** black and white prints. (Read Shutterbug's article about Lyson's Daylight Darkroom at
<http://www.shutterbug.com/news/082404lyson/>.

(Cont'd on p.5)

Digital Printing (Cont'd from p. 4)

RIPs

1. ImagePrint RIP can also be used to print with grayscale inks. There are both Mac and Windows versions. For a review of ImagePrint go to http://www.computer-darkroom.com/epson2100/imprint_1.htm.
2. QuadToneRIP is a \$50 shareware RIP. The Mac version supports 2-7 color grayscale inks on many different Epson printers. The Windows version supports the Epson 2200 with standard Epson Ultrachrome inks.
<http://harrington.com/QuadReadMe.html>
3. InkJetControl/OpenPrint Monitor (IJC/OPM) - This RIP supports Mac OS X and grayscale inks only. Cost is \$250.
<http://www.bowhaus.com/news/ijcnews.htm>

Sue Oberthaler

Local Man Has "Stamp of Approval"

If you noticed the postage stamp that was used to mail this issue of the Lens and Eye, you will probably be interested to know that a local man was a part of the issue. The stamp is sold in a sheet of 15 different photos of clouds (three rows of five). A Rockville resident, H. Michael Mogil, has the honor of providing the photo of the centerpiece stamp, an altocumulus undulatus. He took the picture from the front yard of his former home in the College Gardens subdivision in North Rockville, just south of Gude Drive and east of 355. He was one of the consultants to the Postal Service in determining that the right clouds were picked from among pictures taken by photographers across the country. Mogil is a science editor, writer and a "forensic meteorologist". He reconstructs the weather scene to figure out what happened at the crime scene. The City of Rockville honored Mogil by proclaiming October, 2004, as "Stamp Month".

NBCC Gallery Exhibit

The gallery exhibit which we have on slide night is an opportunity for all of you who make prints to show us the kind of work you do, even if many of them have already been submitted in competition. There's no time limit, no judge's criticism and it's not a competition. If you're interested in participating, contact Hans Adler

In Memory of Marianne Davis

It is with deep sadness that we announce the passing of one of NBCC's highly talented members,



Marianne Davis, who died on September 28, 2004. Marianne began her pastime in photography when her first son Gary showed an interest when he was six years old. A neighbor taught Marianne and her son how to process and print film and she was hooked. She started with a Yashika range-finder camera, moved to the Nikon F series and finally to the Fuji digital

camera that uses Nikon interchangeable lenses. In her own words, she "loved making black and white images and spent 10 to 14 hours at a time in the darkroom."

For much of her life she was devoted to purchasing and renovating housing in gritty DC neighborhoods which she then sold or rented out. She felt that this work provided a synthesis for her life-long interests in urban sociology, domestic architecture, and design. Although she hired subcontractors, she did a lot of the work herself.

Marianne joined NBCC in 2001 and quickly established herself as a top competitor. Her early participation in competitions focused on the Black and White and Color Print categories. In her first year she placed third in the novice Black and White category and first in the novice Color Print category. In her second year she placed first in both novice Black and White and Color Print categories. Since then she has placed highly in the advanced print categories, earning one Star award in Black and White Prints and two Star awards in Color Prints. She frequently participated in the Monday evening print critiques at the Bresses and was also an avid and consistent participant at the Monday luncheon print critiques. Marianne saw things that others missed, witnessed by many of the images she captured from such common local settings such as Georgetown and the C&O Canal. She was honored with an exhibit of her photos at the C&O Canal Great Falls Tavern Visitor's Center in August and September, 2003.

Jim Clark Workshop in the Spring

Thinking ahead to Springtime? Nature photographer/writer Jim Clark is offering a local, two-day workshop for a limited number of NBCC members, to be held over the weekend of April 9-10, 2005. The workshop will be held at the Banshee Reeks Nature Preserve, located in Loudon County near Leesburg, VA. Banshee Reeks consists of 725 acres of forest, succession fields, ponds and streams. It is open to the public only on the third full weekend of every month; thus, a permit will be obtained for private use of the preserve during the April 9-10 workshop. To learn more about Banshee Reeks (whether or not you plan to attend Jim's workshop), refer to their website at www.bansheereeks.org.

Many NBCC members are acquainted with Jim Clark. He serves on the advisory board for Nature's Best Magazine Foundation and is past president of the North American Nature Photography Association. Jim's writing and photography have appeared in numerous magazines and calendars. We'll all have an opportunity to visit with Jim soon, as he has agreed to be our speaker/presenter at Program Night on January 26, 2005. (Mark your calendars -- this will be a popular event!)

We're informed that Jim's April 9-10 workshop will be limited to twelve participants. Thus, it's possible that the workshop will be oversubscribed. In this event, the twelve participant "slots" will be made available to NBCC members on a fair and reasonable basis, as outlined below. Cost of the workshop is \$120 per participant. This amount covers Jim's fee and expenses, and the Banshee Reeks permit. It does not cover any meals, lodging or transportation for participants. Participants will have the option to commute from home for the two-day workshop or arrange to stay overnight at a motel or B&B in the Leesburg area.

If you would like to participate in the workshop: by November 30, 2004, you should give Bob Peavy your check in the amount of \$120 for each proposed participant (made payable to NBCC) to request workshop reservations. If the requests for workshop slots exceed the twelve slots available, then a random drawing will be held to determine the list of participants. The drawing will also establish a prioritized waiting list for the overflow names (to the extent that they may wish to remain on such a list). Only those names accompanied by a check will be

eligible for either list. Please note, if a drawing is necessary, all eligible names will be drawn individually, and will not be paired or grouped with another name or names for this purpose (*i.e.*, a couple's names will be drawn as separate individuals). Also, any names for whom checks are received after November 30th will be placed on the waiting list, in the order received, behind the names for whom checks were received prior to November 30th.

Bob Peavy

Adjustments to the 2004-5 Yellow Booklet

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WELCOME

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National Parks Pass Contest

How would you like to have your image on the National Parks Pass? Well, all you have to do is win the contest being sponsored jointly with the national Parks and Kodak. For details check the web site at: <https://buy.nationalparks.org/default.asp?#>

There will be four top prizes as well as 10 honorable mentions. GOOD LUCK!

Tours to India

Sharon Antonelli (Silver Spring and NIH Camera Clubs) would like to introduce you to *ALL TOURS INDIA*, small group photo tours to India. They have 4 tours: 1 for November 2004, and 3 for February 2005. Details can be found at: www.alltoursindia.com. These are "first class tours at budget prices."



The Artist's Studio Exhibit

For centuries, artists have been fascinated with depictions of themselves or other artists working in their studios. *In the Artist's Studio: Works on Paper from the Collection* features more than sixty prints, drawings, and photographs by fifty artists from the Baltimore Museum of Art's collection, including Rembrandt van Rijn, Henri Matisse, and Pablo Picasso. These artists and others from the Renaissance to the present use the theme of the artist in the studio to document evolving social status and professional identity, as well as perceptions of how artists conceived of work and their studios. Highlights include five works by Picasso—who maintained an obsessive interest in the subject throughout his career—as well as self-portraits by Matisse and Marc Chagall, prints of Alberto Giacometti's chaotic studio, and photographs of Paul Cézanne's studio in France. The exhibit runs through February 27, 2005, at the Baltimore Museum of Art, 10 Museum Drive, Baltimore, MD.

Concert with Photographs

In a unique presentation combining music, images of outer space, and the written word, the critically acclaimed group Ensemble Galilei joins forces with Neal Conan, award-winning journalist and host of NPR's *Talk of the Nation*, to create a unique multimedia presentation. Ensemble Galilei's blend of Celtic, early, and original music on traditional instruments combined with images from the Hubble Space Telescope and Conan's readings from American poets Mary Oliver, Jane Kenyon, May Sarton, and Lucille Clifton. The event, *A Universe of Dreams*, will take place on Friday, November 19, at 7:30 p.m., at the Grosvenor Auditorium, 1600 M Street, NW, Washington, DC, 202-857-7700.

Infrared Exhibit

Carla Steckley, will be having an exhibition of her infrared images, at the Black and White Lab, 1916 Wilson Blvd, Suite 201, Arlington, VA, 703-525-1922. *"In An Eastern Light"* focuses on aspects of the environment that have been influenced by Asia. The show runs through November 12, 2004, Monday thru Friday from 9:00 am to 6:00 pm

The Photographs of Morton Tadder

On the 40th anniversary of the Beatles' appearance in Baltimore, this exhibit features rare photographs taken by Morton Tadder of their time in Charm City. The more than 30 photos, never published in the U.S., document the group's arrival, a press conference and their historic stage performance. There are also several intimate portraits of the group. The exhibit runs through February 15, 2005, Wednesday through Sunday, 10-5, at the Maryland Historical Society, 201 W. Monument St., Baltimore, MD.

Exhibit at Flashpoint

Incorporating Process, an exhibit that features new works by Washington artist Kristi Mathews. Mathews will also highlight the steps that she takes to produce her abstract color photographs, with examples of her handmade negatives, prints made from the negatives, as well as the Polaroid photographs on view. The show runs through November 13, 2004, Tuesday - Saturday, 12 - 6 p.m., at Flashpoint, 916 G Street, NW, Washington.

National Geographic Series; Ancient Marks

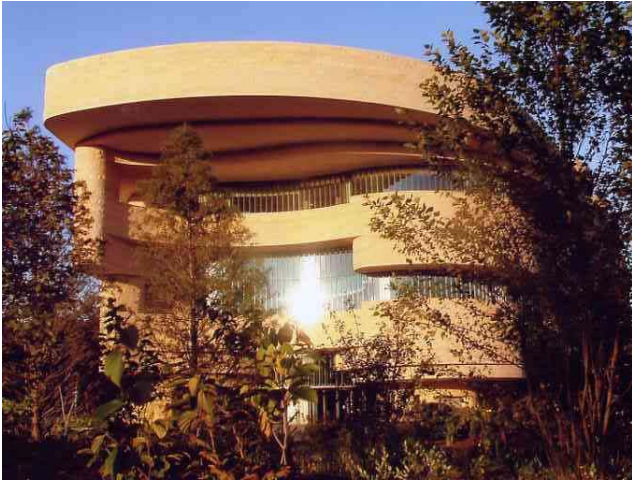
From ancient Egypt to the islands of Polynesia to the shopping malls of modern America, tattooing, piercing, and other forms of body modification have been prevalent throughout the world during every stage of human development. Chris Rainier, an award-winning photographer whose work has appeared in *Time*, *Life*, *Outside*, and *New Yorker*, is a contributing editor for *National Geographic Traveler* who spent seven years visiting more than 30 countries documenting the practice of body marking for his new book, *Ancient Marks* (Media 27). Rainier will share striking images from his project and discuss the modern resurgence of the practice of body marking—particularly in indigenous cultures, where it represents a re-establishment of identity and pride. The event is part of the National Geographic's Masters of Photography series and will be presented on Thursday, December 9, at 7:30 p.m., at the Grosvenor Auditorium, 1600 M Street, NW, Washington, DC, 202-857-7700.

Smithsonian Magazine Contest

For details check out their web site:
<http://photocontest.smithsonianmag.com/>

New Museum on the Mall Celebrates Native Americans

On September 21, 2004, the Washington Mall was filled with activities celebrating the opening of the National Museum of the American Indian. Several NBCC members were present capturing images of the events and are presented here. The museum itself is a striking design unlike all others on the Mall. It's graceful curves are unique and impressive.



Museum of the American Indian - Ross Emerson

Facing east, it presents a splendid opportunity for photographers at sunrise. The reflecting pools also offered some interesting perspectives.



Museum Reflecting Pool - Ross Emerson

Thousands of people attended the event, with a crowd gathering as the day developed. At 7:00 am we were among the very few present. But, by about 9:00 am the crowd had developed so that it was difficult to move about and isolating subjects for photos was a challenge.

Headdresses were plentiful and particularly striking and photogenic.



Jim Hawkins



Tom Sullivan



Bob Peavy

Images showing juxtaposition of headdresses with the Washington Monument were irresistible.



Headdress and Washington Monument - Bob Peavy
During the time before the procession began, a good deal spontaneous dancing and singing occurred.



A drummer provides the beat for dancers - Jim Hawkins



Participating in song - Jim Hawkins

The ceremonial parade was splendid. Tribes from all over the nation participated, including Alaska and Hawaii. From what I observed, the interaction be-

tween the native Americans and the public was heartwarming. Observers asked questions of the Native American participants that showed a genuine interest in their culture and traditions. The Native Americans were very generous with their offerings of responses to the questions and were very interested and tolerant of having their photo taken.



Tom Sullivan



Tom Sullivan

September 21st was the opening of a six day festival celebrating the opening of the museum that showcased everything from traditional Incan food to Buffalo Creek Dancers. More than 300 dancers, musicians, singers and storytellers represented over 30 communities. Many Native American artists also showed off their handiwork. The museum itself contains many exhibits, interactive displays, demonstrations, theaters, gift shops and a café.

Tom Sullivan

Results of Competition for October 2004 – Hands

Prints

Judge: Ruth Harwood

Black and White, Novice – 3 entries

1st Jean Hanson Refining the form

Black and White, Advanced - 14 entries

1st Sue Oberthaler Friends
2nd Pat Bress Hand holding cards
3rd Bob Peavy Study No. 18
HM Jim Oberthaler Street harpist
HM Sue Oberthaler Hand shadow

Color, Novice – 16 entries

1st Ken Briefel Capsized
2nd Ken Briefel Football player
3rd John Grupehoff Show time
HM Marcia Loeb Art
HM Ann Jorgensen Stress

Color, Advanced - 29 entries

1st Tatiana Watson Autumn
2nd Anita van Rooy Glossy hands
3rd Bev Gordon Scott with mushroom
HM Carl Root "D" Diminished
HM Carl Root Hand impression
HM Jim Hawkins Farmers market
HM Bill Richards Light notes
HM Barbara DeLouise Eli
HM Laura Winslow Dirty finger
HM Tatiana Watson Hat maker

Altered – 10 entries

1st Bev Gordon Hands with apple
2nd Carl Root Diffraction #2
3rd Carl Root Reach out

Slides

Judge: Sherwin Kaplan

Novice – 6 entries

1st Marcia Loeb Charcoal
2nd Marcia Loeb Getting ready

Advanced - 29 entries

1st Mark Segal Scanlatti
2nd Tom Sullivan Contemplative
3rd Lester LaForce Hands #3
HM Alex Karlin Potter
HM Chuck Bress Hand #2 Chinatown
HM Pat Bress Etching
HM Mark Segal Craftsman
HM Tom Sullivan Glistening hand
HM Janet Myder Hammack Artist's hand
HM Janet Myder Hammack Shadow

Did You Know

1 If you are working on a multi-layered document and you want to know what layer you are on use the move tool and right click on that spot (Mac command click) and a pop-up menu will appear telling you which layer you are on and the layers underneath the one you clicked on.

2. Similarly you can jump to any layer you want without going to the layers palette. Take the move tool "V" and now Control click on an object on a layer you want (Mac command-click) and you instantly jump to that layer.

Anita van Rooy

Using the Copyright (©) Symbol

The following is reprinted from Tim Grey's column and is presented with the permission of Tim Grey.

How do I insert the copyright symbol into a line of text in Photoshop CS? I've been typing (c), as I can't figure out how to enter a real circle-c. In MS Word, there's an Insert-Symbol dialog box which populates with many common symbols. I know there are arcane keyboard shortcuts for entering these symbols, but I've been unsuccessful to-date in doing this in PS CS.

Yes, there are arcane keyboard shortcuts. In Windows you hold the Alt key, type 0169 on the numeric keypad (not with the numbers at the top of the keyboard) and then release Alt. On Macintosh you hold the Option key and press the letter G. These methods work whenever you have text active

in Photoshop. (Ed Note: Make sure you have "Num Lock" on when using the numeric keyboard for this operation.)

Photographic Society of America Event

The Mid Atlantic Chapter of the PSA will sponsor a slide show by Tony Sweet at Leisure World on October 30, 2004, at 1:30, in Clubhouse 2. Additionally, at 9:30 in the morning a workshop on professionally mounting prints will be given by Bob Leonard and Dick Whitley in Clubhouse 2, in the camera club room. All camera club members are welcome to both events.



Cumulative Scores for 2004-2005; Thru October, 2004

Black and White Prints

Novice

10 Barbara Mazurkiewicz
10 Jean Hanson

Advanced

28 Sue Oberthaler
24 Jim Oberthaler
15 Pat Bress
9 Lee Goodwin
8 Bob Peavy
6 Will Grupenhoff

Altered Prints

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

Color Prints

Novice

28 Ken Briefel
14 Alan Simmons
10 Bob Dargel
8 John Grupenhoff
6 Stu Mathison
6 Marcia Loeb
6 Ann Jorgensen

Advanced

16 Carl Root
16 Tatiana Watson
15 Marianne Davis
9 Anita van Rooy
12 Susan Milestone
8 Sue Oberthaler
6 Dan McDermott
6 Gordie Corbin
6 Barbara DeLouise

Novice Slides

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



Advanced Slides

29 Lester LaForce
22 Chuck Bress
16 Mark Segal
15 Tom Sullivan
12 Pat Bress
12 Janet Myder Hammack
8 Susan Milestone
6 Kent Mason
6 Jim Hawkins
6 Evelyn Jacob
6 Alex Karlin



Cleaning Digital Camera Sensors

Ken Briefel was kind enough to supply the following web site that has a comprehensive description of the plusses and minuses for cleaning digital camera sensors. It also provides a very detailed method for cleaning for those brave enough to do their own. Check the following:

http://www.pbase.com/copperhill/ccd_cleaning

A second site also provided by Ken is the Following:

http://www.robgalbraith.com/bins/content_page.asp?cid=7-6460-7296

(Ed. Note: This is a very important component of the work-flow process for using a digital camera. I would like to hear from NBCC members who are routinely doing some level of sensor cleaning. If you are, would you please answer the following questions by e-mail to me at:

sullyinmd@comcast.net.

- Do you find this a problem; i.e. do you find the need to clean your sensor?
- If yes, how often?
- Do you try to do it yourself or do you have it done for you?
- If you do it yourself, what technique do you use?
- Any other general comments on this subject.

I will tabulate the responses I get and provide a summary for our readers in the next issue of the

Lens and Eye. Thanks in advance for your input and response - Tom Sullivan.)

Happenings at Board Meetings

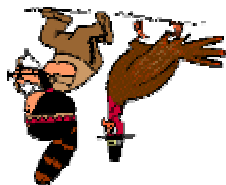
- Currently we have 122 members.
- Possibility of getting more involved with the activities of the Photographic Society of America.
- Members of the committee for updating the club Constitution will be Bob Peavy, Tom Sullivan, Joel Hoffman, Judy Switt and Chuck Lee.
- Members of the committee for looking at the feasibility of having a digital file competition category using a digital projector will be Tom Field (lead), Tom Sullivan, Jim Oberthaler and Stu Mathison.
If you have ideas or input on either the digital topic or the NBCC Constitutional review, please contact a member of the relevant committee as soon as possible with your thoughts.
- Discussed contingency plans if a judge is a last minute no-show.
- A good time was had by all

Tom Sullivan



2004 – 2005 Executive Board, Standing, and Special Committees

| | | | | |
|--|---|---|--|---|
| <u>President</u> Bob Peavy | <u>Vice President</u> Sue Oberthaler | <u>Secretary</u> Tom Field | <u>Treasurer</u> Chuck Lee | <u>Directors</u> Jerry Gordon Joel Hoffman Kent Mason Jim Hammack Ross Emerson |
| Voting Members in Bold | | | | |
| <u>Program</u> Jim Hawkins (Chair) Barbara DeLouise Carol Lee Les Trachtman Tatiana Watson Carl Root | <u>Print Competition</u> Sue Oberthaler Roy Sewall Bill Richards John Grupenhoff <u>Slide Competition</u> Judy Switt Jim Hammack | <u>Hospitality</u> Mike Fleming Laura Winslow Beverly Gordon Marcia Loeb Stu Mathison Bob Dargel | <u>Membership</u> Gordie Corbin <u>Bulletin Editor</u> Tom Sullivan Jean Hanson (Member profile) <u>Exhibits</u> Miranda Chin | <u>Field Trips</u> Chuck Bress Dan McDermott Cezary Raczko Tom Sullivan <u>PSA Representative</u> Janet Myder Hammack |
| <u>Publicity</u> Lee Goodwin | | | | |
| <u>Print/Slide/Program Setup</u> Carl Root Michael Cline Cezary Raczko | <u>Webmaster</u> Tom Sullivan <u>Community Outreach</u> Joel Hoffman <u>Print Night Sales</u> Virginia & Jim Render Ross Pierce <u>Slide Night Sales</u> Ira Adler Ross Pierce | <u>Membership Booklet</u> Gordie Corbin <u>Club Equipment</u> Jim Hammack Tom Field Judy Switt <u>Print Critiques</u> Chuck and Pat Bress <u>Awards Dinner Coordinators</u> Nancy Peavy José Cartas | <u>Technical Advisors</u> Film – Hans Adler Digital – Sue Oberthaler, Tom Field <u>Competition Image Review</u> Joel Hoffman Judy Switt Kent Mason Sue Oberthaler <u>Sunshine Committee</u> Helen Berkson <u>Church Liaison</u> Janet Myder Hammack | |
| <u>Gallery</u> Hans Adler | | | | |
| <u>Training Programs</u> Kent Mason, Carl Root | | | | |
| <u>Videotape Library</u> Carl Root | | | | |



First Class Mail

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

