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The Lens and Eye

Volume 38 Number 4

<http://nbccmd.tripod.com>

North Bethesda Camera Club

December, 2002

Calendar

December, 2002

- 3 PCR: 7:00 pm
- 4 Print night: 7:30 pm
Speaker judge: Beth Haney
Hospitality: Cezary Raczko and
Lindley McGrew
Set-up: Lester LaForce and Andy
Gordon
- 11 Slide night: 7:30 pm
Speaker judge: Henrik G. de Gyor
Hospitality: Joan Lawson, Anita van
Rooy, and Louise Roy
Set-up: Lester LaForce and
Dan McDermott
Gallery: Hans Adler
- 15 Field Trip: Alexandria, VA, Meet at
someplace, 6:30 P.M.
- 18 Board Meeting: Ross Emerson's;
7:30 pm
- 17, 19 The Craft of Photography, I and II:
7:30, Kent Mason's house.

January, 2003

- 7 PCR: 7:00
- 8 Print night: 7:30
- 15 Slide night: 7:30
- 22 Board meeting: Kent Mason's: 7:30
- 29 Workshop: "Butterflies" John Fulsom
- 26 Field trip: TBD
- 28,30 The Craft of Photography: 7:30

Competition Assignment:

*Open; taken within
five years.*

A photograph of any subject, but the image must never have been entered in any club competition before. (Must have been taken on or after June 1, 1997)

Beth Haney to be Print Night Speaker

Most of Beth Haney's career has been in graphic design and print. Before the advent of computers she did a lot of photographic illustration. Beth is fascinated with alternative print methodology, and will bring slides showing a range of processes, including gum dichromate, Polaroid transfers, Van Dyke and cyanotype. She decided to specialize in cyanotype after the chemistry for the type of gum printing she was doing became unavailable.

Most of Beth Haney's recognition has been in the graphic design field, culminating in a spread in *Communication Arts* as part of a featured graphic design team.

She has shown her fine art work at A Salon, Rockville Arts Place, Maryland College of Art and Design, NIH Clinical Galleries, Pyramid Atlantic, and Penn Camera. She is currently showing her work at Artomatic Exhibition at Waterside Mall.

Marcia Loeb

Reminder: Snow Policy:

Regular meetings will usually be cancelled if snow or inclement weather has caused the cancellation of Montgomery Co. schools. If conditions have improved considerably before meeting time, they may be held. If uncertain, call one of the officers listed on the last page of this newsletter.

Henrik G. de Gyor is Slide Night Speaker

Henrik G. de Gyor is a digital photojournalist on staff with Post Newsweek Tech Media in Washington DC, as well as several other *Washington Post* affiliates in Maryland. He has shot not only the popular sporting events, but the less publicly known sports as well.

He is also an Adjunct Professor in the Photojournalism Bachelor of Fine Arts Degree Program at the Corcoran College of Art and Design. Previously, he has worked for several other newspapers in the Washington area. Henrik is Belgian and currently resides in Bethesda, Maryland.

He looks forward to meeting all the NBCC members and judging their work to be presented in December.

José Cartas

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Member Profile

Ted Oberman



For well over 70 years, Ted Oberman has enjoyed the hobby of photography. Starting with a box camera in grade school in Peoria, Illinois, he learned the process of darkroom work and fondly recalls, as most of us do, the fun of working in the darkroom. Later as demands on time became difficult, he gave up printing in favor of more mundane interests such as a college education, marriage, and making a living.

As color photography became easy and cheaper, his interest turned to nature photography which he pursued for many years until he discovered that the world was full of excellent nature

photographers and his work never reached their level.

Since retirement from clinical optometry, Ted does most of his photography in the convenience of his office/studio at home. Now, he says, "I don't travel all over the world to find a good subject. I am satisfied to make my own images right here where I can control the light, color, form, texture and composition – rain or shine."

He is down to barebones equipment, using only a Nikon F-3, an A/O microscope, and Provia 100 film. His photographs are primarily abstract images composed by observing the wonder of lighting effects produced by passing light through highly refractive material – clicking the shutter when he sees something pleasing.

Ted has a wide interest and background in various artistic media. An avid museum visitor, he is also a sculptor, working in metal. He learned welding by attending night classes at Nicosia High School and Gaithersburg High School. In his metal work, his interest is towards the abstract.

He reflects with a gentle laugh about the time when NBCC

asked him along with a few other members to judge abstract work for an exhibition. He says, "If there is one page in my photographic life I would like to take back, it is that one. Since then I have searched the Internet, the library, art books, etc., etc., trying to learn what qualifies as an abstract photograph and what are the characteristics of a good one. I've given up the search, concluding that the act of photographing an image is an abstraction itself."

Ted has sold a number of his photographs to various corporations and professional offices and he decorates his home (as we all do) with what is left over.

The one question Ted has for people following a consuming interest is: "Is it still fun? Not in the sense that you're laughing all the time, rather, in the sense that you're having a full, satisfying experience in your work."

Ted adds, "If you think you are going to make money in photography, lots of luck." Still, he thinks satisfaction isn't all that bad.

Text and photo by Joe Razza

>>>>>>>>> Request for Proper Slide Marking <<<<<<<<<<

The slide competition team has asked for members to give special attention to preparing their slides for entry in the competitions. In particular, they ask members to review the "spotting" rules and to try to CLEARLY and distinctly print their name and the slide title. Please make the lettering **easy to read and large enough** so the slide team can read them during the competition in the dim light they have to work with. The "spotting" rules can be found in the NBCC red handbook, on the web page under "hot stuff" and in the September Lens and Eye. Your cooperation is appreciated.

Cancellations of Field Trips

In cases where field trips are cancelled at short notice (e.g. the field trip to the Zoo last month) we will try to get the notice on the web site. Please check there if you have questions: <http://nbccmd.tripod.com>.

Correction

In Hans Adler's article in the November Lens and Eye, "Metering – Exposing for Specific Tones", there was a gap in the text between the end of the first page and the beginning of the continued page. The complete paragraph should read as follows: *Metering specific tones provides a great deal of information useful for making an exposure decision as well as determining a scene's overall contrast and the tonality of its component parts. It also provides the means of determining whether important shadow or highlight areas are being underexposed or overexposed respectively, with resultant loss of detail. Because of its capability to meter small objects at long distances, a spot meter is well-suited for this type of metering.*

Notices

- Six images from the collection of NBCC member Judith Bayer are part of an exhibit at "The Forecast" (a Capitol Hill boutique). The "anniversary sale" ran from November 8-10, however, the artwork will be on exhibit (and available for sale) until the end of December. The Forecast is located across the street from Eastern Market at 218 Seventh Street, Southeast, Washington, DC, and just two blocks from the Eastern Market Blue Line Metro stop.
- An exhibit titled *Jungles* is found at the National Geographic Society's Explorers Hall. It contains 43 stunning photographs by naturalist Frans Lanting. For 20 years, Lanting has trained his lens on some of the world's lushest flora and most intriguing fauna. Gazing at the red-eyed tree frog, jaguar and curling fern brings home this message: Protect their habitat – before it's too late. These images are on view through February 9, 2003. Information call 202-857-7700.
- An exhibit, *Parallel Tracks: the History of Photography in Two Brief Installments* will be at the Baltimore Museum of Art, Art Museum Drive at North Charles St. and 31st St. from November 27, 2002 to May 25, 2003. The exhibit has nearly 60 works by some of the world's best known photographers on two parallel shelves and chronicles the evolution of street photography along one side of the gallery and studio photography along the other. Further information can be found at artmba.org.
- A second exhibit at the Baltimore Museum of Art, Art Museum Drive at North Charles St. and 31st St., is the "Common/Places: Contemporary Photography From Germany and Northern Europe" which features familiar places of everyday life -- faceless buildings, anonymous street corners, and domestic interiors -- are transformed into large scale works by contemporary photographers. The exhibit runs November 27, 2002, through May 25, 2003.
- "Civil War Alexandria Through the Camera's Eye" exhibit can be found at the Fort Ward Museum & Historic Site, 4301 W. Braddock Rd., through December, 2002. The exhibit examines Alexandria during the Civil War, includes a period camera and looks at the major photographic techniques and formats used during the mid-19th century, from daguerreotypes, ambrotypes, tintypes, and *cartes de visite* to large albumen prints and stereoviews.
- An interesting exhibit at the Corcoran Gallery is *Emmet Gowin: Changing the Earth*. The exhibit is of mostly aerial images of agricultural, man-made, and natural earth landscapes around the world that contain striking geometric patterns or stark reality. Examples include agricultural harvest traffic patterns in Oregon, a crater in Nevada, and a toxic waste facility in Arkansas. The exhibit will run through Jan. 6th, 2003, at the Corcoran Gallery, New York and 17th St, NW; \$5 admission for adults, \$3 for seniors.
- Be sure to see Hans Adler's exhibit in the atrium of the visitor's center at Brookside Gardens, 1800 Glenallan Avenue in Wheaton, Md. Hans' exhibit consists of 28 color flower photographs taken during the summer of 2001 in the gardens and the "Wings Of Fancy" butterfly conservatory. The exhibit runs until December 12. The center is open 7 days a week from 9 to 5 with plentiful parking. The gardens are beautifully laid out with excellent photo opportunities, and a brisk or leisurely walk through the grounds this time of the year can be invigorating.

Printing Fine Art

Producing Archival Digital Prints

What if someone wants to buy the inkjet photo print that you entered in the photo exhibit? Can you sell the print without worrying if it will fade or change color after it's hung on the wall? The longevity of a digital print depends on many factors – the types of inks used, the paper it's printed on, the matting/framing, and the light that hits it. In general, all fine art prints should be matted in non-acid matte boards, protected behind glass or plexiglas and displayed away from ultra-violet light (i.e., direct sunlight). This writeup should help you choose the right inks and papers to produce archival digital prints that you can sell with a clear conscience.

Inks

Epson inkjet printers are designed to use either dye inks or pigment inks. Dye inks can produce brilliant colors and deep blacks, but they will fade or change when exposed to light, especially UV, and even gas such as ozone. The Epson 1200, 1270, and 1280 printers use dye inks. Pigment inks are considered more archival and will not fade like the dyes. However, the color pigment inks are not as bright as dyes and the blacks are not as deep. The Epson 1160, 3000, 2000P and the new 2200 are printers that use pigment inks. The Epson 2200 uses pigment inks called Ultrachromes that provide an excellent compromise between vibrant color and print longevity. In general, for longer-lasting prints, avoid dye inks; use pigment inks.

Papers

The paper used for the print is just as important as the ink for insuring longevity. Many people prefer a glossy surface paper because it looks like the traditional chemical photo print. Dye inks print beautifully on glossy inkjet paper because they are absorbed into the surface coating. However, pigment inks do not get absorbed into the coating so they sit on the print surface. This means they may smear during printing and the final print may exhibit "bronzing" (an uneven appearance when turned at different angles in the light). Even after they dry, these prints are very susceptible to scratching and damage so the surface should be protected and kept from rubbing against other prints.

For best longevity, pigment inks should be used on papers with a matte surface. Epson Heavyweight Matte (EHM) and Epson Archival Matte (EAM), also called Epson Enhanced Matte (EEM), are

economical papers meant for pigment inks. They are good for proofing and camera club competition but are not ideal for "fine art" prints because they are not archival. Ideally a paper should have high cotton content and be acid-free. The paper should be coated because that results in deeper colors and blacks and also locks in the inks. However, some fine art photographers choose to print on uncoated watercolor papers because they want a soft look. There are many types of fine art papers suitable for inkjet printing, with various surfaces – smooth, pebbly, textured – and in various weights or thickness. (See the list at the end.)

These fine art papers cost considerably more than EHM or EAM/EEM, but are worth it for photo prints that you plan to sell. To select a paper, first purchase a sample pack that contains a variety of paper types and weights. Inks have different tones on various papers and may even change after drying, so wait several days before judging your samples.

Non-Epson Inks

Since you are now spending more on paper, it's important to try to save money on inks. You can do this by buying inks in bulk and refilling your own ink cartridges or by using a continuous inking system (CIS) that feeds the inks from 4 oz. bottles to the cartridges through thin tubes. (Beware: Ink cartridges are filled using a needle and syringe and it can get messy, and the CIS requires some minor modification to your printer that can void the warranty.) Epson only sells ink in cartridges so you must buy the bulk inks from other suppliers. (See list of suppliers at end.) Because the pH of the inks can differ, when switching from Epson cartridges to third party inks, you should use a cleaning cartridge to clear away old residual ink. If two inks of different pH values mix, this can cause clogging that might damage the print head.

The newer Epson printers (e.g., 1270, 1280, 2000P, 2200) have computer chips on the cartridges to track ink level, so initially it was not possible to use non-Epson inks in those printers. However, the secret program stored on the computer chip has now been cracked. There are now "reprogrammers" available that will set the chip to read "full" thus allowing you to refill and reuse cartridges. MediaStreet Inc. (mediastreet.com) has just announced a universal chip resetter (\$25.99) that will reset almost any Epson chip back to full. (This even

Cont'd on p.5

No workshop; December

The workshop is on vacation this month.

**Plan ahead for the workshop on January 29,
Butterflies with John Fulsom**

Field Trip; Sunday, December 15

Alexandria, VA

This month we will visit the streets and sights of Old Town Alexandria, Virginia. We will meet after

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dark to try our hand at nighttime images. All kinds of possibilities exist. The stores should be decked out for the holidays. Be sure to dress warmly since it is bound to be on the chilly side. There should be plenty of oases like coffee shops and restaurants for the faint of heart. We will meet at 6:00 pm in front of City Hall on King St. We will also plan to have dinner there, location TBD.

Printing Fine Art (Continued)

includes the chip for the Epson 2200 printer.) You can buy a CIS that comes with a chip that resets to read "full" each time the printer is turned on.

Black & White Printing

Producing "fine art" black and white prints on an inkjet printer can be a challenge. If you use all the color inks to print the greyscale image, it is difficult to avoid getting a slight colorcast in the image – blue, green, purple or brown. You also get "metamerism" which is a change in color depending on the type of light on the print. Using only the black ink to print the greyscale image will eliminate the metamerism and colorcast, but will not produce even shading especially in the light areas. The Epson 2200 printer does the best job producing black and white prints but it still exhibits these effects to some degree. The solution is to replace the color inks with inks that are shades of black. Epson does not make these inks, but there are now many choices of third party pigment inks for greyscale printing. Inkjetmall (inkjetmall.com) sells the PiezographyBW plug-in for Photoshop. This is a printer driver that produces a special dot pattern for finer detail in printing greyscale. Some users encountered a "green-caste" problem with the original PiezographyBW inks, but now there are new pigment inks called Piezotones that are stable and even come in a choice of tones – warm or cool neutral, selenium tone, and sepia tone. MIS Associates (inksupply.com) also sells greyscale pigment inks. Their "Full Spectrum (FS)" inks can be used with the Piezography plug-in and their "Variable Spectrum (VS)" inks, which use the Epson print driver and Photoshop transfer curves, can be mixed for various subtle tones.

The CIS and chip resetters that are being sold are designed for the Epson inkjet printers because Epson has dominated this photo inkjet market so far. However, Canon and other printer manu-

facturers are now introducing very good photo printers so things will soon change. The best way to keep up-to-date is to join one of the email lists focusing on digital printing. Check out Yahoo's lists (groups.yahoo.com).

Papers: (A small sample of the many types available)

Epson ColorLife - use with dye inks
Epson Premium Luster – good for Ultrachrome ink
Epson Watercolor Paper Radiant White – for pigment inks
Eclipse Satine Soft White – Dual sided, for dyes and pigments
Hahnemuhle Photo Rag – 100% cotton rag, acid-free
Somerset Photo Enhanced Vellum – for dyes and pigments
Concord Rag – vellum surface, highly water-resistant

Sources for digital printing supplies:

www.atlex.com – good prices for Epson paper
www.inksupply.com – MIS inks, CIS, chip resetter, papers
www.inkjetmall.com – PiezographyBW software, Peizotone inks, paper
www.inkjetart.com – Luminos and Lyson dye inks, pigment color inks, paper, CIS
www.NoMoreCarts.com – CIS
www.lyson.com – Lyson inks
mediastreet.com – Generations ink, paper, chip resetter, CIS
Inkjetgoodies.com – inks, paper, empty cartridges

Lists that discuss digital printing:

DigitalBlackandWhiteThePrint@yahoogroups.com
EPSONx7x_Printers@yahoogroups.com
piezography3000@yahoogroups.com

Sue Oberthaler

November NBCC Workshop Highlights

The North Bethesda Camera Club's November 18th workshop was attended by about 25 members and consisted of two parts. The first was an exchange of ideas, skills and techniques and was led by Tom Sullivan. The second part was a discussion of some of the hot topics in the club and was chaired by Alex Karlin. Ted Oberman, as a member of the Workshop Committee, organized the workshop.

Bill Richards started the ball rolling with some custom test prints he made on his computer using guides he found at the internet website www.inkjetart.com. Bill offered the following pot pourri of suggestions for consideration: "Gaffers tape" can be used to attach photographic items since it leaves no residue; long pipe cleaners can be used to hold flowers somewhat still in blowing winds; an office supply store like Staples can provide lamination for some of your photographic reference notes that would be good to have at your side when shooting; he finds a mini headlamp invaluable for shooting in dim or dark light (he offers that they are currently on sale at REI for \$17.95). He also recommended Michael Kieran's *Photoshop Color Correction The Essential Guide to Color Quality for Digital Images*. It covers Adobe Photoshop 6 & 7 and costs \$49.95 at Borders. He said, "It's the most clearly written computer book I've ever come across."



Joe Razza again showed the value of using a wrist strap tied to a flash unit for off the camera lighting. The flash is connected to the camera by a dedicated sync cord. He claims that the strap frees the photographer's hands to do the preliminary functions of focusing, etc., and then he grasped the flash with one hand and tripped the shutter with the other. He also showed the group some pocket-size books featuring the work of individual photographers. Phaidon Press publishes the books. The title of the series is Phaidon 55. Among the books he brought featured Eugene Atget, Mary Ellen Marks, Dorothea Lange, Jacob Riis, Mathew Brady, W. Eugene Smith and Josef Sudek. Other photographers have volumes of their own showing pictures they made along with brief historical data.



Lester LaForce discussed the availability and use of the Cokin Filter system. He demonstrated how the filters are kept in place using the adapters appropriate to the diameter of the lens. He also showed a Wimberly flash bracket that mounts on the collar of telephoto lenses. The advantage of that position is that if the photographer is shooting a close-up, the flash is unobstructed by the length of the lens. In addition, he showed the Wimberly quick release shoes that allow him to mount the lens and flash on a tripod. Lester also said he uses the Singh-Ray polarizer that is designed to be used with the Cokin system.

Bob Peavy suggested that the information provided by Tim Grey's daily email called DDQ (Digital Darkroom Questions) are tremendously helpful for his learning and perfecting his digital printing endeavors. The web site's address is www.timgrey.com. He noted that Gordie Corbin has sent this information to all NBCC member whose email addresses she had. Others around the table agreed that this is indeed a most helpful web site.

Gordie Corbin strongly advised all present to get out and get those images while they still have health and mobility. The assembled nodded in agreement with the sentiment.

Tom Sullivan suggested a method for marking film canisters so that you can easily find the film you are looking for. For example, he wraps all his containers with a small paper strip (about 1/8 inch wide), held on by wrapping around with scotch tape. He uses a red strip for Velvia, yellow for Provia 100, and purple for Provia 400. This way he can quickly find the film he is looking for. He offered a way to align the camera with the horizon in difficult very low light situations by stepping back and looking at the camera and the horizon instead of depending on what is seen in the view finder. Finally, he suggested taking the hat you

are wearing and hanging it on the back of your camera in situations where a strong sun is directly behind you and you are not looking into the viewfinder so that the sunlight will not adversely affect the film.

Jim Hawkins asked for some wisdom from the audience on comparing the features and resultant print quality from the latest Epson printers such as the 1280 and the 2200. The general consensus was that you couldn't go wrong with either, but the 2200 has a better advertised archival capability. Users of the 1280 suggested that the print quality was excellent with this printer.



The white towel is hardly a surrender flag according to Ross Emerson. He carries one in his camera bag. It is a multi-purpose tool that he uses as a cover for his camera and lens in hot weather; a rain cover in misty or light drizzles to protect camera and lens; a reflector to soften dense shadows on a subject; a warning flag placed on a tripod leg with the hope that passers-by will see it and walk around and as a knee pad for getting a lower perspective. If all else fails, it also can be used to wipe off sweat from his face.

Alex Karlin reported that he has put some photographs taken by a couple of generations of his family in a bank's safety deposit box to protect them from damage by fire. Additional discussions considered the convenience and permanence of saving images on CD and DVD media. Questions were raised about the availability of future machines for reading in years to come for discs written or burned today.

Hans Adler told of the help he's received over the years from Strauss Camera Repairs in Washington, DC.

Jim Hawkins reported that NBCC has helped him improve his photography.

Kent Mason told of putting his best 100 slides in one file and his second best 100 or so slides in another file. He said the best way to evaluate slides is to lay them out on a quality light table and look at them with a 4-power loupe. Put aside or throw out those that don't meet your established standard. Then go back over the remainders with an 8- or 10-power loupe to make sure they are as sharp as possible. He said that projecting the slides is not a good way to decide on the keepers and throw-aways.

Alex Karlin led a wide-ranging discussion of a variety of club regulations and housekeeping issues. These included how to run the meetings so that the programs can fit in the two-and-a-half hours allowing us to be out of the building by 10:30 p.m. These conversations were both informative and pleasant. Bob Peavy briefly discussed the survey he is leading where members are submitting ideas for running meetings more efficiently.

The overall consensus was that the club's vision is to motivate and improve the skills of its members and one of the best vehicles for accomplishing this is through information sharing in workshops. If you don't participate in workshops, try it, you'll like it.

From the *Washington Post*: "Vietnam Now & Then," the photography show at Hemphill mingling contemporary landscapes and urban views with war-era photojournalism, proves as overwhelming and complicated as America's relationship with Southeast Asia. More than 100 pictures are arranged as if to signal the past's incursion on the present: Seven contemporary photographers' pictures—of colonial architecture or downtown streets or stepped rice paddies, many in color and full of detail—hang at eye level. Those views are sandwiched, above and below, by grim pictures from the '60s and '70s shot for news agencies covering the war. The juxtaposition proves most pointed when the contemporary work is Peter Steinhauer's placid landscapes with waterfalls as gentle as sugar pouring down a mountain. Just below, Sean Flynn's image of a Viet Cong suspect strung by his ankles, or Henri Huet's photo of American paratroopers forging a river near the jungle, catches the eye. Perhaps heaven can't exist without hell, but seeing the two so close will trigger a chill. "Vietnam Now & Then" at Hemphill Fine Arts, 1027 33rd St. NW, Tuesday-Saturday 10 a.m. - 5 p.m., 202-342-5610, to Dec.28.

Results of Competition for November, 2002 – Close-ups

Prints

Judge: Judy Gross

Black and White, Novice – 5 entries

1 st	Les Trachtman	Well veined orchard
2 nd	Carol Lee	You're so vein

Black and White, Advanced - 19 entries

1 st	Sue Oberthaler	Sunflower
2 nd	Bob Peavy	Wired
3 rd	Carl Root	Praying mantis 3
HM	Chuck Lee	Baby face
HM	Carl Root	Tug rope
HM	Chuck Bress	Abstract (Peeling wall)

Color, Novice – 36 entries

1 st	Jerry Gordon	The hook: art
2 nd	Carol Lee	Reflections in plastic
3 rd	Barbara DeLouise	Daylily
HM	Jerry Gordon	Gatesville wheel
HM	Carol Lee	Floral fireworks
HM	Roy Sewall	Orchid trio
HM	Roy Sewall	Dragonfly
HM	Barbara DeLouise	Iris
HM	Barbara DeLouise	Stamens and pistil
HM	Richard Huang	Rose

Color, Advanced - 23 entries

1 st	Anita van Rooy	Magnolia
2 nd	Carl Root	Plate nut
3 rd	Anita van Rooy	Black eyed Susan
HM	Anita van Rooy	Dew drops
HM	Jim Hawkins	Lotus
HM	Beverly Gordon	Geometric #1
HM	Carl Root	Diner glasses 2
HM	Carl Root	Blue patterns
HM	Bob Peavy	Leaf-map

Altered – 9 entries

1 st	Sue Oberthaler	Cabbage
HM	Carol Lee	Fine feather
HM	Mauricio Fonseca	Costa Rican Bug #2



Slides

Judge: Tony Sweet

Novice – 51 entries

1 st	Nan Shellabarger	Swamp hibiscus
2 nd	Barbara DeLouise	Pansy in ice
3 rd	Bill Richards	Leaf hairs
HM	Sean Liang	Dahlia #1
HM	Les Trachtman	Little flower, giant tree
HM	Cezary Raczko	Toad in a hole
HM	Bill Richards	Spanish onion
HM	Carol Lee	Swirl
HM	Carol Lee	Fine feather
HM	Mauricio Fonseca	Costa Rican Bug #2

Advanced – 76 entries

1 st	Kent Mason	Leaf
2 nd	Judy Switt	Julia at rest
3 rd	John Telford	Rose and yellow dahlia
HM	Carl Root	Three screws
HM	Carl Root	Swoosh
HM	Jim Hammack	Swish
HM	Evelyn Jacob	Rose with dew
HM	Ted Oberman	End forest
HM	Sigrid Vollerthun	Purple trio
HM	Kent Mason	Praying mantis

Address Corrections/Updates

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Cumulative Scores for 2002-2003

Prints

Black and White, Novice

- 28 Carol Lee
- 20 Les Trachtman
- 9 Jean Hanson
- 8 Steve Martin
- 8 Will Grupenhoff
- 6 John Grupenhoff

Black and White, Advanced

- 38 Sue Oberthaler
- 20 Chuck Bress
- 19 Bob Peavy
- 18 Chuck Lee
- 14 Carl Root
- 14 Beverly Gordon
- 6 Marianne Davis
- 6 Ross Pierce
- 6 Tom Kraly

Color, Novice

- 40 Carol Lee
- 29 Barbara DeLouise
- 22 Roy Sewall
- 18 Richard Huang
- 16 Len Friedman
- 16 Jerry Gordon
- 12 Bill Richards
- 12 Mike Fleming
- 6 Ann Jorgensen
- 6 Wendy Ellman
- 6 Will Grupenhoff
- 6 Nan Shellabarger

Color, Advanced

- 36 Anita van Rooy
- 35 Carl Root
- 33 Beverly Gordon
- 22 Marianne Davis
- 18 Chuck Bress
- 12 Laura Winslow
- 12 Jose Cartas
- 9 Dan McDermott
- 6 Jim Hawkins
- 6 Bob Peavy

Altered

- 27 Jim Hawkins
- 16 Anita van Rooy
- 9 Sue Oberthaler
- 6 Les Trachtman

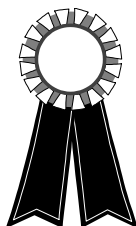
Slides

Novice

- 38 Carol Lee
- 29 Bill Richards
- 29 Sue Milestone
- 24 Cezary Razcko
- 15 Barbara DeLouise
- 12 Les Trachtman
- 12 Tom Sullivan
- 10 Lindley McGrew
- 10 Jean Hanson
- 10 Nan Shellabarger
- 6 Shereen Kopp
- 6 Sean Liang
- 6 Mauricio Fonseca

Advanced

- 40 John Telford
- 26 Kent Mason
- 18 Carl Root
- 15 Chuck Bress
- 12 Laura Winslow
- 12 Ross Emerson
- 9 Russell Tilley
- 9 Judy Switt
- 6 Bob Peavy
- 6 Lester LaForce
- 6 Pat Bress
- 6 José Cartas
- 6 Gordie Corbin
- 6 Susan Helzer
- 6 Miranda Chin
- 6 Jim Hammack
- 6 Ted Oberman
- 6 Sigrid Vollerthun
- 6 Evelyn Jacob



Welcome New Members

We extend a hearty welcome to our new members. Please add them to your new membership booklet.

Haley Pepper
Mauricio Fonseca
500 Harbor View Drive
Baltimore, MD 21230
410-852-0146
haleypepper@hotmail.com

Bob Dargel
17014 Catalpa Ct.
Derwood, MD 20855
240-631-2918
rdargel@99main.com

Charles Bradley
15220 Red Clover Drive
Rockville, MD 20853
301-929-1549
bradleyphoto@comcast.net

Word Search

The following words can be found in the letter box below. See how many you can find. Note they can go in any direction, up or down, including diagonals.

APERTURE	FSTOP
BACKLIGHT	HANDHELD
BRACKET	HORIZONTAL
CAMERA	HOTSHOE
CENTER	HYPERFOCAL
COMPUTER	LIGHTMETER
CONTRAST	PREVIEW
DARKROOM	RECIPROCITY
DIGITAL	RULEOFTHIRDS
EXPOSURE	TELEPHOTO
EYEPIECE	TEXTURE
FILTER	WIDEANGLE
FOCALPLANE	

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N O R B D C O L Y R T C P C R
H B F R L O T A T U E O R A E
T H S A E M O C I L E N E M T
D S T C H P H O C E T T V E N
E E O K D U P F O O H R I R E
R N P E N T E R R F G A E A C
E E A T A E L E P T I S W M E
O R T L H R E P I H L T I O I
H U U E P O T Y C I K L D O P
S T F S M L F H E R C A E R E
T X I D O T A F R D A T A K Y
O E L A C P H C I S B I N R E
H T T A M E X G O E R G G A A
A P E R T U R E I F L I L D C
H O R I Z O N T A L L D E U B
    
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