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# The Lens and Eye

North Bethesda Camera Club

Volume 40 Number 10

<http://nbccmd.tripod.com>

Editor: Tom Sullivan

Summer, 2005

## Calendar

### July, 2005

- 5 PCR: 7:00 pm.
- 13 Board Meeting: 7:30 pm, Oberthaler's
- 16,17 New England Council Conference

### August, 2005

- 2 PCR: 7:00 pm.
- 14 Picnic; Anita van Rooy's: 4:00 pm.

### September, 2005

- 6 PCR: 7:00 pm.
- 7 Print night: 7:30 pm.
- 12 Photo Project Critique: 7:30, Mason's
- 14 Slide night: 7:30 pm.
- 15 Visual Design: 7:30, Mason's
- 21 Board Meeting: 7:30 pm.
- 28 Program Night: 7:30;
- TBD Field trip: TBD

## Got Good Summer Photos?

If you take some good images over the summer, please consider sending samples to me for a future article. The Lens and Eye works best when members contribute

## Annual Awards Dinner - A Good Time For All

Once again the NBCC Awards dinner was a smashing success. Attended by over 65 members, spouses, guests and friends the event was a fitting conclusion to the 2004-2005 season. Plaques, certificates and trophies were awarded to the club's top photographers, a showing of competition winning prints and slides was presented and a bounteous feast was served by the ladies of the Faith United Methodist Church. Folks began arriving around 6:00 and the festivities officially began at 6:30 with hors d'oeuvres and dinner. Following the dinner we

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## Reminder

Make sure you remember to get your membership application for the 2005-06 year to Gordie Corbin before **July 15, 2005!** Form available on the NBCC web site.

<http://nbccmd.tripod.com>

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## NBCC Annual Picnic, Sunday, August 14

The NBCC annual member's Picnic will be held, as it has for the past several years, at Anita van Rooy's home on Sunday afternoon, August 14<sup>th</sup>. The festivities will start at 4:00 p.m. and will be held rain or shine. Members, spouses and significant others are invited. Bring your swim suits as swimming is available in the beautiful pool. The event will move indoors in case of rain.

The cost is \$3 per person that will be collected at the picnic. The club will provide hamburgers, hot dogs and cold drinks. Participants are asked to bring a dish to share

such as fruits, salads, pastas, veggies, desserts, etc. Please RSVP to Judy Switt by August 10<sup>th</sup> to let her know what dish you will be bringing. She can be reached at her work at 703-938-2263, or 301-330-2263 at home. Be sure to bring a dish to share, **chairs**, bathing suits and towels (and \$3).

### Directions from Maryland:

Route 28 west (Key West Avenue and Darnestown Road) from Rockville or I-270 to Darnestown (about 9 miles). Turn left onto Seneca Road (Rte 112) at the traffic light. Esworthy Road is the

fourth left off Seneca. Within a half mile you will see Anita's mailbox is on the right at 13932. The house is out of sight from the road, set back at the end of the long driveway.

**From Virginia or DC:** From the Capital Beltway or Wisconsin Ave., take River Road (Rte 190) west through the village of Potomac and continue about 6 ½ miles. Turn right on Esworthy Road and drive less than 2 miles to **13932** on the left.

**Please park along the driveway, not by the garage!**

## Member Profile

*Text and photo by Jean Hanson*



**Linda Wang**

Linda managed to fit our NBCC Member Profile interview into a busy Saturday; right after an active day painting a school in Northeast D.C. and before an evening birthday party for a friend. She brings her youthful energy and enthusiasm to all occupations, including competitive photography.

She is currently employed as assistant editor of the "Chemical and Engineering News," the weekly magazine of the American Chemical Society. Her activities include copy editing, production, and proof reading. This is already the second job she has held since graduate school. Her first position was as an assistant editor for the "Journal of the National Cancer Institute."

Her credentials include a Bachelors degree in Biochemistry from the University of Wisconsin at Madison, and a Masters degree in Science Journalism from Texas A. and M. University. While in graduate school, she interned at the "Science News" magazine

and at ACS's Office of Communications, both in Washington, D.C.

Two summers working in the big city convinced her to leave her quiet hometown near Chicago and take up residence in suburban Maryland. She loves the city, the climate, the people, and all the activities available to young, single professionals.

Linda's interest in photography started when she was a child. She received her first camera - a plastic, gray and hot pink Polaroid - as a Christmas present when she was 10 years old. She loved the instant gratification and took hundreds of Polaroid images of her family and friends. She later bought herself a Canon Z135 point and shoot, which she took to college. These days, Linda is primarily using a manual SLR.

Linda recently discovered the Silver Spring Camera Club on "Craig's List", an internet bulletin board, then Googled "camera clubs" to find the NBCC. She sighted Kent Mason's phone number on the website, and called him to inquire about the Club. He encouraged her to attend a meeting, and once she did, she was "hooked." So far, she has won an honorable mention and a third place in the Novice Color Prints category, and there will undoubtedly be more awards in the future.

And herein lays the irony. In our Club, filled with technically talented and equipment rich members, Linda is a photographer "on the cheap." She is using her father's Canon AE1 from the late 70s, which she found collecting dust in her family's storage closet. She buys expired print film out of the bargain bins at Ritz Camera, any brand, and any ASA. She stores the rolls in the refrigerator to inhibit their further deterioration.

She has her prints made at CVS and, lately, by mail from Clark labs, and has the enlargements made at Ritz Camera. She buys standard sized mats on sale and has her prints "sized to fit."

Recently, she "scored" a full set of lenses for her Canon AE1 off Craig's List for only \$100. She gave most of the set to her mom, but kept a few valuable pieces to complete her own collection. She now has an 80-210 mm. Quantaray, a 50 mm. Canon macro, a 120mm Canon, and a 28mm wide angle Zycor. She also has a 2x teleconverter, and a \$5 flash attachment which she bought at a Washington School of Photography silent auction. Her tripod, a Ben-bow Trekker 2, was acquired at a recent equipment clearance at Photo-Pro in Kensington.

Last January, Linda took the "Introduction to Photography" at the Washington School of Photography in Bethesda. She said it "whetted her appetite" and helped to acquaint her with some film and camera terminology. She has also read two books by Bryan F. Peterson, "Understanding Exposure" and "Learning to see Creatively." She likes his work very much, particularly his sense of color and design. To further her studies, she plans to attend Kent Mason's "Visual Design" course next fall.

Using photography to further humanitarian causes is of interest to Linda. She greatly admires Chuck Bress' images of homeless people. She also mentioned a charitable effort by famous photographers who have donated their time to photograph orphaned children to help them attract new parents. Linda hopes that through photography she too can help improve the lives of those less fortunate than herself.

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A huge event in Linda's life was her recent trip to China for three weeks with her parents. She toured for two weeks with a group, visiting many of the same areas photographed by Alex Guo,

Miranda Chin and Carol and Chuck Lee. She and her parents then traveled for a week on their own. Linda's father tried to find some of the places he remembered from his childhood.

Linda brought her Canon AE1 and as many lenses, filters and accessories as she could carry. We can all look forward to seeing her China images in next season's NBCC competitions.

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## **NBCC Conducts Trial Electronic Competition**

*Stu Mathison*

On April 27<sup>th</sup>, 2005, NBCC took another step into the digital photography world with its first electronic image competition. Although only a trial, with no competitive points or star points being awarded, 37 members entered 108 electronic images in the competition. Twenty nine images were in the novice category, 66 in the advanced category, and 16 in the altered category. Kent Mason was the able judge and proceeded efficiently through 108 images prior to the break. The evening was well attended and a lengthy discussion took place after the competition on all aspects of the electronic competition.

The 2004-2005 year may be considered a year during which NBCC brought digital photography into the mainstream of the club's activities. First Bob Peavy appointed a committee in October 2004 chartered to investigate, analyze and report on the technical feasibility, organizational issues and operational issues for a possible new Electronic Competition category using digital projection. The new competition category, if implemented, would complement the existing slide and print competition categories. Additionally, our own Tom Field gave two highly informative program night presentations on many aspects of digital photography.

The Electronic Competition committee completed its work in December 2004 and recommended to the Board that *NBCC should institute a new Electronic Competition category using digital projection starting in fall 2005*. The Committee also recommended a set of procedures for such competitions. The Committee Report and recommended procedures are posted on the website. <http://nbccmd.tripod.com>.

The Board decided to conduct a trial electronic competition in the spring, prior to reaching any decision regarding the establishment of a new competition category. The trial competition was conducted on April 27<sup>th</sup> and the enthusiastic reaction of the membership was instrumental in the Board's *decision at the May Board meeting to go forward with the new competition category in 2005-2006*.

To implement the Electronic Competition category, the Board decided the Club should purchase a lap-top computer and a digital projector specifically designed for photographic image projection. To help defray the cost of this equipment the Board invited members to make voluntary contributions.

The trial competition went relatively smoothly, thanks to the efforts of all the electronic committee members. Members generally followed the instructions posted on the NBCC website for preparing their electronic images, and then submitted their images as email attachments prior to the meeting. The committee was able to check and confirm all images and obtain corrected images for the few that were mislabeled, rotated, or otherwise non-compliant. Most members at the competition indicated they intend to participate in future electronic competitions. Some members indicated they might reduce their level of participation in either slide or print competitions, although it was unclear to what degree this would occur and over what period of time.

Attendees at the trial competition from the Northern Virginia Photographic Society indicated strong interest in pursuing an electronic projection category in their competitions. While NBCC is not the first photo club to launch an electronic competition category – other clubs such as Berkeley, Gaithersburg, Palo Alto, Pixel Image (Schaumburg, IL), Ridgewood, Roswell, Santa Rosa, Seattle, and Westchester currently have programs -- NBCC is one of the leaders in this area and is certainly fulfilling its mission to provide "opportunities for exchanges of ideas and the dissemination of information on all phases of photography."

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## **Heard from Judy MacArthur at the Gaithersburg Camera Club**

If you use **Photoshop software** and work with Levels, this tip is probably ancient news, but it was a "Eureka!" moment for your editor when she discovered that pressing **ALT** while in the Levels dialogue box changes "Cancel" to "Reset," enabling her to try different combinations of sliders without closing the box and starting again. The step also works with other similar dialogue boxes in PS. Yes, she can hear many a muttered "Duh!" from wiser readers.



## The Art of Garden Photography at Chanticleer

Melissa Clark

Garden photography is a passion for me. As a recovered lawyer who switched careers in mid-life, I am learning to exercise my left brain as a landscape designer, with a renewed interest in photography. The latter has proved useful in capturing images for my company's website, my own website, and a third site that I set up and maintain for the local chapter of the Association of Professional Landscape Designers. So when I learned that Chanticleer Gardens, which the Post's garden columnist has called one of the "most interesting and edgy public gardens in America," would host a master garden photography workshop in mid-May of this year, I screwed up my courage and submitted a portfolio in order to apply for a space.

In mid-March, I was informed that I had made the cut, and so on May 13th I headed to Wayne, Pennsylvania, where Chanticleer – the former estate of Adolph Rosengarten, Jr., a chemical company magnate – is located on 35 acres. Chanticleer, which calls itself "a pleasure garden,"

([www.chanticleergarden.org](http://www.chanticleergarden.org)) is unlike any garden in the Washington area. It's filled with exotic plants, unusual benches and sculpture, a structure called The Ruins, a large bog garden, woodland areas filled with bulbs in spring, and a serpentine sculpture of wheat and boulders – just to name a few of its aspects. You can shoot wide vistas, plant combinations, macro views, and everything in between. While Chanticleer is probably at its peak in late summer and early fall, there was plenty to see, appreciate and photograph while we were there.



A "floating face" in one of Chanticleer's water features provides a mysterious backdrop for poppies and blue Camassia.

The workshop's two instructors, Alan Detrick and Roger Foley, are nationally known for their garden-related photographic work. Detrick ([www.alandetrack.com](http://www.alandetrack.com)), who made the switch to digital photography several years ago, is a highly

successful stock photographer who also photographs gardens for landscape architects and designers. Foley (who lives in the Washington area and whose website is under construction) is perhaps best known for his photographs of many gardens designed by the team of Oehme, van Sweden and for his own successful books (most recently *Washington's Gardens at Mount Vernon*) and numerous awards for photography from the Garden Writers of America; he is also sought after by many landscape construction firms to photograph gardens they plan to enter in various design competitions. He is still devoted to film (Velvia 50 and 100) although he scans many of his slides, works with the images in Photoshop, and prints via his digital darkroom. Detrick and Foley are longtime colleagues and friends and worked well as a team.



Primulas blooming near a bridge in the woodland garden

As a group, my fellow participants were a diverse lot. Many of you may know one of the other Washington-area attendees, Josh Taylor, Jr., whose images were some of the most outstanding I saw during the review sessions. Our number also included a former photojournalist and junior high science teacher from Pennsylvania, two other garden designers besides myself (although I was the only recovered lawyer), a former painter now in love with photography as an art form, the photo editor of the Pittsburgh Gazette, a staff gardener from the Hillwood Museum in Washington DC, a retired contractor who was eager to try out his new Russian stereo camera, the co-owner of a large bulb mail-order business in Virginia, a former harpist, a Japanese woman who climbed mountains and loved macro photography, and a garden writer and faculty member of the New York Botanical Garden.

We spent from 7 am to 7 pm Saturday at Chanticleer, the early morning and late afternoon hours in the garden. Mid-day time was devoted to reviewing/critiquing images and in informal question and answer sessions with Detrick and Foley – and each

other. In the field, both instructors made a point of seeking out each of us individually and offering advice, pointers, and suggestions about technique and composition. With so much ground to cover, it was hard to know where to start, when to stop, and to try to make each shot count, since we were allowed to turn in only 36-40 images (in order to even the playing field between those of us shooting digital versus those participants shooting slides). Over boxed lunches we had more opportunities to exchange points of view and notes with each other and the instructors, who talked about the special challenges and rewards of photographing gardens, as well as what they had been looking for in selecting applicants for the workshop (answer: different things, but above all a "good eye" and a basic level of skill and technique so that they wouldn't spend time on what Detrick termed the "running man versus tulip digital camera setting" question).



Streambed seats among Camassia in bloom

By the end of the workshop time Sunday afternoon (the early hours having been spent in more shooting and the later morning having been devoted to reviewing the slide images taken the day before), everyone was tired, happy, and reluctant to leave. If the workshop is offered again next year, I'm sure I'll apply again. In the meantime, I'm trying to squeeze in more photography time during what is the busiest time of the year for me professionally – a challenge, but even more rewarding after the Chanticleer weekend.

### Call for Entries for Glenview Mansion Exhibit

*Miranda Chin*

NBCC is pleased to announce that Glenview Mansion of the City of Rockville has selected the NBCC to be one of the exhibitors to participate in their 2006 Glenview Mansion Art Gallery Exhibitions.

Here is a brief summary of the exhibit:

1. Theme: The Magic of Photography
  - Images that are 'Abstract' and 'Impressionistic'
  - Samples can be viewed on: [www.rockvillemd.gov/arts/exhibit06/july.htm](http://www.rockvillemd.gov/arts/exhibit06/july.htm)
2. Exhibition Dates: July 2 through August 1, 2006
  - June 28: Deliver all prints to Glenview
  - July 2: Reception from 1 to 4pm at Glenview
  - July 20: Artist Talk at 7:30pm
  - August 1 evening and August 2 morning: Pick up prints at Glenview
  - Sept. 30: Sales commission due (to Glenview)
3. Location: Glenview Mansion Art Gallery at Rockville Civic Center Park, 603 Edmonston Drive, Rockville
4. Media: Photography prints
5. Total number of prints: approximately 40-60 prints displayed at the Gallery.
6. An Agreement between the Mayor and Council of Rockville and North Bethesda Camera Club has been signed. A summary of the Agreement will be provided on the NBCC web site. The complete Agreement can be obtained from the NBCC Exhibit Chairperson or the NBCC President.

NBCC encourages ALL members to submit his/her images that best represent the exhibit theme.

How to submit:

1. Read and agree with the *NBCC Exhibits Guidelines* printed on page 17 of the *NBCC 2004 – 2005 Membership Booklet* (Yellow Book).
2. Submission dates: February 1 to March 08, 2006
3. Submission media:
  - a. CD containing image files in 'psd, tif, or jpeg' format.
  - b. Slides: put the slides into a well-protected slide container.
4. Image information: Provide the following information along with each image:
  - a. Artist name
  - b. Title of the image
  - c. Year completed
  - d. Estimated print and frame sizes.
5. Submit to: Miranda Chin/Exhibit Chairperson

Since this exhibit is a juried member show, NBCC will form a "Review Committee" to select best images from all submissions. Exhibit Chairperson will announce the finals in April, 2006.

Please check the NBCC web site for further details. <http://nbccmd.tripod.com>. If you have additional questions please send an e-mail to Miranda Chin at [Miranda.Chin@noaa.gov](mailto:Miranda.Chin@noaa.gov) with 'Subject: NBCC-Glenview.'



## **Film/Digital Comparisons: Color Temperature and White Balance; Part 2**

*Hans Adler*

From Part 1 of this article it should be apparent that the light from various sources generally used in photography may vary considerably in color temperature. To match these sources to the available color films, we use filters to fully or partially correct any imbalances. Filters that make full corrections, such as the 80A and 85B, are called color conversion filters, whereas those that make lesser or partial corrections, such as the 81 and 82 series, are called light balancing filters. Correcting for the color temperature differences between, for example, a 100 watt incandescent lamp (2900° K) and daylight film, requires a darker blue filter than the 80A filter which is used with 3200 K lamps. To make up the difference, an 82B light balancing filter is added to the 80A. Together, these bring the color temperature of the 100 watt bulb from 2900° K to 5500° K, which balances it for use with daylight film. Many other imbalances are also handled in this way.

While full color correction is usually the photographers aim, it is sometimes desirable to make only partial color temperature corrections when, for instance, you want to alter the mood of a scene by making it look warmer or to subdue somewhat the orange glow of a sunset. The permutations (combinations) and reasons (aesthetic or otherwise) for using various light balancing filters are many and varied, and it is beyond the scope of this article to describe them all. If your work can benefit from it, you may want to consult books on these filters for a run-down on how and when to use them.

How do you know what the color temperature of the light you're shooting in is? Except for a few sources with known fixed color temperatures, such as 3200K lamps and flash (even these can vary somewhat), you won't, unless, that is, you're willing to part with a lot of cash for a color temperature meter. For casual photography, you can find useful guidelines in books on filters, but for the professional who must meet the challenges of precise color correction (e.g., in fashion and food photography), more exacting control is required and a color temperature meter can be indispensable.

Fluorescent light presents a unique color-temperature problem. Many of these lamps emit a combination of line (color spikes) and continuous (white light) spectra, and require special filtration for adjusting their light output to the film being used.

Color compensating (CC) filters are ordinarily used for critical work with these lamps, but these filters are seldom likely to be used by the casual or amateur photographer. Many fluorescent lamps have a substantial green-light output which can for most amateur purposes be suppressed with an FLD filter when shooting with daylight film, or an FLB filter with tungsten film. For precise corrections involving CC filters, professional photographers use a tri-color-temperature meter which can read the green as well as blue and red output of these lamps and identify the proper filtration to use.

As a digital camera user, you've undoubtedly noted reference in your manual to a feature called "white balance" and how and when to use it and which buttons to push to make it work. "White Balance" is digital-speak for color temperature correction. With many cameras the white balance mode lets you set your camera for use with various light sources of different color temperatures, just as color correction filters do with color films.

Automatic white balance, which is found on virtually all digital cameras, is, perhaps, the simplest and most convenient feature for controlling color temperature imbalances. This automatically adjusts the white balance for sources typically between 4000° K and 8000° K (these numbers may vary with the camera used). Within this range, it cannot, of course, compensate for household-lamp or 3200 K photoflood light output or even very blue-cast sky conditions. Some photographers have told me that this automatic feature on their camera sometimes functions erratically even with normal daylight, occasionally producing blue, and at other times yellow, casts in their pictures. I've also read reports to this effect. C'est la vie!

Because white balance is an important element of digital photography, many cameras offer a wide range of adjustable white balance settings such as incandescent, direct sunlight, flash, fluorescent, cloudy, and shady, as well as automatic. Your manual should indicate the color temperatures that correspond to these settings. In addition, with some sophisticated cameras white balance can be fine-tuned at 100° K intervals. To make these numbers meaningful, color temperatures of various light sources or lighting conditions can ordinarily be found in photography books dealing with this subject and can assist you in choosing which white balance setting to use. Some cameras also have provision for pre-setting color temperatures, which may be useful for shooting under mixed lighting conditions in indoor sports arenas, etc., that you frequent.

Shooting in mixed lighting conditions may be tough to do. With film, it usually involves masking one or more of the light sources with appropriate gels for the purpose of correcting the various light outputs to a single color temperature\*. Professional photographers can spend a lot of time setting up for such shoots, and it could be a daunting challenge for less experienced photographers. Automatic white balance is ordinarily not a good choice in such circumstances, although some cameras may handle it better than others. To set white balance in mixed lighting, place a white cardboard, or better yet an 18% gray card, where it reflects the light reaching your subject. Scroll through your camera's white balance settings until you find one that lets you set it yourself. Make an exposure of the card, exit the white-balance menu, and begin taking pictures. When you've finished, remember to exit the special setting or there's no predicting what you'll end up with when you shoot in a different lighting situation. You can use the same procedure for shooting under other lighting conditions as well. Each camera has its own method for setting white balance, which may differ somewhat from the above directions.

Color temperatures are based on comparisons between light sources that emit continuous-wave-length spectra and the heated standard (which is commonly referred to as an iron bar). Light sources that give off discontinuous spectra, such as sodium and mercury vapor lamps and most fluorescent lamps, cannot be given a color temperature number. A few fluorescent tubes, however, emit continuous spectra combined with specific fluorescent wave-lengths (line spectra) and are described as having an "equivalent" color temperature. Most of these "daylight" tubes have a color temperature approximately within the range of 4000° K to 6000° K. To use them for color photography, particularly with transparency films, pre-testing is recommended using CC-type filters. Digital cameras often provide color temperature selections in the fluorescent mode, generally within the range of about 2700° K to 7200° K. How useful these numerical settings and corrections are and the extent to which they are is probably best determined by experimenting with different types of tubes using bracketed K exposures. Unfortunately, the differences may not be all that easy to see in the LCD.

White balance also gives you opportunities for artistic expression by mismatching color temperature selections and lighting conditions. Using an 81B or 81C filter with daylight film is a good analogy. The warming effect can be duplicated digitally by using a

6600 K "cloudy" setting on a sunny day. As a rule, you can warm up scenes by using a cooler setting than called for by the lighting condition you're shooting under, or cool them down with a warmer setting such as "incandescent".

There are two schools of thought on using white balance. One is that the photographer should get it right at the outset in the camera. The other is that you can be somewhat careless about it initially because you have the flexibility of correcting things in the computer. Get too sloppy with your camera, however, and a quick fix may not be all that quick or easy, or even possible.

\* You can also make a multiple exposure of a scene, one for each kind of lighting appropriately balanced to daylight by lens filtration. This involves a lot of pre-testing with each light source, so keep the Tylenol handy.

### **Photoshop signature**

Wondering how you can put your signature and copyright info on your work.. easily? Once you have your Copyright Signature brush, this is a lot slicker than making a separate file and dragging it to your work each time you need to sign your work. The tutorial found at the following web site will show you how to make a custom brush for other uses as well.

<http://www.myjanee.com/tuts/brush/cbrush7.htm>

### **Competitions Asking for RAW Images**

Tim Grey's column recently had a question about contests like Nature's Best are now asking for submission of RAW images. The suggestion is that those running the contests want to be sure you're not "cheating" by applying excessive manipulation to the image. The basic idea is they want you to prove the you're a good photographer, not that you're so good in Photoshop that you can make a bad image look good.

So what many contests are doing is allowing you to submit any image you like, in TIFF or JPEG format in most cases. If you become a finalist, they will then ask to see your RAW capture (or perhaps they'll ask for both files up front) so they can review that (on a smaller scale, not for every entry) to make sure you have not broken the rules for that particular contest when it comes to optimization and manipulation.

Verrrrrrrrrrrrrrrrrrrr interesting.



## Photographers of the Year for the 2004 – 2005 NBCC Season



Lester LaForce (center) wins the Una Flynn Slide Photographer of the Year Award. Presenters are Judy Switt and Jim Hammack.



Sue Oberthaler receives the Advanced Black and White Photographer of the year award from Bill Richards of the Print Committee..



Bill Richards and Sue Oberthaler congratulate Carl Root (center) as the winner of the George Suzuki Color Print Photographer of the Year.



Ira Adler (center) is presented the award for Novice Slide Photographer of the Year by Judy Switt and Jim Hammack.



Don Burgess accepts the Novice Black and White Photographer of the Year award from Sue Oberthaler.



Ken Briefel (center) accepts the award for Novice Color Photographer of the Year from Sue Oberthaler and Bill Richards.



Bev Gordon (left) is awarded Photographer of the Year Award in the Altered Category. Presenting the award are Sue Oberthaler and Bill Richards.



Year-end Judge Colleen Henderson (left) receives a well deserved token of appreciation from President Bob Peavy.



Tom Field (center) receives the first "Joe Razza Special Service" award. Presenters are Bob Peavy and Sue Oberthaler.

### Summary of top point getters in all categories:

**Category**  
 Black and White Prints, Novice  
 Black and White Prints, Advanced  
 Color Prints, Novice  
 Color Prints, Advanced  
 Altered Prints  
 Slides, Novice  
 Slides, Advanced

**1<sup>st</sup> Place**  
 Don Burgess  
 Sue Oberthaler  
 Ken Briefel  
 Carl Root  
 Bev Gordon  
 Ira Adler  
 Lester LaForce

**2<sup>nd</sup> Place**  
 Not Awarded  
 Jim Oberthaler  
 Bob Dargel  
 Anita van Rooy  
 Tatiana Watson  
 Barbara Mazurkiewicz  
 Chuck Bress

**3<sup>rd</sup> Place**  
 Not Awarded  
 Chuck Bress  
 Marcia Loeb  
 Tatiana Watson  
 Carl Root  
 Jack Mazurkiewicz  
 José Cartas



## **The New Photography**

*Joseph Miller*

Since the beginning of photography there has been the individual (let us call him/her a photographer) who enjoys the activity of taking pictures in the field or studio and all that that entails; a photographer who so loves photography that he/she is willing to lug heavy equipment (yes, even a tripod) and spend considerable time composing, focusing, metering, moving a tad forward or a tad backward, tweaking this and tweaking that, often patiently waiting in order to produce the best possible image in camera. Some have even been accused of getting up at an ungodly hour in the morning to be on location when the good light arrives. The enjoyment for the photographer is the creative process of getting the best possible image on film (or these days, the sensor) so that a print can be produced.

A few photographers, not many, labored in wet darkrooms surrounded by smelly fumes to view an image as it magically emerged in the developing tray. It wasn't a healthy environment and the phrase "I need a breath of fresh air" was first uttered by a photographer working in a wet darkroom. Those who don't know what they are talking about claim that considerable corrections could be done to improve an image in a wet darkroom, but the reality is that the photographer had to get it right in the camera as there was very little that most photographers could do later in a wet darkroom to correct mistakes. Slide shooters (now virtually extinct) had no chance afterwards to improve their images and, therefore, had to be extremely self-disciplined or else show inferior work. And so it has been for many years.

Now, in the digital age the roles are reversed -- maybe that is what is meant by progress. Today the time-consuming tweaking of this and the tweaking of that is done in the "dry darkroom" which some consider to be a computer. Unlike the wet darkroom, amazing things can be done using computer software, and the photographer has been largely replaced by a computer expert called a "PhotoShopper". Even in the digital age, no one wants to reveal that he/she is not a good photographer, and many must rely on "PhotoShopper" skills to produce an acceptable image. The remarkable feature of digital is that the viewer cannot tell if the image maker is a good photographer or a good "PhotoShopper". Needless to say, photographers and "PhotoShoppers" disagree on whether it matters if the image is largely conceived in-camera or in-computer.

## **Kenilworth Festival**

Kenilworth Aquatic Gardens located at the corner of Anacostia Ave. & Douglas St., N.E. Washington, D.C., 20019, will hold it's Annual Waterlily Festival and photo contest on Saturday, July 16, 2005. For guidelines for photo entries go to their web site at: <http://www.nps.gov/nace/keaq/waterlilyfest-05.htm>

## **Mars Spectacular!**

*Anita van Rooy*

The Red Planet is about to be spectacular! This month and next, Earth is catching up with Mars in an encounter that will culminate in the closest approach between the two planets in recorded history. The next time Mars may come this close is in 2287. Due to the way Jupiter's gravity tugs on Mars and perturbs its orbit, astronomers can only be certain that Mars has not come this close to Earth in the Last 5,000 years, but it may be as long as 60,000 years before it happens again.

The encounter will culminate on August 27th when Mars comes to within 34,649,589 miles of Earth and will be (next to the moon) the brightest object in the night sky. It will attain a magnitude of -2.9 and will appear 25.11 arc seconds wide. At a modest 75-power magnification.

Mars will look as large as the full moon to the naked eye. Mars will be easy to spot. At the beginning of August it will rise in the east at 10p.m. and reach its azimuth at about 3 a.m.

By the end of August when the two planets are closest, Mars will rise at nightfall and reach its highest point in the sky at 12:30a.m. That's pretty convenient to see something that no human being has seen in recorded history. So, mark your calendar at the beginning of August to see Mars grow progressively brighter and brighter throughout the month.

Share this with your children and grandchildren. NO ONE ALIVE TODAY WILL EVER SEE THIS AGAIN!

## **Some Canon Cameras Report Losing Images**

Canon has received inquiries about the problem of images disappearing when using specific digital SLR cameras. As a result of their investigation, they found that two problems and their countermeasures described at the following web site may occur.

<http://consumer.usa.canon.com/ir/controller?act=PgComSmModDisplayAct&keycode=2112&fcateoryid=215&mo delid=10598>

## Year End Competition Results

**Judge: Colleen Henderson**

### Black and White Prints

Study #18	Bob Peavy
Photographing motion	Sue Oberthaler
Tassle in morning light	Don Burgess
Spaghetti	Sue Oberthaler
Friends	Sue Oberthaler
National Cathedral snowy night	Jim Oberthaler
Geometry	Sue Oberthaler
Hand shadow	Sue Oberthaler
Leaky faucet	Don Burgess
<b>Secure that line (1<sup>st</sup> Place)</b>	<b>Jim Oberthaler</b>

### Altered Prints

Heavenly thought	Bev Gordon
Leaf #2	Bev Gordon
Polishing	Tatiana Watson
Indian on Indian	Alan Sislen
Window on reality	Carl Root
Colorful brushes	Bev Gordon
Red Creek reflections #10	Bill Richards
Thirsty	Tatiana Watson
Yellow Hill	Tatiana Watson
<b>En route (1<sup>st</sup> Place)</b>	<b>Jim Oberthaler</b>

## Color Prints

New York in blue	Tatiana Watson
Contrails	Carl Root
Abstract patterns in small creek	Les Trachtman
Skimboarding	Bob Peavy
Warren historic love and Charity Hall	Don Burgess
Evolution #34	Carl Root
Reflection design	Gordie Corbin
Michella	Beverly Gordon
Dandelion	Anita van Rooy
<b>Wet cabbage (1<sup>st</sup> Place)</b>	<b>Anita van Rooy</b>

### Slides

Still life #2	Ted Oberman
Pier reflections	Les Trachtman
Chincoteague #3	Lester LaForce
Yellow roses	Barbara Mazurkiewicz
London eye	José Cartas
Yellow petals	Ken Briefel
Old ship	José Cartas
Glade creek steps	Carl Root
Worthington Valley #3	Lester LaForce
<b>Shiny sand (1<sup>st</sup> Place)</b>	<b>Barbara Mazurkiewicz</b>



## Star Points for 2004

**Star** certificates are awarded to members who compete in the advanced categories in recognition of their photo-graphic excellence and competitive spirit as demonstrated by cumulative total points in monthly competitions. The levels are as follows:

<u>No. of Stars</u>	<u>Cumulative Points</u>
1	35
2	75
3	150
4	300
5	600
6	1200

This year's recipients are as follows:

### Black and White Prints

4 Stars	Jim Oberthaler	332 points
5 Stars	Sue Oberthaler	620 points

### Color Prints

1 Star	Ross Emerson	38 points
1 Star	Alan Sislen	38 points
1 Star	Carol Lee (Left out 04)	73 points
1 Star	Frank Herzog	43 points
2 Stars	Tatiana Watson	76 points
2 Stars	Carol Lee	89 points
3 Stars	Jim Hawkins	153 points

### Altered Prints

1 Star	Carl Root	43 points
2 Stars	Tatiana Watson	85 points
2 Stars	Beverly Gordon	114 points
3 Stars	Jim Hawkins	153 points

### Slides

1 Star	Jim Hawkins	53 points
2 Stars	Tom Sullivan	76 points
2 Stars	Dan McDermott	79 points
2 Stars	Carol Lee	89 points
2 Stars	Caroline Helou	97 points
3 Stars	Pat Bress	154 points
3 Stars	Chuck Bress	198 points
4 Stars	Lester LaForce	303 points





## Award Recipients and Awards Dinner Photos; June 8, 2005



Anita van Rooy is presented the winner of the best color print of the year by judge Colleen Henderson.



Barbara Mazurkiewicz won the award for best color slide of the year. Additionally, Barbara came in second and Jack came in third in the Novice Slide Category.



Marilyn Jacox and Jim Oberthaler share a good laugh.

*Note: Jim Oberthaler won awards for best Black and White Print and best Altered Print of the year, but was not available for a photo receiving the awards.*



Mike Fleming enjoys chatting with Marthas; Reeser and Cain-Grady that is.



Sigrid Vollerthun, Laura Winslow and Caroline Helou waiting for the lasagna.



Sue Oberthaler shares some stories with end of year judge Colleen Henderson and husband Stu.



Linda Wang, Carol and Chuck Lee and John Dussault pose for the camera.



Barbara DeLouise shares stories with Joel and Dee Hoffman.



Marcia and George Loeb relaxing while waiting for dinner to start.



Marian Hawkins, Alan Sislen and Ken Briefel are all listening to someone across the table.



Ross Emerson reading a magazine while wife Marlene chats with other guests.



Tom Sullivan and Cezary Raczko probably talking shop about Canon Digitals,



## **Results of Competition for May 2005 – Open**

### Prints

Judge: Les Henig

#### *Black and White, Novice – 1 entry*

HM Bob Dargel Shadows

#### *Black and White, Advanced - 12 entries*

1<sup>st</sup> Don Burgess Dickerson Savage Acres Farm  
 2<sup>nd</sup> Bob Peavy W. Va. Lands  
 3<sup>rd</sup> Sue Oberthaler Flower study #1  
 HM Chuck Lee Banshee Reeks

#### *Color, Novice – 27 entries*

1<sup>st</sup> Martha Reeser Pinks and purples  
 2<sup>nd</sup> Martha Cain-Grady Wines and vines  
 3<sup>rd</sup> Martha Reeser Early morning  
 HM Bob Dargel Beauty past prime  
 HM Martha Cain-Grady Watercolor  
 HM Don Burgess Comus Langstaff Farm  
 HM Don Burgess Love & Charity Hall  
 HM Marcia Loeb Springtime  
 HM Marcia Loeb Pineapple madness

#### *Color, Advanced - 34 entries*

1<sup>st</sup> Sue Oberthaler Antigua rooftops  
 2<sup>nd</sup> Sue Oberthaler Painted house  
 3<sup>rd</sup> Carl Root Evolution #34  
 HM Alan Sislen Slate Valley  
 HM Les Trachtman Daybreak  
 HM Barbara DeLouise Frozen pansy  
 HM Tatiana Watson Autumn 2004  
 HM Chuck Bress Mountains, blue lake and reeds  
 HM Alex Guo Runner  
 HM Alex Guo Little Li River

#### *Altered – 14 entries*

1<sup>st</sup> Bev Gordon Tabletop #3  
 2<sup>nd</sup> Jim Hawkins Mist at Needwood  
 3<sup>rd</sup> Alan Sislen Watenlath Valley view  
 HM Alan Sislen Indian on Indian  
 HM Jim Hawkins Illusion of flowers

### **"Wallet" List**

Please find below a condensed summary of the competition subjects for this year and next. This can be cut out for your wallet or handbag.

	<b>2005-06</b>	<b>2006-07</b>
Sep	Open	Open
Oct	Flowers	Facial expressions
Nov	Curves	Sepia/Red
Dec	Open	Window light
Jan	In-camera manipulations	Open; 5 years
Feb	Silhouettes	Glassware
Mar	Open	Animals
Apr	Birds	C&O Canal
May	Open	Open

### Slides

Judge: Mel Morganstein

#### *Novice – 36 entries*

1<sup>st</sup> Louise Roy Cardinal  
 2<sup>nd</sup> Barbara Mazurkiewicz Meanders  
 3<sup>rd</sup> Eliminated Slides out-dated  
 HM Eliminated Slides out-dated  
 HM Ira Adler Cascade Brook  
 HM Ira Adler Soufriere, St. Lucia  
 HM Marilyn Jacox Getting to know you  
 HM Barbara Mazurkiewicz Stones in Dolly Sods  
 HM Barbara Mazurkiewicz Ferns in gold  
 HM Jack Mazurkiewicz Stones

#### *Advanced - 51 entries*

1<sup>st</sup> Lester LaForce Rodeo Cove #1  
 2<sup>nd</sup> José Cartas London eye  
 3<sup>rd</sup> Ted Oberman Autumn leaf  
 HM José Cartas Cooling off  
 HM Carl Root Oz #1  
 HM Chuck Bress Dominos in red  
 HM Tom Sullivan Headlight ("Paaackahd")  
 HM Caroline Helou Cotton palm  
 HM Caroline Helou Granite design of Namaqualand  
 HM Kent Mason Sandhill crane

### **Tips for Shooting Baseball Games**

Here's a couple of thoughts gleaned from the internet for taking images at baseball games.

Use a relatively fast film or ISO on your digital camera. Something in the 400-800 range should be a good compromise between acceptable noise/grain and allowing higher speeds. Sacrifice aperture for shutter speed.

Try to include the baseball in the image if possible and appropriate. Try to get the picture before the ball disappears in the fielders glove.

If possible try to find a seat with no one sitting in front of you. This will help in getting that unobstructed view when the action picks up.

Get to the game early; an hour or so before game time. You may be allowed to walk down to the first row and take some snaps. You could get some nice shots at batting practice.

Try to anticipate where the action will be. For example, if the runner is on first and the hit is to right field, there is a good chance there will be a play on the runner sliding into third base.

So, go to a Nationals, Orioles, Keys or Baysox game. We have a lot of opportunities in this area.

## Final Cumulative Scores for 2004-2005; Thru May, 2005

### Black and White Prints

#### Novice

57 Don Burgess  
29 Barbara Mazurkiewicz  
24 Bob Dargel  
10 Jean Hanson  
10 Peggy Douglas

#### Advanced

129 Sue Oberthaler  
67 Jim Oberthaler  
53 Chuck Bress  
39 Pat Bress  
17 Bob Peavy  
10 Don Burgess  
9 Lee Goodwin  
9 Les Trachtman  
6 Will Grupenhoff  
6 Chuck Lee

### Altered Prints

98 Bev Gordon  
52 Tatiana Watson  
43 Carl Root  
39 Jim Hawkins  
21 Marcia Loeb  
17 Dan McDermott  
14 Alan Sislen  
14 Bill Richards  
12 Anita van Rooy  
10 Alex Guo  
10 Jim Oberthaler  
9 Ken Briefel  
6 Gordie Corbin  
6 Lucia Goldman



### Color Prints

#### Novice

92 Ken Briefel  
49 Bob Dargel  
44 Marcia Loeb  
31 Don Burgess  
26 Ann Jorgensen  
18 Martha Reeser  
15 Martha Cain-Grady  
14 Alan Simmons  
14 Don Haller  
14 Linda Wang  
12 Louie Bustillos  
8 Jean Hanson  
8 John Grupenhoff  
6 Haley Pepper  
6 Stu Mathison  
6 Louise Roy  
6 Mike Fleming

#### Advanced

88 Carl Root  
77 Anita van Rooy  
76 Tatiana Watson  
38 Alan Sislen  
32 Bob Peavy  
27 Sue Oberthaler  
24 Laura Winslow  
21 Chuck Bress  
20 Alex Guo  
18 Barbara DeLouise  
18 Bill Richards  
18 Frank Herzog  
18 Susan Milestone  
16 Carol Lee  
16 Ross Pierce  
15 Marianne Davis  
14 Dan McDermott  
14 Bev Gordon  
14 Les Trachtman  
12 Jim Hawkins  
6 Gordie Corbin  
6 Bob Turner  
6 Will Grupenhoff  
6 Ross Emerson  
6 Jim Oberthaler

### Novice Slides

99 Ira Adler  
89 Barbara Mazurkiewicz  
80 Jack Mazurkiewicz  
44 Ken Briefel  
32 Jean Hanson  
29 Les Trachtman  
25 Marcia Loeb  
18 Ann Jorgensen  
18 Haley Pepper  
18 Mike Cline  
17 Bob Dargel  
12 Martha Reeser  
10 Louise Roy  
6 Louis Bustillos  
6 Marilyn Jacox



### Advanced Slides

81 Lester LaForce  
66 Chuck Bress  
55 José Cartas  
38 Kent Mason  
37 Tom Sullivan  
36 Caroline Helou  
35 Jim Hawkins  
33 Susan Milestone  
31 Carl Root  
28 Pat Bress  
26 Ted Oberman  
23 Carol Lee  
22 Mark Segal  
18 Janet Myder Hammack  
16 Barbara DeLouise  
14 Alex Karlin  
14 Bob Peavy  
12 Sigrid Vollerthun  
12 Bill Richards  
12 Joel Hoffman  
6 Evelyn Jacob  
6 Dan McDermott



### Did You Know?    *Anita van Rooy*

1 THE ZOOM TOOL ( which looks like a magnifying glass in your tool box or press Z on the keyboard) has some great hidden feature: Click on you image once and it magnifies it by a preset percentage and the point you click on is now the center of the new display. Alt-click once on the image will zoom it back out. Double click on the image and it magnifies to 100% which is important for evaluating sharpness and dust spots etc. On top of that it has another powerful capability: If you click and drag with the zoom tool you create a marquee around the area and when you release your mouse this area will be zoomed in

the fill the document window, a great way to take a close look at a part of your image.

2 THE HAND TOOL is a way to navigate around an image if the magnification is more than a 100%. You can find it in the tool palette next to the magnifying glass or press H on the keyboard. With it active you can move around within the image by clicking and dragging the image. By double clicking with it on your image it will display your image to fit within the available space without obstruction by the palettes

## COMPETITION ASSIGNMENTS

### SEPTEMBER 2006 TO MAY 2007

- September, 2006** **OPEN:** Any photograph taken on or after June 1, 2005.
- October, 2006** **FACIAL EXPRESSIONS:** One or more faces. **Must be human and alive.** Come in close and fill the frame with the face(s). **No full figures. No head and shoulder shots.** Focus on the mood or emotion shown by your subject. (Must have been taken on or after June 1, 2005.)
- November, 2006** **BLACK AND WHITE COMPETITION / SEPIA TONED PRINTS:** While the subject is "Open" your image should be **appropriate** for the sepia toning. (Must have been taken on or after June 1, 2005.)
- COLOR COMPETITION / DOMINANT COLOR RED:** Any subject is eligible. However the dominant element in the picture must be the color RED. This does not necessarily mean that the majority of the image must be red...just that Red must be the center of interest or the subject. Not Pink or ORANGE... RED!!! (Must have been taken on or after June 1, 2005.)
- December, 2006** **WINDOW LIGHT:** Your subject must be photographed by the light coming through a window(s)...not a skylight. (Must have been taken on or after June 1, 2005.)
- January, 2007** **OPEN: TAKEN WITHIN 5 YEARS:** Any photograph taken on or after June 1, 2001.
- February, 2007** **GLASSWARE:** Bottles, jars, plates, bowls...etc. Make or find a pleasing composition in which an important element is glassware. **For this assignment window glass is NOT eligible. Containers made of plastic or other non-glass materials are NOT eligible.** (Must have been taken on or after June 1, 2005.)
- March, 2007** **ANIMALS – NOT HUMANS** The animal **must be alive.** Domestic, farm or wild animals of any kind are eligible. You may take them at the zoo or aquarium, your backyard or deepest Africa. **THE ANIMAL MUST BE THE SUBJECT OF YOUR PHOTOGRAPH.** (Must have been taken on or after June 1, 2005.)
- April, 2007** **C&O CANAL:** The towpath, barge, people, related buildings, etc. from Georgetown to Cumberland. Close-ups to scenics – anywhere along the Canal **NOT THE POTOMAC RIVER** (which also means **NOT "GREAT FALLS" ON THE RIVER**). (Must have been taken on or after June 1, 2005.)
- May, 2007** **OPEN:** Any photograph taken on or after June 1, 2005.



*The board approved the assignments for the 2006 - 2007 season. The topics were selected by a committee of NBCC members including: Chuck Lee, Judy Switt, Tatiana Watson and Jim Hawkins.*



## **COMPETITION ASSIGNMENTS**

### **SEPTEMBER 2005 TO MAY 2006**

<b>September, 2005</b>	<b>OPEN; no time limit:</b> Any photograph taken at any time.
<b>October, 2005</b>	<b>FLOWERS:</b> A flower or flowers, taken indoors or outdoors, close-up or in groups, in ambient or artificial light. (Must have been taken on or after June 1, 2004.)
<b>November, 2005</b>	<b>CURVES:</b> A curve or curves must be the dominant element in the image, either alone or a leading line or lines. (Must have been taken on or after June 1, 2004.)
<b>December, 2005</b>	<b>OPEN:</b> Any photograph taken on or after June 1, 2004.
<b>January, 2006</b>	<b>IN-CAMERA MANIPULATIONS:</b> An image abstracted or manipulated by means of any in-camera technique, such as multiple exposure, panning, zooming, etc. (Must have been taken on or after June 1, 2004.)
<b>February, 2006</b>	<b>SILHOUETTES:</b> Images may show rim lighting, but by definition, silhouettes do not show any detail. (Must have been taken on or after June 1, 2004.)
<b>March, 2006</b>	<b>OPEN:</b> Any photograph taken on or after June 1, 2004.
<b>April, 2006</b>	<b>BIRDS:</b> The main subject of the photograph must be a live bird or birds, either wild or domesticated. (Must have been taken on or after June 1, 2004.)
<b>May, 2006</b>	<b>OPEN:</b> Any photograph taken on or after June 1, 2004.



### **Listing of Fairs in the Area**

Baltimore County 4-H Fair; July 14-17, 2005; Timonium, MD.

Harford County Farm Fair; July 28-31, 2005; Bel Air, MD.

Maryland State Fair; August 26-September 5, 2005; Timonium, MD.

Carroll County 4-H and FFA Fair; July 30-August 5, 2005; Westminster, MD.

Howard County Fair; August 6-14, 2005; Fairgrounds in West Friendship, MD.

Great Frederick Fair; September 16-24, 2005; Fairgrounds in Frederick, MD.

Charles County Fair; September 15-18, 2005; La Plata, MD.

Calvert County Fair; September 28-October 2, 2005; Barstow, MD.

Montgomery County Agricultural Fair; August 12-20, 2005; Gaithersburg Fairgrounds, MD.

St. Mary's County Fair; September 22-25, 2005; Leonardtown, MD.

# Exhibits

## Local Used Camera Show

Barbara DeLouise reports that on Sunday, July 17, 2005, there will be a Washington Camera Show & Sale at the Holiday Inn – Arlington at Ballston, 4610 N. Fairfax Dr. at Glebe Rd, Arlington, Va. For more details check: [www.photorama.com](http://www.photorama.com)

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## Tomatsu at the Corcoran

*Shomei Tomatsu: Skin of a Nation*, a retrospective dedicated to the work of one of Japan's most celebrated photographers, whose pictures explore the rebuilding of the artist's hokeland after World War II, it's economic resurgence, the concept of "Americanization" and what it means to the Japanese can be found at the Corcoran Gallery through August 23, 2005.

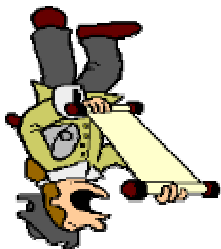
## Irving Penn at the National Gallery of Art

Acknowledged as a master of the technically challenging platinum printing process, artist Irving Penn and his finely detailed, richly textured black-and-white photography are the subject of *Irving Penn: Platinum Prints*, running through October 2, 2005. The exhibit is at the National Gallery of Art's West Building. For more info, call 202-737-4215.

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## Through a Lens Starkly

National Gallery of Art assistant curator of photography Sarah Kennel surveys various approaches to photo-based work in their selections for In-Focus; Photography Techniques and Trends at the Torpedo Factory. The current vogue for documentary-style work of everyday freaks is represented by Siri Kaur's compelling photo Julia, Los Angeles, CA, a portrait of a mom in a bathing suit whose awkward body doesn't quite match her droopy face. The show is at the Target Gallery at the Torpedo Center, 105 N. Union St., Alexandria, VA, through July 17, 2005



First Class Mail

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