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The Lens and Eye

North Bethesda Camera Club

Volume 38 Number 6

<http://nbccmd.tripod.com>

February, 2003

Calendar

February, 2003

- 4 PCR: 7:00 pm
- 5 Print night: 7:30 pm
Speaker judge: Richard Nowitz
Hospitality: Carol Cavanaugh and Pat Brown
Set-up: Cezary Raczko and Tom Kraly
- 12 Slide night: 7:30 pm;
Speaker judge: Roger Miller
Hospitality: Carol Cavanaugh, Jim Hawkins and Tom Sullivan
Set-up: Nan Shellabarger and Tom Sullivan
Gallery: Ted Oberman
- 17 Print Critique: Bresses: 7:30
- 19 Board Meeting: Kent Mason's: 7:30 pm
- 23 Field Trip: National Building Museum
Meet at front entrance at 1:00.
- 26 Workshop: 7:30 pm, "Table Top Photography"
Set-up: Bill Richards
- 25, 27 The Craft of Photography, I and II:
7:30, Kent Mason's house.

March, 2003

- 4 PCR: 7:00
- 5 Print night: 7:30 (Rooms 205-206)
- 12 Slide night: 7:30
- 17 Print Critique: Bresses: 7:30
- 19 Board meeting: Oberthaler's: 7:30
- 23 Field trip: Blackwater Wildlife Refuge
- 26 Workshop: "Slide Essay Night"
- 25, 27 The Craft of Photography: 7:30

Competition Assignment:

Nightshots

A photograph of an outdoor scene taken after sunset and before sunrise, with no illumination from the sun or electronic flash. Moonlight is acceptable. (Must have been taken on or after June 1, 2001.)

Richard Nowitz to be Print Night Speaker

Richard Nowitz has been a travel photographer for more than 25 years — covering dozens of countries on six continents. His specialties include ancient and modern civilizations in the Middle East and Israel as well as the Mid-Atlantic region of the United States.

The stone statues of Easter Island, a fisherman in Thailand, a stone cutter in Egypt are all subjects in his winning portfolio which led to his being named 1996 Travel Photographer of the Year by the Society of American Travel Writers. The portfolio also included images culled from his foreign assignments for *National Geographic World*, for which he has been a contract photographer since 1992. In 1995 he received the Educational Press Association's Award for Excellence in Educational Journalism.

He has been show cased in the world's leading magazines, including *Conde-Nast Traveler*, *Endless Vacations*, *National Geographic Traveler*, *Smithsonian*, *TIME*, and *US News and World Report*.

He has been principal photographer for six *Insight Travel Guides* with titles including *Israel, Egypt, Cairo, Wales, and London*, as well as large format gift books on Israel, Turkey, Egypt and the

(cont'd on page 3)

Roger Miller is Slide Night Speaker

Roger Miller is one of this area's most productive photographers operating his own commercial photography and publishing businesses. Working from his Baltimore studio, he travels the region and the world to capture images. For example, he has over 500,000 stock photographs on file. Roger has published 24 full-color high quality coffee table books of photography, and he is already working on more books. His previously published book titles include *US Naval Academy Annapolis, Maryland: A Portrait*, *Baltimore: A Portrait*, *Delaware Historic Markers* and *Annapolis: A Portrait*. His books that are coming out soon are on the US Coast Guard Academy, the USCG Barque Eagle - America's Tall Ship, and the US Air Force Academy.

To describe Roger's specialty is difficult, since he does stock photography, commercial photography, books, and fine art prints

(cont'd on page 3)

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Member Profile

Ross Pierce



Having joined last year, Ross Pierce is a relatively new member of the North Bethesda Camera Club although his concentrated interest in photography began about five years ago. He started taking pictures as a youngster with the occasional use of his father's twin lens reflex camera. He bought his first single lens reflex camera some 20 years ago as he was finishing medical school and into his postgraduate medical training.

Always an avid picture taker, Ross usually uses color print film on his frequent travels to Europe. When he became interested in people photography, he took candid shots at first, not talking to his subjects. After a short time, he decided to approach people he wanted to photograph. He says, "About five years ago, I really started people photography."

Ross was born in Pasadena, CA, and grew up in the San Gabriel Valley. At an early age, he "was keen on being a scientist" and went to the Massachusetts Institute of Technology, majoring in chemistry. After medical school he received a grant and scholarship to do research and patient

care at the University of Paris in France for a year.

Returning to the United States, he eventually settled in Maryland to work at National Institutes of Health and later at the Food and Drug Administration where he has remained since 1985. Because of his FDA work, Ross has traveled to clinical studies in Finland, Sweden, Belgium, Germany and Holland. "On these trips that usually lasted two weeks, I would always do some photography, shooting 10 to 12 rolls of 36 exposures each. I was usually shooting print film," he said.

Ross has a large arsenal of cameras and lenses that includes his first Canon AE1 P with a 50 mm f14 lens. When he started doing people photography, he bought a used 135 mm f 2.8 Canon lens and a Tamron 75- to 150 mm zoom lens. About three years ago, he wanted a camera with auto focus capability and purchased a Nikon N70 with a Sigma f2.8 28- to 105 mm zoom lens that he describes as "a rather mediocre lens." Over the years, he's accumulated a number of additional lenses and cameras, mostly used.

He considers a Tamron 24 to 135 mm f 3.5 to 5.6 Superior Performance lens as being most versatile with his Nikon F 100. Other lenses include the Nikon 105mm D focus lens, Nikon 85mm f1.8 lens, Nikon 35 to 70mm f2.8 zoom lens, and the Tamron 60 to 300 mm f3.5 manual focus (MF) lens. Recently, he acquired a Nikon 24mm MF lens. For his medium format work he has a Rolliflex twin lens reflex camera f2.8 and a Mamiya 7 rangefinder camera. He uses a Contax G2

camera with 28 mm, 45 mm and 90 mm lenses as something very light to travel with.

About four years ago, Ross started Parallax Photography and Fine Art, hoping to offset expenses. He offers fine art photography, modeling portfolios, studio and location portraiture, and photographs paintings and sculpture for artists. He has his portraiture clients sign model releases that allow him to use some of the images for commercial fine art purposes. (See his web page at www.parallaxphotoweb.com.) He intends to continue doing black and white darkroom work. For color printing, he currently uses an Epson 1280 and will soon buy an Epson 2200.

Ross took a general photography course at the Bethesda-Chevy Chase High School, where he also learned to develop black and white film. He also took other courses at the National Academy of Photography and through the Professional Photographers of America (of which he's been a member for several years). In addition, he's attended weekend workshops by the Rocky Mountain School of Photography, the Nikon and Canon Schools, the Photo Plus Expo in New York City and a Fuji-sponsored course taught by Bill Crockett.

Ross favors Tri-X, NeoPan, and Portra BW (chromogenic) for black and white portraiture. For color portraits, he uses Kodak's Portra films, either the 160 or the 400. For digital capture, he has a Canon PowerShot G2, a 4.1 mega pixel camera that he thinks is a really wonderful tool.

Text and photo by Joe Razza



Richard Nowitz (continued from p.1)

Holy Land from the Air.

Currently, he is giving photo-lighting seminars at regional US camera shows. He is well known for his creative ability to work with people using lighting and filters in his travel assignment photography.

Jim Hawkins

Roger Miller (continued from p.1)

His subject matter is also quite varied. He shoots portraiture, places, architectural interiors, and aerial photography. To each project, Roger brings dedi-

cation, hard work, imagination, and passion. His extensive travels have made him an expert on Maryland and the surrounding areas. Roger's photography has been influential enough that when Maryland Public Television produced "Images of Maryland 1900-2000" reflecting on 100 years of Maryland living, they included a whole section of the film on Roger's photographs along with five other Maryland photographers.

You may pick up one of his books or browse his extensive on-line library: www.rogermillerphoto.com.

For Roger's presentation to NBCC on February 12th, he plans to show images from his extensive collection and take us on a grand tour of "Roger Miller's Photography."

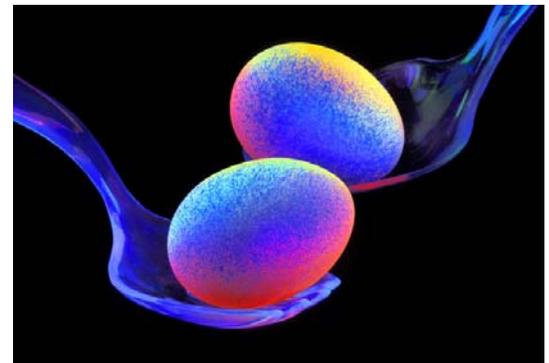
For members interested in purchasing some of Roger's books, a special arrangement has been made with Roger so that the following books will be available at the club meeting for \$30 each (a discount from \$39.95!): *US Naval Academy, Annapolis, Maryland a Portrait, and Baltimore a Portrait.*

Miranda Chin

Club Exhibit At Glenview Mansion

The NBCC exhibit on the theme of eggs (Eggs-hibit?) will open with a reception at the Glenview Mansion in Rockville on Sunday, February 2, 1:00 - 4:00 p.m. Over 60 images will be on display. The exhibit will remain up until Wednesday, February 26, when the exhibit closes and the artists will pick up their works at the Mansion. Directions to the exhibit are on the printed invitations. Please help us publicize the exhibit by distributing the invitation to family, friends, neighbors and work colleagues.

Thanks to all the photographers who took the challenge of photographing an ordinary and familiar subject and rendering it in beautiful and imaginative ways. *Barbara DeLouise, Exhibits Chair*



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Notice of NBCC Board Decision:

Last month's issue of the Lens and Eye reported on a possible experimental approach that the NBCC Executive Board was considering in order to address time management pressures on monthly competition meetings. (See page 6 of the January issue.) At its recent meeting, the Board decided to move forward with the experiment. Therefore, during April and May 2003, the first and second Wednesdays of each month will feature Print Night and Slide Night competitions, but without the usual speakers, and the fourth Wednesday will feature a speaker and/or a workshop. There will be a refreshment break at each meeting. Over the summer, the Board will review the results of this two-month experiment and decide on an approach for next year that is intended to improve the overall experience of club members.

Hand-Held Exposure Metering

I've owned a hand-held light meter for about 20 years, but I don't often use it, and, when I do, it's for a special purpose. I've learned long ago to rely on my in-camera meter for my exposure readings and have found it to be very reliable. It stands to reason that a camera manufacturer is going to make sure that the meter built into its camera will give the best possible performance. Therefore, why would I want to invest in a hand-held meter?

The camera I use, a Canon F-1, was one of the premier cameras of its day (1980), used by professionals and amateurs alike, and, even though later replaced by more sophisticated cameras, is still regarded as top-of-the-line in performance, reliability and durability. Its chief drawback, by present standards, however, is that its meter has limited light sensitivity and response.

The operating or light-sensitivity range of an exposure meter is identifiable by what are called EV (exposure value) numbers. These numbers are especially important for specifying the lower measurable limit of light values coming from a scene. If the light intensity falls above the low EV limit of the meter, the meter will read accurately, but if the light is dimmer, it will not. How metering limits are related to film speed, aperture, shutter speed, and light intensity is rather complicated and requires some involved reasoning. Fortunately, when my camera meter reaches its sensitivity limit, exceeding what is known as its coupling range, a deep red color masks the meter window in the viewfinder alerting me that the meter is no longer functioning accurately. When this happens, I reach for my hand-held meter. Most, if not all, automatic cameras now have a broader range of metering sensitivity than mine, hence, if you have such a camera, a hand-held meter may not be quite as useful in this respect.

The hand-held meter I chose was the Luna Pro. This model, which was introduced in 1963, yields reliable measurements under virtually any light brightness conditions from moonlight to brilliant sunlight. I chose it because for several years I did quite a bit of interior photography requiring exposures of up to several minutes. The film I used was Kodachrome 25, which had excellent response to reciprocity-failure correction. Kodak gave exposure adjustments for this film at 1, 10, and 100 seconds, and by filling in the gaps I was able to construct a continuous curve that gave me very accurate intermediate and extrapolated exposures. Unfortunately,

Kodachrome 25 is no longer being offered by Kodak, and I have practically no reciprocity-failure experience with the current color films.

Many meters in modern cameras are capable of delivering shutter-speed and aperture increments as small as 1/8 stop, even though the exposure variations can be set by the command dials to only 1/3 stop; and some hand-held meters with digital displays reportedly can read out exposures to 1/10 of a stop. For most purposes such accuracies are far in excess of what is needed except for the strictest requirements under special circumstances. Such a degree of precision is, moreover, made pointless by variations in film and print processing. Another factor, too, is the effect that not metering on a middle-gray target can have on the accuracy of the exposure. You could, for example, find yourself metering to a high degree of exactness on an over-or-under-exposure situation, which would make all the precision ridiculous. The 1/3-stop readout increments of my meters, including the Luna Pro, have always been adequate to give me excellent exposure results.

I don't know of a camera on the market (this doesn't mean there isn't one) that has a built-in incident-light meter. On the other hand, many, if not most, hand-held reflected-light meters have this capability. Although reflected-light metering is used more commonly, incident-light meters give more consistently reliable exposures under many lighting conditions (see my Lens and Eye article of Nov. 1999). Because these meters read all incoming light as 18% gray, they are not prone to being fooled by backlit, side lit, or overly bright or dark, situations as are reflected-light meters. Is incident-light metering practical? I recently watched the National Park Service's (Eastern Region) chief photographer shoot scenes of the people who work on the tourist barges at the canal at Great Falls. He metered each of his shots with an incident-light meter, and he told me that all of his work is metered that way. The method is exceptionally quick and removes the guesswork as to what to meter on. For those of you who are skeptical, such a reading could, at the very least, be used to firm up a questionable reflected-light reading.

I have two Luna Pro meters. Why two? The newer of the two (the S model) has a redesigned calculator with an adjustable EV dial for exposure compensation when I'm using, for example, a fluorescent light (FL) filter or black and white contrast filters.

Cont'd on p.5

Hand Held Exposure Metering (continued)

This feature also enabled me to calibrate my Luna Pro against my in-camera and spot meters (see my Lens and Eye article of May, 1992).

Discrepancies (other than due to calibration) between a reading taken with a hand-held and in-camera meter are not uncommon, and sometimes puzzling. They can occur when there are differences in the viewing angles of the two meters. For example, my 200 mm lens covers a much smaller metering field than my Luna Pro, which is closer to the area seen by a 50 mm lens (full frame). When there is a difference in brightness of the two areas, you can expect meter readout disagreement, and considerable care must be taken in selecting what you meter on. I get much better agreement when I use a gray card as my metering target.

Another useful feature of the Luna Pro is that it has a continuous scale of exposure settings (from f/0.7 to f/128 and 1/8000 sec to 8 hours), from which I

can read off equivalent exposures at a glance. You can't do that with an in-camera meter. This makes changing to different f-stop/shutter-speed combinations a breeze*.

Hand-held meters are available, more sophisticated than the Luna Pro, that can be used for reading both ambient light and flash. Since I do virtually no flash work, I wouldn't find them useful, but you may. There are also meters (non-flash) designed for studio use with which you can determine fill-light/main-light ratios (see my Lens and Eye article of Summer, 2002). I have one, made by Sekonic, that I use for adjusting light intensities when I do studio-type portrait work with tungsten lamps.

* This also helps when making adjustments for multiple exposures.

Hans Adler

Field Trip: Sunday, February 23 - National Building Museum, DC



This month we go to the National Building Museum in downtown DC. The Museum occupies one of Washington's most spectacular structures, designed in 1881 by Montgomery C. Meigs and completed in 1887. The building, which originally housed the Pension Bureau and was later occupied by many government agencies, is widely recognized as a marvel of engineering. An ingenious system of windows, vents, and open archways allows the Great Hall to function as a reservoir of light and air. The impressive Italian Renaissance design contains a central fountain and eight colossal Corinthian columns – among the tallest interior columns in the world. An exterior frieze wrapping around the entire building depicts a parade of Civil War military units. The frieze is made of terra cotta and measures 1,200 feet long, 3 feet high. **We will meet at the inside entrance at 1:00 p.m.** We will get together for an early dinner after our photo shoot. If you still have energy, Chinatown is close by.

Workshop: Table Top Photography, Duane Hincy, February 26, 7:30 p.m.

Duane Hincy will lead the January 29 NBCC workshop on Tabletop photography. He will explain that this form of photography is easy, cheap and fun. He will show how one light and mirrors can light almost anything. He will describe how inexpensive it can be by using one tungsten light, one scrim and cheap backgrounds. He will illustrate how winter will never keep you from your passion for creative photography.

For 25 years, Duane has been photographing portraits, model portfolios, landscapes, studio setups, stock photography and weddings. He started his serious photography by taking many master classes at Maine Photo Workshops and at Santa Fe, studying with such notables as Ernst Hass, Jay Masiel and Dean Collins among others.

Kodak gave Duane 1000 rolls of film with processing to go around the world. They used some of these images in Photo Expositions in New York and Washington D.C. Seventy pieces of his work hang in the Federal Reserve Board in Washington, DC. His pictures appear in the Smithsonian's book on Washington, DC, as well as in travel brochures and other publications. Duane has assisted and taught at the Torpedo Factory and at the Smithsonian. *Les Trachtman*

From Ned Li: The Lunar/Chinese New Year (4701, the year of the Sheep) will be here on Feb. 1st. With the great success of last three years' celebration, Lake Forest Mall in Gaithersburg is inviting CCACC (Chinese Culture & Community Service Center, Inc.) to do it again. Ned Li will continue to serve as the project manager. Decorations are up already through out the Mall with colorful dragons, large lanterns, huge good wish calligraphy banners, a 210-foot long Great Wall painting and the winning photos from last year's photo contest. Cultural and Chinese American Heritage exhibits will be displayed between 1/27 and 2/9. Opening ceremony is scheduled at noon on 2/1 with dragon dance and lion dance. Other cultural performances and folk arts demonstrations/workshops will be held all day long on the 1st, 2nd, 8th and 9th. It is a good photo opportunity (yes, you are permitted to do so during the festival). Detail program schedule will be available at Lake Forest information desk, on CCACC website www.ccacc-dc.org or you may contact Ned directly for more information.



Technical Assistance: NBCC Mentor Program

One of the objectives of the North Bethesda Camera Club is to provide opportunities for the dissemination of information on all phases of photography. Within its scope, this includes increasing its members' photographic skills by broadening their practical as well as technical knowledge and competence. One vehicle that provides for this is the club's mentor program, first introduced by Joel Hoffman* several years ago.



I have in the past assisted several club members individually on subjects of interest to them, and I'll be happy to do so again. The objective would be to provide help in specific areas of photography on a one-on-one basis tailored to individual questions and needs. It is not intended as a substitute for a group workshop or to cover the broad scope of material presented in such workshops.

There is one prerequisite. If you have an automatic camera, that you know how to operate it. Copies of a list of subjects I'll be glad to help you with can be found on the table near

Gordie Corbin's "desk."

* Contact Joel for additional information on other aspects of the program.

Hans Adler

From the Washington Post:

Exhibit at National Academy of Sciences:

On the Nature of Things: The Scientific Photography of Fritz Goro, through February 14, 2003; 2101 Constitution Ave, NW, 202-334-2436.

Deadline for Submitting Images for the Nature's Best Competition:

The deadline for submitting images for the NBCC's entry in the Nature's Best 2003 competition is slide night, February 12. Submissions should be in slide format wherever possible. Up to 6 entries may be submitted to Kent Mason, the contest coordinator. Original slides must be submitted. The club will arrange for duplication of the chosen entries at a later date.

Montgomery County Adult Education:

There are two courses in photography available: *Darkroom Photography 1*, and *Photos Made Simple*. Both start the week of February 24th. According to the catalog, the second course is being taught by "Razza", must be of the highest quality!

Feedback from Henrik:

Many of you may remember, when Henrik G. de Gyor came to our club as speaker/judge, he mentioned there were some interesting web sites he knew about. I asked him to give me some examples of these and he provided the list below. I think you will agree these sites have some really good information as well as wonderful images found throughout.

<<http://www.robgalbraith.com>> with latest gear, software and updates.

<<http://www.dg28.com>> with instructional from the UK. Updated monthly.

<<http://www.cnet.com>> has a database of the digital stuff, ratings and pricing throughout the net.

<<http://www.nikonschool.com/>> has several great new programs even if you don't use Nikon.

<<http://www.sportsshooter.com>> is a great site for serious sports photographers. Henrik is there too.



Exhibit at National Geographic's Explorer's Hall:

Frans Lanting: Jungles Through February 9, 2003

A unique collection of images made over 20 years in jungles from the lowlands of the Congo to the cloud forests of the Andes, Frans Lanting, renowned naturalist, storyteller and National Geographic Contributing Photographer-in-Residence, interprets the splendor and remarkable natural history of the tropical rain forest. See <http://www.nationalgeographic.com/explorer/>

Exhibits at the Smithsonian's Arts & Industries Building:

Journeys of the Spirits January 15, 2003 - March 15, 2003

On view are approximately 21 photographs of ancient Native American petroglyphs and sacred ceremonial sites by photographer Joe Triscari, who has been working for over 13 years to chronicle the sites and educate the public about the symbolic significance of rock art.

Nature's Jewels: A Living Exhibit of Orchids and Butterflies January 18, 2003 - May 26, 2003

This year's orchid exhibition features live orchids and butterflies and addresses biodiversity. This is the 8th annual orchid exhibition co-sponsored by the Smithsonian Horticulture Services Division and the U.S. Botanic Garden. Photography permitted. www.si.edu/horticulture/orchidshow/orchid1.htm

Exhibit at the Library of Congress:

"When they were Young; A Photographic Retrospective of Childhood," through March 22, 2003.

The pictures in this exhibition, selected from among thousands of images in the Prints and Photographs Collections of the Library of Congress, capture the experience of childhood as it is connected across time, different cultures and diverse socioeconomic backgrounds. Whether encumbered by poverty or born into privilege, boys and girls look unflinchingly at the lens and toward the future. Their honest gazes reveal who these children are and how they view themselves and their world--with implications of the vast roads that lie ahead.

FYI May I take photographs in the Library?

Personal still cameras may be used with existing light in public areas. Permission to use a tripod must be obtained from the Public Affairs Office, Room 105, Madison Building. Any videotaping or filming for other than personal use, either indoors or outdoors on Library grounds, must be cleared with the Public Affairs Office.

Results of Competition for January 2003 – Relationships

Prints

Judge: Lisa Helfert

Black and White, Novice – 14 entries

1 st	Will Grupenhoff	Central Park wedding
2 nd	Carol Lee	Taunting the bull
3 rd	Bunny Ostrower	Come closer it's OK
HM	Will Grupenhoff	Day at the beach
HM	John Grupenhoff	Old friends

Black and White, Advanced - 21 entries

1 st	Chuck Lee	Cousins
2 nd	Chuck Bress	Barber shop
3 rd	Chuck Lee	Welcome home baby sister
HM	Chuck Lee	Boy's best friend
HM	Sue Oberthaler	Karen and Lupé
HM	Bob Peavy	Tune up
HM	Ross Pierce	Jorget and Brian on rock

Color, Novice – 17 entries

1 st	Carol Lee	Beak to beak
2 nd	Bunny Ostrower	My first love
3 rd	Bill Richards	Snowy night
HM	Bunny Ostrower	What's so funny
HM	Roy Sewall	Scullers + Roslyn
HM	Marcia Loeb	Be good

Color, Advanced - 32 entries

1 st	Bob Peavy	What is it?
2 nd	Anita van Rooy	Interaction
3 rd	Chuck Bress	Frisbee #1
HM	Chuck Bress	2 horses
HM	Laura Winslow	A lick and a promise
HM	Carl Root	Watcha doin'
HM	Carl Root	Jason and Lena
HM	Jim Hawkins	Mattie's award
HM	Ted Oberman	Cat nap
HM	Bob Peavy	How's the water?

Altered – 10 entries

1 st	Lucia Goldman	Father and daughter
2 nd	Jim Hawkins	Enchanted forest
3 rd	Anita van Rooy	Feline interaction

Please note in the January issue the list of "Color Novice Print" had an error. The last entry should have been:

Color Novice, January, 2003,

HM	Barbara DeLouise	Frozen beauty
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Slides

Judge: Henrik G. de Gyor

Novice – 28 entries

1 st	Cezary Raczko	Got milk?
2 nd	Cezary Raczko	Barn swallow duet
3 rd	Ron Dietrich	Man's best friend
HM	Mauricio Fonseca	To the brink
HM	Nan Shellabarger	Zebbras
HM	Les Trachtman	Butterfly games
HM	Karen Coates	Never too old
HM	Carol Lee	3 rebels
HM	Carol Lee	A nice thing

Advanced - 46 entries

1 st	John Telford	Runners
2 nd	Lester LaForce	Deer Island #1
3 rd	John Telford	Men and Horses
HM	Bob Peavy	Traffic patrol
HM	Chuck Bress	Cutting up
HM	Jim Hawkins	Happy pigs
HM	Kent Mason	Look at me
HM	Kent Mason	Dennis and Jacob
HM	José Cartas	Trafalgar Square 1
HM	James Hammack	Hello

Web sites:

George Lepp has a fascinating web site showing his results from visiting the flower show in Holland. In addition to wonderful images, his presentation is very interesting: www.leppimages.com

An interesting and helpful site for hints on photographing fireworks can be found at: <http://www.calphoto.com/firework.htm>

The latest airport regulations for carrying film: <http://www.tsa.gov/public/display?theme=56>

Some interesting tutorials for Photoshop: <http://www.phong.com/tutorials/>

More terrific Photoshop tutorials: <http://myjane.home.insightbb.com/tutorials.htm>

Frank van Riper's site at the Washington Post has several interesting and informative articles: <http://www.washingtonpost.com/wp-srv/photo/essays/vanRiper/index.htm>

Lots of current reviews of digital cameras and accessories: <http://www.dpreview.com/>

Cumulative Scores for 2002-2003

Prints

Black and White, Novice

43 Carol Lee
29 Les Trachtman
24 Will Grupenhoff
12 John Grupenhoff
10 Haley Pepper
9 Jean Hanson
8 Steve Martin
8 Lindley McGrew
8 Bunny Ostrower
6 Richard Huang

Black and White,

Advanced

50 Sue Oberthaler
42 Chuck Lee
41 Chuck Bress
25 Bob Peavy
17 Pat Bress
16 Marianne Davis
14 Carl Root
14 Beverly Gordon
12 Ross Pierce
6 Tom Kraly

Color, Novice

59 Carol Lee
41 Barbara DeLouise
32 Bill Richards
28 Roy Sewall
18 Richard Huang
16 Len Friedman
16 Jerry Gordon
15 Bunny Ostrower
12 Mike Fleming
10 Patrick Brown
8 Sue Milestone
6 Ann Jorgensen
6 Wendy Ellman
6 Will Grupenhoff
6 Nan Shellabarger
6 Haley Pepper
6 Mike Cline
6 Jin Gong
6 Marcia Loeb

Color, Advanced

53 Carl Root
51 Anita van Rooy
47 Chuck Bress
45 Beverly Gordon
22 Marianne Davis
22 Bob Peavy
12 Laura Winslow
16 Gordie Corbin
15 Dan McDermott
12 Jose Cartas
12 Jim Hawkins
8 Duncan Whittaker
6 Ted Oberman

Altered

44 Jim Hawkins
42 Anita van Rooy
29 Sue Oberthaler
18 Lucia Goldman
6 John Grupenhoff
6 Les Trachtman
6 Nick Hanks

Slides

Novice

50 Carol Lee
43 Cezary Razcko
29 Bill Richards
29 Sue Milestone
18 Les Trachtman
16 Nan Shellabarger
15 Barbara DeLouise
12 Tom Sullivan
12 Mauricio Fonseca
10 Lindley McGrew
8 Jean Hanson
6 Shereen Kopp
6 Sean Liang
6 Karen Coates

Advanced

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



New Member(s) and Changes

Bunny (Marlene) Ostrower *David Stahl*
3155 Beaverwood Lane *5410 Connecticut Ave., NW*
Silver Spring, MD 20906 *Apt 814*
301-871-5282 *Washington, DC, 20015*
bunny@smart.net

Barbara DeLouise *Ross Pierce*
delouise@starpower.net *photoshootermd@yahoo.com*

Kent Mason
301-871-9066

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The following is reprinted with permission from Tim Grey's Digital Darkroom Questions (DDQ) e-mail service. His web site is at: www.timgrey.com/ddq/.

I purchased an Epson 1280 as a replacement for a 1270. The colors coming off the 1280 are not "quite" as vivid as what the old 1270 produced. Is this just a matter of tweaking the print settings in the dialog box or are you aware if there is a slight difference in the two printers? I purchased the 1280 in favor of color saturation vs. the achievability of the 2200.

The dye-based inks of the 1270 and 1280 are most certainly able to produce more vibrant colors than the 2200 is able to produce. The 2200 produces excellent results, but the 1270 and 1280 still have an advantage when it comes to the color gamut and the overall vibrancy of colors. Of course, longevity is a major concern for photographers in general, so there is very good reason to make a slight compromise in color vibrancy when longevity is important to you. In that regard, the 2200 represents an excellent compromise.

As for the move from the 1270 to the 1280, the results should be identical. Both use the exact same ink formula-tions. Therefore, the difference between the two is likely caused by different driver settings, printer profiles, or printer properties. You may need to fine-tune the adjustments to get the same results, but since you are using the same ink formulation you will definitely be able to achieve the same results.

One thing I would recommend for getting the best results from the 1280 would be to download the Print Image Matching (PIM) plug-in for your printer from the Epson website (www.epson.com). It includes ICC profiles for the printer for use with specific papers, and generally produces very accurate results. From 12/27/02



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