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# The Lens and Eye

North Bethesda Camera Club

Volume 38 Number 10

<http://nbccmd.tripod.com>

Summer, 2003

## Calendar

### July, 2003

- 1 PCR: 7:00.
- 7 Slide Critique: Bress's; 7:30; *Call 2 or 3 days in advance to confirm!*
- 13 Annual Club Picnic: Anita van Rooy's.
- 23 Board Meeting: 7:30: DeLouise's.

### August, 2003

- 5 PCR: 7:00

### September, 2003

- 2 PCR: 7:00
- 3 Print Night: 7:30: Open
- 10 Slide night: 7:30: Open
- 15 Print Critique: Bress's, 7:30
- 17 Board Meeting, 7:30: Oberthaler's
- 24 Program Night: 7:30
- 25 Visual Design: 7:30: Kent Mason's
- TBA Field trip:

**Pay Your Dues!**

## Oberthaler, van Rooy, Root and Telford win Photographer of the Year Honors

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 2002-2003 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 to be greeted by melodious piano

*(Cont'd on p. 3)*

## Reminder

Make sure you remember to get your membership application for the 2003-04 year to Gordie Corbin before **July 15, 2003!**

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## NBCC Annual Picnic, Sunday, July 13

The NBCC annual member's Picnic will be held, as it has for the past several years, at Anita van Rooy's home in Germantown on Sunday afternoon, July 13<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 July 9<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 1/2 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

### Tom Field



Newly elected Secretary, Tom Field, is relatively new to the North Bethesda Camera Club. He joined in 2002 after learning about NBCC through Roy Sewall, who recently renewed his NBCC membership after a 30-year hiatus. Tom manages Tom-Cats, a band of musicians that performs about one wedding a month, in which he plays keyboards and electric bass. He has also played with Roy's bands (Roy plays electric guitar). While en route to a gig, the two talked about photography and, to use a cherished cliché, the rest is history.

He is currently a stay-at-home dad. He and his wife, Karen, have two daughters: Shannon 15 and Kelly 13. As a University of Virginia electrical engineering graduate, he specialized in developing practical applications of low temperature superconductors (quantum interference gradiometers). Currently, he runs a part-time media consulting business in design engineering, web sites, audio-video production. Prior to this, Tom was the operations chief of a small and thriving defense business.

His interest in photography began in childhood during family automobile vacation trips to many parts of the country. His favorite vacations for photography included Maine and Nova Scotia, the American Southwest, and the Northwestern National Parks of the Grand Teton, Glacier and Banff.

"My hobby was backpacking of the sort where you saw off part of the toothbrush handle to save weight," Tom said. He added, "My first camera was a 110 Pocket Instamatic: lightweight but almost as bad as my technique." He bought the new Canon AE-1 Program camera with a much praised 50mm lens. "It was a great camera to learn on, easy to use and with a very effective shutter-priority AE mode," Tom said.

Early in his web site consulting business, he used a Casio digital camera to design web pages, brochures, promotional posters, award plaques, etc., using desktop publishing and digital darkroom. Sometimes the images are his, sometimes they are licensed or provided by his clients. Tom noted that digital cameras weren't particularly good at the time.

Now most of his photography is digital, using a Canon 10D and a D60 that he's quite pleased with. He also has an EOS-3 with eye-controlled autofocus that, in his opinion, is the best Canon film body. He uses a variety of film, including Provia 100 and 400, Velvia, Reala, and Kodak NC160 for portraits.

With these cameras, he uses a variety of prime lenses, ranging from 14mm through a 200mm f/1.8 including the tilt-shift 24mm manual focus lens. "The only zoom I routinely carry is my 70-

200mm f/4, which is small, light and extremely sharp," Tom said. "Sometimes I wish it was faster but I'm not yet willing to replace it with the larger and heavier f/2.8. Shooting digital, I rarely use filters other than a polarizer. I carry extensions tubes and sometimes a teleconverter."

For flash work, he uses wireless remote controls with two 550EX flash units. He said that this setup has always worked extremely well with his Canon bodies and their E-TTL flash metering scheme. In addition, he has a couple of monolights and giant softboxes, which are great for product shots, portraits, and large interior spaces. Instead of a flash meter, he uses the digital camera for an instant review and histogram to fine tune the position and flash power of the lights. "This setup is essentially foolproof, which means, perfect for me," Tom said.

Tom has been using PhotoShop for nearly a decade and notes that in the early 1990s, web photo work wasn't critical. As he pointed out, "Images had to be small and heavily compressed to download quickly, and PC display colors and contrast were typically poor." With changing times and equipment, he has started doing more than basic retouching. Now, he is greatly involved in film scanning at very high resolutions, calibrated color rendering, burning and dodging, etc. He also enjoys printing his photos on larger paper that he mats and frames.

While his wife and daughters are not really into photography, Tom says that they're good at scouting subjects. And they're patient about waiting for him to finish working the subject.

(cont'd on next page)

## Tom Field (Cont'd)

He added that his daughter, Shannon, had just won many prizes at the DC Science Fair for her project on diffraction as a function of aperture setting. He speculated that this may spur her interest in photography as a hobby. Her next project is measuring the torsional stability of various tripods. The results should interest us all.

Tom said that he wants to get better at seeing and so he has signed up for the Visual Design course next year, adding, "That will help all my photogra-

phy, even the product shots which may become less mundane."

Speculating on the swift development of new products and techniques, Tom foresees the end of film and paper for photographs, replaced by electronic media. Still photography will evolve into high-resolution full motion video. He added, "We may see 3D technologies that provide for tremendous "you are there" realism in photography."

*Text and photo by Joe Razza*

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## Awards Dinner (Cont'd)

tunes provided by Audrey Beck. Festivities began at 6:30 with hors d'oeuvres and dinner, followed by the presentation of awards and a show of winning slides from the year's competitions assembled and choreographed by Judy Switt and Gordie Corbin.

Retiring President Jerry Gordon welcomed everyone. He gave Barbara DeLouise a gift recognizing her many contributions to the club, especially coordinating the club's exhibit. During dinner, the traditional door prizes were given out. Once again, NBCC members were generous in their donations of materials for these offerings.

Hans Adler emceed the presentation of the Star Awards which represent recognition of accumulated points for the advanced class in the monthly competitions over the years. For a complete list of these awards see page 7.

Photographer of the Year awards went to: Carl Root who won the George Suzuki Award for Color Prints for the second consecutive year; Sue Oberthaler who won the Award for top Black and White Photographer; Anita van Rooy who won the first ever award for the Altered Prints category; and John Telford who won the Una Flynn Award for Slides for the fifth consecutive year, a first in club history for such an accomplishment.

One of the highlights of the evening was the presentation of the top photographs of the year as selected by an independent judge. We were very fortunate to have Sherwin Kaplan as our end of year judge. He is an active member of the Northern Virginia Photographic Society where he has served on many board positions. He also has won "Photographer of the Year" and "Slide of the Year" honors in NVPS. Sherwin declared that the overall quality of the entries made the choice of a

set of top 10 a very difficult task. See page 10 for a complete list of the winners.

An exhibit of photos by the Phabulous Photographers from the Potomac Community Resources (PCR) organization was displayed for NBCC members' viewing. PCR is a private, non-profit, non-sectarian organization that encourages and supports the integration of persons with developmental disabilities into the life of the community. NBCC members provide mentoring for the Phabulous Photographers.

President Jerry Gordon thanked all members who volunteered throughout the year to serve on the board, special committees and other activities at club meetings. He introduced the newly elected officers for the 2003 – 2004 season: President Bob Peavy, Vice President Sue Oberthaler, Treasurer Chuck Lee and Secretary Tom Field.

Jerry also thanked the members of the Faith United Methodist Church (FUMC) who once again



A few of the FUMC dinner staff

prepared and served a wonderful chicken dinner.

Many thanks to Nancy Peavy this year's event organizer. This was Nancy's first year as chairperson and the event was a great success.

*Text and photos by Tom Sullivan*



## Award Recipients for the 2003 – 2004 NBCC Season



Carol Lee (center) hits the trifecta, by earning the highest cumulative scores in novice black and white, novice color prints and novice slides.



John Telford (center) is the Una Flynn NBCC's Slide Photographer of the Year Award for the fifth consecutive year.



Officers for the 2003-04 Season: President – Bob Peavy; Vice President – Sue Oberthaler; Treasurer – Chuck Lee; and Secretary – Tom Field.



Sue Oberthaler, the 2002-2003 Black and White Photographer of the Year, appropriately garbed in a stylish black and white blouse is flanked by Carol Lee and Bob Peavy, NBCC's Print Competition Committee.



Carl Root (center) is the George Suzuki Color Print Photographer of the Year, and his *Red Door* was chosen as the best color print by Year-end Judge Sherwin Kaplan.



Joe Razza introduced Julia Mack, head of Potomac Community Resources, who began the Phabulous Photographers for people with developmental disabilities. NBCC members mentor this group as a community outreach project.



Anita van Rooy (center) won the first-ever Altered Print Photographer of the Year. She is flanked by Carol Lee and Bob Peavy who is presenting the trophy to Anita. Ted Oberman designed and made the trophy.



Jim Hammack (left) gives a plaque to Cezary Raczko for winning the top slide of the year award while Judy Switt presents a certificate.



Year-end Judge Sherwin Kaplan (left) congratulates Les Trachtman who produced the top black and white print of the year and Carol Lee holds his winning print.

Lucia Goldman had the top entry for Altered Print of the Year and was not present for the photos.

### 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**  
 Carol Lee  
 Sue Oberthaler  
 Carol Lee  
 Carl Root  
 Anita van Rooy  
 Carol Lee  
 John Telford

**2<sup>nd</sup> Place**  
 Les Trachtman  
 Chuck Bress  
 Roy Sewall  
 Anita van Rooy  
 Jim Hawkins  
 Cezary Raczko  
 Kent Mason

**3<sup>rd</sup> Place**  
 Will Grupenhoff  
 Pat Bress  
 Bill Richards  
 Chuck Bress  
 Sue Oberthaler  
 Sue Milestone  
 Carl Root

## **NBCC's Meeting Format for Next Year**

During May, NBCC members provided valuable input to the Executive Board by responding to a survey form published in *The Lens & Eye* (see page 11 of the May issue). The Board reviewed that input and, at its meeting in late May, addressed time management issues with a view to enhancing the overall enjoyment and learning environment which are the hallmarks of NBCC meetings. The Board acted to define the structure of the Club's competition and program activities for next year -- covering the first, second and fourth Wednesdays of each month.

First, the Board's actions involved a simplification of the existing competition rules, particularly Rules 5 and 6. These rules govern the number of entries permitted in monthly competitions. Beginning in September, the number of print and slide entries will be equalized and made uniform for ALL competitions. The magic number is THREE. Thus, three entries per member will be allowed on each competition evening, whether it be Print Night or Slide Night, an "Open" or an "Assigned Subject." On Slide Night, for example, competitors may enter up to three slides. The previous limitation of only two slides for an "Open" event will no longer apply. Likewise, on Print Night competitors may submit up to three prints for judging. The three prints may be entered in a single competition category (such as Color Prints) or they may be split among two or all three print categories (B&W, Color and Altered). In the latter case, one print would be entered in each category. The Board noted that in wet darkroom days of the past there may have been good reasons for allowing the submission of more prints than slides per member, but that the inequality now should be eliminated. The wording of the competition rules will be amended accordingly to reflect this change. Revised rules will be published in the Club's Membership Booklet for the 2003-2004 year.

Second, the Board agreed upon a competition meeting format for next year that shares the positive attributes of both the present format and the recent experimental format. As with the experimental format, our competition meetings will emphasize the competition itself and associated learning opportunities from an instructional critique. Thus, judges will be selected primarily on the basis of their judging skills/credentials. In keeping with a preference expressed by many members (and consistent with the present format) judges will be asked to bring samples of their work, as slides, prints or publications, and to make a presentation of about 15-20 minutes with an additional 10 minutes being allotted for questions before judging begins. It may be possible for the President and the Competition Committee to adjust this timing in certain instances when the extent of competition can be clearly ascertained. The judge's initial presentation should assist members in evaluating (a) where the judge is coming from in making his/her choices as a judge and

(b) whether the Club would wish to invite the judge back at a future date for a full presentation or workshop on a fourth Wednesday Program Night (described below). The judge's presentation also would give the Competition Review Committee time in which to review the evening's entries to ensure that they meet the requisite criteria. A refreshment break will be timed at an appropriate point in the evening. This format will be essentially the same for Print Night and Slide Night.

Program Night usually will be held on the fourth Wednesday of the month and would replace the Workshops held previously on that evening. The title "Program Night" seems more in keeping with an expanded range of activity envisioned for such sessions. In arranging Program Night activities, emphasis will be placed as much as possible on featuring high-quality and known photographers. The primary purpose is to generate increased interest among a larger number of Club members in the educational opportunity provided on this evening. There will also be a refreshment break during the course of the program.

In the past, three separate program committees worked to arrange speakers, judges and workshop leaders for NBCC's three monthly meetings. Next year, a single Program Committee will coordinate these arrangements so that an optimal mix of presenters and judges, with a variety of skills and interests, can be secured for our meetings. While there has been coordination in years past, the combination of these committees into an overall working structure is expected to facilitate a more effective effort. We note that this effort will be subject to certain constraints under the wording of NBCC's charter so we will try our best to achieve the desired coordination while observing our Club's expressed mandates. We also will evaluate the potential need for amending the NBCC constitution -- a process designed with built-in delays. You may hear more about this in the months ahead.

Finally, the Board considered a question whether the Club's membership should be allowed to decline through a process of attrition. Currently the maximum number of members is capped at 140. The Board decided to make no change in the membership level at the present time. Existing members are reminded to complete their membership application forms and to submit these by July 15, 2003 in order to ensure membership renewal for next year. (See the form on page 13 of the May 2003 issue of *The Lens & Eye*.) Otherwise, after July 15<sup>th</sup>, any available membership "slots" will be opened to those people on NBCC's waiting list.

*Bob Peavy*

***Remember to send in your application for the  
2003 - 2004 year to Gordie!***

## **Polarizers – Concepts and Misconceptions**

I was introduced to the phenomenon of polarization of light during my studies in graduate school and then applied it in my professional work for the U.S. Atomic Energy Commission to identify radioactive minerals (with a polarizing microscope) as potential sources of uranium for nuclear purposes. Since joining NBCC I have paid close attention to remarks made by guest speakers regarding polarizers (polarizing filters), and I've agreed with some of their comments and questioned others.

Polarizing filters create no unseen magic. What you see through them is what you get on film. They attach to the front of the lens and can be rotated about their axis to produce their visual effects, which for photographic purposes is primarily to darken a blue sky, remove unwanted reflections from various surfaces, and reduce atmospheric haze. When they are not used for these purposes, they have no practical simple useful function, and attaching them to the lens will only cause loss of light due to what essentially amounts to their filter factor.

There are two types of polarizing filters, namely linear and circular. With most older SLR cameras, linear polarizers performed quite satisfactorily, with the exception of certain models such as the Canon F-1 (which I happen to use). The exception is due to beam splitting by the metering system which suppresses polarized light and results in film overexposure. In modern-day cameras, linear polarizers also interfere with auto focusing. To avoid these problems, a circular polarizer should be used instead. This can usually be identified by the "circular" or "circ" notation stamped on the filter rim. If you don't know which type you have, or want to be sure, overlap the polarizer with its reflection in a mirror. If the overlap area is clear, it's a linear polarizer, and, if darkened, it's a circular polarizer. This works only when you look through the front of the circular polarizer at its mirror image.

A polarizing filter will partially suppress reflections (often referred to as glare) from just about any reflecting surface except bare metal. There is, however, one special angle known as the polarizing angle at which reflected light is maximally polarized. This angle varies for different substances but is generally in the range of 35° to 40° measured from the reflecting surface. Incident light within about 10° of this is also largely polarized. Reflections coming from other angles remain largely unpolarized. To get maximum absorption of the reflected light, the camera must be angled at the same 35° to 40°.

Specular reflections from water make it difficult to see beneath the surface. With a polarizer, a large fraction of this light, if polarized, is absorbed and the visibility into the water greatly improved. Leaves, blades of grass, flowers, etc, also tend to partially polarize light that is obliquely incident from the sun. The reflected light is polarized parallel\* to the reflecting surfaces, and, thus, can then be absorbed by a polarizer. Hence, when viewed through the polarizer, the leaves, etc., are seen to lose their glare. Some of our speakers have referred to this as the polarizer increasing image saturation, but the surfaces from which reflections are suppressed actually show no more color density than the non-reflecting surfaces. Nevertheless, absorption of the polarized glare can greatly improve the image quality.

Specular reflections from chinaware, windows, tabletops, paintings, etc, can be suppressed in a like manner. The amount of such polarization is also angle-dependent. I have several slides showing how specular reflections from paintings respond to a polarizer at different incident-light angles. The effects can be remarkable even when glare is not entirely absorbed. Try this yourself with a highly reflective oil painting by varying the angle between the lamp and painting. When the incident-light and camera angle isn't right, you will get very little glare absorption.

When metering a specular-reflection scene, don't take your reading on the glare. The meter will react to the glare the same way that it responds to bright snow and will give you a reading that will underexpose your scene. Instead, meter a part of the scene that shows no specular reflections. Or meter the scene with all the glare removed by the polarizer. If you have to meter on glare in a scene, increase your exposure.

Another application for polarizers is darkening of a blue sky. Whereas glare reduction involves reflected polarized light, blue-sky darkening is related to light scattering. The sky is full of submicroscopic molecules of gaseous and other substances; were it not for these particles the sky would appear black during the day. These molecules are sufficiently small to selectively cause short (blue) wavelength light scattering, accounting for the sky's blue color.

Light from the sun is unpolarized and is scattered in all directions in the sky. The blue light that is scattered at right angles to the incoming sunlight is

to a large extent polarized. As the scattering angle approaches the direction of the axis of the incident sunlight, polarization decreases. Consequently, as we look at a blue sky in a direction perpendicular to the direction of the sun, we are observing the zone or band of maximum polarization. This band is easily identified by pointing your index finger at the sun and your thumb (extended at a right angle) at the sky. Hence, at sunrise and sunset, the most highly polarized area of the sky lies within a band extending from overhead to the north and south horizons. As the sun rises, the polarization band gradually moves westward across the sky. When the sun is overhead, the band will extend 360° around the horizon. As the sun sets, the band moves gradually from the eastern horizon to the overhead position. These effects become obvious when the polarizer is oriented for maximum absorption. Within the band there is, however, an appreciable amount of blue light that remains unpolarized due to multiple atmospheric scattering in all directions. Consequently, the sky can not be totally darkened by the polarizer.

When you meter for the sky-darkening effect, orient the polarizer so that it is not absorbing any polarized sky light. By absorbing this light, the meter will react to the darkening by calling for more exposure and will, as a result, overexpose the rest of the scene as well as compensate for the sky darkening.

Polarizers are also effective in absorbing light scattered from haze in the atmosphere. This has frequently been referred to as a "cutting through" or "penetrating" effect. Actually, the light absorbed by the polarizer consists of blue wavelengths scattered by atmospheric impurities which make up the haze. The blue color tends to mask colors of distant objects, and its removal by the polarizer, therefore, increases the visibility of what lies beyond.

\* Some publications indicate the polarization direction to be vertical, which is incorrect.

\*\* Rotating the wrist will draw an arc across the sky with the thumb indicating the extent of the band.

*Hans Adler*

### Star Points for 2003

**Star** certificates are awarded to members who compete in the advanced categories in recognition of their photographic 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

1 Star	Marianne Davis	43 points
2 Stars	Beverly Gordon	77 points
2 Stars	Chuck Lee	83 points
3 Stars	Carl Root	151 points
3 Stars	Pat Bress	190 points

#### Color Prints

1 Star	Marianne Davis	40 points
2 Stars	Dan McDermott	86 points
3 Stars	Chuck Bress	205 points
3 Stars	Carl Root	241 points
3 Stars	Anita van Rooy	693 points

### Altered Prints

1 Star	Lucia Goldman	36 points
1 Stars	Sue Oberthaler	39 points
1 Stars	Jim Hawkins	54 points
2 Stars	Anita van Rooy	98 points

### Slides

1 Star	Bob Peavy	56 points
2 Stars	Chuck Bress	106 points
2 Stars	Carl Root	110 points
3 Stars	Lester LaForce	200 points

### Nature Photography Workshops

with Jim Clark,

August 22-24; September 26-28

Want to add some spark to your nature photography? The Mountain Institute invites you to spend a weekend at the beautiful Spruce Knob Mountain Center with nationally renowned nature photographer Jim Clark as he offers tips and techniques to improve your nature photography through both field and classroom instruction. All levels of experience and camera formats, including digital, are welcome. For more information and applications, please contact The Mountain Institute, 100 Campus Drive, Elkins, WV 26241; Phone: (304) 637-1267; Email:

[learning@mountain.org](mailto:learning@mountain.org); or visit [www.mountain.org](http://www.mountain.org).



## Results of Competition for May 2003 – Open

### Prints

Judge: Don Becker

#### Black and White, Novice 5 entries

1 <sup>st</sup>	Les Trachtman	N.Y. Fire escape
2 <sup>nd</sup>	Will Grupenhoff	Boats in fog

#### Black and White, Advanced - 13 entries

1 <sup>st</sup>	Marianne Davis	Horsepower
2 <sup>nd</sup>	Pat Bress	At peace
3 <sup>rd</sup>	Chuck Bress	Backlit sheep
HM	Chuck Bress	Oxford Ferry

#### Color, Novice –17 entries

1 <sup>st</sup>	Richard Huang	Picnic anyone?
2 <sup>nd</sup>	Richard Huang	Radiance
3 <sup>rd</sup>	Barbara DeLouise	Sacred light
HM	Les Trachtman	The flying schnoz
HM	Ann Jorgensen	It stood still
HM	Will Grupenhoff	Blue evening

#### Color, Advanced – 20 entries

1 <sup>st</sup>	Carl Root	Self portrait
2 <sup>nd</sup>	Anita van Rooy	Morning glory
3 <sup>rd</sup>	Carl Root	I saw the light
HM	Jim Hawkins	Paris view
HM	Anita van Rooy	The odd one in the crowd
HM	Marianne Davis	Pretty as a rose
HM	Sigrid Vollerthun	Antarium candle

#### Altered –15 entries

1 <sup>st</sup>	Jim Hawkins	Tulips
2 <sup>nd</sup>	Gordie Corbin	Egg and whisk
3 <sup>rd</sup>	Anita van Rooy	Spring bouquet
HM	Anita van Rooy	Japanese painting
HM	Alfred Goldman	Brookside Gardens

### Two Exhibits at Museum of Natural History

*Seasons of Life and Land*, an exhibition of photographs of the Arctic National Wildlife Refuge by photographer and environmentalist Subhanker Banerjee is at the museum through September 2, 2003. The pictures call attention to the natural beauty of the Alaskan preserve's flora and fauna and to the threat of habitat destruction by both global warming and proposed oil development. According to the Washington Post review, "Banerjee's photographs are gorgeous."

Also, an exhibit, *Eliot Porter: the Color of Wildness*, addresses such environmental concerns as how the artist's pictures of wild places like the Galapagos Islands have had the paradoxical effect of bringing in tourists, thereby making them less wild. This exhibit runs through July 27, 2003.

The MNH is at 10<sup>th</sup> St. and Constitution Ave, NW, 202-357-2700, [www.mnh.si.edu](http://www.mnh.si.edu), open daily, 10:00 to 5:30 pm.

### Slides

Judges: Ann and Richard Rohlfing

#### Novice –22 entries

1 <sup>st</sup>	Bill Richards	Tassels and reflections
2 <sup>nd</sup>	Cezary Raczko	Galloping rock
3 <sup>rd</sup>	Sue Milestone	Leaf in sand
HM	Shereen Kopp	Painting with camera
HM	Barbara DeLouise	Basket of yarn
HM	Jean Hanson	Lupines
HM	Marcia Loeb	Yellow tulips

#### Advanced - 32 entries

1 <sup>st</sup>	Carl Root	1908 Kimball 2
2 <sup>nd</sup>	John Telford	Sandstone swirls #3
3 <sup>rd</sup>	Ross Emerson	Tuba tableau
HM	Lester LaForce	Blue birds #3
HM	Lester LaForce	Butterflies #1
HM	Ross Emerson	Reaching for the sky #3
HM	Sue Alexander	Dilemma
HM	John Telford	Swirl to red #2
HM	Bob Peavy	From within
HM	Mark Segal	A different kind of commuter

### Arts and Industries Building Exhibit

More than 30 black-and-white photographs make up this photo essay, *Changing the Face of Power: Women in the U.S. Senate*, by photojournalist Melina Mara, who has captured unique behind-the-scenes images of one former and 13 current women senators at work on Capitol Hill. The Building is located at 900 Jefferson Drive, SW, and is open 10 AM to 5:30 PM Daily.. Additional information can be found at:

<http://www.si.edu/visit/whatsnew/ai.asp>. The exhibit runs through September 7, 2003

No photography permitted.

### Couple of Late Items

Carl Root will have an exhibit called *Diners - A Different Perspective* at Rockville City Hall from July 1 – 30.

Marianne Davis welcomes members and their guests to view a collection of 27 of her photographs at the Historical Tavern in the C & O Canal National Park. The exhibit, *As Seen*, runs from July 3 to August 15, 2003.

The exhibit features images taken in the Park by the photographer over a 2 1/2 year period. Many of the images reflect the changing seasons. A large number of abstracts are included.

An opening reception will be held on Sunday, July 6 from 3 P.M. to 6 P.M. Light refreshments will be served.



## Final Cumulative Scores for 2002-2003

### Black and White Prints

#### Novice

80	Carol Lee
56	Les Trachtman
33	Will Grupenhoff
28	John Grupenhoff
10	Haley Pepper
9	Jean Hanson
9	Roy Sewall
8	Steve Martin
8	Lindley McGrew
8	Bunny Ostrower
6	Richard Huang

#### Advanced

68	Sue Oberthaler
65	Chuck Bress
56	Pat Bress
54	Chuck Lee
49	Bob Peavy
44	Carl Root
43	Marianne Davis
18	Ross Pierce
14	Bev Gordon
6	Tom Kraly

### Altered Prints

98	Anita van Rooy
54	Jim Hawkins
39	Sue Oberthaler
36	Lucia Goldman
9	Gordie Corbin
6	Alfred Goldman
6	John Grupenhoff
6	Les Trachtman
6	Nick Hanks

### Color Prints

#### Novice

100	Carol Lee
64	Roy Sewall
63	Bill Richards
49	Barbara DeLouise
46	Richard Huang
24	Mike Fleming
18	Will Grupenhoff
16	Jerry Gordon
16	Len Friedman
15	Bunny Ostrower
12	Ann Jorgensen
10	Patrick Brown
8	Sue Milestone
6	Wendy Ellman
6	Nan Shellabarger
6	Haley Pepper
6	Mike Cline
6	Jin Gong
6	Marcia Loeb
6	Les Trachtman

#### Advanced

109	Carl Root
101	Anita van Rooy
67	Chuck Bress
45	Bev Gordon
40	Marianne Davis
29	Dan McDermott
27	Laura Winslow
24	Jim Hawkins
22	Bob Peavy
22	Pat Bress
16	Gordie Corbin
12	José Cartas
9	Ross Pierce
8	Duncan Whittaker
6	Sigrid Vollerthun
6	Ted Oberman

### Slides

#### Novice

108	Carol Lee
94	Cezary Razcko
49	Sue Milestone
45	Bill Richards
37	Barbara DeLouise
24	Tom Sullivan
22	Jean Hanson
18	Les Trachtman
16	Nan Shellabarger
15	Roy Sewall
12	Shereen Kopp
12	Mauricio Fonseca
12	Mike Cline
10	Jerry Gordon
10	Lindley McGrew
8	Ron Dietrich
8	Ross Pierce
6	Sean Liang
6	Karen Coates
6	Carol Cavanaugh
6	Roger Langsdorf
6	Marcia Loeb

#### Advanced

108	John Telford
56	Kent Mason
55	Carl Root
51	Lester LaForce
38	Ross Emerson
33	Chuck Bress
28	Bob Peavy
22	Anita van Rooy
21	Mark Segal
18	José Cartas
18	Jim Hammack
14	Ted Oberman
12	Laura Winslow
9	Judy Switt
9	Russell Tilley
6	Gordie Corbin
6	Jim Hawkins
6	Pat Bress
6	Sue Alexander
6	Susan Helzer
6	Miranda Chin
6	Janet Myder Hammack
6	Sigrid Vollerthun
6	Evelyn Jacob
6	Cecil Torrico

### Sigrid Vollerthun Exhibit

NBCC member Sigrid Vollerthun has an exhibit called *Imaginary Images/Flowers Transformed – Photography Based Images* that will be shown at the Glenview Mansion Art Gallery. The show runs from July 7 to July 29, 2003, with a reception on Sunday, July 13, from 1-4 P.M. Why not go here and then to the club picnic at Anita van Rooy's .

### National Building Museum

*Building Images: 70 Years of Photography at Hedrich Blessing*, — the first great American architectural photography firm in America. Images by three generations of photographers of this preeminent studio from 1934 – 2002 shaped the public's perception of modern architecture, making it acceptable and glamorous.

*Barbara DeLouise*

## Year End Competition Results

**Judge: Sherwin Kaplan**

### Black and White Prints

Lighthouse	Richard Huang
The Tower Building	Marianne Davis
Clouds over wetlands	Marianne Davis
Just waiting	Marianne Davis
Praying Mantis 3	Carl Root
Horsepower	Marianne Davis
Midnight manufacturing	Carol Lee
Covered walk	Bob Peavy
Well veined orchid	Les Trachtman
<b>Handrails on stucco; (1<sup>st</sup> Place)</b>	<b>Les Trachtman</b>

### Color Prints

Smith Island	Beverly Gordon
Rose	Richard Huang
Peggy's Cove Light	Carol Lee
Magnolia	Anita van Rooy
Boat reflection	Anita van Rooy
Paris view	Jim Hawkins
Great Falls in autumn	Marianne Davis
Self portrait	Carl Root
Glade Creek Falls	Carl Root
<b>Red door (1<sup>st</sup> Place)</b>	<b>Carl Root</b>

### Altered Prints

Egg and whisk	Gordie Corbin
A rose is a rose	Anita van Rooy
<b>Father and Daughter (1<sup>st</sup> Place)</b>	<b>Lucia Goldman</b>

### Slides

1908 Kimball - 2	Carl Root
Electric sky	Cezary Raczeko
Abe's lookout	Cezary Raczeko
Julia at rest	Judy Switt
Peggy's Cove #3	Lester LaForce
Day lily in backlight	Barbara DeLouise
Sandstone twist #3	John Telford
A nice hug	Carol Lee
Perch	Carl Root
<b>Gone fishing (1<sup>st</sup> Place)</b>	<b>Cezary Raczeko</b>

## Exhibits at the Corcoran

An exhibit, *Robert Frank: London/Wales*, is showing at the Corcoran Gallery of Art. Robert Frank made his reputation in 1956 when he completed the pictures for a photo essay called *The Americans*. This exhibition presents 42 of Frank's vintage images of London's bankers, businessmen and feral city kids and pairs them with



another 39 of coal miners and their kin. The exhibit runs through July 14.

A second exhibition of award-winning photographs by White House Photojournalists, *The Eyes of History*, showcases the work of one of the country's most distinguished groups of photojournalists, the White House News Photographers' Association (WHNPA), and features compelling images selected as winners in the annual WHNPA photojournalism competition. Diffusing the borders between journalism and art, these images together tell important stories about our country, our leaders, and our lives. They document a broad spectrum of human emotion and show a variety of poignant moments in American public and private life. This exhibit runs through July 28, 2003.

The Corcoran Gallery is at 500 17<sup>th</sup> St., NW, through July 14, 2003. Admission is \$5.00. (Free Monday and Thursday after 5:00 pm). See their web site at [www.corcoran.org](http://www.corcoran.org) or call, 202-639-1700 for more information.

### Additional Thumbnails from the Awards Dinner



Bill Richards (center) receives an award for novice color prints.



Barbara DeLouise receives a gift for service to NBCC.



Kent Mason (center) receives an award for advanced slides.



Sue Milestone (center) receives an award for novice slides.



Roy Sewall (left) receives an award for novice color slides.

## COMPETITION ASSIGNMENTS

### SEPTEMBER 2004 TO MAY 2005

- September**    **OPEN:** Any photograph taken on or after June 1, 2003.
- October**      **HANDS:** A hand or hands must be the subject of the photograph. Be creative. (Must have been taken on or after June 1, 2003.)
- November**    **UNUSUAL POINT OF VIEW:** An image which depicts the subject in a “different” way, perhaps from an uncommon angle or perspective, or by creative framing or photographic technique. (Must have been taken on or after June 1, 2003.)
- December**    **OPEN, TAKEN WITHIN FIVE YEARS:** A photograph of any subject, but the image must never have been entered in any North Bethesda Camera Club competition. (Must have been taken on or after June 1, 1999.)
- January**      **MOTION:** An image which depicts motion, action and/or speed through the means of panning, zooming, stop action or other photographic technique. (Must have been taken on or after June 1, 2003.)
- February**    **SIMPLICITY:** Often the strongest photographic composition is a simple one. Exclude extraneous detail; select and isolate. (Must have been taken on or after June 1, 2003.)
- March**        **STILL LIFE:** Inanimate objects (such as bottles, fruit, cut flowers, etc.) must be creatively arranged in a composition by the photographer. The set-up may be taken in artificial or natural lighting, indoors or outdoors. Subject matter, composition, lighting and photographic technique are what count – and you control them all! (Must have been taken on or after June 1, 2003.)
- April**         **NATURAL PATTERNS:** Patterns found growing, living or existing in the natural world around us. The pattern may not be set up, arranged or altered by the photographer. Evidence of the hand of man will not disqualify the image. (Must have been taken on or after June 1, 2003.)
- May**            **OPEN:** Any photograph taken on or after June 1, 2003.



*The board approved the assignments for the 2004 - 2005 season. The topics were selected by a committee of NBCC members: Sue Oberthaler, Bob Peavy, Roy Sewall, Barbara DeLouise, Ross Emerson, Joel Hoffman and Judy Switt.*

## Executive Board, Standing, and Special Committees

### President

Bob Peavy

### Vice President

Sue Oberthaler

### Secretary

Tom Field

### Treasurer

Chuck Leer

### Directors

Gordie Corbin  
Ross Emerson  
Joel Hoffman

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### Print Program

Marcia Loeb  
Jim Hawkins

### Print Competition

Carol Lee  
Bob Peavy

### Print Hospitality

Mike Fleming  
John Grupenhoff

### Bulletin Editor

Tom Sullivan

### Workshops

Joe Razza  
Les Trachtman  
Ted Oberman  
Dan McDermott

### Slide Program

José Cartas  
Miranda Chin  
Barbara DeLouise

### Slide Competition

Judy Switt  
Jim Hammock  
Ruth Crozier

### Slide Hospitality

Beverly Gordon  
Ruth Crozier

### Publicity

Jim Hammack

### Membership

Gordie Corbin

### Field Trips

Tom Sullivan  
Ross Emerson  
Cezary Raczko

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### Print Set-up

Laura Winslow

### Membership Booklet

Gordie Corbin

### Gallery

Hans Adler

### Craft of Photography Workshop

Kent Mason  
John Telford

### Print Night Sales

Virginia & Jim Render

### Slide Set-up

Carole Cavanaugh

### Webmaster

Tom Sullivan

### Sunshine Committee

Helen Berkson

### Technical Advisor & Answer Man

Hans Adler

### Slide Night Sales

Duncan Whitaker

### Workshop Set-up

Bill Richards

### Review Committee

Judy Switt  
Kent Mason  
Joel Hoffman

### Awards Dinner Coordinator

Nancy Peavy

### Church Liaison

Janet Myder Hammack

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### Community Outreach

Joe Razza



First Class Mail

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

