

The Lens and Eye



Volume 52 Number 7 | March 2017 | Editor: Lori Ducharme | Contact: newsletter@nbccmd.org | www.nbccmd.org

Calendar

March Events

Mar 1 - NO MEETING

Mar 8 - Competition Night, 7:30pm.
Theme: Framing. Judge: Victoria Restrepo

Mar 12 - Photo Essay Event, 3:00pm,
Asbury Methodist Village

Mar 15 - Board Meeting

Mar 19 - Field Trip (U Street)

Mar 22 - Program Night, 7:30pm. Drake Busath presents "Intimate Italy"

Mar 29 - Program Night, 7:30pm. Photo panel critique

April Preview

Apr 5 - Competition Night

Apr 12 - Program Night

Apr 19 - Board Meeting

Apr 21 - Weekend field trip, Shenks Ferry Wildflower Preserve

Apr 26 - Program Night

March Competition Theme: Framing

An image in which the main subject is partially or completely surrounded by other objects for emphasis or to direct the viewer's attention. Must have been taken on or after June 1, 2015.

Electronic images are due by 7:30pm on Sunday, March 5.



March 8 Judge: Victoria Restrepo

Our March competition judge, Victoria Restrepo, describes herself this way:

"I was born in Colombia, South America, a magical place where the rainforest meets glaciers and deserts, and gigantic rivers, run into the oceans. This fierce nature and the vibrant colors from my native Country are always present in my work. I work with light, my imagination and my own memories creating imaginary still lifes and landscapes, mixing photography, painting, digital art, and video.



Photography has been in my family for six generations now. I remember when I was growing up walking among the darkrooms of my family lab, the smell of the photographic chemicals marked my life forever. I grew up looking at the stunning lithographs made from the daguerrotypes from my great-great grandfather, the glass negatives shot by my great-grandfather, and the photographs of my grandfather, my aunts, and my uncles. I loved listening to all kind of fantastic stories about my ancestors' voyages during the 19th and 20th centuries, traveling from Europe to the Caribbean, and the Americas.

This amazing heritage is not only a privilege, but also a challenge. I studied at the New England School of Photography in Boston and I have worked as a commercial photographer and teacher. New technologies allow me to mix the mediums and explore different worlds where reality and fantasy meet.



I teach art and photography to children and conduct Photoshop and photography workshops to teenagers and adults."

— Images © Victoria Restrepo

Remaining Competition Assignments:

March - Framing

April - People at Work

May - Black & White Open

March 12th is Photo Essay Day!!

Mark your calendars: The Photo Essay 2017 Program is here! This is our Club's 31st year presenting slide shows of beautiful photographs set to music. Join us for an afternoon of entertainment and education for our members, their families and friends, and other camera clubs around the area. Past programs have been very well received, making this our most popular event of the year.

The presentation will be on **Sunday afternoon, March 12th, from 3:00 to 5:00 pm** in the auditorium of Rosborough Center, Asbury Methodist Village, Gaithersburg, MD. The auditorium seats 250 in a comfortable, theater-like setting.

An Overview of the Photo Essay 2017 Program

Photo essays are like mini-operas or mini-movies – they tell stories, using a combination of visual and musical media.

At the risk of losing the element of surprise, here is a preview of some of this year's photo essays. This year, as always, we have wonderful essays, but with more diversity than usual.

Travel to interesting places:

- Cuba before the tourists
- Day-to-day life in Buddhist monasteries, high in the mountains of Tibet
- The colorfully dressed people of Myanmar and their life styles and work styles
- The rarely visited but unusual villages of Puglia, the "heel" of Italy

For nature and wildlife lovers:

- Some of the prettiest natural scenery and music from the islands of Hawaii
- Tanzania wildlife, at peace and "on the hunt"
- Finding and "shooting" the disappearing polar bears of the Arctic
- Exploring the ice bergs and wildlife of the Antarctic
- Unusual wild flowers of the Dolomite Mountains in Italy
- Magnificent landscapes from Yellowstone and the Grand Tetons National Parks
- Spectacular American coastlines, and crashing waterfalls
- Amazing beauty found along our C&O Canal and the Potomac River

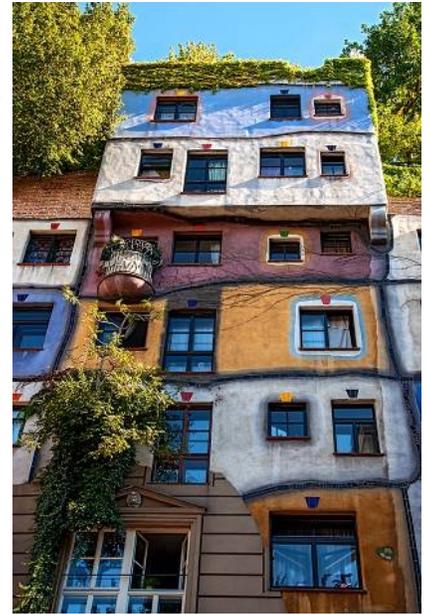


Image credits, top to bottom:

José Cartas

Diane Poole

John & Kay Norvell

2017 Photo Essay Program, continued

For art lovers:

- American craftsman from Colonial times
- The funky architecture of the Hundertwasser building in Vienna, Austria

For fun and education, we have:

- Mysterious composite images of "Godzilla", and floating ladies in the woods, and the story of their creation
- Some of the best drone photography from around the world

And for Springsteen fans, we bring you The Boss in concert.

These essays – and other surprise essays – will delight you, entertain you, and perhaps motivate you to develop your own photo essays for presentation to family, friends and colleagues, and maybe for posting on the internet. Please make sure this once-a-year event is on your calendar, and come early to ensure good seating! Previous shows have nearly filled the auditorium.

Directions

Driving directions and maps can be found at:

<http://www.asburymethodistvillage.org/at-a-glance/area-map-directions/>

From the Beltway (I-495) head north on I-270, taking Exit 11, Montgomery Village Avenue. Proceed thru light at end of exit ramp onto Montgomery Village Avenue, heading northeast. Continue thru light at Route 355 (North Frederick Avenue). Take first right onto Russell Avenue. At 2nd traffic light, turn left onto Odendhal Avenue. At first traffic light, turn right into the Main Entrance gate for Asbury Methodist Village. Associates at the Gatehouse will direct you to the Rosborough Center auditorium. Plenty of free parking is available.

– *Stu Mathison, Chair, Photo Essay Committee*



Photo credits, top to bottom:

Melissa Clark

Nancy Wolejsza

Joanne and Larry Mars

March 19 Field Trip: U Street Corridor

Our March field trip will be to the U Street corridor which extends from 10th and U until 14th and U. This is a great opportunity for street photography. The community is home to the Lincoln Theater, Ben's Chili Bowl, interesting people, and wonderful murals.

The neighborhood is accessible by Metro. Use the green or yellow line to the U Street terminal at 13th and U streets. There is also street parking and meters are not in operation in Sundays.

We will meet in front of the Metro stop at 2 pm.

Any questions or RSVP to Beth Altman (BLAltman@juno.com) by March 15 if interested. We're aiming for a group of ten people. Those on the club wait list who sign up will be notified on March 15 (or before) about whether there is space available.

— Beth Altman, Field Trip Committee



March 22 Program Night: Drake Busath, “Intimate Italy: Street Portraits and Still Life”

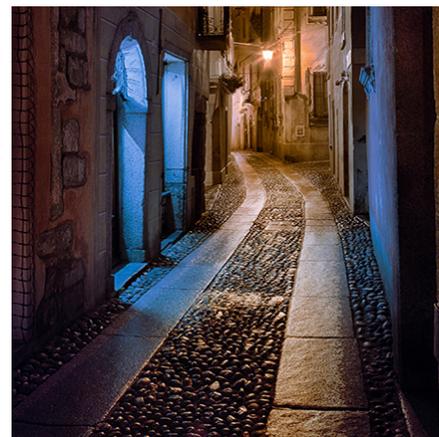
On March 22, Drake Busath will present a program of photographs from Italian towns and villages, emphasizing street portraits and still life.

Drake is a celebrated portrait photographer and a fine art enthusiast. He has lectured at professional conventions in Asia, Australia, Europe and most of the U.S. states. He is a regular speaker at Imaging USA and his work has been featured four times on the cover of *Professional Photographer Magazine*. Busath Studio & Gardens, founded in 1973, is based in Salt Lake City, Utah. Drake and his sons (the third generation) along with a staff of 10, specialize in fine portraiture for families and business clients.

In addition to his studio in Utah, he operates ItalyWorkshops.com. Drake, an Italian speaker, specializes in village and landscape experiences in Italy, where he has photographed for 39 years. He has hosted hundreds of photographers in Italy, in Tuscany, the Ligurian Coast, the Italian Lakes, Amalfi Coast, the Dolomites, Puglia, and the Venetian Lagoon.

His recognitions include: Masters and Craftsman Degrees from Professional Photographers of America; Charter member of XXV, a society of Photographers world wide; Numerous Loan Collection (PPA) honors; Best of State 2010-2016 for Photographic Portraiture in Utah; PPA National Award for lifetime service to the industry.

— John Norvell, Program Committee (images © Drake Busath)



March 29 Program Night: Panel Photo Critique

NBCC Members are invited to participate in the 2017 Photo Critique session at the March 29 Program Night.

The 2017 Photo Critique will employ a panel of three experienced NBCC photographers (Judy Switt, Alan Sisen, and Kent Mason) to review and comment on your images.

The Photo Critique is an excellent opportunity for NBCC members to get quality feedback on their photographs. The panel will point out strengths in the photographs and will suggest any important improvements so you can take your images to a higher level. It is always valuable to have fresh eyes analyze and critique your images, and we are fortunate to have such qualified reviewers.

The motivation for this critique is not to qualify or disqualify images for a particular contest, but to offer some fundamental photographic improvement suggestions before the image is submitted for consideration. There are no awards – just actionable advice from some of our top experts. Names will not be displayed, and participants may choose to remain anonymous. But to maximize everyone's usable takeaway, we encourage you to speak up if the panel has questions or if you need clarification on their recommendations.

The Photo Critique will proceed like this:

- NBCC Members may submit up to 4 electronic images each.
- Number your submitted images 1 through 4 in order priority sequence. We will critique all #1s first, then proceed with #2, then #3, etc., until we either finish them all or run out of time.
- The panel will view each projected image and offer their assessment of its strengths and weaknesses in the context of an external competition or juried exhibit.
- A timekeeper will assist the panel in staying on pace, so they complete a thoughtful analysis and commentary on as many images as possible.

Participants should submit images in a process similar to the Electronic Image Competition, i.e., JPG files with maximum dimensions 1920 x 1200 pixels (width x height). Detailed submission guidelines can be found at: <http://www.nbccmd.org/docs/EICsubmissionguidelines.pdf>.

However, we will be using a different filename convention for the 2017 Photo Critique, as follows: Priority Number - Your Name.jpg. For example: 1 – John Smith.jpg, 2 – John Smith.jpg, etc.

Submit up to 4 of your photographs as attachments to a single email, and send them to panel@nbccmd.org.

Submissions will be accepted beginning Wednesday, March 22 – and the deadline will be at 7:30 PM, Sunday, March 26. Submit images only once (no substitutions or late additions, please). Receipt of your images will be confirmed by personal email. You are responsible for timely follow up if you do not receive a confirmation email.

If you have questions please contact Roy Sewall (roy@sewallinc.com).

— Roy Sewall

Cuba Trip Report

In September 2016 we had an excellent program called "Master Your Craft & Honor Your Vision," by John Barclay. I felt inspired by his message, and immediately asked to sign up with him for a trip to Cuba.

John works for Jim Cline Photo Tours; Jim does all the planning and logistics, while John is the guy you are with every day.

Fellow NBCC'er Mike Mitchell and I went to Cuba in January 2017 with John Barclay. What a trip! Masterfully planned and executed by John and Jim, lovely travel mates, really good food, unusual photographic venues, a superb local guide, and the Big John Barclay (5'18" according to him) to lead us to the mountain top! John promptly set a very upbeat, inspiring tone and was available 24/7. What a blast! Jim joined us for a few days and was also very helpful.

The vast majority of the Cuban people were remarkably warm, friendly, and welcoming. Given the long-standing animus between our two countries' governments you would think the Cubans would be less than happy to see us, but they were just the opposite. The trip was an authorized cultural exchange, and each of us ten photographers was committed to interact personally with the many people we met in the streets and various venues. We often said goodbye to people by shaking hands and sharing the phrase, "Amigos." It was truly heart-warming.

This was my first major venture into the world of street photography. In advance I had the notion that I would first interact with people and then, with their permission, shoot. That had mixed results: sometimes people really hammed it up and flashed peace signs, although others were able to be relaxed and natural. I started shooting without people knowing about it, but then would go up to them and show them the picture on the LCD, much to their general amusement. I ended up doing a roughly 50/50 mix of these approaches.

At John's recommendation, Mike and I jointly purchased and shared a Fujifilm Instax Mini 90 film camera (about \$120) that produces little Polaroid photos the size of a credit card, and tons of film packs (10 shots in a pack for about \$10). This was a *huge* ice-breaker that delighted everyone we talked to, and it allowed us to give folks a little gift for letting us photograph them.

We found Cuba and the Cubans to be very photogenic. Think old streets, doorways, staircases, windows, farms, dilapidated old Spanish-era buildings. I told myself I wouldn't waste time shooting old American cars, but eventually caved and went into a frenzy. I saw more 1952 Chevy's in Cuba than I had seen since I owned my first car, an old, used '52 Chevy.

We were properly forewarned that a lot of things don't meet US standards, and there can be some occasional surprises. Examples: hotel keys that don't work, missing light bulbs, very slow or no Internet, no toilet seats or toilet paper at restaurants. Once the lay of the land was understood, these were small issues. And to my surprise, Verizon wireless worked in Havana, Vinales, and Trinidad, with normal direct dialing - \$2.99 per minute I think.

I would enthusiastically encourage any fellow photographer with a sense of adventure to visit Cuba, and to do so under the leadership of Jim Cline Photo Tours and tour leader John Barclay. And I wouldn't hesitate to sign up with them for their many other domestic and international photo tours.



— Roy Sewall

SAVE THE DATE!

NBCC Annual Year-end Event



North Bethesda Camera Club
Annual Year-end Event
Featuring
Sam Abell

****Sunday, June 11th, 2017****
5:00 PM–9:30 PM

Asbury Methodist Village
Rosborough Community Room
409 Russell Ave., Gaithersburg, Maryland
\$38.00 per person
includes full sit-down dinner
(including Asbury's world-famous chocolate cake)

Socializing starts at 5:00 PM. Dinner 5:30 PM
Bring your own wine to your dinner table if you wish

Featured speaker
Sam Abell
Speaking in the Asbury Auditorium
8:00 PM – 9:30 PM

Member Profile: Guillermo Olaizola

New American (since 2011), and new NBCC member (since 2016), Guillermo is enthusiastic both about the camera club and about his adopted country. He admires the U.S. democratic government with its elaborate system of checks and balances and decries the dictatorship of Caesar Chavez and his cronies which eventually bankrupted his native country of Venezuela and led to his immigration to the USA. In NBCC, he has found a wonderful place to continue developing his interest in and his love for photography. He is very grateful for the warmth and friendliness of many of the club members.

Guillermo was born in Caracas, Venezuela, the oldest in a family of six children. He pursued his education there and received his bachelors degree from Simon Bolivar University in 1976 as an Engineer in Electronics. He worked as a design engineer of telephony and telecommunication products for two years and then started a company with a group of partners that was essentially housed in a garage. This small start-up crew grew in 13 years to become three companies with 35 engineers and 250 employees.

In 1989, Guillermo decided to start, with other investors, another group of companies that included a metallic manufacturing plant, a couple of telecommunication firms, and one of the first internet service providers in Venezuela. In 1990, he joined as an advisor, the team that privatized and restructured the communication services market in that country. This brought competition and private investment to this formerly depressed sector which had been a government owned monopoly. This privatization process was highly successful and attracted several large international players to the market, creating a huge expansion and modernization of the telecommunications of Venezuela.

Unfortunately, the military coup attempts launched by Hugo Chavez in 1992 started a spiral of decline to the economic and social conditions of the country. This situation led Guillermo and his family to immigrate in 2002. This wasn't an easy decision. Guillermo was at the peak of his career as an engineer and businessman. In 1996, he had been appointed as the CEO and president of one of the largest telecommunication companies in the country.

Guillermo, who had married in 1982 and now had two children, feared for the health, safety and futures of himself and his family. In 2002, he and his wife and children immigrated to the USA and took up residence in Bethesda. He purchased a

small, retail cellular company based in Maryland which he ran and then later sold in 2010. He still occasionally works as a consultant, but is basically retired.

His son, Guillermo, jr. is now an engineer with degrees from the University of Michigan and Harvard Business School. His daughter, Mariana, graduated from Princeton University in politics and is now pursuing a law degree at Yale.



Guillermo became interested in photography when he bought his first digital point and shoot camera, a 3.2 megapixel Sony, in 2007. Later he purchased another Sony, a T500, in 2009. This was to document his family's first cruise to the Mediterranean Sea. This purchase was followed by a Nikon P300 in 2011, a 12.2 megapixel point and shoot which allowed him to take better quality pictures. He shot without a tripod at this time.

When his son was given a Sony Alpha 380 DSLR by his godfather in 2011, Guillermo, Sr. began to see what a difference a more powerful camera could make. In 2013, he purchased his current camera, a Nikon D600, and began shooting in RAW. He is mostly self-taught and attributes much of his knowledge to watching tutorials on the Internet, as well as to following several popular photography bloggers, like Ted Forbes, Serge Ramelli, Michael Frye and David-du-Chemin. Ian Plant's book, *Visual Flow*, was also a big eye-opener for him.

Since becoming an NBCC Member, he has attended Kent Mason's Visual Design Class, and Alan Sislen's printing, matting and framing classes. He has participated, for several years, in Roy Sewall's group as well as the newer Alan Sislen advanced critique group. He has learned a lot from them and other club members like Bruce Cyr and Greg Holden. He is grateful for their generous sharing of their impressive knowledge. He has also been on several club field trips and plans to keep participating in NBCC's many activities.

— Jean Hanson



PSA NEWS

The article below is reproduced from the PSA website with permission of the author, Jon Fishback, APSA, who is the Education Services Director and Instructor. Since NBCC is now having critique groups, the instructions in this article should be helpful to everyone whether they are critiquing or receiving the critique. If someone questions something about your image, you can ask for further explanation. If you don't understand what is being said, you won't gain anything from the comments. Jon is an excellent instructor as I learned from taking his image analysis course several years ago. PSA study groups operate in different ways, but I have learned that specific comments are much more helpful than vague ones.

— *Judy Burr, NBCC PSA Representative*

The Pain and Pleasure of Critical Analysis *by Jon Fishback, APSA*

One of the most difficult moments in the life of any photographer is hearing an analysis of his/her work. The few minutes leading up to the analysis may seem like an eternity. The event itself may feel like watching your first-born perform in her first Christmas pageant. This feeling is difficult to shake and may be around for years for those who continue to exhibit. I call this **Analysis-Paralysis**, AP for those of you who love acronyms.

One of the most critical elements in **reducing this anxiety** is the proper analysis by whoever is doing it. Properly done, the analysis can reduce the stress of the moment, and go a long way toward making future events much easier for the maker.

New members of camera clubs, PSA, or any group, whose aim is viewing graphic art, may be especially vulnerable to AP. If part of the group's goal is to keep new members and make them old members, AP may need to be addressed at every level.

Analysis is much more complicated than just saying something nice about a photograph and then explaining how it could have been made better. This has been the popular belief in clubs for years. Persons who are successful in exhibiting are many times ill prepared to conduct analysis. Knowing how an image can be made better through experience is only part of the skill needed in proper analysis. Saying something nice about the image may do more harm than good.

Kind words regarding a photograph may seem condescending if they have no substance. Simply saying that the subject is pretty, is saying something about the photograph over which the photographer may have little control, and is probably obvious to everyone. Comments pro or con must have substance. Most makers will recognize superficial comments and Analysis-Paralysis may set-in. "I really like this photograph" may make you feel good; however it does not help the maker unless you can articulate why.

Many times the person doing the analysis leaves out the most obvious. After all is said and done regarding rules and regulations about composition, lighting, and impact, how does the photograph make you feel? Sometimes the photograph will evoke a certain feeling and step beyond the rules. This gives the analyst another positive tool to set up the help the maker needs.

(continued)

Critical analysis, cont'd

Often, when confronted with a photograph that has a myriad of obvious flaws, **the knowledgeable photographer as analyst may be so anxious to help, he or she may not even be able to see the positive aspects of the image.** A type of tunnel vision sets in and the positive comments are rushed and many times, shallow. It takes patience and understanding to ignore what needs to be done and comment intelligently on what was done properly.

Many times **it is not what is said that is painful, but the way it is said.** Positive comments regarding a photograph have no business in the same paragraph or breath with assistance in what can be done better. An example might be: "The foreground is well handled, however is slightly out of focus." The maker may only hear the out of focus part, and worse than that hasn't a clue as to how the foreground was well handled. A better approach is to discuss the foreground in a substantive manner. "To me, the foreground is well handled. Notice how the dark band of the foreground steps your eye into the lighter middle ground and then to the darker background. This layering of hues, in my opinion, adds dimension and impact to the image."

Notice also the use of the personal terms TO ME, IN MY OPINION. These terms anchor the analysis to the analyst's personal opinion, which, after all, is what it is.

Never use the connecting words, 'however' or 'but' or any word that ostensibly "drops the other shoe." This technique doesn't work; the receiver may only retain the negative comment.

After finishing with what was done properly, **a short pause may allow the maker to relax** and even reflect on the fact that this process is not so bad after all. When writing the analysis, always separate the good from the help area by placing them in separate paragraphs. The tendency may be to re-address previous positive comments, to emphasize the help part. Do not do this. The positive reinforcement has been done and can only be degraded by further comment. Make the help comments as succinct as possible and above all make them pertinent.

In the previous example one might say, "The foreground appears to be slightly out of focus to me. I think a sharper foreground may have given this photograph a bit more impact." Then stop, and go on to any other help that can be rendered. Never belabor an obvious flaw, saying it two different ways is redundant at best and only adds to the maker's AP.

One of the most difficult things in analysis is the need, many times, to **completely alter the way one speaks or writes.** The use of definite terms such as "always," "never," "must," "should," are usually not the best words to use to analyze photography. Substituting softer terms such as 'may,' 'might,' or "consider," may go a long way toward making AP easier to handle, and leave the analyst room to be wrong.

Analysis is not designed to find something wrong. It is designed to see something right, and then see things that may be improved upon. Analysis is not designed to correct what is wrong, but to suggest what may be done to improve in the future. The maker must always be left with the impression that the improvement is their choice.

Members of PSA are taking advantage of the Image Evaluation (analysis) service designed just for them. Along with many additional educational services for members, this analysis service is provided in My PSA, the member's only area of the PSA web site which is available following login.



Competition Results: February (3-month Open)
EIC Judge: Brian Zwit | Print Judge: Duane Heaton

PRINTS

Intermediate (21 entries)

1st	Kay Norvell	Desert Lion Cubs
2nd	G Olaizola	The Lone Cypress
3rd	Tammy Trocki	Morning Symmetry
HM	Lorraine Chickering	Not This Time
HM	G Olaizola	Whaler's Cove
HM	Toni Robinson	Hacienda Schoolroom
HM	Tammy Trocki	Free Hugs

Advanced (27 entries)

1st	Carol Walsh	Harbor Sunset
2nd	Stan Collyer	Coat Hanger
3rd	Bruce Cyr	Glass Bead in Shadows
HM	Stan Collyer	Opera House
HM	Larry Mars	Green River Overlook
HM	Dick Pelroy	Ellis Island Hospital Ward
HM	Jack Rosenberg	Metro Movement
HM	Bill Seelig	Root for Bill
HM	Carol Walsh	Winter Walk

ELECTRONIC IMAGES

Novice (10 entries)

1st	Steve Parker	Bodie Lighthouse
2nd	Louise Roy	Backyard Visitors
3rd	Norm Zorber	Eating Great Ice Cream

Intermediate (32 entries)

1st	Bob Murphy	Kilauea Lighthouse
2nd	Steven Lapidus	Brookside
3rd	Allen E Neyman	Father Soldier Survivor
HM	Lorraine Chickering	Eagle Eyeing Earth
HM	James Corbett	Wall's Repose
HM	Bob Murphy	Ghost Towers
HM	G Olaizola	Ocean Beach CA
HM	Toni Robinson	Just Water and Stones
HM	Claudia Seelig	Mormon Temple Lights
HM	Steven Silverman	Reflections
HM	Tammy Trocki	Redux

Advanced (45 entries)

1st	James Chia	Morning Has Broken
2nd	José Cartas	Piazza San Marco
3rd	Michele Egan	Quiet Reading
HM	José Cartas	Sioni Cathedral, Tblisi
HM	James Chia	Peekaboo Slot Canyon
HM	Bruce Cyr	Bead Arrangement 2 on CD Disk
HM	Bruce Cyr	Weisman Museum Detail
HM	Lori Ducharme	Drayton Hall
HM	Michele Egan	The Chosen
HM	Stuart Glickman	MGM National Harbor 2
HM	Chuck Lee	Hanging Out
HM	Chuck Lee	Owl
HM	Morris Liss	Eyes on the White House
HM	Chet Stein	To Catch a Fish
HM	David Terao	Throne of Light

February 1st Place Images: 3-month Open



© James Chia



© Bob Murphy



© Steve Parker



© Kay Norvell



© Carol Walsh

NBCC Competition Results

Cumulative Scores through February 2017

PRINTS

Intermediate

39 Kay Norvell
 34 Tammy Trocki
 32 Bill Bulmer
 31 Robert Barkin
 31 G Olaizola
 29 Lorraine Chickering
 24 Ray Whitman
 15 Louise Roy
 15 Eric Schweitzer
 12 Neil Hermansdorfer
 12 Toni Robinson
 10 Diane Poole
 6 Beth Altman
 6 Debbie Menditch

Advanced

51 Bill Seelig
 40 Carol Walsh
 37 Dick Pelroy
 33 Stan Collyer
 32 David Terao
 30 Morris Liss
 30 Jim Turner
 24 Lester LaForce
 21 Jack Rosenberg
 20 Bruce Cyr
 16 Greg Holden
 14 John Norvell
 14 Joanne Mars
 10 Carol Lee
 6 Gail Bingham
 6 Chet Stein
 6 Dave Clemmer
 6 Larry Mars

ELECTRONIC IMAGES

Novice

43 Steve Parker
 34 Jill Randell
 33 Michael Blicher
 25 Diane Poole
 23 Louise Roy
 22 Dillard Boland
 16 Norm Zorber
 8 Nancy Morrison
 6 Chris Andrese

Intermediate

55 Lorraine Chickering
 52 G Olaizola
 39 Tammy Trocki
 36 Bob Murphy
 34 Toni Robinson
 33 Claudia Seelig
 30 Ira Adler
 20 Allen Neyman
 18 Neil Hermansdorfer
 15 Steven Lapidus
 12 Robert Barkin, Bill Bulmer, James Corbett, Steven Silverman
 10 Cherry Wyman
 6 Elaine Hoffman, Kay Norvell, Bob White

Advanced

48 David Terao
 45 José Cartas
 44 James Chia
 43 Ken Goldman
 41 Chet Stein
 36 Bruce Cyr
 34 Melissa Clark
 26 Dick Pelroy
 24 David Davidson, Chuck Lee
 22 Stan Collyer
 21 John Norvell
 18 Nancy Wolejsza
 14 Michele Egan, Mark Segal, Carol Walsh
 12 Bruce Davis, Morris Liss, Kent Mason, Cheryl Naulty, Eric Schweitzer, John Willis
 6 GBingham, DClemmer, LDucharme, SGlickman, AHyder, CLee, JP Plé, JRosenberg, SSalomon, JTurner

ROLL CALL: NBCC OFFICERS, COMMITTEES AND APPOINTMENTS, 2016-'17

OFFICERS

<i>President</i> Roy Sewall	<i>Vice President</i> Lori Ducharme	<i>Secretary</i> Bill Ho	<i>Treasurer</i> Bruce Davis
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DIRECTORS

Gordie Corbin Kent Mason	David Davidson Eric Schweitzer	Joel Hoffman	Carol Lee
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STANDING COMMITTEES

Competition

Judy Switt*
Prints:
Bill Seelig
Claudia Seelig
Toni Robinson
Electronic:
Tom Field
Willem Bier
John Willis

Judges

Bruce Cyr*
Robert Barkin
Lester LaForce
Kay Norvell
Tammy Trocki

Education

Toni Robinson*
Ira Adler
Greg Holden
Evelyn Jacob
Kent Mason
Nolan Rappaport
Roy Sewall
Alan Sislen

Exhibitions

Sarah Salomon*
Melissa Clark
Sybill Erdman
Greg Holden
Dawn Sikkema
Alan Simmons
John Willis

Field Trips

Gail Bingham*
Beth Altman
Loretta Argrett
James Corbett
Bruce Davis
Joanne Mars
Larry Mars
Dick Pelroy
Jean-Pierre Plé
Jim Turner

Nature Visions

Steven Silverman*
John Norvell

Programs

José Cartas*
Lorraine Chickering
Michelle Egan
Neil Hermansdorfer
Evelyn Jacob
Kent Mason
John Norvell
Ray Whitman

Membership

Chuck Lee*

SPECIAL COMMITTEES

Community Outreach

Joel Hoffman*
Kent Mason
José Cartas
Gordie Corbin
Ron Deitrich
Bob Peavy
Steve Robinson
Jack Rosenberg
Judy Switt

Equipment

Eric Schweitzer*
Tom Field
Neil Hermansdorfer
Robert Barkin

Strategic Planning

Roy Sewall*
Gail Bingham
Tom Field
Greg Holden
Toni Robinson
Jim Turner

Hospitality

Ellie Trybuch*
Ira Adler
Jitesh Batra
Geri Millman
Jim Render
Virginia Render
Bill Seelig
Claudia Seelig
Terry Van Houten
Ray Whitman

Photo Essay

Stu Mathison*
Stan Collyer
David Davidson
Tom Field
Morris Liss
John Willis

OTHER APPOINTMENTS

Asbury Liaison
John Villforth

Church Liaison
Toni Robinson

Database Administrator
Ken Goldman

Glennie Coordinator
John Willis

Lens & Eye
Lori Ducharme

PSA Representative
Judy Burr

Webmaster
Tom Field

Share & Care
Gordie Corbin